

DEVELOPMENT OF INSTRUMENTAL MUSIC IN THE SCHOOLS  
AS REFLECTED BY THE MUSIC SUPERVISORS JOURNAL, 1914 - 1930

by 9589

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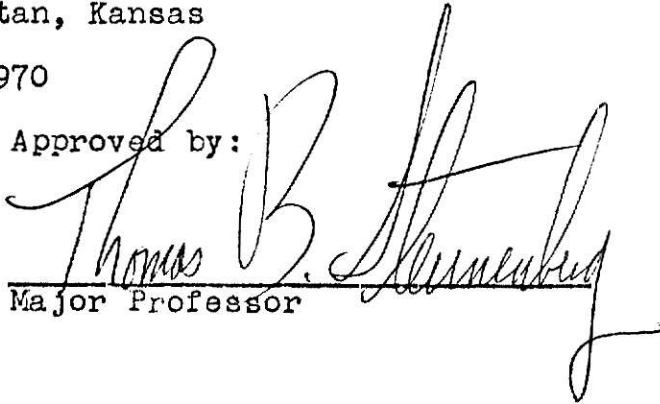
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## INTRODUCTION

Instrumental music in the schools of the United States developed rapidly between 1914 and 1930. The philosophy of music education changed from "absolute music" teaching to that of "appreciation" during the early nineteen-twenties. Since 1930 instrumental music has changed very little so far as teaching methods and philosophies are concerned.

The purpose of this report is to trace the development of instrumental music in the public schools over these years as it is reflected in the consecutive issues of The Music Supervisors Journal. This development is shown in both the contributed articles, the advertisements of music publishers, and musical instrument manufacturers in these journals.

This report is meant only to follow the development of instrumental music; it will not set forth any philosophical discussions as such, but the major changes in philosophy are indicated as they took place. Also a detailed discussion of all the aspects of the development of instrumental music is not herein contained. This report is a general overview of the development of instrumental music in the schools.

The first mention of any kind of instrumental music in the Public School was cited in a report by George W. Stewart, of Boston, director of music, and J. B. Levison, of the committee on music of the National Conference of Music Supervisors. This report indicated that school bands and orchestras would be invited to show the results of their study at the 1915 Panama-Pacific Exposition. The report indicated that a great interest had been shown by boards of education and school officials, generally, in the instrumental phase of musical work, and the result was that quite a number of cities had fine instrumental groups in their schools.<sup>1</sup>

In the year 1914--the starting point of this report--the emphasis was upon vocal music. Except for isolated instances, instrumental music was not present in the public schools, although interest in the instrumental area was beginning to grow. Any instrumental training given to children of a community was done as a community project in the form of a "Boys Band," or "Community Orchestra." William B. Kinnear, Larned, Kansas, stated in his article in the November issue of the National Conference of Music Supervisors Journal, 1914, that Larned had entered the "boy band" stage, but strings for orchestra were not available.<sup>2</sup>

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<sup>1</sup>George W. Stewart and J. B. Levison, "Music and Dancing by the Children at the Panama-Pacific Exposition," Music Supervisors Journal, Vol. I, No. 1, (September, 1914), p. 28.

<sup>2</sup>William B. Kinnear, "Contributed Article," Ibid., Vol. I, No. 2, (November, 1914), p. 5.

Instrumental programs that were developed within a number of schools throughout the country were generally unorganized and included wind and string instruments and piano. These programs were, for the most part, directed by a member of the community, rather than a music teacher per se. Examples of well organized groups were the orchestras of Aurora, Illinois, Wichita, Kansas, and the program developed by Will Earhart in Richmond, Indiana. Oakland, California, had an apparently well developed instrumental music program; however, the leaders were hired by the city rather than the school board.

By 1915, interest in promoting instrumental music in the public schools seems to have grown immensely. Bessie M. Whiteley, Kansas City, Missouri, sent out a questionnaire to educators of twenty-six of the largest cities in the United States, referring to the establishment of orchestral practice in the elementary schools. The following information was obtained through the questions--with their replies--listed below:

1. To the query, "Is orchestra practice established in your Elementary Schools?", eight answered in the negative, but in most cases with the assertion, "We hope soon to have it established." Four answered, "Just starting it." Eleven, answering as to the length of time such had been established, stated variously from two to twenty years--the city of Philadelphia having had such practice "outside of school hours" for fifteen years, and Cincinnati (in a few of its schools) for twenty years.

2. To the query, "In what per cent of your schools is orchestra practice established?" The answers varied from eight to one hundred per cent.

3. To the query, "Does a special Supervisor attend to this work?" The answers, in most cases, stated that the regular supervisor and assistants, with the help of gifted grade teachers, are conducting the work. In the St. Louis



schools there is, in the supervisory department, a specially qualified orchestra man to whom this work will be entrusted later on. In the St. Paul schools, children who have studied the violin or some other orchestral instrument and who desire to enter the orchestra may join a class for such practice (after school hours), conducted by a professional violinist of the city.

4. To the query, "Do you employ an instructor to teach band or orchestral instruments?" The answers stated generally, "not solely for that purpose." Dr. Rix of New York City, answered, "We are starting a great movement for violin instruction, and may include other instruments."

In the Cincinnati schools, an outside teacher--a professional teacher of music--was allowed to organize classes of instruction to children outside of school hours.

