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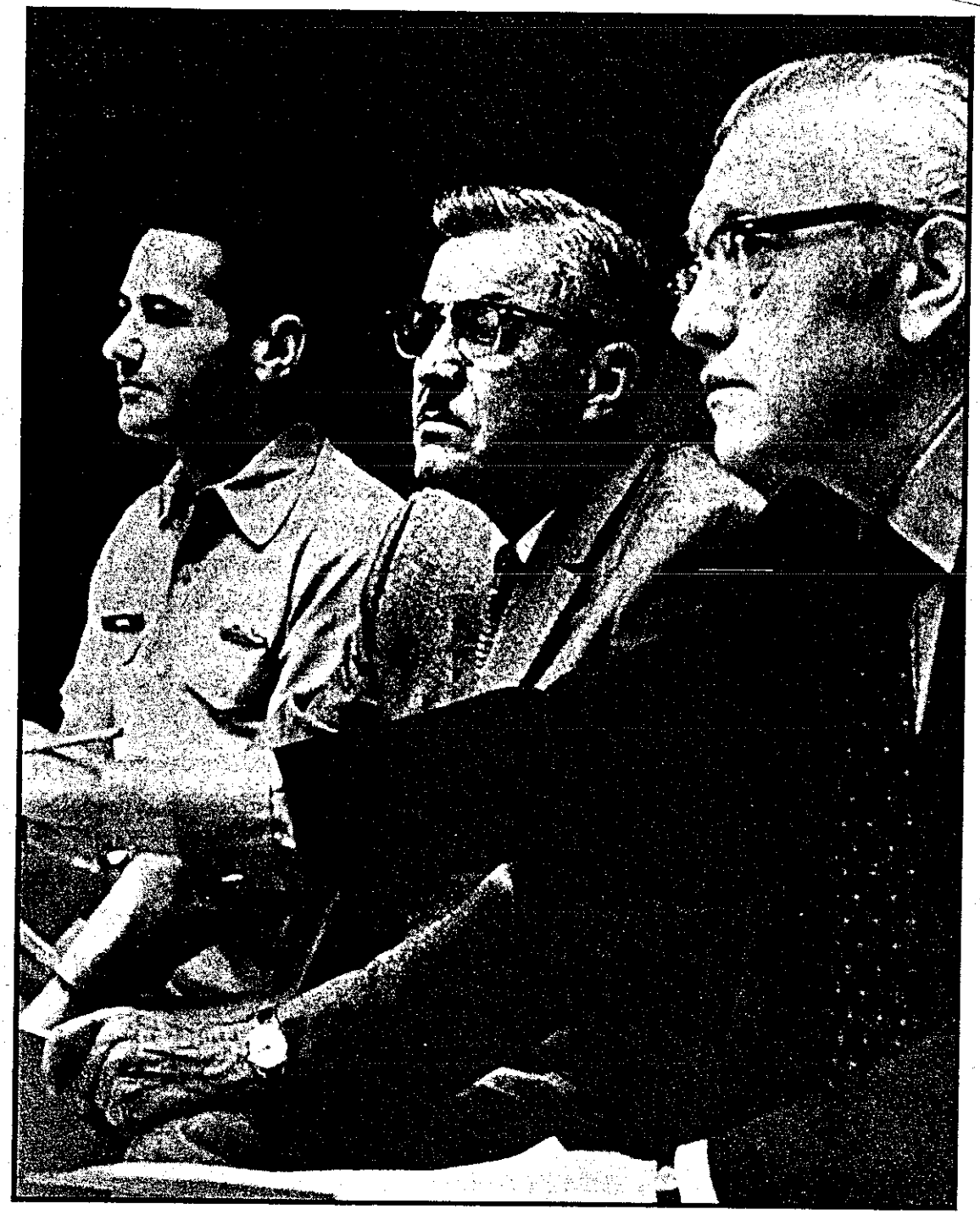

Pulitzer Prize–winning composer Karel Husa, Ithaca College Concert Band director Walter Beeler, and Col. Arnald Gabriel '50, former conductor of the U.S. Air Force Band (shown above from right to left), listen to a rehearsal of Husa's *Music For Prague, 1968* prior to its premiere by the Ithaca College Concert Band in Washington.

INSTRUMENTAL MUSIC IN AMERICAN EDUCATION: IN SERVICE OF MANY MASTERS

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This essay is a discussion of instrumental music in American educational institutions during the last 100 years, a century that has encompassed virtually the entire history of tax-supported instrumental music education in this country. The essay deals with the entry of instrumental music into the school and college curriculum, the evolution of instrumental music education, reasons for success disparities between instructional modes, the "masters" and "would-be masters" that instrumental music education attempts to serve, and some speculations about the future. The first part of the essay is an examination of the two primary reasons ("acceptance factors") for instrumental music's entry into the curriculum around the beginning of the 20th century: its popularity in society and sweeping social and educational changes.

Instrumental music exhibited a strong presence in America before it entered the school curriculum. Amateur community orchestras formed during the Colonial era, and European immigrant and touring musicians helped popularize the piano, guitar, and orchestra in the 19th century. Town and military bands modeled after bands of the French Revolution appeared in the 1820s,[1] followed later in the century by a plethora of professional, industrial, plantation, and circus bands.

