

Contemporary Music Project and the CMS Task Force Report on Undergraduate Curriculum: Past and Future

On the Shoulders of Giants

Peter R. Webster, Scholar-in-Residence
University of Southern California

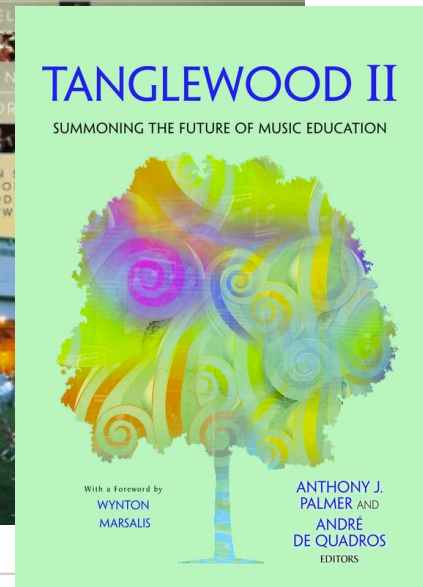
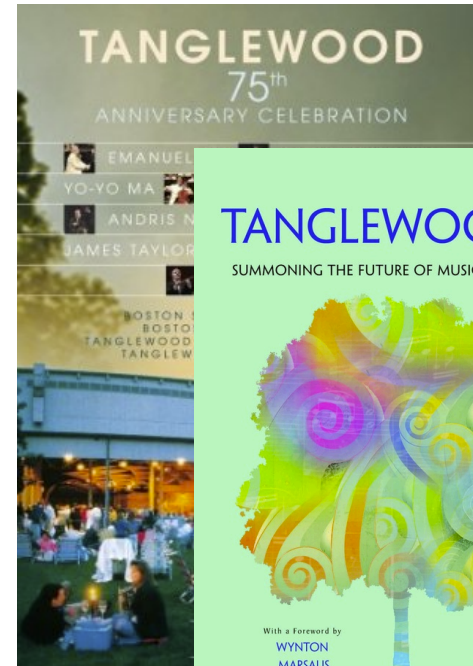
College Music Society, Indianapolis, 2015
November, 2015

www.peterrwebster.com



Tanglewood Declaration (1967) and its More Recent Extensions

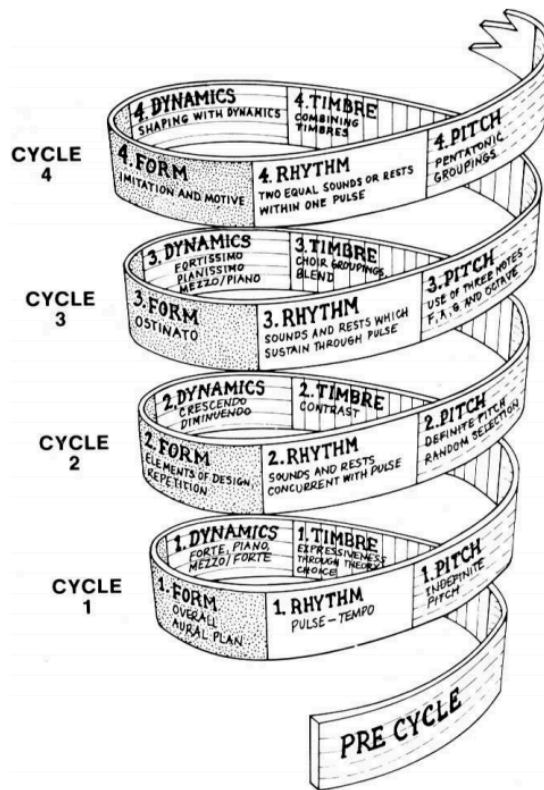
- Integrity of music
- Music of all periods, styles, forms, and cultures
- Adequate time for instruction
- Instruction in arts in high schools
- Importance of educational technology
- Student-centered learning
- Urgent needs of underserved



Manhattanville (1965)

We must stop pretending that we have the sacrosanct perspective and the duty to inflect it, in our terms, on captive students. Real education is not a study about things, it is experience inside things. If it is a creative art, learning means creating....Facts may be taught, but meaning is discovered.

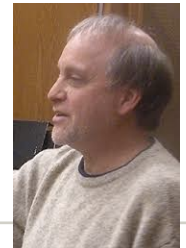
Thomas (1970), "Rethinking the Curriculum, MEJ 56(6), 70.



College Music Society Task Force Manifesto



- Presented publicly at the 2014 Fall Meeting in St. Louis
- What does it mean to be an educated musician in the 21st century?
- 18 months in the making and was created by a cross-disciplinary panel of college professors in music (not just music education professors!!)