In Oakland, California, where an orchestra or band was established in nearly every school, the city employed ten instructors for these schools.<sup>3</sup>

Whiteley used the above information to conclude that, "it is very plain that we must make ready to serve well this need in our schools."<sup>4</sup> Thus the push toward the development of instrumental organizations within the public schools was on. During the early years, the development was almost entirely in the area of orchestral music. Band programs at this time were "Boys Bands" sponsored by the individual cities and not by the schools. It is interesting to note that the "Music Man" so-called, would come into a town, sell band instruments to the parents of children (often times whether they could afford it or not), and organize a band of the town's boys. It seems to have been more of a promotion gimmick of musical instrument companies than a sincere attempt to foster music among the children. This

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<sup>3</sup>Bessie M. Whiteley, "The Orchestra in the Grade Schools," Ibid., Vol. I, No. 3, (January, 1915), p. 5.

<sup>4</sup>Ibid., p. 6.

was not true in many instances; however, it apparently was the case in enough to cause some concern among serious and sincere musicians.

High school orchestras are included for the first time in the program of the Pittsburgh meeting of the National Conference of Music Supervisors, dated March 23-26, 1915. This is the first really concrete evidence that the music supervisors were beginning to get behind the instrumental music drive on a national basis. The program included concerts by various orchestras of the Pittsburgh schools, as well as discussions of the instrumental music programs of the Pittsburgh schools, led by Will Earhart, Supervisor of Music, Pittsburgh, Pennsylvania, who had recently moved from Richmond, Indiana.<sup>5</sup> Earhart was one of the pioneers of instrumental music in the public schools. One could think of him as the "father of Public School Orchestras." Another leading figure in the early development of instrumental music within the public schools was John W. Beattie of Grand Rapids, Michigan. Beattie later became head of the Music Education Department of Northwestern University. Beattie indicates, in an article which he had written for the N. C. M. S. Journal, March, 1915 issue, that the orchestral programs were developing rapidly in the Grand Rapids Schools. He gave credit for this, at least in part, to the influence exerted by Will Earhart through his splendid work in the Pittsburgh schools.

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<sup>5</sup>Ibid., Vol. I, No. 4, (March, 1915), pp. 4-5.

Beattie stated in his article that, "classes in harmony and music history were a direct result of the orchestra programs, and that the vocal programs had also been improved through efforts of its singers to get their work on the same plane as the instrumentalists."<sup>6</sup> Grand Rapids at that time had two orchestras in Central High School. One was a Senior Orchestra consisting of 40 pieces with complete instrumentation and the other of 20 pieces which was the Junior Orchestra. Union High School had an orchestra of 30 pieces. The Junior High had an orchestra of 15 pieces, and in five grade schools, orchestras ranging from 5 to 12 instruments. Beattie points out the fact that the people of the community were behind the program one hundred per cent and were demanding regularly scheduled Symphony Concerts.<sup>7</sup>

When the concept of "Instrumental Music in the Public Schools" first began to develop, it was apparently aimed at the "gifted children." During the latter part of 1915 this attitude seemingly began to change. Will Earhart offers the first indication of this in an article he wrote for the Music Supervisors Journal in September, 1915, in which he very subtly hints at the idea of "music for everyone." He speaks of the ever-expanding music programs in Pittsburgh and how the challenge of getting more music to more people is exciting and rewarding.<sup>8</sup> From this

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<sup>6</sup>John W. Beattie, "Contributed Article," Ibid., Vol. I, No. 4, (March, 1915), p. 14.

<sup>7</sup>Ibid., p. 16

<sup>8</sup>Will Earhart, "Contributed Articles," Ibid., Vol. II, No. 1, (September, 1915), pp. 4-5.

point on, it seems that the Music Supervisors throughout the country began to emphasize Public School Instrumental Programs, particularly in the larger cities. There is nothing mentioned in the Music Supervisors Journals about instrumental programs in the outlying rural communities. The increased emphasis upon instrumental music is indicated by the following:

1. Every program from the Pittsburgh Convention in March, 1915, on includes instrumental music. Both in performance and discussion.
2. The number of articles concerning instrumental music rapidly increase.
3. Advertisements of music publishing companies and instrument manufacturers begin to appear, gradually at first, but with rapid increase in frequency and emphasis.

During the latter part of 1915 the idea of class instruction on orchestral instruments was first introduced, the idea being that an imaginative teacher could just as well teach a class of 10 or even 20 like instruments as he or she could teach one student at a time. The concept of class instruction is but another indication of the changing values in public school music. William Alfred White put forth this idea in his article entitled, "Instrumental Work with Juveniles--Its Value and Significance," in the November, 1915, issue of the Music Supervisors Journal. He felt that the class method of instruction was the answer so far as building orchestra programs was concerned. Mr. White also proffered the proposition that, "more was needed than just singing--namely instrumental music in all the schools."<sup>9</sup>

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<sup>9</sup>William Alfred White, "Instrumental Work with Juveniles--Its Value and Significance," Ibid., Vol. II, No. 2, (November, 1915), pp. 20-28.

The first advertisement by a music publisher that included instrumental literature was by the Willis Music Company, Cincinnati, Ohio, in the November, 1915, issue of the Music Supervisors Journal.<sup>10</sup> Apparently the publishing companies were still reluctant to flood the market with advertisements for instrumental music. In fact, the above mentioned advertisement was the only one published in the journals until January, 1916. At this time the second advertisement by a music publisher appears when the Oliver Ditson Company, Boston, Massachusetts, placed an advertisement concerning their "Paramount Orchestra Folio."<sup>11</sup> Vocal music was still being emphasized in the advertisements. Instrumental music advertising, when it did appear, was more of a suggestion than a concentrated effort to sell a product. The above mentioned advertisement was the only one in the January, 1916, Music Supervisors Journal, and, in fact, the only one until September, 1916.<sup>12</sup>

Also in 1916, the first instrument advertisement was published. The advertisement was by the York Band Instrument Company, Grand Rapids, Michigan. The product advertised was a cornet. The advertisement was not aimed at the school per se, but was simply a public advertisement of the cornet. The York

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<sup>10</sup>The Willis Music Company, Cincinnati, Ohio, "Advertisement," Ibid., p. 31.