Instruction in instrumental music has a long history in this country also. In the 16th and 17th centuries Spanish missionaries may have taught instruments to Indian students in what is now the American Southwest.[2] Instrumental music was taught in the 18th century by itinerant singing masters and in private academies and Moravian schools. In the 19th century, instrumental lessons and classes were taught in conservatories, music academies, colleges, and private homes and studios.[3] Class piano

methods were imported from England in 1818, and Calvin Bernard Cady, a piano professor at the University of Michigan, became the "father of piano class instruction" through his advocacy in the 1880s. Private piano was taught in a parochial school for girls in 1860,[4] and private organ and piano lessons were taught in public schools as early as 1873.[5] There is evidence of string and woodwind instruction in federal Indian mission schools in 1852.[6] Simple rhythm instruments appeared in kindergartens in the late 19th century.[7]

What became the mainstay of instrumental music education, the performing ensemble, appeared in an educational institution during the Revolutionary War, when a drum and bugle corps formed at Harvard College. A few years later, in 1791, a student orchestra performed at the College of New Jersey (now Princeton University).[8] More and larger college orchestras evolved in the late 19th century as colleges became more numerous, larger, and more secular. College bands began performing at commencement exercises and other ceremonies in the 1820s.[9] The rise of intercollegiate athletics and federally mandated military training resulted in more college bands in the last quarter of the century, some of which presented formal concerts during the 1890s. Public school ensembles consisting of strings and winds appeared in the 1850s,[10] a high school orchestra was founded in 1878,[11] a few modern-style school bands formed in the 1890s,[12] and guitar and mandolin ensembles were common in schools and colleges by the end of the century.

The other major factor that led to the curricular acceptance of instrumental music was the powerful educational reform movement that began in the United States in the last part of the 19th century. The movement can be traced to Jean-Jacques Rousseau's advocacy of child-centered education, work furthered by Johann Heinrich Pestalozzi, Horace Mann, Johann Friedrich Harbor, Friedrich Wilhelm August Froebel, Francis W. Parker, John Dewey, and others. Child-centered education was propelled forward by social changes, namely, the Industrial Revolution and foreign immigration, both of which gained momentum after the Civil War. Industrialization and immigration led to urbanization, improved economic conditions, the need for a more educated work force, and rapid growth of the middle class, along with increasing concern for individual rights, freedoms, and interests. Eventually, the progressive education movement emerged as a powerful force to address these concerns.[13]

CURRICULAR ACCEPTANCE

Most instrumental music in schools in the 19th century took the form of performing ensembles that met outside the school day for no academic credit. They were on the fringes of what historian Harold Rugg called "the faintest outline" of a curriculum of culture that formed during the last 30 years of the century.[14] Students in these ensembles were trained privately or in community groups, and the groups were led by students or by teachers of other subjects. Clearly these ensembles were extracurricular, but because, arguably, instrumental music has never achieved true curricular standing in the schools (in comparison to English, history, and mathematics), the term curricular standing (acceptance) is employed in this essay in a relative sense. Accordingly, curricular standing is defined operationally as the awarding of academic credit, the inclusion of courses in college catalogs, the employment of specialist teachers, or the scheduling of classes during the school day.

Orchestras were first mentioned in college catalogs in 1893,[15] and public schools in Rock Island, Illinois, awarded credit for orchestral participation in 1898.[16] In about 1905, two vocal music supervisors—Osbourne McConathy in Chelsea, Massachusetts, and Will Earhart in Richmond, Indiana—secured academic credit for their high school orchestras. As other cities followed suit, the difficulty of maintaining adequate instrumentation led to the development of elementary school "feeder" orchestras during the first decade of the 20th century.[17]

The modern college band era began in 1905 with the employment of directors at several institutions, most notably Austin A. Harding at the University of Illinois. Heavily influenced by John Philip Sousa and his own professional and community band experiences, Harding introduced a high degree of professionalism into the college band movement, as well as many innovations in band performance and administration.[18] At other colleges, curricular standing was achieved for bands when local high school directors were engaged on a part-time basis. Curricular acceptance for a few high school bands began after about 1910, as bands absorbed the orchestras' surplus wind players and as professional and community bands declined in popularity. The practice of teaching beginners in school—begun by John W. Wainwright of Oberlin, Ohio,[19] W. Otto Miessner of Connersville, Indiana,[20] and others—and the scheduling of rehearsals during the school day resulted in a degree of curricular stability for bands in a few schools.

Private piano study achieved curricular standing when the Chelsea, Massachusetts, schools credited it in 1906.[21] Piano classes in schools began around 1909,[22] and by about 1915 schools in Minneapolis, Minnesota, Lincoln, Nebraska, and Cincinnati, Ohio, were granting credit for class piano.[23] Unlike band programs, typical school class piano programs were begun by local private teachers or college professors.

The popularity of instrumental music and social and educational changes led to the curricular acceptance of instrumental music, but neither factor alone provided a sufficient stimulus. Performers trained in community groups and private studios were eager to participate in school music. Amateur and professional performing groups had provided models and demonstrated their social utility, and instruments were being produced by an expanding domestic manufacturing industry. But, it is doubtful that school administrators would have accepted instrumental music in the absence of major social and educational changes. Similarly, the education reform movement was anxious to expand the curriculum, and performing ensembles met the admissions criteria for new subjects (i.e., preparation for leisure-time activities, vehicles for developing individual ability, means of developing vocational and practical skills). But the movement is unlikely to have embraced instrumental music from among hundreds of potential school subjects had it not been for student interest and the presence of popular performing groups upon which to model. At the same time, social conditions stemming from the industrial revolution resulted in a doubling of the number of public high schools between 1890 and 1915,[24] which enlarged the potential pool of ensemble members. Instrumental music, then, was propelled into the schools by two interconnected factors: the presence of instruments, eager students, and popular model ensembles; and various social phenomena, including a rising middle class, more and larger high schools, social utility of the ensembles at athletic events, parades, park concerts, and other rituals, and major curricular reforms.

