

A History of Music Education at Michigan State University

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Music educators and college music teacher educators have long been interested in the improvement of music teaching. However, change has been difficult, since college music education is a hybrid of the liberal arts tradition, the conservatory tradition, and the teachers college tradition, instead of the result of programs designed specifically for music education.¹ Change in music education may best be effected by changes in teacher training. These changes can be helped by attention to history, but unfortunately, historical research does not occupy a major place in music education, according to Allen Britton. He states that to know the teaching methodologies of the past is to avoid reinventing them.² This study investigates the history of music teacher education at Michigan State University.

Michigan State University (MSU) currently covers more than five thousand acres and serves more than 44,000 students.³ Located in East Lansing, Michigan, MSU began as Michigan Agricultural College (MAC) in 1855 and the first sixty-three students arrived in 1857. The School of Music is part of the College of Arts and Letters and currently has about six hundred students.

MSU claims to have been the first land grant college in the United States. In fact, it was established before the Morrill Land Grant Act of 1862, and its petition to the United States Congress for a grant of

¹Charles Leonhard, "Foreward," *Bulletin of the Council for Research in Music Education* 81 (winter 1985): 1.

²Allen P. Britton, "The Place of Historical Research in Graduate Programs in Music Education," *The Bulletin of Historical Research in Music Education* 5 (July 1984): 56.

³Larry Bielat, ed., *Michigan State University* (Philadelphia: Courage Books, 1998), 4.

350,000 acres to foster agricultural education in Michigan inspired the Morrill Land Grant Act.⁴ Although the act was passed by Congress in 1859, President Buchanan vetoed it. When Abraham Lincoln became President, Senator Justin Morrill of Vermont resubmitted the act and President Lincoln signed it into law in 1862.⁵ Thus, MAC was the prototype for land grant colleges. Kansas State University also claims to be the first land grant college, and was actually the first college established after the Land Grant Act was passed. The Morrill Land Grant Act placed funding for MAC on a firmer foundation and allowed research to be added to the institution's original mission of education and outreach. Education, outreach, and research have all played parts in the history of music education at MSU.

The Lewis Richards Era

Although music was part of the activities at MAC from 1870 on, and was part of the curriculum of the women's program from 1898 until 1918, music education was not introduced as a degree program until 1927, when Lewis Richards (1927-40) became head of the Department of Music.⁶ Richards, an internationally known harpsichordist and pianist, was born in St. Johns, Michigan. His appointment reflected an administrative interest in offering music training for professional careers and concert work.⁷ As a performer, Richards could have limited his interest to performance and established a conservatory. Instead, music education was part of his vision from the beginning, and he appointed Hope Halliday (1927-29) to teach the first courses in music education. Richards also arranged for music education students to work with the Lansing school system, which served as a laboratory for

⁴Madison Kuhn, *Michigan State, the First Hundred Years* (East Lansing, MI: Michigan University Press, 1955). 8.

⁵Lawrence Blair and Madison Kuhn, *A Short History of Michigan State* (East Lansing, MI: Michigan State University Press, 1955), 12.

⁶Years in parentheses indicate when the individuals served at Michigan State. Many faculty members have served for long tenures, with some having spent their entire college teaching careers at Michigan State.

⁷Wilson Paul, "Music at Michigan State," unpublished manuscript, 1979, 99.

practice teaching. This partnership lasted for at least twenty-five years.⁸ There was considerable activity at the college from 1925 until 1932. Not only did MAC's name change to Michigan State College (MSC), but the first degree program in music was established.

Outreach: Rural Extension

In his report to President Robert S. Shaw in the spring of 1929, Lewis Richards described events leading to a new project:

In May we were visited by Dr. Zanzig, of Harvard University, who, at the request of Harvard, was making a coast to coast tour visiting the music departments of the important universities and colleges. As a direct result of his visit, the National Playground Recreation Foundation of New York City, through the Michigan Department of Education, presented to the college, free of all cost, the services of Miss Josephine Kackley for extension work in rural districts. The State Board cordially accepted Miss Kackley's services, which have had far-reaching effects through the rural districts, and definite plans are now underway for the continuing of this work as a new branch of the work of the Music Department next year.⁹

Josephine Kackley (1929-43) studied under Frank A. Beach, a pioneer in music education. Her special interest was rural music education. Kackley worked in villages of less than 2,500 population in six Michigan counties: Calhoun, Clinton, Eaton, Genesee, Livingston, and Saginaw. These counties were adjacent to or reasonably near Ingham County, the site of the college. She taught teachers in each county, gave them songs to teach, and brought each season to a climax with a music festival in each county. The program was so successful that the State Board of Agriculture, the governing body of MSC at that time, decided to continue it in 1930, financed through the music department. The State Board also added Kalamazoo and Lapeer counties to the program. In 1930, two new teachers were hired, one for

⁸The partnership was still in existence when the author graduated from MSU in 1954, but not today. The author could find no information about the termination of the agreement. See the appendix for a complete list of the MSC/MSU music education faculty.

