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History of Instrumental Music

Knowledge of the history of instrumental music is not essential for success as a band or orchestra conductor. Still, it seems appropriate to begin a book on instruments and instrumental teaching with a brief historical survey. Besides the intrinsic interest which history holds for us, there is a practical value in the perspective gained from knowledge of history. One can become aware of trends; observe the ways in which things were done at previous times; make contact with objectives, procedures, and methods; and gain a greater understanding of the reasons behind present practices and present situations. One hopes that such knowledge will help the teacher plan upon sound bases, avoid mistakes of the past, and shape the future intelligently.

THE DEVELOPMENT OF THE ORCHESTRA

The earliest common use of instruments, recognizable ancestors of our modern woodwinds, strings, drums, and brasses, dates to several thousand years B.C.

Instrumental ensembles may be traced to groups of flutists and lyres used at the time of the Greek dramas of Aeschylus and Sophocles although Eastern music may have used grouped instruments at an even earlier date. Little development of group instrumental music occurred until the modern orchestra had its beginnings with the creation of opera at the close of the sixteenth century. It grew in size and importance as opera became more and more a public favorite. With one of the first operas, Monteverdi made an important contribution to the orchestra when he used instrumental tone color to portray mood and character, perhaps the first such use of instruments for their unique, individual qualities. Rudimentary in nature, the early orchestra used imperfect instruments and had no set instrumentation. For the public school teacher, the relevant history of bands and orchestras begins with the development and use of relatively modern instruments and instrumentation.

Because the violin is the heart of the orchestra, the modern orchestra was not possible until the seventeenth century, when the great Italian violin makers perfected their craft and created the master instruments. The first good orchestra is considered to be the "Twenty-Four Violins of the King," in the service of Louis XIII of France, which reached its peak of excellence some 40 years later

under Lully, during the reign of Louis XIV. Lully was a great conductor who demanded perfection. He conducted with a cane to ensure rhythmic unity and created a balanced ensemble of violins, flutes, oboes, bassoons, and double basses. In France the orchestra was a vehicle for the private entertainment of the nobility; during the same period, however, the first recorded public concert by an orchestra took place in London, in 1673. By the time of Corelli, a generation later, the modern violin had taken precedence over its competitors as the heart of the orchestra; viola, vielles, and lutes were rarely used except as solo instruments or for special effects.

Corelli, a noted performer as well as composer, is often given credit for originating the practice of matched bowing for orchestra. Alessandro Scarlatti increased the importance of the operatic orchestra, often dividing the strings into four parts and balancing them with the winds. The brasswinds became a legitimate part of the orchestra about 1720. Thus, the French and the Italians had developed the orchestra into a well-established entity before the time of Bach. During the time of Bach they continued to increase its importance. It was therefore capable of a high level of technique and emotional expression before Germany became the primary musical center in Europe.

Bach himself was a master of orchestral writing. He contributed his unique voicing of the instruments in which each is treated as a solo instrument. Handel also, although perhaps to a lesser extent than Bach, used instruments for their individual timbre, obtaining novel effects. The cello became important as soloist and as orchestra member; the full range of the bassoon was exploited; kettledrums were used for a solo part in *Semele;* and the oboe was often featured for its hauntingly beautiful tone quality.

Any list of individuals important to the development of the orchestra must include Gluck. He not only made innovations in the use of instruments but also, more significantly, made radical changes in the type of music played by the orchestra. He introduced the use of the clarinet, omitted the harpsichord, and gave the orchestra music to play that was genuinely expressive and dramatic, mirroring the scenes and action of the opera. With Gluck the orchestra discarded its role as simple accompaniment and became an independent dramatic force.