Other reasons for curricular acceptance may be posited, the most persuasive being the precedent set by vocal music in the schools. Philosophical battles already fought over the place of music in the curriculum probably helped pave the way for instrumental instruction, but there is no evidence that vocal music led directly to instrumental music in schools and colleges except in a few schools in which vocal teachers developed

instrumental programs for students already trained outside the schools. School music organizations contributed even less to early curricular acceptance. The Music Teachers National Association gave a brief nod to school instrumental music at a convention in 1883,[25] but the Music Section of the National Educational Association failed to even mention the subject in its 1892 statement of music education goals.[26] Ironically, probably the strongest early effort came not from a music education organization, but from the New England Education League, which in 1906 recommended credit for private instrumental study.[27] Early teacher education programs contributed virtually nothing, and they fell at least a generation behind in supplying adequate numbers of trained instrumental teachers.

Other reasons, such as those given by Edward Bailey Birge for the "belated entrance of instrumental music into the curriculum of the public schools," include prejudice against secular music, lack of opportunity to hear masterworks played, the fact that most music supervisors were vocalists, and the lack of precedent for instrumental music in schools.[28] Birge's reasons are misleading because they imply that instrumental music would have been accepted as a natural addition to the vocal program had these negative factors not been present. In fact, 20th-century school performing ensembles did not stem from 19th-century vocal classes. Both employed in-class performance as a teaching medium and were primarily utilitarian in purpose, but vocal classes accommodated elementary general students and had as their main purpose the teaching of sightsinging. Instrumental ensembles, by contrast, were oriented toward public performance by volunteer secondary students. Vocal classes evolved not into ensembles but into music appreciation and eventually general music classes. Instrumental ensembles constituted a new curricular phenomenon.

Music education historians, Allen Britton in particular, have argued for the importance of the popularity factor in the curricular acceptance of performance groups,[29] but popularity alone does not explain the acceptance of many less-popular musical and other subjects between 1890 and 1915. For that matter, vocal music entered during an earlier major period of curricular expansion (1825-1850).[30] Emil Holz and Roger Jacobi identified increasing high school enrollments and the burgeoning curriculum after 1890 as influences on the acceptance of instrumental music.[31] Birge, however, came closest to identifying both the popularity and social/

educational factors when he wrote that the "entrance [of instrumental music] into the schools was due to conditions inherent in the growth of democracy in education, which developed an elective system giving the pupil a free choice of a wide range of studies."[32]

Whatever the reasons, all major modes of instrumental music education except jazz ensembles found in today's schools gained a small but important foothold in the curriculum between 1893 and 1915. The fact that such a brief period encompassed the curricular beginnings of instrumental music, music appreciation, and many new nonmusic subjects points to the importance of societal and educational forces in curricular decisions, at least during that era. The small role played by professional musicians and music educators further emphasizes this point, although the character of instrumental music in society at the time helped determine its character when it entered the curriculum. Perhaps it is not coincidental that instrumental music began to achieve curricular standing in the 1890s, and that historian Lawrence A. Cremin cites 1892 as the operational beginning of the progressive education movement.[33]

EVOLUTION

Instrumental music spread slowly after its curricular acceptance in a few pioneering colleges and schools. Orchestras led the way before 1920,[34] but bands and pianos became more common. Performing ensembles in the 1910s benefited from public relations–conscious school administrators, who provided support in the form of instruments, equipment, uniforms, rehearsal and storage space, rehearsal time, and academic credit.[35]

The period between the world wars saw the greatest expansion of school and college instrumental music in its entire century of existence. Bands increased dramatically in number, size, and quality throughout that period, spurred on considerably by state, regional, and national contests and by the formation of booster groups of parents. Increasingly, school bands fulfilled some of the social roles filled previously by town bands and school orchestras, such as performing at graduation ceremonies, assemblies, professional education meetings, athletic events, and civic functions.[36] The number of school orchestra and piano programs increased at a more modest rate than that of bands during the 1920s and early 1930s, after which they declined gradually. Commercially produced toy instruments became common in elementary schools in the 1920s, although "ordinary materials" (e.g., oatmeal boxes, nails) had been used

since the beginning of the century. Toy symphonies and rhythm bands, usually directed by teachers of music appreciation rather than instrumental directors, evolved until they were in as many as 75 percent of elementary schools by the early 1930s, when emphasis on performance skill peaked in these groups.[37]

College class piano programs also appear to have increased in size and number between the wars.[38] College orchestras, aided by larger high school orchestra enrollments, grew significantly until, by the late 1930s, more than 70 percent of colleges housed student orchestras averaging 60 players. Despite larger female enrollments in colleges, most of these orchestras remained predominantly male.[39] Credited private instrumental instruction in colleges, which had appeared sporadically in earlier years, expanded rapidly between the wars due to interest by players trained in school groups and to larger music major enrollments resulting in part from increasing demand for school music teachers. Collegiate private instruction became more professional around 1925, when the number of students and instructional costs forced colleges to limit studio instruction to students with instrumental experience.[40] The National Association of Schools of Music contributed to the demand for private instruction with its generous requirements for such study in music degree programs. College band programs also expanded rapidly between the wars, when many bands added full-time directors and educational clinics and "band days" for high school students and directors. Larger athletic stadiums and band budgets led to pageant-type shows replete with majorettes, giant drums, colorful uniforms, and scripts read over public address systems. Normal schools and teachers colleges also supported bands, mainly to train band directors.[41] By the late 1930s, bands averaging 50 members were present in 65 percent of colleges. Eighty-seven percent of these bands were all male.[42]