<sup>11</sup>Oliver Ditson Company, Boston, Massachusetts, "Advertisement," Ibid., Vol. II, No. 3, (January, 1916), p. 23.

<sup>12</sup>Hinds, Hayden and Eldridge, Inc., "Advertisement," Ibid., Vol. III, No. 1, (September, 1916), p. 27.

advertisement appears for three consecutive times and then it is withdrawn, for some reason, for several years.<sup>13</sup> Perhaps the response was not great enough to warrant repeated advertising.

At this point in the development of instrumental music, there seems to be a period of about four years during which emphasis upon instrumental music within the Music Supervisors Journal was minimal. However, the advertisements of instrumental literature for orchestra increases at a rather surprising rate. Perhaps the seeming de-emphasis of instrumental music looked that way because of the transition taking place within the whole music community.

The attitude of the Music Supervisors was rapidly changing from "Absolute Music," to Music Education." This change in attitude was in both vocal and instrumental music. The following quote from an article by Louis Mohlen, Columbia University, in the September, 1916, issue of the Music Supervisors Journal, most aptly point out this change in attitude:

Music teaching is being influenced by the tendencies of modern educational thought, which in all lines stresses the synthetic before the analytic. Instead of making the procedure in music education entirely disciplinary and formal, a condition which has been the point of attack by educators in other lines, the tendency now is, to think that technique can come when a need for it is felt and that drill as such will be eliminated; that singing and playing singly, are very small parts of music education; that if social needs are to be met, then the pupils must be prepared to enjoy the concerts and recitals they hear and the music of the home, as well as to participate in festivals and programs of various sorts; that it is of greater importance to make

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<sup>13</sup>York Band Instrument Company, Grand Rapids, Michigan, "Advertisement," Ibid., (September, 1916), p. 21.



intelligent, creative, appreciative listeners, than participants, for it is as listeners that they figure in the great social scheme of life. The tendency furthermore is to use mechanical devices, such as the player piano and phonograph, as means for establishing the "basis of music appreciation." The belief is that through these means, children as well as adults may come to know the world of good music literature much as they do prose and poetry.

Without doubt the change in conception of music education is due to "social need."<sup>14</sup>

At this point it becomes apparent that rather than a de-emphasis, there was an escalation of music in a new form-- Music Education. Things began to happen. The National Conference of Music Supervisors appointed a special committee to prepare a recommended list of orchestral material for public school orchestral work. This list was to meet the needs of those supervisors who wished to begin orchestral work in the fall of 1916.<sup>15</sup> Surveys are taken in order to find out how many children were participating in instrumental music. The social aspect of musical participation was greatly exploited.

One music supervisor points out the social aspect of music participation by stating, "of great significance is the social appeal of study of this nature. The meetings outside of school for rehearsals, common interest in public appearance as a body, and the awakening of interest in the community good in such ways as earning money for the school or to buy instruments for worthy children. All are forces which hold the boys and girls to

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<sup>14</sup>Louis Mohlen, "The Music Section of the N. E. A.," Ibid., p. 28.

<sup>15</sup>N. C. M. C., "Orchestra Music for Public Schools," Ibid., p. 30.

the work, and, at the same time, show the great value of the work as a socializing element in the community.<sup>16</sup>

The advertisements placed in the Music Supervisors Journal also pick up the socializing theme. One gets the feeling of "join the band or orchestra and be a part of the group."

John W. Beattie stated in a report from the Grand Rapids School System that, "Grand Rapids is ahead of most school systems in developing instrumental programs, and that our orchestra performs for all sorts of occasions." He also said that the school board valued the instrumental program as they did the arithmetic program.<sup>17</sup>

By the middle of 1917, the interests in public school bands had begun to grow. One indication of this is shown in the Ascher's Publishing Company advertisement, which includes both orchestra and band music.<sup>18</sup> It is interesting to note that The Ascher Company was a consistent advertiser all the way through the Music Supervisors Journal referred to in this report. It seems as if they were sure of what was coming, while the others were waiting to see what developed in the instrumental music area.

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<sup>16</sup> Gladys Arthur Brown, "Instrumental Music in Our Public Schools," Ibid., Vol. III, No. 3, (January, 1917), p. 30.

<sup>17</sup> John W. Beattie, "A Message From Grand Rapids," Ibid., pp. 5-7.

<sup>18</sup> Ascher's Publishing Company, New York, "Advertisement," Ibid., p. 31.



The orchestra movement by 1918, was well established, apparently, throughout the country, and the band movement was beginning to grow. Publishing companies other than Ascher's were beginning to advertise orchestra music; companies such as Ginn and Company of Boston, The Willis Music Company, Cincinnati, Carl Fischer, New York, and the C. C. Birchard Company, Boston. The C. C. Birchard Company added band material for the first time in the January, 1918, issue.<sup>19</sup> The publishing companies not only advertised instrumental music, but they also emphasize the importance of instrumental music.

Within the next two years, all of the major publishing companies advertising in the Journal included instrumental music material in their advertisements. However, there had been since the beginning of World War I, a complete absence of orchestra and band instrument advertisements probably due in part to the conversion of factories from peace-time activity to war-time production.