The classical era of Haydn and Mozart created the balanced instrumentation and the musical forms that have for the past few hundred years made the symphony orchestra the chief of musical structures, first in popularity with the public and greatest in challenge to the composer. During the nineteenth century, the number of orchestras multiplied rapidly in Europe and were eventually established in America as well. The first symphony orchestra to be organized was the London Philharmonic in 1813. The New York Philharmonic, formed in 1842, has been in existence since that date. The Boston Symphony and the Chicago Symphony, founded in 1881 and 1891, respectively, have also survived to the present. Several events gave impetus to the orchestral movement. One of these was the visit of the Jullien orchestra to America in 1853–1854. Jullien was a spectacular showman whose antics not only fascinated the audience but also made a real and positive impact upon the American public.

> Jullien was always dressed in an extravagantly embroidered shirt front, glistening white waistcoat, with a great black mustache and lavishly bedecked in gold chains, rings and pendants. He stood on a crimson platform edged in gold, tapestried with crimson velvet. He had white kid gloves brought to him on a silver platter before conducting Beethoven. Before the Firemen's Quadrille commenced, the audience was warned that something unusual might happen. Jullien loved to spring a surprise but a lot of fainting women

> might be too much of a good thing. Wiping his brow with his gorgeous silk handkerchief, he arose and faced his men. The piece started quietly like a nocturne or lullaby, a hush through the house made the suspense more thrilling. Then the music picked up a bit, the violins fluttered as they told of the awesome mystery of darkness. You could almost see ghosts. Suddenly the clang of fire-bells was heard outside. Flames burst from the ceiling. Three companies of firemen rushed in, dragging their hoses behind them. Real water poured from the nozzles, glass was broken. Some of the women fainted, and the ushers were rushing here and there yelling that it was all part of the show. And all the while the orchestra was playing at a tremendous fortissimo. When Jullien thought they had had enough, he signaled for the firemen to go, and in a glorious blare of triumph the orchestra burst into the Doxology. Those of the audience who were conscious joined in the singing.[1]

Of more lasting value and genuine artistic merit was the work of Theodore Thomas, who toured the country with his own orchestra in 1863. He served as inspiration for the founding of the Boston Symphony and himself founded the Chicago Symphony. His interest in education led him to start a school in Cincinnati for the training of professional musicians.

Two major events made a difference in professional orchestras during the past half century. The first was the Ford Foundation's midcentury allocation of some $80 million to stabilize the financial situation of major and regional symphony orchestras. This grant, carefully coordinated not to interfere with music programs being promoted by the cash-poor National Endowment of the Arts, provided such a psychological and financial boost that by the mid-1980s the question was whether all of the orchestras initiated by this money could continue to flourish. Most, with some effort, were able to find support to replace this one-time largesse of the Ford Foundation, thus enriching communities with professional and semiprofessional orchestras and so widening the availability of orchestral music and exemplary soloists. The second event was the popularization of the symphony orchestra by the charismatic conductor Leonard Bernstein of the New York Philharmonic and the institution of concerts on public television.

Of note is the founding of "pops" orchestras, a movement that began in the mid-1920s with the formation by Arthur Fiedler of the Boston Symphony Orchestra of a small symphonette designed to play music more accessible to untrained audiences. The "pops" name was adopted to insure audiences that the music was listener-friendly; this style of orchestral programming was adopted by other symphony orchestras to attract larger audiences and to build a firmer financial support base for the orchestra's primary activities. The popularization of orchestral music expanded to include concerts for the community's school-age children supported by funds from the National Endowment of the Arts, integration funds, the symphony's own budget, and corporations that believed in this approach to education.

THE DEVELOPMENT OF THE BAND

The growth of the band movement is much less clearly defined. In the late sixteenth century, Venice was the center of a group of composers who wrote for brass ensembles, primarily trombones and cornetts. These ensembles performed prin-

[1] T. F. Normann (1931), quote from J. T. Howard, *Our American Music.* New York: Thomas Crowell, pp. 230-231; and in *Instrumental Music in the Public Schools* (1939), Byrn Mawr, PA: Oliver Ditson, p. 5.

cipally in the church. They were followed by other brass groups throughout Europe in the seventeenth and eighteenth centuries, usually civic or military bands. Their only similarity to present-day bands was in their use of wind rather than string instruments. The typical instrumentation was oboes, clarinets, horns, and bassoons. Considering the state of those instruments at the time, one would agree that their sound was primarily useful for battle commands rather than as musical entertainment. Bands as we know them today seem to have stemmed from the formation of the 45 piece band of the National Guard in Paris in 1789. Sarrette conducted this band for one year. In 1790 its number was increased to 70, and Francois Gossec became the conductor. Two years later the band was dissolved, but its members eventually became the nucleus of the French National Conservatory, founded in 1795.