Dance bands and ragtime orchestras appeared in a few California and Oklahoma high schools just after World War I,[43] and dance bands at Oregon State College and Florida Agricultural and Mechanical College in the late 1920s and early 1930s were among the first college jazz ensembles.[44] Miscellaneous groups such as mandolin orchestras, harmonica bands, accordion groups, harp classes, and drum and bugle corps appeared and in some instances flourished in schools and colleges between the wars also.[45]

World War II created a serious shortage of directors for school ensembles, some of which again turned to students or nonmusic teachers for leadership. Curricular changes such as physical education requirements and reduced school schedules further damaged the ensembles. College ensembles suffered even more due to severe declines in male enrollment.[46] Many college marching bands admitted women during those years, and a few founded all-female marching and jazz bands.[47] Undergraduate and graduate degrees in wind instrument performance, first introduced during the war at the University of Michigan by William D. Revelli, assured higher levels of performance training for future band directors and college studio instructors, and at the same time improved the quality of college ensembles.[48]

Since World War II, bands have become increasingly dominant in instrumental music education. Small ensembles of various types (e.g., percussion ensembles, woodwind quintets) spun off from or developed within school and college band programs in the early 1950s. Two types of small ensembles—the wind ensemble, originated by Frederick Fennell at the Eastman School of Music, and the jazz ensemble—emerged in fairly large numbers in the 1950s and have become common in schools and colleges since then. Essentially, jazz ensembles followed the same evolutionary path as bands; that is, student-led groups formed in schools and colleges as the professional groups declined in popularity, trained directors assumed control, contests were begun, and specialized professional organizations and journals were founded.

Some college band programs began to award scholarships in the 1930s,[49] and academic credit for participation and multiple directors became common in the 1950s. Although some college bands reverted to all-male status after World War II, by 1960, 80 percent were coeducational and almost all are today. College band tours and recordings became popular in the 1950s, and the 1960s and 1970s saw precision drill and corps-style marching and innovative uses of percussion,[50] all of which remain in evidence today in school and college bands. Televised football halftime shows added visibility to marching band programs in the 1960s and 1970s, but that exposure has diminished due to changes in television programming practices. Most school band programs remain heavily involved in formal competitions, something that college bands have avoided. By the middle 1960s about one-half of junior colleges sponsored bands.[51]

The decline in school orchestras that began in the early 1930s reversed temporarily in the 1950s, but by 1973 only 5,000 high schools maintained orchestras.[52] From the late 1960s, the popular Suzuki method has influenced instructional techniques in some school programs, although it exerts its main influence in private studios. Pedagogical techniques developed by Paul Rolland and others have helped modernize school string instruction also.

School piano programs have continued to decline since the early 1930s, a decline brought about originally by a shortage of class piano teachers and diminishing popularity of the instrument generally. Today piano instruction in schools remains at a low level, and organ instruction has virtually disappeared. The class piano situation in colleges is somewhat rosier, but even there it is seen more as a functional teaching medium than as a medium for training performers.[53] Private instrumental instruction in colleges remains widespread, although music major enrollment has declined in recent years.

After the heyday of toy instrument ensembles in the early 1930s, when they functioned as part of a dichotomous music appreciation/performance model, the activity declined until it fell victim to the shift from performance-for-its-own-sake to more integrated general music practices around 1940. However, most general music method series published since the early 1950s include instrumental work,[54] and beginning in the late 1960s instruments assumed more importance in some sectors of general music with the introduction first of Orff instruments and more recently of electronic keyboards. Today, secondary general music classes may employ banjos, mandolins, dulcimers, autoharps, harmonicas, recorders, synthesizers, drum machines, and other instruments.

By the middle 1980s almost 21 percent of high school students participated in bands or orchestras,[55] and 97 percent of high schools sponsored bands.[56] Other types of instruction, such as piano, guitar, and handbell classes, have experienced periods of resurgence from time to time, but the number and size of such programs remain small.

EVOLUTIONARY FACTORS

Instrumental music in schools and colleges evolved from its humble beginnings into an extraordinary enterprise involving millions of participants and tens of millions of dollars. It gained curricular acceptance

through the interaction of two "acceptance" factors: student interest and the popularity of the ensembles, and social/educational phenomena, including demographic shifts and new educational philosophies and practices. These same factors have contributed to its continuance and growth since that time, aided by two additional factors: the music industry and the music/music education profession. Thus, there were two acceptance factors (popularity, social/educational) and four "evolution" factors (popularity and social/educational plus commercial and professional). The evolutionary influences of three of these factors are discussed next. Popularity is treated in the concluding section of the essay.