From January, 1918, until March, 1920, there is very little mention of the progress of the instrumental programs in the public schools, except for occasional articles which include instrumental music as a part of music education in general. The only real evidence of the fact that instrumental music was growing within the schools is found in the growing emphasis in the advertisements of the music publishers.

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<sup>19</sup>C. C. Birchard Company, "Advertisement," Ibid., Vol. IV, No. 3, (January, 1918), p. 32.

In March, 1920, the first demonstration of a high school band was given at a National Conference of Music Supervisors convention, in Philadelphia. This demonstration was performed by the Oakland, California Technical High School Band, under the direction of Glenn H. Woods.<sup>20</sup> Soon after, Woods published a text book entitled, "School Orchestras and Bands." The Oliver Ditson Company, Boston, was the publisher.<sup>21</sup>

Mr. Charles H. Miller, Supervisor of Music in the Rochester, New York, public schools, reported in the September, 1920, issue of the Music Supervisors Journal that Rochester planned to build two new Junior High Schools, each of which would have an orchestra room of 90 feet by 45 feet, arranged in terraces to accommodate 160 orchestral players and their instruments.<sup>22</sup>

An invitation was issued to music supervisors throughout the country in the November, 1920, issue of the Music Supervisors Journal, asking them to participate in and become charter members of the Music Supervisors own orchestra. This orchestra was to be directed by Will Earhart, Dean of School Orchestra Conductors. The orchestra was to be the big feature of the St. Louis meeting in April, 1921. The supervisors felt that presentation of such an orchestra would be a splendid expression of the interest in

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<sup>20</sup>Printed Program, "Music Supervisor Convention, Philadelphia, Pennsylvania," Ibid., Vol. VI, No. 4, (March, 1920), p. 6.

<sup>21</sup>Oliver Ditson Company, Boston, "Advertisement," Ibid., Vol. VI, No. 5, (April, 1920), p. 23.

<sup>22</sup>Article, "A New Program Feature," Ibid., Vol. VII, No. 2, (November, 1920), p. 6.

orchestral music throughout the country. They also wanted to make it a permanent part of the annual convention program. The idea caught fire immediately and music supervisors from every part of the United States supported it. Examples listed below of the kind of response to the invitation show the apparent enthusiasm:

"I think the idea of an orchestra among the supervisors is as worth-while as that of the chorus, which has been so successful for several years. And a goodly number of supervisors, who I suspect are, like myself, more proficient on instruments than they are vocally, should answer the call."--Charles Ernest Parke, Supervisor of Music, Columbus, Nebraska.<sup>23</sup>

"I am more than willing to do all I can to help the move along. You can count on me for whatever instrument you need most."--J. E. Maddy, Supervisor of Music, Richmond, Indiana.<sup>24</sup>

"It seems to me that your plan for an orchestra for the St. Joseph Conference is a mighty good one. I shall be very glad to do anything within my power to help the thing along."--Harold P. Wheeler, Bandmaster, State Agricultural College, Manhattan, Kansas.<sup>25</sup>

"A supervisors orchestra at the National Conference strikes me as being just the thing; I feel certain that it can be done and shall be glad to do what I can to help the cause along."--Marquerite Grace, assistant Supervisor of Music, St. Louis, Missouri.<sup>26</sup>

The program was a huge success. The orchestra not only performed at the St. Joseph meeting, but was made a permanent part of the National Conference of Music Supervisors from 1921 on.

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<sup>23</sup>Ibid., p. 7.

<sup>24</sup>Ibid., p. 7.

<sup>25</sup>Ibid., p. 7.

<sup>26</sup>Ibid., p. 7.

About this same time, the instrumental materials advertised by the publishers made a rather abrupt change in emphasis from "general advertising," to "specific advertising" aimed at the public schools. The emphasis had changed from orchestra and band music to methods books designed to show the music supervisor how to teach instrumental music to children.<sup>27</sup>

It seems that the change that had taken place from teaching music in the "absolute," to "music education," had already begun to take its toll by 1921 in terms of substituting "quantity" for "quality." Except for the larger cities where qualified personnel seemed to be readily available, anyone could teach music, regardless of his qualifications. The idea was to get as many as possible in as many bands and orchestras as possible. The whole music area, so far as public school music was concerned, seemed to have become a great socializing media. Teaching music as the discipline it is was passed by in favor of the demands of the masses for more participants.

It was not the intent of the music supervisors to sacrifice quality for the sake of size. During those formative years, as it is today, there was a great amount of discussion on how to upgrade the programs. However, it seems that once the movement started in the direction of mass-producing musicians, it grew faster than the profession could keep up; thus it grew like "Topsy," in all directions at once.

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<sup>27</sup>C. L. Barnhouse, Oskaloosa, Iowa, "Advertisement," Ibid., p. 9.

The social aspect of instrumental music was indeed one of great importance during the latter teens and throughout the twenties. One of the features of the 1921 Conference Program in St. Joseph, Missouri, was entitled, "Instrumental Music by Adult Amateur Organizations." This was a discussion propoerted to show the development of the social aspects of instrumental music in the schools, and the projection of such music into adult life in the community.<sup>28</sup> It is interesting to note some of the titles of discussion topics listed on the above mentioned program:

1. Music and Citizenship
2. School Music in Adult Life
3. The Music Supervisor and the Public<sup>29</sup>

Community backing of the music programs across the country becomes evident by reports such as the one listed below:

Rotary Club of Cicero, Illinois, furnished nearly \$2,000.00 to equip a boys band in the grade schools, using a slogan, "A Horn For a Boy."<sup>30</sup>

Whether the boy who received the horn was talented does not seem to have been an issue for consideration. The point was to get the instruments in the hands of the boys. It would help keep them off the streets and out of the "Poolhalls."