⁹Paul, "Music at Michigan State," 205-06.

public school music and one for the extension program. The following year, a third extension specialist joined the program. Michigan State hosted its first combined county music festival on 22 May 1931 in Demonstration Hall on campus.¹⁰

Although radio station WKAR was established in 1924, rural areas had not yet received electrical service. However, by 1938, enough rural areas in Michigan had obtained electricity that WKAR began broadcasting a "Rural School Music Series." The next year, a printed schedule of twenty-two thirty-minute broadcasts appeared, followed by nine programs presented by children, each program from a different county. WKAR's involvement with the extension program continued until 1956.¹¹

Public School Music

The success of the extension program stimulated interest in music education at the college. In the summer of 1929, the first music degree at MSC was awarded to Herbert Fletcher in public school music, as music education was called at that time. Josephine Kackley was responsible for both the Rural Extension Program and the on-campus music education curriculum. Five public school music majors graduated in 1930, six in 1931, and ten in 1932. There were only three graduates in performance and two in other areas of music during those years. Until 1934, all public school music majors received a Bachelor of Arts (B.A.) in Music, but in 1934, ten received B.A. degrees and eight received the new Bachelor of Music (B.M.) degree. By 1939, all public school music majors received B.M. degrees.¹²

In 1938, a summer program for music teachers was instituted. Keith Stein (1937-75), former clarinetist with the Chicago Symphony, taught a seminar in music education as well as woodwind and orchestral supervision. Josephine Kackley taught teaching methods and conducting, and Leonard Ellinwood (1936-39) gave courses in music theory and music history.

¹⁰Ibid., 209.

¹¹Ibid., 342.

¹²Ibid., 207-08, and "Commencement Programs" for MSC, 1930-39.

Lewis Richards brought an outstanding performance faculty to MSC, including Leonard Falcone, director of bands (1927-1967); Arthur Farwell, noted composer, critic, editor, and proponent of community music (1927-39); Keith Stein, clarinet; and Alexander Schuster, cellist and orchestra director (1929-53).

The Music Building

Richards planned for a music building, since music classes had been scattered throughout several buildings, but it was not built until 1939. The Public Works Administration (PWA) had given grants to the school for dormitories, a hospital, a gymnasium, a field house, an auditorium, a livestock pavilion, and a veterinary science clinic. The PWA approved a \$90,000 grant for the music building, which was to cost \$200,000. The remainder of the money was to be raised from self-liquidating bonds, an idea of MSC secretary John Hannah. Indeed, income from the music program was used to retire the bonds. The music building, Michigan State's first building designed to serve the liberal arts, was dedicated on 3 December 1939. Richards received telegrams of congratulations from Herbert Hoover, Arthur Schnabel, Sergei Rachmaninoff, Fritz Kreisler, and Sol Hurok, among others.¹³ On 15 February 1940, Lewis Richards was elected to the American Musicological Society. The next day he died of a heart attack.

The Roy Underwood Era

When Roy Underwood (1940-62) was appointed head of the Department of Music in 1940, he immediately began visiting public school vocal and instrumental programs with other faculty members. His intention was to assist teachers, administrators, and music students in every possible way, which brought recognition and increased enrollment to the department. Just as the Rural Extension Program in Lewis Richards' time had stimulated growth in the music education area, Underwood's outreach activities stimulated further growth.

Underwood had served as an associate professor of piano at the University of Kansas, where he had become a friend of E. Thayer Gaston, considered the father of music therapy. One of Underwood's

¹³Ibid., 216.

most important achievements occurred in 1944, when he began the world's first degree training program for music therapists.¹⁴ He also pioneered a program in piano pedagogy.