America has been a leading country in the formation of bands, with groups that antedate the Paris Band of the National Guard by more than a decade. (For an excellent treatment of this subject, see Richard Franko Goldman [1974], *The Wind Band,* Westport, CT: Greenwood Press.) Josiah Flagg, often known as the first American bandsman, was active as early as the 1700s. The Massachusetts Band, formed in 1783, later became the Green Dragon Band, then the Boston Brigade Band. In 1859 the Boston Brigade Band acquired a 26-year-old conductor, Patrick Gilmore, who changed its name to Gilmore's Band, took it to war, and made it famous. The Allentown Civic Band, formed in 1828, still performs today. These and similar groups were presumably small, comparable to the U.S. Marine Band, founded in 1798, which at the turn of the century was composed of two oboes, two clarinets, two horns, a bassoon, and a drum. The usual size of the early American bands was between 8 and 15 players, with instrumentation similar to that of the U.S. Marine Band. Bands soon increased in size. Beethoven wrote his military march in D (1816) for a minimum of 32 players, an average group for the time. To honor the visit of the Russian Emperor Nicholas to Prussia in 1838, Wieprecht combined the bands of several regiments and conducted more than 1,000 winds plus 200 extra side drummers.[2]

Of major significance to the band movement was the invention of the valve for brass instruments by Blumel (c. 1813) and the subsequent improvement of the piston by J. P. Oates in 1851. These two events occurred during the rapid improvement of European bands in the first half of the nineteenth century that reached a peak with the international contest in the 1860s and 1870s. Perhaps the greatest band contest of all time was that held in Paris in 1867, with nine nations competing. According to Goldman[3], the numbers played included the "Finale" of the *Lorelei* by Mendelssohn, "Fantasy" on the *Prophet* by Meyerbeer, Rossini's *William Tell Overture,* the "Bridal Chorus" from *Lohengrin* by Wagner, plus a "Fantasy on the Carnival of Venice."

The cornet, vastly improved by the invention of the valve, assumed the same role in American bands that the violin held in the orchestra. Many of the conductors were virtuoso cornet soloists. In fact, the band in America was for the three decades prior to the Civil War primarily a brass band. This can be attributed at least in part to the influence of the Dodsworth Band, one of the first professional bands and perhaps the best band in New York City prior to Gilmore's heyday. In 1853, two New York bandmasters, Kroll and Reitsel, began to use woodwinds with the brasses, thereby greatly expanding the band's musical potential as well as its repertoire.

[2] R. Goldman, (1962), *The Wind Band: Its Literature and Technique;* reprint (1974), Westport, CT: Greenwood Press, p. 28.

[3] Ibid., pp. 29.

Bands increased in importance during the Civil War years, but although most of the members of the regimental bands enlisted together, they were mustered out in a year and the bands were dispersed. The real impetus to the band movement came from an event designed to celebrate the peace, stemming from the inventive genius of Gilmore. After his band was mustered out of the army, Gilmore had gone with General Banks into the South. An opportunity in 1864 to form a "grand national band" of 500 army bandsmen and a chorus of 5,000 schoolchildren whetted his appetite for massed festival performances. Accordingly in 1869 he organized the National Peace Jubilee at which a band of 1,000, an orchestra of 500, and a chorus of 10,000 were brought together. The event appealed to patriotism, to education, and to Gilmore's spirit of business enterprise. Its immense attraction may be gauged by the fact that members of Congress, the entire Cabinet, and President Grant himself attended. Three years later, a World Peace Jubilee was organized on an even grander scale. The performing groups were twice as large as those of the national event, and many of the finest musical organizations of Europe participated. Not only did these huge festivals attract the public and popularize better music, but they also served to raise American performance standards. The visiting European groups dazzled the audiences with their skill; it was obvious that American bands and orchestras were no match for them.