Social and Educational

Educational progressivism was by far the most influential social/educational factor on the evolution of instrumental music education. Both progressivism and music education received a boost from the famous Cardinal Principles of Secondary Education in 1918, after which increasing numbers of middle-class students attended schools and colleges because of demographic changes and stricter enforcement of compulsory attendance laws. Progressivism wielded its greatest power between the world wars, a period when, not coincidentally, school and college instrumental music experienced its greatest growth. In fact, except for bands, instrumental music education peaked in the early 1930s, when the extreme aspects of educational progressivism began to be questioned seriously. Formal progressivism waned after World War II, but, according to Cremin, despite "the collapse of progressive education as an organized movement, there remained a timelessness about many of the problems the progressives raised and the solutions they proposed," that "progressive education became the 'conventional wisdom,'" that "the transformation . . . wrought in the schools was in many ways as irreversible as the larger industrial transformation of which it [progressivism] had been part."[57] Indeed, the essence of progressivism remains to this day: that schools should be "levers of social reform" and should provide learning experiences appropriate for and of interest to students of all types.

Other major educational reforms have had less effect on instrumental music education. For example, increased emphasis on mathematics and science education triggered by the launching of the Soviet space satellite in 1957 did not stem the rapid rise of band and jazz programs.

Reforms in the 1980s and 1990s, however, appear to be hampering the scheduling of instrumental music classes.

The expansion of school and college athletics has correlated with the growth of band programs. Both activities experienced steady growth in popularity throughout the century except for the World War II years, when both declined. Athletics have not contributed to the development of other types of instrumental music programs.

The nation's large wars have affected instrumental music education also. The band movement benefited in several ways from World War I. Reserve Officer Training Corps bands were established in many high schools and colleges, some of which evolved into civilian ensembles. Bands became associated in people's minds with the successful war effort, and many bandsmen and bandmasters were trained in the armed services. In addition, the war facilitated improved transportation and communication systems, changing recreational patterns, and a more sophisticated world-view and an attendant weakening of small-town loyalties on the part of many Americans, which furthered the demise of the already weakening town band tradition.[58] Similarly, World War II further popularized jazz, which aided the development of many new high school and college jazz ensembles.

Surprisingly, the nation's economic health seems to have had little effect on instrumental music education. All types of instrumental instruction expanded during the economically robust 1920s, most types declined during the Great Depression of the 1930s, and band and jazz programs grew in the 1960s, another time of economic strength. However, bands defied the economic conditions of the 1930s, and they have remained strong during the economic turmoil of the 1970s and 1980s. Further, non-band instrumental programs did not expand during the robust 1960s, except for private instrumental instruction in colleges, which draws students from school programs. Hence, there seems to be only a weak correlation between the economy and the number and size of instrumental music education programs.

Music Industry

Significant commercial involvement in school instrumental music began in 1916 with the founding of the National Bureau for the Advancement of Music (NBAM), an association of music merchants organized to promote musical activities of various types. This organization distributed

vast quantities of literature designed to promote school instrumental music programs. The NBAM was also involved in the founding of the National High School Music Camp and the National High School Orchestra.[59]

The music industry dispatched representatives to help organize school instrumental groups and sponsored early local, state, and national contests.[60] The contests, which soon were taken over by professional organizations, helped foster a more standard instrumentation and higher performance standards for bands and orchestras. Further, the fact that several large instrument manufacturers were located in the Midwest may explain that region's early leadership in the band movement. The C. G. Conn Limited Company of Elkhart, Indiana, for example, began the helpful practice of renting instruments to school programs in 1928.[61]

The NBAM began promoting class piano in about 1926,[62] and the music industry heavily promoted rhythm bands and other similar groups in the 1930s through the publication of pamphlets and musical arrangements for toy instrument ensembles. The music industry has increased its support for instrumental music education throughout the century. Today the music industry, led by the Music Industry Council and the American Music Conference, participates in many cooperative ventures with music education organizations and individual teachers. The music industry still publishes materials, supports conventions of music educators, and provides other important services. Unquestionably, support from the music industry has contributed significantly to the evolution of instrumental music education.

Music/Music Education Profession

Professional Musicians

Professional bandmasters like Sousa, Herbert L. Clarke, and Edwin Franko Goldman helped formulate new and higher standards for band contests. Goldman and his son, Richard Franko Goldman, commissioned many new compositions for band. Frank Damrosch introduced symphony concerts for children in New York in 1898, and Walter Damrosch brought professional-level orchestral music to schools via the radio in 1928.[63] Stan Kenton promoted jazz in schools beginning in the 1950s.[64] Today, several celebrities speak on behalf of music education.[65] In addition, prolific composers for band (e.g., Norman Dello Joio, Frank Erickson,

Clare Grundman, Vincent Persichetti, Alfred Reed, and many others) have expanded and improved the repertoire considerably. Likewise, several major composers have written for school orchestras since World War II, including Aaron Copland, Roy Harris, and Wallingford Riegger.[66]

Teacher Education

Despite a growing demand for music teachers, few music teacher education programs existed before World War I. Summer programs sponsored by music textbook companies helped train vocal teachers, but instrumental programs limped along under self-taught teachers or teachers who had acquired their training and experience through private instruction, professional ensembles, community groups, conservatories, university summer programs, and even correspondence schools. In response to the increasing demand for music teachers, the Music Supervisors National Conference (MSNC) published its four-year course of study for teachers in 1921. Incredibly, this document failed to provide for the preparation of instrumental teachers.[67]

After years of failure to respond adequately to the need for instrumental music teachers, many colleges started four-year programs in the 1920s. However, serious shortages of string and piano teachers remained at least through the 1930s, in part because many private teachers refused to teach in schools due to their reluctance to employ class teaching methods. Jazz degrees began in 1947, when North Texas State College (now the University of North Texas) offered an undergraduate degree in dance band. Several colleges offered degrees in jazz by the late 1960s, and the practice has become common since then. Many of these programs offer work in jazz education. Music departments and colleges of education added graduate programs in the 1920s, which have continued to provide a cadre of music teacher educators. Generally, music teacher education programs have produced sufficient numbers of teachers and teacher educators since the 1920s. The number of music education majors declined in the 1970s,[68] but improved working conditions and salaries seem to have increased many school music teachers' length of service, thereby diminishing the demand for new teachers.