Outreach: Rural Extension

In 1941, the Rural Extension Program was transferred from the music department to the Cooperative Extension Service. State funds financed the program, since music was not federally mandated. During World War II (1941-45), gasoline rationing severely curtailed the ability of extension teachers to travel to the various counties and for students to travel to the campus. Therefore, programs broadcast over WKAR were important because they kept the extension program alive.¹⁵

After the war, there was a trend was to consolidate rural schools into larger cooperative school districts. Consolidation resulted in pooling the financial resources of several communities, which enabled the larger schools to hire their own music teachers. The focus of the Extension Program changed to workshops for teachers rather than interaction with children, though school children tuned in to WKAR's weekly broadcast of "Adventures in Music" for many more years. "Adventures in Music" took place on the stage of the Music Building Auditorium, with children filling the seats to watch the live broadcast. The program was discontinued in 1964 and the remaining two staff members were transferred to the music education department.¹⁶

The program had been established to give rural children the same kinds of musical opportunities enjoyed by city children, but the consolidation of rural schools into larger units had virtually eliminated the need for the program. Over the thirty-four years of the program, it

¹⁴Esther Gilliland, ed., *Music Therapy, 1951: Book of Proceedings of the National Association for Music Therapy* (Chicago: NAMT, 1952), vii.

¹⁵Mabel Olive Miles (1931-71) gives an in-depth report and history in "A Report of the Rural Music Extension Program, 1929-1964," unpublished report, MSU Library, East Lansing, MI, [1974].

¹⁶Paul, "Music at Michigan State," 216.

established a tradition in rural and non-urban schools that music was a regular school subject and belonged in the curriculum and daily class schedule. Ironically, however, its overwhelming success had rendered the program obsolete.

World War II

World War II produced some interesting accommodations in the music department. First, Roy Underwood wrote a monthly newsletter to all music students who had enlisted or were drafted into the service. He included their responses in subsequent newsletters. Underwood's newsletters are preserved in the University Archives. The campus also housed military personnel who trained and studied there. H. Owen Reed and J. Murray Barbour were both "borrowed" from the music department to teach physics to servicemen.¹⁷ Both had studied acoustics in college, which supposedly qualified them to teach physics to servicemen. As more and more students enlisted or were drafted, performing ensembles became depleted.

Band director Leonard Falcone was one faculty member who enlisted, and Dale Harris, director of the Pontiac (Michigan) High School Band, substituted for him in 1941-42. In the fall of 1942, Edward D. Cooley directed the marching band, and Roy Underwood directed the concert band while continuing his duties as head of the Department of Music. Underwood finally secured Falcone's discharge, who returned to find women in his band. After auditions, he had a band of twenty-two men and twenty-two women, and was delighted to find that the women were a viable source of talent.¹⁸ Previously, the MSC bands had not been open to women. The marching band did not admit women until 1972.

¹⁷H. Owen Reed, interview by author, East Lansing, MI, 9 April 1999.

¹⁸Paul, "Music at Michigan State," 290.

Graduate Courses

The first graduate courses in music were listed in the *Graduate School Catalog* of 1938-40. Again, Lewis Richards showed his interest in music education, since the degree of Master of Music was offered in performance, composition, music education, and some fields of musicology. All candidates had to present a thesis, composition, or recital, and all had to take oral examinations. All master's degrees required four quarters work to achieve forty-eight credits, with thirty-two credits earned in residence. Quarter-time graduate assistantships, equaling ten hours of work per week, were available.

A survey of course catalogs from 1938-46 shows a steady growth in course offerings in theory, history, and music education. Curiously, even though student population decreased during the war, the staff was not affected nearly as much, so course offerings were refined. In 1945, the music education master's program offered two plans, one with a thesis and one without.

Contributions of William O. Sur

When William Sur (1943-69) went to Michigan State in 1943 to become chair of music education, the master's program in music education was well in place. However, Sur made the program accessible to practicing teachers by offering the programs in the summers. The expansion of course offerings after 1943 was also due to his work.¹⁹

Sur was Senior Editor of the Allyn and Bacon K-8 music series, *This Is Music*. Charles Hoffer, president of the Music Educators National Conference (MENC) from 1988 to 1990, music education professor at Indiana University and the University of Florida, and author of many music education textbooks and articles, is probably Sur's most famous pupil.

¹⁹The author reached these conclusions after reviewing course bulletins before and after Sur's arrival at MSU.