American professional bands improved rapidly after the Jubilees. Gilmore took over the leadership of the 22nd Regimental Band in 1873 and directed it until his death in 1892. He was succeeded by the unlikely personage of Victor Herbert, whose well-loved melodies seem to have been little influenced by the military march. From 1880 until 1892, John Philip Sousa conducted the Marine Band and gave it a national reputation. Sousa and Gilmore toured extensively, bringing fine performances of both great music and popular music to audiences who had little other opportunity to hear professional concerts. Many fine local bands sprang up whose repertoire's included transcriptions of orchestral favorites, music written especially for band, and virtuoso solos with band accompaniment. For millions, the local bands represented the only avenue to good music of any sort.

The size and scope of the band movement would not have been possible without the British band libraries. Published arrangements had become possible due to the standardized instrumentation encouraged by Kneller Hall, the Royal Military School of Music. British firms such as Boosey and Company were able to publish band arrangements of general high quality that stimulated and influenced the course of band music in both Great Britain and the United States.

Standardized instrumentation in the United States came about through the influence of leaders such as Herbert L. Clarke, Albert A. Harding, Frederick Stock, John Philip Sousa, E. F. Goldman, Taylor Branson, and C. M. Tremaine. When contests began in the mid-1920s, the Committee on Instrumental Affairs of the Music Supervisor's National Conference, which formulated the rules for band contests, instituted severe penalties for those organizations that did not have the recommended instrumentation, thus assuring standardization.

Although professional bands in America did not find fertile soil or financial support comparable to that of the symphony orchestras, the armed forces have supported a band program of excellence for more than half a century. World War II provided the service bands the opportunity to select excellent performers from the 16 million Americans serving in the Armed Forces during that period of time. The tradition of excellence continued after the war as the military musicians found that a career in band performance was both possible and rewarding, and the public had come to expect performance excellence from at least the four military ensembles based in the nation's capital. In the twenty-first century, the Washington,

DC. service bands and their supporting ensembles at military posts and bases provide the counterpart in the band field to the national and regional professional symphony orchestras.

THE GROWTH OF PUBLIC SCHOOL MUSIC

The year 1925 marks the end of the Sousa era and with it the abrupt decline of the professional band, although the Goldman Band and a few radio bands did maintain their popularity. Many factors contributed to the decline. The advent of the radio, the phonograph, the moving picture, even the popular-priced automobile diverted attention from the bands. Two musical trends may have contributed to the lessening of interest in professional bands. One was the rise of the symphony orchestra, perhaps itself brought about by the increased desire for good music that the band era had inspired. The greatest single figure of this development was Theodore Thomas. Between the years 1880 and 1933, nearly all of today's major symphonies were established. The band was unable to compete with the symphony in performances of the traditional classics because these, with few exceptions, suffered when transcribed for band.

The second trend was the increasing excellence and popularity of public school performing groups. School music seems to have been given impetus by the Peace Jubilees of Gilmore, and as public education broadened, so did the school music organizations. Freeport, Illinois, schools have had a continuous orchestra program since 1864, when an individual was hired specifically for this task.