Individual Music Teachers

There were few school instrumental music teachers early on, but eventually individual music educators adopted class teaching methods and developed method materials suitable for class use. Instruments had

been taught in classes for many years, but school music classes in which students played together as an ensemble did not become the norm until the 1910s, soon after the technique was imported from England.[69] The first class piano method book, by Hazel Kinscella, was published in 1919,[70] and Joseph Maddy and Thaddeus Giddings published the first heterogeneous instrumental method book in 1923. Method books for bands and orchestras have proliferated ever since. In addition to the early work of Will Earhart, Austin Harding, and others mentioned previously, Joseph Maddy's founding of the National Music Camp at Interlochen, Michigan, and William Revelli's leadership in the band world for much of the century should not be overlooked. Although the contributions of even the most outstanding instrumental music teachers are far too numerous to list, countless individuals who have fanned the popular fires of instrumental music education must be granted a lion's share of the credit for its continuance and growth.

Professional Organizations

After a slow start, music education organizations supported instrumental music education, but only after each respective mode of instruction had begun to establish itself. The MSNC featured orchestra, band, class violin, and rhythm band concerts and demonstrations on its convention programs in the late 1910s, but professional associations of music educators did not become involved significantly with instrumental music until the 1920s. A directors' orchestra and Joseph Maddy's Richmond, Indiana, high school orchestra were featured on MSNC programs in the early 1920s, and a Committee on Instrumental Affairs and a subcommittee on class piano were appointed in 1922 and 1926, respectively. Nevertheless, the organization's lack of support for instrumental music is reflected in its 1921 course of study for music teachers.[71]

The MSNC and the Music Educators National Conference (MENC) did provide strong support for band and orchestra contests between the world wars, although the MENC attempted to slow the contests during World War II.[72] These contests unquestionably played an important role in the quantitative and qualitative growth of school instrumental music and therefore of college programs. The MENC has fostered many other activities, committees, and publications in support of instrumental music, but its tendency to be ambivalent has contributed to the formation of specialized organizations of instrumental teachers.

Some of these specialized organizations are the American Bandmasters Association, an organization of professional bandmasters founded in 1929 that became interested in school and college bands, and the College Band Directors National Association, founded in 1941 by William Revelli. Both of these organizations stimulate the composition of original works for band and contribute in various other ways. Among the other specialized organizations involved with school and college instrumental music are the National Band Association, National Association of College Wind and Percussion Instructors, American String Teachers Association, Music Teachers National Association, National School Band and Orchestra Association, American School Band Directors Association, National Guild of Piano Teachers, National Association of Jazz Educators, International Clarinet Society, and many others, including numerous state-level organizations. Most organizations publish journals and newsletters, sponsor meetings, and otherwise provide services to instrumental music educators and students. Finally, the Mid-West International Band and Orchestra Clinic, held annually in Chicago since 1947, functions as a showcase for new compositions, industry products, clinicians, and outstanding ensembles.

SUCCESS DISPARITIES BETWEEN INSTRUCTIONAL MODES

Instrumental music first entered most schools and colleges in the form of performing ensembles. Among the various types of groups attempted, only the band has come close to achieving universal acceptance. A subset of the band program, the jazz ensemble, remains strong in a smaller but significant number of schools and colleges. The orchestra is much less universal than the band, although it maintains a position of strength in some, primarily large, schools and colleges. Ensembles such as mandolin orchestras, harmonica bands, and the like disappeared from the schools. Nonensemble modes of instruction, such as private and class piano and guitar, remain in some schools, but they have not experienced widespread success in terms of numbers of students involved and societal support. They have fared somewhat better in college programs.

What accounts for the numerical disparities between various types of programs, including those that disappeared altogether? Of the four evolution factors, commercial involvement may be eliminated. The music

industry supported all types of instrumental instruction. It heavily promoted piano, toy, and fretted instruments in the 1920s and 1930s,[73] generally to little lasting effect. Because industry support has been indiscriminate in this regard, it cannot be considered a determining success factor among the types of instrumental instruction.

Support from professional musicians was not a major determining factor in this regard either. Composers have made enormous qualitative contributions to school and college instrumental groups, but the ensembles flourished before that began in a serious way. Likewise, occasional supporting statements and activities from a few prominent band and orchestra conductors and performers do not qualify, though they probably helped (and still help) at crucial junctures.

Many individual band directors seem to possess characteristics that set them apart from other instrumental music teachers, and this may partially account for the numerical success of bands in relation to other types of instruction. Band directors spring from a tradition that includes the likes of Patrick Gilmore and Sousa, who promoted positive public relations and accepted the utilitarian social role of the band. In this respect, school and college band programs have profited from the essentially middle class and noneducative traditions of military, professional, and community bands (although later band directors and composers have achieved some success in transforming the band into a serious, purely musical medium). In contrast, professional orchestra directors have shown less concern for social utility, and nonensemble instrumental teachers have even fewer historical models for this necessary facet of instrumental music education.