Sur believed strongly in the student teaching experience. He stated in a note to Wilson Paul:

Student teaching is one of the most important programs in any teacher preparation organization. The student teaching program in music at Michigan State was strengthened and completely supported by Miss Pauline Austin, Mr. S. Earle Trudgen, and Dr. Alice Nelson of the Lansing Public Schools.²⁰

Sur also established a working relationship with the Department of Education, now the College of Education. Sur funneled students into music education rather consistently, whether they wanted to teach or not, on the grounds that only teachers would be able to support themselves with a career in music. Perhaps this was partly a result of his having lived through the Great Depression.²¹

Outreach: The Youth Music Program

Sur established the Youth Music Program for high school musicians in 1944. Students went to campus for three weeks in the summers to participate in band, orchestra, chorus, and small ensembles, and to receive instruction in theory, music literature, and their instruments. Courses were taught by faculty members, selected public school music teachers, and graduate students. Two to three hundred students attended each summer, and many of their teachers enrolled in graduate courses in music and music education. Over the years, this program was led by Sur, Robert Sidnell, David Catron, Dale Bartlett, and Robert Erbes.²²

During Robert Erbes' administration (1972-76), about three hundred students attended one or two two-week sessions. Offerings

²⁰Paul, "Music at Michigan State," 334.

²¹Indeed, Dr. Sur would not let the author major in instrumental music in 1950, saying "A woman would look silly with a marching band." William Sur, interview by author, East Lansing, MI, ca. October 1950. He did, however, allow me complete a double major in instrumental and vocal music.

²²Robert Erbes, interview by author, East Lansing, MI, 5 September 1999.

included band, jazz band, chorus, string and full orchestra, piano, organ, theory and history, private lessons (for a fee), sectionals, a recital night and two concerts, plus social activities on evenings and weekends. The conductors were highly respected high school directors. Lessons, sectionals, theory, and history were taught by MSU faculty and graduate students, a staff of about fifty in all.²³

The Youth Music Program continued until 1976, when dormitory costs became too great. Staffing was also a problem, since many faculty members wanted to do other things during the summers. Despite the problems, James Niblock, Head of the Department of Music, called the program the department's most significant recruiting and public relations vehicle.²⁴

Summers also became a time for teachers to enroll in the Master of Music program in Music Education or simply to enhance their knowledge and skills. Three-week seminars coinciding with the Youth Music Program were offered, as well as a six-week program. This focus on teacher training in the summers continues to this day. However, there has been great variety over the years in the number and scope of offerings.

Underwood's Contributions

Underwood is undoubtedly best known for founding the world's first college music therapy program. Music therapy and music education have remained closely related through the years, sharing many basic courses. Even today, doctoral students in music therapy obtain degrees in music education with an emphasis in therapy, although their field work and research is all in therapy. Underwood's second large innovation was in piano pedagogy. He emphasized class piano instruction and hired Mary Frances Bannan (1941-66) to develop class piano for children and teachers in the department. Children's classes were used to demonstrate and for practice teaching. This promoted the idea of class piano in the schools. Bea Mangino (1954-

²³Ibid.

²⁴James Niblock, "Music Department Annual Report, 1969," MSU, East Lansing, MI, 4.

92) also worked with the class piano program.²⁵

Music Education in the 1950s

Martha White (1947-71) taught elementary music methods for music and non-music majors. She also placed and observed student teachers. White observed all vocal student teachers personally, without the assistance of other faculty members or graduate assistants. During the 1950s, there were cooperating teachers at the junior and senior high school levels, but many college students doing student teaching at the elementary level had no cooperating teacher. The entire city of Lansing had only one elementary music supervisor, Pauline Austin, who taught every class in each school once, and then moved to the next school. That meant that each child in the Lansing elementary schools might have music twice a year. With a student teacher, a school would have music for twelve weeks, often twice a week, instead of once a semester. That also enabled Austin to visit the remaining schools more frequently.²⁶ Today, each student teacher has a full-time cooperating teacher at each level. Several faculty members and graduate assistants from MSU music education department help observe and evaluate student teachers.

Bea Mangino taught music education courses for non-majors and fine arts majors, music methods for classroom teachers, and class piano for majors, non-majors, and adults. In 1972, she became the director of an outreach after-school music program for children ages three to seven, which she called Music for Children. Children were often taught by intern teachers trained by Mangino. She also taught an adult piano course at night, and gave private lessons and trained teaching assistants. Mangino believes that the women of the department endured some discrimination, being promoted more slowly and bearing a larger share of the work load.²⁷ Charles McDermid joined the music education staff in 1957 and remained until 1992. He was responsible for courses in junior and senior high school general music.

²⁵Beatrice Mangino, interview by author, East Lansing, MI, 25 May 1999.

²⁶Author's memory.

²⁷This was true of the university as a whole, according to James Niblock, interview by author, East Lansing, MI, 10 June 2000.