> In 1864, Miss Francis Rosebraugh was called by the Freeport Board of Education from New York, where she had just completed two years of work in mathematics in a small up-state college. It was understood that in addition to her classes in mathematics she was to form an orchestra that would be the official group for plays, operettas, commencement exercises, etc. Our first orchestra consisted of two violins, one cornet, one clarinet, and a piano. The orchestra gradually grew in size and ability through the years until in 1913 some of the boys petitioned the principal to form a school band. This he granted on provision that the string players buy their own band music. From that year on our band has flourished along with our orchestra.[4]

An extracurricular student-run orchestra was formed in Aurora, Illinois, in 1878. Around the turn of the century the outstanding instrumental work of Jessie Clark in Wichita, Kansas (1890), and Will Earhart in Richmond, Indiana (1898), was evident. Despite the impact of the professional band movement in the last third of the nineteenth century, school bands were generally started after the orchestras. Freeport, Illinois, for example, had no band until several decades after the inception of the orchestra. By 1910 some 100 school orchestras existed. There are references to school bands at this time, but primary emphasis seems to have been on the civic boys' bands that flourished in nearly every town at the turn of the century. In the first 15 years of the twentieth century, several notable instances of real pioneering may be found. A few schools with vision and foresight were far ahead of the general public in adopting instrumental programs. In Los Angeles in 1904 grade school orchestras were formed to provide good players for the high school organi-

[4] Excerpts from a letter to the senior author written in 1967 by Mr. Ernie Seeman, director of Music Education, District 145, Freeport, IL.

zations. In 1905, A. A. Harding came to the University of Illinois and began the college band that set the standard for the next half century. A few years later, around 1912, A. R. McAllister instituted in Joliet, Illinois, a band program whose reputation for excellence continued for half a century. School boards as far apart as Oakland, California, and Rochester, New York, allotted $10,000 and $15,000, respectively, to purchase band and orchestra instruments for their school systems (this in the years 1913 and 1918 when that amount of money was a princely sum). Such instances were the exception, but they provided the leadership and inspiration for others.[5]

The great growth of public school bands after World War I has often been attributed to the war and the attraction of the military band during this period. It was believed that musicians who returned home after playing in military bands created an abundant supply of teachers for the schools. This is only partially true. School orchestras and bands abounded before the supposed influx of teachers. A survey of 375 schools in 1919 showed that three-fourths of them had orchestras and one-fourth had bands. Numerous other sociocultural factors contributed to the sudden growth that had begun prior to the postwar period.

The same cultural changes that affected the decline of the professional band contributed to the rise of the school band. The schools broadened their outlook to take in a number of activities not previously within their scope: vocational, athletic, artistic, and recreational. Music became important to competitive athletics, for public relations purposes, and for civic advertisement. Service clubs experienced a sudden growth, the National Band Association was formed, the Cardinal Principles of Secondary Education were proclaimed by the National Education Association, all of these directly and advantageously affecting the school band. Youth was changing; students were staying in school longer, and the band appealed to them with its color, group spirit, military apparel, and the chance for recognition.

Bands have always marched and they continue to do so. The primary purpose of the military band was to march into battle or to perform for those who were marching. The first college bands (shortly after the Civil War) were small military organizations supported by the military departments in the land grant institutions. When these bands became associated with Schools of Music, their size increased. With Albert Austin Harding's initiation of homecoming at the University of Illinois and the integration of a half-time show into this event, the growth of the marching band was assured. Music and showmanship combined to fill an important niche in American culture.

Although America still looked to Europe as its mentor in things musical and artistic, music in the schools cannot be said to be influenced directly by European practices. No such school instruction existed on the Continent; the skilled professional musicians of Europe either did not know how to teach groups of children or did not care to do so. One exception was the Maidstone movement in England, around 1908, which presented group instrumental instruction to children. This movement was studied by the supervisor of music in the Boston public schools, who introduced its principles and methods into the schools of that city around 1910.

With the introduction of music into the curriculum came the problem of credits. The members of the very early groups, from the Farm and Trade Band of Boston Harbor in 1858 to those existing at the end of the century, usually met after school hours and received no academic recognition or credit. As far as we know, the first instance of students receiving credit for school music was in Richmond, Indiana, in 1905, whereby students gained one-half credit for playing in the

[5] Edward Bailey Birge (1928), *History of Public School Music in the United States;* reprint (1966), Reston, VA: Music Educators National Conference, p. 192.

orchestra that met after school. The following year Osborne McConathy in Chelsea, Massachusetts, secured school credit for students who took music lessons after school from private teachers. In 1920 Charles McCray in Parsons, Kansas, gained both school time for the orchestra and credit for the students.