THE CONTEMPORARY MUSIC PROJECT

for Creativity in Music Education



Comprehensive Musicianship Through Performance



- ▶ 1957—Ford Foundation examined the place of the arts in the US
 - ▶ Norman Dello Joio suggested that young composers be placed in public schools

- ▶ 1959—Young Composers Project

- ▶ Grant from the Ford Foundation, administered by MENC
- ▶ Placed 31 composers in public school systems in 3 years
- ▶ One of the first examples of successful cooperation between composers and educators
- ▶ Program was a huge success, but pointed out that teachers were poorly prepared to teach contemporary music

- ▶ 1962—New proposal from MENC suggested continuation/expansion of the Young Composers Project

- ▶ 1963—Success of Young Composers Project elevated its status from a pilot project to one of Ford Foundation's ten major programs

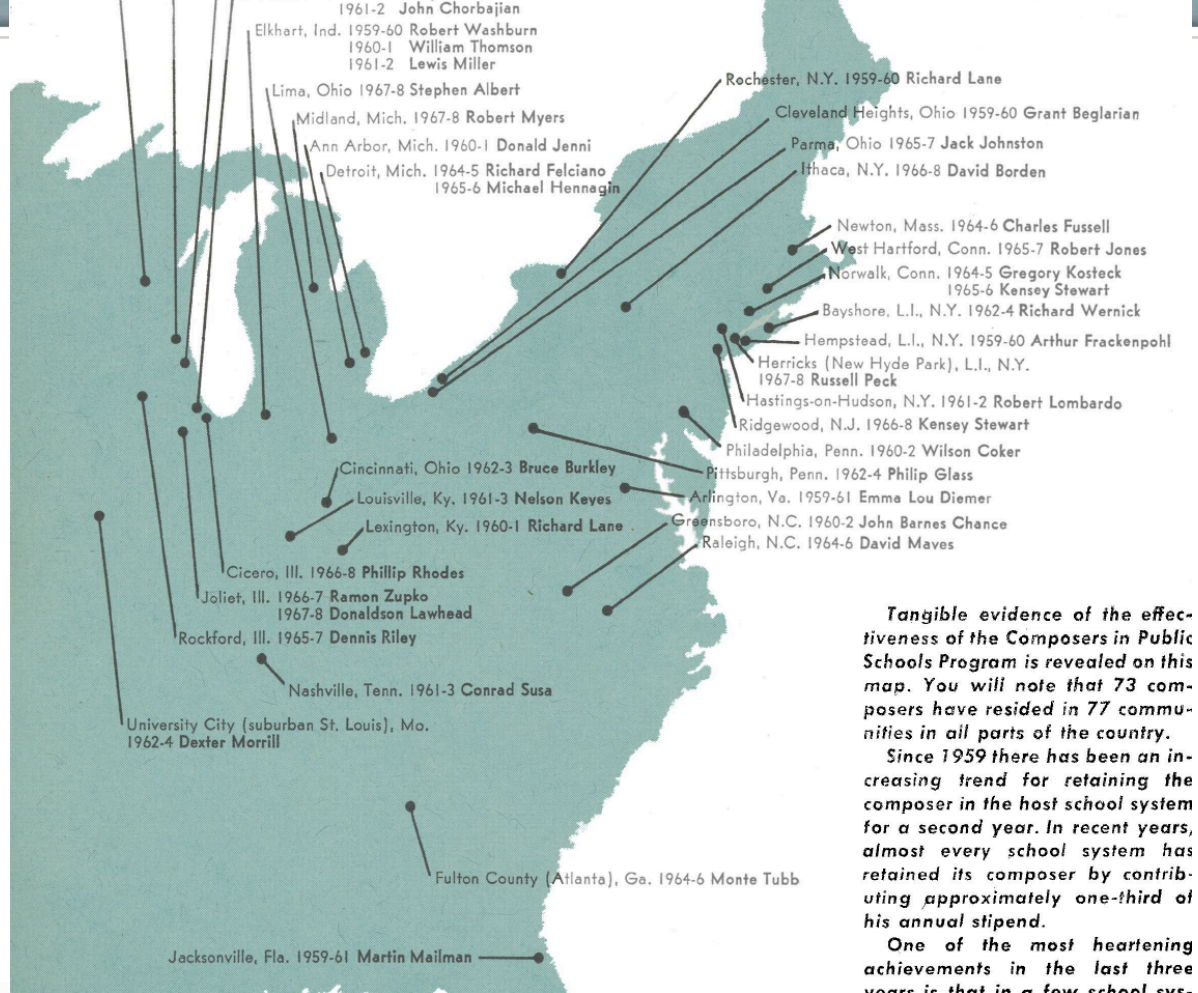
- ▶ \$1.38 million grant (over 5-year period)
- ▶ Contemporary Music Project for Creativity in Music Education (came to be called CMP)

- ▶ 1968—Ford Foundation extended its support of CMP

- ▶ Additional \$1.34 million for another 5 years
- ▶ MENC also contributed \$50,000 each year



(not assigned to a school system)
1965-6 John David Lamb



Tangible evidence of the effectiveness of the Composers in Public Schools Program is revealed on this map. You will note that 73 composers have resided in 77 communities in all parts of the country.

Since 1959 there has been an increasing trend for retaining the composer in the host school system for a second year. In recent years, almost every school system has retained its composer by contributing approximately one-third of his annual stipend.

One of the most heartening achievements in the last three years is that in a few school sys-

Children's Voices (MEJ March, 1968)

His explanations of musical symbols and musical combinations, his desire for the student to express his ideas, gave me such an urge to express what the music was saying that my outlook on music will never again be the same....