Interim Administrations

The James Niblock Era

During Niblock's tenure, the old Practice Building, which at one time had served as a women's dormitory, was razed.²⁸ The current Music Practice Building—with a lecture hall, four classrooms, sixty-two practice rooms, sixty-eight offices and studios, a music therapy facility, and an electronic music studio—was built in 1969. In 1963, the music department enrollment was 329. Enrollment peaked in 1973 with over seven hundred students, three hundred of whom were in music education. The number of graduate assistants increased from eighteen to fifty-six, courses in jazz and popular music were added, and an electronic music laboratory for composing and teaching was established. When William Sur retired as head of music education in 1968, Niblock appointed Robert Sidnell (1960-78) as head of music education.

Robert Sidnell and the Research Component

Robert Sidnell was responsible for a curriculum self-study that resulted in revisions to the Ph.D. in Applied Music and the Bachelor of Arts in music, and a reduction in credits in the B.M. program. He also developed the research course in music education for graduate students, studied the use of audio-visual aids for the teaching of music, directed the summer Youth Music Program, and served as editor of the *Michigan Music Educator*. In addition, Allyn and Bacon appointed him to evaluate music education textbooks.²⁹

According to Robert Erbes, Sidnell placed a significant emphasis on graduate research.³⁰ He taught and advised all the graduate students

²⁸The author believes that anyone who ever practiced there would also remember the holes in the walls. Fighting the sounds of the person in the room on either side certainly helped develop concentration.

²⁹Paul, "Music at Michigan State," 337.

³⁰Erbes interview.

himself. Albert LeBlanc (1976-present) believes that Sidnell was particularly effective in attracting minority candidates to the doctoral program, many of whom have become prominent nationally.³¹ Sidnell left to become a dean at Stephen F. Austin College in Nagadoches, Texas in 1978.

The Kenneth Bloomquist Era

In 1978, Kenneth Bloomquist (1970-93) replaced James Niblock as head of the Department of Music, and Robert Erbes (1971-97) became chair of music education. During Erbes' chairmanship, the transition to semesters occurred (in 1993), as well as the development of the five-year music education curriculum, revision of the master's and Ph.D. programs, and the assumption of the student teaching program formerly directed by the College of Education. Erbes was responsible for the placement, coordination, and supervision of all student teachers. He taught more than twenty different music education courses during his tenure, and was the author of a book on teacher certification for the MENC. Erbes also made observations in the public schools a part of all of his music education classes. This innovation worked so well that other music education professors emulated his example. Today, observation is a part of all music education methods classes.³²

During these years, the music education department was more heavily focused on undergraduate education. Albert LeBlanc taught the graduate research courses that Sidnell had begun, as well as undergraduate courses. The school also had both campus and off-campus classes and workshops for music educators held in different parts of the state, another example of outreach. The Department of Music became a full-fledged School of Music in 1984, during Bloomquist's administration.

³¹Albert LeBlanc, interview by author, East Lansing, MI, 2 April 1999.

³²Erbes interview.

Outreach: String Education

When Sidnell left, the music education department felt the need for a string specialist trained in Suzuki techniques. Melanie Stuart (1978-85) was hired in 1978 to start a Suzuki program for young children and to teach string methods. Judith Palac (1985- present) replaced Stuart in 1985. The Suzuki program was part of Music for Children in its early years, but has been part of the Community Music School (CMS) since 1993.

The James Forger Era

Barbara Ward (1983-90), musicology professor, succeeded Bloomquist as head of the School of Music from 1988-90, but in 1990 James Forger, saxophone professor since 1978, became director of the School of Music. Bloomquist returned to the faculty to direct the band program again until his retirement in 1993. Forger has brought dynamic leadership to the school, according to many faculty members.

Music education in the 1950s was influenced by policies of the MENC, and to a large extent that is still true. The National Standards promoted by the MENC influence all areas of teacher training. The undergraduate program is eclectic, exposing students to many different methods. At present, students are most heavily exposed to Edwin E. Gordon's music learning theory, a sequential approach to music education that can be applied at all levels, from early childhood through high school and college. Brought to MSU by Cynthia Taggart (1993-present) in the elementary area, Gordon's approach has been reinforced by Colleen Conway (1998-2001) in the instrumental area, as well as by Gordon himself during two-week workshops each summer. Gordon was appointed to the faculty as Professor of Music Education for music education research beginning in the fall of 2001. He also serves as a curriculum consultant, among other duties.