A discussion topic of interest at the St. Joseph Conference was one entitled, "Possibilities in Small Town and

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<sup>28</sup>Music Supervisors National Conference, "Preliminary Program," Ibid., Vol. VII, No. 3, (January, 1921), p. 7.

<sup>29</sup>Ibid., p. 7.

<sup>30</sup>Ibid., p. 34.

Rural Systems."<sup>31</sup> The discussion centered around how to develop bands and orchestras in rural and isolated towns. This is but more evidence of the movement to get horns in as many hands of as many children as possible. A report from Winnefred Smith, Cicero, Illinois, stated that, "65% of the student body was studying instrumental music, and that was enough incentive for the school board to hire a full time instrumental instructor. More specifically, a band instructor."<sup>32</sup>

The Supervisors Orchestra had by this time become a permanent part of the conference. It was noted by John Beattie that the orchestra gave impetus to instrumental work that was decidedly worth-while.<sup>33</sup> The instrument manufactures must have agreed with Beattie, because the first "violin" advertisement appeared in the same year as his conclusion.<sup>34</sup>

Will Earhart made an evaluation in 1921 of the instrumental programs in the public schools in which he concluded that although he was concerned about the quality of instruction, he none-the-less "could not deny every human being

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<sup>31</sup>Ibid., p. 7.

<sup>32</sup>Winnefred Smith, "Report," Ibid., Vol. VII, No. 4, (March, 1921), p. 28.

<sup>33</sup>John W. Beattie, "Farewell Message," Ibid., Vol. VII, No. 5, (April, 1921, p. 4.

<sup>34</sup>The Jackson and Guildan Violin Company, "Advertisement," Ibid., Vol. VIII, No. 1, (October, 1921), p. 13.

every form of everything that does not promise a professional attainment for him as a result of the instruction received."<sup>35</sup>

Earhart's evaluation seems to imply that perhaps the "music for every child" idea had gotten a little out of hand. Even if he did feel this, he apparently decided that it was too late to do much about it; therefore, one might as well do what one could to improve instruction, and at the same time teach the masses.

The Music Supervisors Journal added a new department in the February, 1922, issue; the "School Orchestra Department." Victor L. F. Rebmann, Yonkers, New York, was the first editor of this department. From this point on, practically all of the material pertaining to instrumental music was to be found in this department of the journal. The first writing in this department makes note of the fact that, "almost every high school of fair size boasts an orchestra."<sup>36</sup> The bands apparently have not gained enough importance to warrant special attention yet; however, they had become important enough for the instrument companies to take notice and begin advertising in the journal.

In the April, 1922, issue of the Music Supervisors Journal we find the first "Band Instrument" advertisement by

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<sup>35</sup>Will Earhart, "Is Instrumental Music in the Public Schools Justified," Ibid., p. 17.

<sup>36</sup>Victor L. F. Rebmann, "The School Orchestra Department," Ibid., Vol. VIII, No. 3, (February, 1922), p. 35.



the Conn Band Instrument Company, of Elkhart, Indiana.<sup>37</sup> In this advertisement, Conn offers to help schools organize a band or orchestra. Included was a picture of the Rochester High School Band, Rochester, New York, as a "come-on."

Statistically speaking, a survey made by J. Abbie Clarke Hogan, Junction City, Kansas, in 1922 offers a good idea of the magnitude of the instrumental music program across the country. The results she obtained, as quoted in the Journal were these:

1. Full credit is allowed for orchestra and band work in many instances. In some schools, orchestra-band work is being recognized as a solid subject.
2. The salary being paid supervisors ranged from \$1,900 to \$3,000. The larger cities spend as much as \$10,500 on music, musical instruments, and musical instruction yearly.
3. The number of pupils enrolled ranges from 20 to 210 in smaller towns, and from 486 to 3,142 in the larger towns.
4. Ages of pupils taking orchestra work averages from 9 to 20 years.
5. The majority have orchestra-band practice during school hours.

The following specific information was gleaned from Hogan's research:

1. The high schools of Greater New York had 33 orchestras in which 1,500 children performed. In the elementary schools there were 27 real orchestras; the rest termed instrumental ensembles.
2. The Pittsburgh, Pennsylvania schools boasted of having one of the largest instrumental programs in the country. Five hundred were enrolled in High School Orchestras and Bands, and about 300 in the Elementary Schools. In addition, in class instruction in instrumental technique the numbers are as follows:

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<sup>37</sup>C. G. Conn, Ltd., Elkhart, Indiana, "Advertisement," Ibid., Vol. VIII, No. 5, (April, 1922), p. 11.



Violin -----	2,000
Cornet -----	100
Clarinet -----	15
Saxophone -----	12
Drums -----	25

3. Sacramento, California, grad schools had 486 pupils enrolled in orchestral instrument classes. The Sacramento high schools had 125 orchestra-band pupils. The elementary schools had 600 players and about 500 taking private lessons.<sup>38</sup>

The above article is an excellent indication of the rapid growth in instrumental music since the end of the first World War.