Bands and orchestras profited from the MSNC's support for the early band and orchestra contests, and more specialized organizations have helped these ensembles considerably since then. However, the MENC and other organizations have attempted to promote various types of instrumental music education over the years, most of which did not take root, and the American String Teachers Association was only partially successful in reversing the decline in orchestra participation. In addition, many music educators, working through the MENC and other organizations, opposed jazz long after it achieved a high level of popularity in schools and colleges, not to mention society. While that attitude probably had less to do with the medium of performance (which is

primarily instrumental) than with the music itself, it is difficult to separate the two. Nevertheless, MSNC/MENC support for the early contests and the effective support of more specialized organizations leads to the conclusion that professional organizations of music educators probably have helped some types of instrumental music education more than others.

Clearly, popularity and social/educational factors have been the most significant influences on the continuing prominence of certain ensembles in schools and colleges, especially bands, and the relative lack of prominence of other modes of instruction. The modern-style band, begun during the social class upheavals of the French Revolution, was once the most popular musical media in this country. Even today, the band retains its wholesome, middle-class, nationalistic, "motherhood and apple pie" image,[74] and it still enjoys high levels of support among the middle class, the group that forms the backbone of the public school system. Similarly, jazz was once the popular music in America, and interest in that music remains relatively high. The symphony orchestra, in contrast, has never been the musical medium of popular choice in this country, although it is more highly esteemed than the band by the cultural elite. These reasons, coupled with the relative ease with which proficiency can be attained on wind and percussion instruments as opposed to strings, and the social utility of the medium, explain why the band is far more popular than the orchestra in American schools and colleges. Other types of instruction, such as mandolin ensembles, which have weaker cultural roots in this country and less perceived social utility, have simply disappeared.

In short, the factors that led to instrumental music's curricular acceptance have also determined the nature of the experience throughout its first century of existence. Put another way, popularity among students and the social/educational utility of certain types of ensembles placed these groups in schools, and the same factors have kept them there. Less popular and utilitarian ensembles and nonensemble modes of instruction either never appeared in schools, appeared but soon disappeared, or have remained relatively rare.

THE MASTERS AND WOULD-BE MASTERS

Instrumental music education plays important roles in the larger social and educational worlds within which it is imbedded. Because these roles are numerous and diverse, the goals and functions of instrumental

music education must be multifaceted as well. Therefore, instrumental music education attempts to serve several masters and would-be masters, each of which evaluates the enterprise with its own set of criteria.

One would-be master is the professional music establishment. This group, which includes composers, performers, conductors, and college professors of music, depends to a large extent for its survival on its symbiotic relationship with school music programs, a relationship that can be compared metaphorically to an industrial assembly line. This would-be master tends to criticize any aspect of school music that it perceives as not contributing directly to the assembly line's final product—polished performers and, perhaps, erudite musicologists. For example, instrumental music education's failure to cater to the prescribed musical canon (i.e., European and American art music) is seen as a deficiency by this would-be master. Likewise, nonmusical activities (e.g., fund-raising, marching, competitions) are seen not as essential components of programs that must meet certain social obligations while simultaneously retaining their popularity with students, but as deviations from the narrow production goals of the assembly line. That these activities might benefit students in nonmusical ways is seen as irrelevant, yet college music departments and many professional musical organizations would be in serious trouble if the assembly line were to break down, which it might if this group's agenda were carried out.

Another would-be master is the intellectual leadership in music education, which tends to work through the MENC and its affiliates. Some influential members of this group criticize instrumental music education's failure to reach all secondary students, despite the fact that not all students will participate voluntarily in any school activity, and if performing ensembles were required of everyone they would be far less demanding and therefore far less beneficial, musically and otherwise. They would also be too expensive, larger, and more numerous than necessary to fulfill the social obligations. This would-be master is equally concerned about instrumental music's emphasis on nonmusical activities and activities deemed musical but nonaesthetic.

Unlike the professional music establishment, this group acknowledges that certain nonaesthetic benefits accrue to participating students, and it recognizes that instrumental music's survival depends on its popularity and social/educational utility. This group is like the professional

music establishment, however, in that it would have instrumental music education serve a single purpose, a purpose cloaked in the guise of a philosophy of music education. Juxtaposed with this quest for a single philosophy is the desire for a single, saleable rationale for music education. Because instrumental music education must serve many masters, however, a single workable philosophy or rationale for instrumental music education has proven elusive, to say the least. This group therefore pins its hopes on other avenues of instruction—chiefly arts education and general music education—that might help it reach its historic goal represented by the old MSNC maxim, "Music for every child, every child for music," and its newer goal of an aesthetic education/aesthetic rationale for school music. In the meantime, this group hopes that instrumental music education will move in those directions to the extent possible. These attitudes render this would-be master less than enthusiastic about instrumental music education as it is currently practiced.