The next major innovation in school music occurred in 1923 when the instrument manufacturers sponsored a national band contest in Chicago as a promotional device. As with Gilmore's Jubilees, the commercial venture proved to be a powerful influence, and the success of the contest was unquestionable. The manufacturers wisely turned the management of future contests over to the school. State contests were held in Kansas in 1912 and by 1925 were coordinated by a Committee on Instrumental Affairs of the Music Supervisors National Conference. The first school-sponsored national contest was held in 1926 in Fostoria, Ohio. The competitive spirit of the American people insured the immediate success of the contests; as with athletic competition and debate tournaments, the American community had a chance to test its superiority against its neighbors in a music contest. The history of the contest became the history of the school band.

At almost the same time, school orchestras received impetus from a different source—the formation of a national high school orchestra. Joseph Maddy—who made an outstanding reputation as a high school orchestra conductor in Kansas, New York, Indiana, and Michigan, and who started orchestral tryouts and high school vocational music programs—took his orchestras to conventions where they could be heard. The response to the Parsons, Kansas, orchestra at the Music Supervisors National Conference in 1921 inspired him to form a National Conference Orchestra for Detroit in 1926. Accordingly, he advertised in music journals and from 400 applications selected 238 students for the orchestra.[6]

The music for the conference was of such quality that Maddy was invited to form a second national student orchestra to play for the 1927 Dallas meeting of the Department of Superintendence, the official national organization of school superintendents. The audience of school superintendents was highly impressed by the orchestra's performance and passed this resolution:

> We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that everywhere they be given equal consideration and support with other basic subjects.[7]

The resolution resulted in the initiation of hundreds of instrumental programs in schools across the country. Music was the "new thing" established as a worthwhile area deserving both school time and credit. Maddy organized a third national orchestra for the 1928 Music Supervisors National Conference in Chicago. Administrators at these conventions were impressed by the healthy experiences of students working together; the excellent discipline (much of which Maddy had learned from T. P. Giddings); and those by-products of citizenship, health, and useful recreation that were considered so important at this time. Thus the success of Maddy's orchestra coincided with the requisite cultural and social conditions of the time to bring about music's firm establishment in the schools.

[6] Norma Browning (1963), *Joe Maddy of Interlochen*, Chicago: Henry Regnery, p. 178; reprint (1992), Chicago: Contemporary Books.

[7] W. F. Weber "Music and the Sacred Seven," as quoted in Gerald Prescott and Lawrence Chidester (1938). *Getting Results with School Bands*. New York: Carl Fischer; and Minneapolis: Paul A. Schmitt, p. 15.

Superintendents and music supervisors returned home from the conventions to find that administrative problems were involved in setting up instrumental programs. In the smaller schools there were too few students to support both a band and an orchestra; instructors who could teach both were scarce; financial support for two instrumental groups added a sizable amount to the budget. Because the same musical and extramusical values were claimed by both, the band took precedence over the orchestra partly because of its greater flexibility, greater usefulness to the community and to athletics, and its greater appeal to youth. Bands therefore became ascendant, and orchestras failed to get a major start.

The influence of the band instrument manufacturers and the uniform companies should not be overlooked nor discounted. When the town bands declined, they provided temporary funding for school band directors' salaries, and they offered attractive instrument rental and purchase programs. In addition, they actively supported contests, supplied financial aid to Joseph Maddy in the founding of the National Music Camp at Interlochen, Michigan, and later established yearly conventions that offered conductors new ideas and new materials to help build successful band programs.