Another change took place in the Music Supervisors Journal beginning with the December, 1922, issue. The name of the Orchestra Department had been changed to read, "The Instrumental Music Committee of the Music Supervisors National Conference. Mr. Fay stated, "Instruction in instrumental music is to be in the near future one of the most important contributions made by the school to the musical life of the nation."<sup>39</sup>

By the end of 1922, instrumental music had become a very well developed program throughout the United States. In a span of a few short years the country had seen the school music program change from a strictly vocal aspect to those of both vocal and instrumental. The country had witnessed a change in musical ideals as well. Absolute music had fallen by the wayside, and

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<sup>38</sup>J. Abbie Clarke Hogan, "Survey of Instrumental Work," Ibid., Vol. IX, No. 1, (October, 1922), pp. 32-35.

<sup>39</sup>J. W. Fay, "Instrumental Music Department," Ibid., Vol. IX, No. 2, (December, 1922), p. 34.

music for all had taken its place for all practical purposes. Music was, by this time, taught from an appreciation standpoint rather than from the standpoint of musicianship. Music had become a "social function" as far as the public was concerned. The important thing seemed to be to get vast numbers involved in instrumental music. Musicianship had apparently become something less than ideal in many instances.

The great social movement in music did not stop here. The instrument advertisements pushed sales from the socializing standpoint. All the companies such as Conn, Pan American, Selmer, etc., emphasized the social aspect of instrumental music. Even the great Professional Symphonies of America got into the act by performing "Young People Concerts." Music had apparently become the instrument of social equilization. Children from both sides of the track, as it were, participated together in music.

In December, 1923, the "Contest Idea" was first brought to the attention of music supervisors. Peter W. Dykema, Chairman, Department of Public School Music, University of Wisconsin, puts forth the contest idea in music to the music supervisors. Contests had been held on local levels in various parts of the country prior to this, but now the thinking was to expand it to the State and National levels. (Music Educators got the idea from athletics and felt that if competition was inspirational on the athletic field, it could also be inspirational in the music hall). Dykema put it this way. "What is the main idea

back of this movement? It is an extension of the plan of interscholastic meets for high school students which have been successfully carried on in athletics for several years. It is an interscholastic meet in music."<sup>40</sup> Its aim was to encourage and improve high school music. It was to include vocal, orchestral and band performances, as well as violin and cello solos, vocal solos, piano solos, and vocal ensembles. The judging was to be on the following general basis: rhythm, tone, intonation, balance, technical efficiency, interpretation, appearance, and selection.<sup>41</sup>

Among the advantages listed by Dykema, the following serve as examples of how the music supervisors reacted to the contest idea:

1. "Creates interest and enthusiasm."
2. "Creates inspiration which comes from hearing a large number of others who are striving for the same end."
3. "Enlarges the ideas of the participants as to the measure of possible attainment, increases the knowledge of music, and induces them to practice for the sake of art with no thought of gain or glory."
4. "Offers opportunity for comparing work which otherwise may be judged only by local standards."
5. "Offers opportunity afforded for establishing and improving standards."
6. "Arouses interest of community in school music activity."
7. "Educates the public musically."

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<sup>40</sup>Peter W. Dykema, "The Contest Idea in Music," Ibid., Vol. X, No. 2, (December, 1923), pp. 14-18 and 58-62.

<sup>41</sup>Ibid., p. 60.

8. "Teaches people the art of playing the game fair."
9. "Develops the spirit of sportsmanship."
10. "Develops teamwork."
11. "Acts as an incentive to higher ideals and more intensive work."<sup>42</sup>

It was felt that the contest idea was an excellent idea, and one which needed only the guidance and teaching on the part of the music supervisors.

The year 1924 saw the band movement begin to emerge as an important part of the instrumental music movement. The "Instrumental Music Department" of the Music Supervisors Journal, spotlights the "Wind-Band" in the May, 1924, issue. In an article entitled, "The Musical Possibilities of the Wind-Band," Frederick Neil Innes states, "Unlike the early band or orchestra, the modern wind-band, viewed as a popular agent for the improvement of the musical taste of the people is of the very first importance."<sup>43</sup> He goes on to say, "It has been happily said by Mr. Gehrkins that 'instruction in instrumental music promises to be one of the most important contributions made by the school to the musical life of our country.'"<sup>44</sup> How true this is; for, even today, the School Band is one of the prominent features of social life of the institution. Once the social function of

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<sup>42</sup>Ibid., p. 61-62.

<sup>43</sup>Frederick Neil Innes, "The Musical Possibilities of the Wind-Band," Ibid., Vol. X, No. 5, (May, 1924), p. 40

<sup>44</sup>Ibid., p. 42.

music gained prominence, it never did fade. It is still with us today in music education.

As the band movement grew, a new aspect of "social music" became apparent. Using the bands as a public relations tool was encouraged. The band fit this category even better than orchestras due to the lighter type of music played, and they were more mobile. It was apparently discovered that, so far as the patrons were concerned, a stirring march could do more in this area than could a symphony, however beautifully performed.

By the end of 1924, as could be expected, the vocal people were beginning to show their concern over the popularity gained by the instrumental departments. An article within the Instrumental Music Department, of the Music Supervisors Journal, December, 1924, entitled, "The Coordination of the Vocal and Instrumental Work of the Music Department," very aptly points this out. The following paragraph from the above mentioned article is of interest here:

"It is not many years since the school music department realized that within its fold there had appeared a sturdy infant, crying lustily, and elbowing its way into prominence with embarrassing vigor. School bands and orchestras, violin classes, and wind ensembles, demands for school credit and encroachments on school time, a real need for a new and exacting preparation -- in a word, the instrumental situation, forcing itself on our attention and winning instant public approval by its community service, has become a problem, exaggerated by its own speedy growth and by the aggressiveness of its pioneer leaders. The need for adjustment and a proper perspective is compelling, and every supervisor

is forced to give thought to the demands of instrumental music and its coordination with the general work of the department."<sup>45</sup>

The article goes on to point out that the vocal people could not make up their minds as to what their objectives really were. That is -- were they to produce beautiful sounds for the sheer joy of beauty, or was the emphasis to be on the mastery of the technical aspects of singing and music reading? The instrumentalist, on the other hand, seemed to have a much better command of the technical aspect of music production, plus a greater abundance of enthusiasm. The music supervisors decided that it was time to make an attempt at pulling the two departments together. Prolonged friction between the two could not be afforded, lest both suffer a recessive trend.