This brings us to the real masters of instrumental music education, students and the public, both of whom seem quite comfortable with the goals and practices of school and college performing ensembles. School bands have become so interwoven within the social fabric of this country that they are satirized in a popular syndicated comic strip, and they appear regularly in motion pictures and television and billboard advertisements. Unquestionably, the public likes the all-American image of bands. Students, the other master, continue to demonstrate their support for instrumental music education by "voting with their feet." That is, they participate voluntarily and in large numbers, apparently for a wide variety of musical and social reasons,[75] although according to some research, musical reasons dominate the thinking of many high school performers.[76] Other research suggests that the performing ensemble experience is multifaceted, that it means different things to students, parents, directors, school administrators, and other groups, as well as to different individuals.[77] In short, the two masters who supported instrumental music the most enthusiastically from the beginning, the public and students, still seem happy with it, while the would-be masters who were ambivalent remain so today.

Britton wrote that school performance programs are subject to little outside control, that their destiny rests in the hands of individual music teachers and their organizations.[78] His assessment is accurate only as it

relates to the nature of the programs. The continuing existence of instrumental music education depends on the stability of the social and popularity factors. History suggests that the real masters—the public, students, and the accompanying social/educational factors—will decide the issue of continuance on a wide scale, not the would-be masters or even the collective efforts of teachers.

CONCLUSIONS

Several contemporary social/educational happenings are at odds with school and college ensembles. First, there is increasing emphasis on cultural diversity in the curriculum, while ensembles attract and retain relatively few minorities nationwide.[79] Perhaps this is because of the music's and the ensembles' strong cultural associations. Second, new subjects are crowding the curriculum because of our increasingly complex society. These subjects tend to address social problems and economic needs more than the quality-of-life and needs-of-the-individual issues advocated by early progressivism. Third, the economic weakening of the middle class, disintegration of the traditional family unit, and emphasis by many students on material goods all encourage students to work part time. Fourth, a larger percentage of college students is older than the traditional norm, and more students attend college part time.

Even more powerful factors seem to favor instrumental music as it exists. First, much of educational progressivism, the patron saint of instrumental music education, still survives in our schools despite beliefs to the contrary. The Progressive Education Association died in the 1950s, but it did so partly because it had become redundant, "a victim of its own success."[80] Second, research indicates that instrumental performance remains extremely popular with students and adults of all ages, a fact borne out by music industry statistics.[81] Third, instrumental ensembles have retained their social utility, especially in conjunction with football games, a social ritual that continues to enjoy extraordinary popularity. Fourth, the school curriculum is inherently conservative. Only a few subjects have been eliminated in the 20th century, and all for strong reasons. Latin, for example, was dropped because of new learning theories (although it is now making a comeback as a result of recent research findings), and new printing technology diminished the need for training in penmanship.

The question remains, then: will instrumental music continue to be taught in schools and colleges, and if so, in what form? A superficial look at the history of music education suggests that rock music ensembles should enter the schools next, just as vocal classes followed singing schools, and school bands, orchestras, and jazz ensembles followed their nonschool counterparts. A closer look, however, suggests otherwise. Only certain types of popular musical performing media have entered the curriculum, while other popular media such as minstrel groups, Tin Pan Alley configurations, and various rock-and-roll and country-rock groups have not been accepted. These extremely popular media share three characteristics that are not characteristic of bands, orchestras, and choirs: they employ both voices and instruments, convey highly charged cultural messages, and involve only small numbers of performers. In contrast, the three successful school groups are single-medium, generally do not deal with controversial material, and involve large numbers of students in a single ensemble. This suggests that rock ensembles modeled after professional groups will not enter the curriculum. At the very least, rock music's popularity will have to diminish before these groups can achieve curricular standing, just as bands and jazz ensembles succeeded only after their non-school models diminished in popularity.

If not rock, then what? General music and general arts courses are making headway in secondary schools during the current period of curriculum reform. But, that probably will not affect performing groups significantly because educationally, socially, and musically they serve different purposes. On the other hand, if students become disenchanted with acoustic instruments or with the music performed, if they must or choose to work long hours outside of school, or if society deems other subjects vastly more important, instrumental music education will be eliminated or transformed into more popular and practical forms.

This writer believes that instrumental music education will continue on its present course for the foreseeable future, but he does wish for some modifications in current practices by instrumental music teachers and, by implication, the programs that prepare them to teach. First, teachers should mitigate the overemphasis on competition and marching and the overdrilling on a small number of compositions. The student interest and social/educational factors do not require such extremism. Second, performing groups should avoid becoming so demanding of time and effort

that fewer students choose to participate. Third, teachers should incorporate a variety of instructional modes in addition to the large performing ensemble. Research suggests that small ensemble and certain cognitive learning experiences can facilitate musicianship and improved attitudes toward music.[82] Fourth, teachers should direct more of their attention toward aesthetic education, both in the selection of repertoire and in the teaching strategies employed, although performance must remain the primary mode of instruction if the ensembles are to remain popular and useful socially.

If philosophers and professional organizations would take into account the nonaesthetic and even nonmusical contributions of instrumental music education as it is currently practiced,[83] and if instrumental teachers and teacher educators would think more globally about their philosophies, goals, and practices, everyone might find it easier to work together to improve the entire enterprise. Currently, philosophical eclecticism is favored over no philosophy, and a single philosophy is favored over eclecticism,[84] but philosophical eclecticism might well chart the best course for instrumental music education. Regardless, instrumental music will probably retain its place and level of participation as long, but only as long, as the factors that placed it in the schools and colleges continue to exist. These include its popularity with students, its perceived social utility, and an educational climate that at least tolerates this type of experience for students. Others have predicted that performance programs will continue in our schools.[85] Because students and society at large seem to benefit from these programs, this writer, another would-be master, hopes they are right. American music education would be far poorer without them.

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