The Midwestern Band and Orchestra Clinic held annually in Chicago, sponsored by industry, has been a major influence on public school ensembles, introducing new literature to teachers and providing a venue for school ensembles to perform before large numbers of music educators. Likewise, the monthly publication *The Instrumentalist* has provided the primary source of professional development for ensemble conductors, highlighting issues of concern to public school instrumental instructors. According to *The Instrumentalist*, public school bands have continued to grow in membership. Although they have remained unaffected by economic conditions (as was largely true during the Great Depression), these organizations presently raise their own funds for a large percentage of their operating budget, with some ensembles charging tuition for membership. However, ensembles that must seek total external funding are truly extracurricular. Travel to festivals, to holiday parades, even overseas, has become common for performing ensembles, dramatically escalating the operating expenses for such groups. Live American band music, whether at athletic events or concerts, is accessible to the majority of Americans, and they support the practice of having a school ensemble experience available to all interested students. There is scant evidence that educational factors such as the school reform movement or the Voluntary National Standards have affected instrumental music in any substantial way. Issues of school scheduling arising from reform movement suggestions appear to be the dominant factor of interest and importance to high school ensemble teachers.

The college band, along with the military ensembles, has provided the model and standard for the public schools, reaching its peak with Harry Begian and the University of Illinois bands in the 1980s.

With the formulation of the Eastman Wind Ensemble by Frederick Fennell in 1952 a new literature for school bands was promulgated. Ensembles playing original music written for winds sprang up at Eastman, the University of Illinois, and Northwestern University and were quickly emulated by colleges and large public schools. The idea of one-on-a-part wind instrument experiences enhanced the education arguments for school bands; extensive lists of excellent, usable literature were collected by David Whitwell and Robert Gray. The leading advocate for encouraging composers to write for the wind ensemble and to commission these compositions has been Frank Battisti, first with the Ithaca New York High School Band and for more than a quarter of a century with the New England Conservatory Wind Ensemble. The wind ensemble and, to a certain extent, renewed interest

in the British brass band, balanced the influence of the concert band at the beginning of the twenty-first century.

Shinichi Suzuki was primarily responsible for demonstrating the viability of string instrument instruction at an early age and the advantages of continued participation. The "Suzuki movement" created and has sustained the present interest of American parents in string instruction for their children. Beginning about 1958, this movement grew steadily, influencing private string instruction more than any methodology being taught in the public schools and resulting in stunning youth orchestras (not associated with a single school system) in all parts of the country, a marked increase in string enrollment at the college level, and improved college orchestras. Interested parents request a Suzuki teacher, rather than a violin instructor, "Suzuki" becoming synonymous with string instruction. More recently the methodology has spread to other instruments, primarily piano and flute, but is best known for its major contribution to string education.

The small instrumental ensemble has existed throughout the history of instrumental music. Chamber music, however, can be traced primarily to the Renaissance period, although examples are to be found in the Middle Ages. Cultural changes, including public and university societies, aristocratic connoisseurs, and the improvement of instruments, provided a favorable climate for chamber music. All composers wrote for small ensembles, much of the music dependent upon the musicians and instruments available. Brass choirs (tower music) were important ensembles to the Gabrielis and others; string ensembles were popular in the more intimate palace settings. As with large ensembles, improvement of instruments affected the quality and quantity of small ensemble music to a greater extent than the influence of any composer or exemplary small ensemble. On occasion, a composer has been more daring in his or her music for the small ensemble, but for the most part, small ensemble literature parallels the literature of the large ensembles. (Vocal ensembles were likely an important influence on the acceptance and popularity of instrumental chamber music.)

The public school music program has long championed small ensembles as a means of continued music participation after graduation, as an instructional device, as a performance outlet, and as a source of motivation. The ensemble program has been, however, largely an after- or out-of-school experience, with students receiving no academic credit for participation. In the twentieth century, the most visible small ensemble has been the school stage band and later the jazz/rock band. The general policy for all ensembles has been for membership to be limited to students formally enrolled in a large ensemble, but the exceptions have been numerous. The public school music contests have consistently allowed private piano students to participate, thus increasing the futility of the struggle to limit access to a "select" experience to those students enrolled in school music courses. The music education profession itself holds diverse options here—jazz/rock bands have needed guitar and keyboard players, individuals who may not have had a second instrument that would enable membership in a concert band or orchestra.