The instrumentalist ran into another problem also. The private teachers became afraid they were going to lose students because of class instruction given in the public schools. The educators said this was not the case. They maintained that the private teacher would prosper because of the vast increase of children playing instruments. Also, the musicians unions were afraid that the public school organizations would encroach upon their performance opportunities. These fears were dismissed in

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<sup>45</sup>Instrumental Music Department, "The Coordination of the Vocal and Instrumental Work of the Music Department," Ibid., Vol. XI, No. 2, (December, 1924), p. 38.

many cases when the two got together, and, through fair play and co-operation, worked out the conflicts together.<sup>46</sup>

During the summer of 1925, the Music Schools across the country began to advertise in the Music Supervisors Journal. The Eastman School of Music, Rochester, New York; The American Conservatory of Music, Chicago; University of Michigan, Ann Arbor; The Chicago Musical College, Chicago; Columbia College of Music, Chicago; Carnegie Institute of Technology, Pittsburgh; The Cincinnati Conservatory, Cincinnati; and Boston University were among the first to advertise summer programs for music teachers in the Journal.

In the fall of 1925, band contests had sprung up all over the country. Also in the fall of 1925, a plea was sent out to music supervisors to recognize the saxophone as a legitimate instrument.<sup>47</sup>

When Joseph E. Maddy began editing the "Instrumental Music Department" of the Music Supervisors Journal, in 1926, the orchestra was well developed across the country so Maddy began his editorial tenure by promoting a symphonic band. He stated that, "the high school band is no longer a "pep" organization capable of playing the greatest musical masterpieces in a

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<sup>46</sup>Instrumental Music Department, "The Public Schools and Outside Musical Interests," Ibid., Vol. XI, No. 4, (March, 1925), pp. 62-64.

<sup>47</sup>Jay W. Fay, "A Plea for the Recognition of the Saxophone," Ibid., Vol. XII, No. 1, (October, 1925), pp. 54-56.



creditable manner."<sup>48</sup> From this point on, the concert band began to come into its own. The music supervisors standing committee developed a standard instrumentation of the symphonic band which consisted of the following instrumentation:

1. The clarinet section should consist of E flat and B flat clarinets, alto and bass clarinets, and should serve in the same capacity as the string section of the symphony orchestra.

2. The choir of saxophones should be used as a unit or a part of the ensemble.

3. The symphonic brass choir should be augmented by a choir of brass instruments of larger bore, such as cornets, flugel horns, euphoniums, and tubas.

4. Flutes and piccolos in C should be used interchangeably.

5. An English horn should be added to the usual double reed choir.

Maddy indicated that once a decision is reached as to the instrumentation, the "long looked for outdoor symphony will soon become a glorious reality."<sup>49</sup> Thus the symphonic band was born. Since its inception in 1926, the symphonic band has become one of the most important performance media in music education.

From this point on, all areas of instrumental music in the public schools are well established. The only things of consequence that seemed to happen between 1926 and 1930 was the further development of the "contest idea," and the establishment

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<sup>48</sup>J. E. Maddy, "A Symphony Band--Next," Ibid., Vol. XII, No. 3, (February, 1926), p. 40.

<sup>49</sup>Ibid., p. 42.



by Maddy of the National Music Camp at Interlochen, Michigan. The latter of which is of such magnitude to warrant some comment on its development.

In the March, 1927, issue of the Music Supervisors Journal, Maddy first informs the Music Supervisors of his idea to establish a "National Orchestra Summer Camp." This idea seems to have been an outgrowth of the success of his "National High School Orchestra" project.

Maddy's desire was to establish the Summer Orchestra Camp at some ideal location where swimming, boating, fishing, and other outdoor sports flourished. Gathering together each year a selected group of high school musicians to form such an orchestra as appeared at the Music Supervisors Nation Conference meetings, for an eight week course of study and recreation. Maddy felt that the highest type of instructors should be provided, and the final week of each summer the orchestra should be conducted by one of the countries great symphony conductors, such as Frederick Stock, Walter Damrosch, or Ossip Gabrilowitsch.<sup>50</sup> Courses should be offered in harmony, conducting, analysis, orchestration, score reading, appreciation, ensemble, etc.

The idea of such a camp was immediately accepted by music supervisors across the country. In the October issue of the Music Supervisors Journal, it was found that the response

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<sup>50</sup>J. E. Maddy, "Just an Idea," Ibid., Vol. XIII, No. 4, (March, 1927), p. 71.

had been so great as to insure the establishment of the "National Orchestra Camp" the following summer in 1928.<sup>51</sup>

By October, 1928, the "Summer Camp," had grown to such a degree that the name was changed to "National High School Orchestra and Band Camp."<sup>52</sup> In 1929, the Music Supervisors National Conference assumed the sponsorship of the "National Camp." The following resolution not only endorses the "National Orchestra and Band Camp," but also approved the idea of summer orchestra and band camps:

"The officers and executive board of the Music Supervisors National Conference, after a study of the National High School Orchestra and Band Camp, have given unanimous endorsement to that organization, and have also approved the idea of summer orchestra and band camps. They have voted that a special committee be appointed from the National Conference to serve as a board of review for camps desiring the endorsement of the National Conference. This Committee is to pass upon the plans and objectives of camps that may be proposed or formed."<sup>53</sup>

Music camps began to spring up throughout the country following the above resolution. Such camps have, through the years, become an important part of the whole music education field of endeavor.