In 1995, John Kratus (1994-present) succeeded Robert Erbes as chair of music education. Kratus has improved the music education part of the library as well as funding for the music education area. He has also established an international biennial conference entitled *New Directions in Music Education*, as well as a series of Saturday Seminars for area teachers and students.

Research

In general, the music education faculty has become more prominent nationally in recent years. Both Sidnell in the 1970s and LeBlanc in the 1980s were elected chair of the MENC Society for Research in Music Education. LeBlanc also received the MENC's Senior Researcher Award in 1992, and was selected to present his research at the 1998 and 2000 research seminars of the International Society for Music Education (ISME). Cynthia Taggart is a co-author of *Jump Right In: The Music Curriculum, The Early Childhood Curriculum*, and *Best Music for the Young Band*. She is also co-editor of *Readings in Music Learning Theory*. Kratus, LeBlanc, Taggart, and Conway have all published research in the *Journal of Research in Music Education* and/or the *Bulletin of the Council for Research in Music Education*. Palac has been published in string magazines and is on the national Board of Directors of the American String Teachers Association (ASTA) with the National String Orchestra Association (NSOA). Research has now become a major factor for promotion in rank for members of the music education faculty.

Music education at MSU has long had help from the choral and instrumental departments. The associate director of choral activities, Jonathan Reed (1993-present), has traditionally taught choral methods, choral conducting, and observed student teachers. Currently, the Spartan Marching Band director, John Madden (1989- present), also works part time in music education, teaching instrumental conducting and marching band methods and observing student teachers after marching season.

Outreach: The Community Music School

The Community Music School (CMS) was established in 1993. The music education faculty agreed that the Suzuki program and piano pedagogy belonged in the new school, and that Cynthia Taggart would restart the early childhood program originally begun by Bea Mangino, who had retired. The Early Childhood program now includes new-born babies and their parents and extends through Young Musician classes for upper elementary students. This program also serves as a teaching laboratory for music education majors during and after early childhood and elementary music courses. The CMS also offers programs for all

ages and interests: four children's choirs directed by Mary Alice Stollak, lessons on all instruments and voices, and classes sponsored jointly with the MSU Evening College and the Music Therapy Laboratory. John Martin is the director of the CMS, which has grown to about 2,000 students.

Recent Developments

The undergraduate program was revised in 1993, making teacher education a five-year program, and it is currently being rewritten. The three tracks—vocal-general, instrumental, and string—are being combined into one, with students required to take classes in each area because graduates are certified in music and not in a specialist area. Students take several courses through the College of Education as well. In the fifth year, the experience culminates with directed (student) teaching. The extra year also allows students to develop specialized areas of interest, such as early childhood music, Suzuki training, or computers.

The process of improving teacher training and keeping up with current research on how children learn is a never-ending one. Revision of the Ph.D. program in music education occurred in 1995. Ph.D. candidates no longer have to pass the theory and history comprehensive exams, but instead have comprehensive examinations in six areas of music education, plus requirements to demonstrate teaching and research competency. The master's program was reconstructed in 1997. New courses are available to graduate students in ethnomusicology and jazz studies. High-quality performance opportunities are available and required through the master's level, with four bands, marching band and Spartan Brass, three orchestras, seven choirs, opera workshop, new music performance ensemble, percussion ensemble, and numerous chamber groups.

Final Thoughts

Music education at Michigan State University has an almost seventy-five-year history. Many of its professors have been at the institution for numerous years. The six department heads averaged fourteen years each. Some professors had forty-year tenures. The result has been consistency and well-thought-out change and growth over the years. Another constant has been very limited or outgrown facilities.

Today, both space and parking are at a premium, but plans for a new facility will be implemented in the next few years.

In the fall of 1999, there were nearly two hundred undergraduates in music education, with another twenty-five working on advanced degrees. MSU has graduated over eighteen hundred music teachers with bachelor's degrees since 1930, more than four hundred with master's degrees since 1939, and about seventy with Ph.D.'s since 1959.

The original mission of Michigan State was education, research, and outreach. Of the three, education has always been the most prominent. Research became much more important during the tenure of Robert Sidnell, and today is far more important in terms of faculty research than during previous eras. The importance of graduate research remains constant. The role of outreach in the history of music education has been surprising. The original outreach program of the Rural Extension Service stimulated the need for music teachers and hence the growth of the music education area. Throughout the history of music education at MSU, outreach programs have inspired students to love music and to want to pass this love along to others. The music education program demonstrates the influence of the mission of Michigan State: education, research, and outreach.