Schools with eight or more periods in the school day may be able to schedule small ensembles (sometimes instructional time is available with block scheduling), but jazz/rock and stage bands are customarily after-school experiences. As public school music ensembles have always modeled themselves on those at the college level, the history of stage and jazz bands in the schools follows the history of college stage and jazz bands by a couple of decades. The colleges, of course, taking their cue from professional ensembles.

According to the *American Groves Dictionary*, jazz cannot be categorized as folk, popular, or art, as it shares commonalities with all three types of music. The cultural context, however, has been a major factor in the history of jazz in the pub-

lic schools. The roots of jazz in the speakeasies of the Prohibition era made this music suspect and seem inappropriate in the public schools and on many college campuses. The college ensembles took the lead in introducing jazz to their students, lagging behind musical trends in the professional world by at least a decade. The Big Bands that flourished in the 1930s were not common on college campuses until the 1940s, nor numerous until after World War II. For the most part, the history of jazz is a history of individuals who introduced new rhythms, harmonies, and tone colors in their solos or ensembles, making any history a chronology of individuals. The respectability of jazz grew slowly in the 1920s and 1930s with the popularity of social dancing and the ready availability of sound recordings. American society was bent on seeking pleasure in life, and jazz was one of those pleasures. The Great Depression did reduce the accessibility of jazz, and only the better ensembles survived.

Present-day jazz represents a culmination of influences from the African and American cultures. The recreating and improvising of counterrhythms is an African contribution, whereas Paul Whiteman's contribution was to meld these creative improvisations with traditional music forms. The history of jazz is a continuing search for a balance between the influence of Western classical music and that of native African music, as the music of Whiteman and Jelly Roll Morton illustrate. The balancing act continued through Fletcher Henderson, Duke Ellington, Benny Goodman, Charlie Parker, Dizzy Gillespie, and on to Miles Davis. These individuals provided the intellectual and musical components that made it possible to have jazz criticism and for jazz to be accepted on college campuses. Jazz on college campuses and the Newport Jazz Festival both can be traced to the mid-1950s. The incorporation of rock into jazz in the 1960s provided it with new life, as did the interest of Gunther Schuller in his seminal publication and his effort to institutionalize "third stream" music. One can describe a jazz concert as a type of ritual with interaction occurring between players and the audience—an equal sharing among musicians based on a melody that can be shaped by the performers. Beyond that, the eclecticism present at the beginning of the twenty-first century makes any description of what constitutes jazz difficult.

At some time in the 1960s, jazz ensembles in the public schools began to be accepted, a decade after their acceptance on college campuses. Courses in jazz study became common at the collegiate level in the late 1970s. Whether the after-school small ensemble experience consisted of chamber music or jazz, the ensemble experience enriched and furthered the goals of school music programs. The objectives of musical independence, imagination, leadership, and performance excellence were more easily garnered in the small ensemble than in the increasingly large bands and orchestras. As official records are not maintained on voluntary, elective, or after-school groups, an accurate history of the growth of school small ensembles is difficult to develop. Further, many small ensembles are organized to exist for only a portion of the year, often prior to contests. The jazz band is an exception, having a full schedule of appearances and contests. It is not unusual for jazz groups to participate in a dozen or more festival/contests in a year, requiring school administrators to establish limits even on extra-curricular experiences. (There are considerable administrative issues with any ensemble that represents schools and uses school resources and facilities.) It is safe to assume that at the beginning of the twenty first century, most high schools (and a few middle schools) offer experience in jazz, with fewer schools offering experience in jazz choirs, woodwind quintets, and string quartets. Contests such as the annual, nationally publicized contest at Lincoln Center with Wynton Marsalis attract high school jazz bands of dazzling proficiency; such events contribute greatly to the viability of this genre of music.

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