There has been very little change since the late nineteen-twenties in the instrumental music programs within the

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<sup>51</sup>Ibid., p. 51-52.

<sup>52</sup>Ibid., Vol. XV, No. 1, (October, 1928) p. 75.

<sup>53</sup>Ibid., Vol. XV, No. 1, (May, 1929), p. 59.

public schools. The equipment has improved, and facilities enlarged and improved; but the basic philosophies of the music education movement have remained the same, generally.

## SUMMARY

Instrumental music in the public schools began to develop seriously in 1914. The first efforts in the development of this media were in the orchestral field. Public school string programs were far ahead of the bands. When the school bands started to gain placed of importance in the schools, their development seemed to be much more rapid than that of the school symphonies.

Prior to 1915, instrumental music had been a community project, rather than a part of the public school systems. Will Earhart was the most prominent personage in the early development of public school instrumental music. His orchestral program in Richmond, Indiana, was outstanding, and apparently had been for several years prior to 1915 from reading contributed articles in the Music Supervisors Journals; however, the Music Supervisors National Conference had not taken serious interest in such programs until 1915.

Band programs at this time were "Boys Bands" sponsored by individual cities and not by the schools. Band programs in the schools did not really get started until after World War I, in 1920, when the first demonstration of a high school band was presented at the National Conference of Music Supervisors in Philadelphia. This demonstration was performed by the Technical High School Band of Oakland, California, under the direction of Glenn H. Woods.

A Music Supervisors Orchestra was formed in 1920, and made its first presentation at the 1921 convention in St. Joseph,

Missouri. It was a splendid success, and was made a permanent part of the convention from that point on.

The change from teaching "absolute music" to "music education" had already begun in 1921. The idea seemed to be to get as many children as possible participating in the instrumental programs, regardless of ability. The whole music area, so far as public school music was concerned, seemed to have become a great socializing media. Teaching music as the great discipline it is, was passed in favor of the demands of the masses for more participants.

In 1923, the "contest idea" was first brought to the attention of the supervisors. It was felt that if competition was good for athletics, it should be good for music as well.

In 1924, the use of school bands as public relation tools was openly condoned. The band fit this category very well because of its mobility and the relatively short time required to develop a band in comparison with the symphony.

The year 1925 saw the development of the symphonic band. Joseph Maddy was instrumental in this move. The music supervisors standing committee on instrumental music set up the instrumentation, and the symphonic band was born.

From here on, instrumental programs in the public school have changed very little, even to the present day. The social aspects are still emphasized. The public relation capabilities of the bands are still important. Perhaps even more so than during the early years. The philosophy of "what music can do for

the child" is still uppermost in music education, rather than the discipline of music.

Between 1925 and 1930, the only major development in instrumental music was the creation of "Summer Music Camps," by Maddy. Music camps were endorsed by the supervisors in 1929.

Today we have better equipment and facilities with which to work, but the public school music programs are very much the same as they were in 1930.

## B I B L I O G R A P H Y

Music Supervisors Journal, Vol. I, No. 1, through  
Vol. XVII, No. 2, 1914 - 1930.

DEVELOPMENT OF INSTRUMENTAL MUSIC IN THE SCHOOLS  
AS REFLECTED BY THE MUSIC SUPERVISORS JOURNAL, 1914 - 1930

by

GEORGE RICHARD ANDREWS  
B. M., BETHANY COLLEGE, 1956

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas



Instrumental music in the schools of the United States developed rapidly between 1914 and 1930. The philosophy of music education changed from "absolute music" teaching to that of appreciation during the early nineteen-twenties. Since 1930, instrumental music has changed very little so far as teaching methods and philosophies are concerned.

The purpose of this report is to trace the development of instrumental music in the public schools over these years as it is reflected in consecutive issues of the Music Supervisors Journal. This development is shown in both the contributed articles, the advertisements of music publishers, and musical instrument manufacturers in these journals.

This report is meant only to follow the development of instrumental music; it will not set forth any philosophical discussions as such, but the major changes are indicated as to when they took place. Also, a detailed discussion of all aspects of the development of instrumental music is not herein contained. This report is a general overview of instrumental music in schools.

Instrumental music in the public schools began to develop seriously in 1915. The first efforts in the development of this media were in the orchestra field. Public school string programs were far ahead of the bands. When the school bands started to gain places of importance in the schools, their development seemed to be much more rapid than that of the school symphonies.

Prior to 1915, instrumental music had been a community project, rather than a part of the public school systems. Will Earhart was the most prominent personage in the early development of public school instrumental music. His orchestral program in Richmond, Indiana, was outstanding, and apparently had been for several years prior to 1915.

One may assume that some schools had instrumental programs prior to 1915 from reading contributed articles in the Music Supervisors Journal; however, the Music Supervisors National Conference had not taken serious interest in such programs until 1915.

Band programs at this time were "Boys Bands" sponsored by individual cities and not by the schools. Band programs in the schools did not really get started until after World War I, in 1920, when the first demonstration of a high school band was presented at the National Conference of Music Supervisors in Philadelphia. This demonstration was performed by the Technical High School Band of Oakland, California, under the direction of Glenn H. Woods.

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