--Ruth Archer, Class of '67, Oshkosh Wisconsin High School (Jack Jarrett, Composer in Residence 1965-67).

Many of us in the school's musical organizations found even the existence of a modern composer a kind of revelation. Though we knew better, we somehow felt that most music had been written a long time ago in some far-off place. Yet here was a man whose business it was to write music here and now, and music that we would play. [I discovered that]...music is a serious business and a living art.

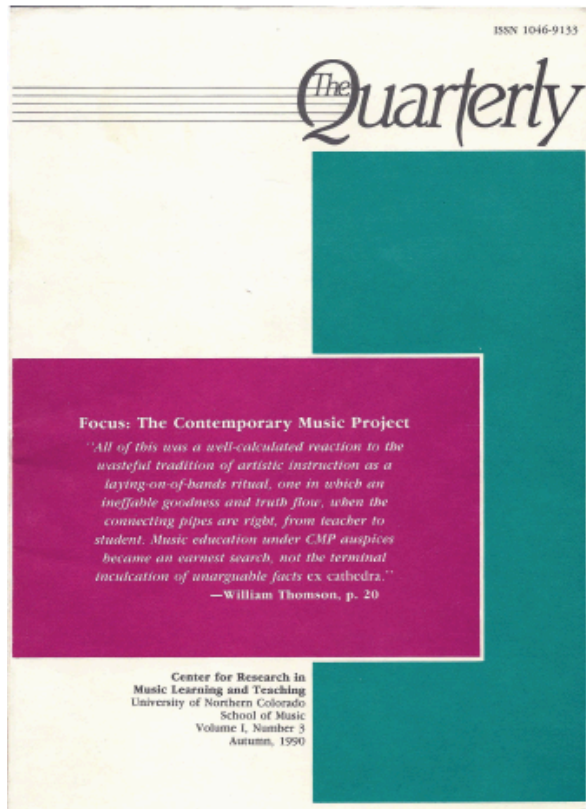
--Carol Rouslin, Class of '62 Elkart Indiana High School (Robert Washburn and Lewis Miller, Composers in Residence (1960-62)

SEMINARS AND WORKSHOPS

1. Arizona State University, Tempe
Workshops on Creativity
Grace Nash, Mary Tolbert
2. Berkshire Music Center, Tanglewood
Contemporary Music for Educators
Peter Gram Swing, Gunther Schuller
3. Claremont Summer Institute of Music,
Claremont, Workshop for Teachers
Madge Kamm, Mary Val Marsh
4. East Carolina College, Greenville
Contemporary Music for Bands
Martin Mailman
5. Florida State University, Tallahassee
Contemporary Music Seminar
John Boda, Carlisle Floyd
6. Hartt College of Music, Hartford
Contemporary Music for Teachers
Arnold Franchetti, Alan Buechner
7. Indiana University, Bloomington
Workshop for Band Directors
Ingolf Dahl, William Thomson
8. Ithaca College, Ithaca
Seminar in Contemporary Music
Warren Benson
9. North Texas State University, Denton
Contemporary Music Workshop
Samuel Adler
10. George Peabody College for Teachers,
Nashville, Contemporary Music Workshops
Gilbert Trythall
11. State University College at Potsdam
Contemporary Music in the Classroom
Arthur Frackenpohl, Mary English,
Betty Baritaud
12. University of Illinois, Urbana
Contemporary Music Workshop
Kenneth Gaburo, Salvatore Martirano
13. University of Michigan, Ann Arbor
Contemporary Choral Music
Leslie Bassett, Thomas Hilbish
14. University of Oregon, Eugene
Performance and Interpretation
Robert Vagner
15. Wichita State University, Wichita
Contemporary Musical Thought
Leo Kreter
Modern Music in the Modern School
Leo Kreter, Eunice Boardman

PILOT PROJECTS

16. Arlington County Schools, Virginia
Pilot Project in Creativity
Emma Lou Diemer
17. Baltimore Public Schools
Elementary School Pilot Project
Alice Beer, Emma Lou Diemer
18. Farmingdale Public Schools
Creative Experiences in Music
Herbert Alper, John Colman
19. Interlochen Arts Academy
Learning Through Creativity
Warren Benson
20. Randolph County Schools, Wedowee
Composition in Elementary Schools
Jimmy New
21. San Diego Public Schools
Elementary and Junior High Pilot Project
Mary Val Marsh, David Ward-Steinman



Title: Comprehensive Musicianship at East Carolina University, 1966—1968

Author(s): Thomas W. Miller

Source: Miller, T. W. (1990, Autumn). Comprehensive musicianship at East Carolina University, 1966—1968. *The Quarterly*, 1(3), pp. 58-60. (Reprinted with permission in *Visions of Research in Music Education*, 16(1), Summer, 2010). Retrieved from <http://www-usr.rider.edu/~vrme/>

Comments on the Institutes for Music in Contemporary Education (IMCE:

The comprehensive musicianship program of the IMCE should encourage students to take a great role in their own education. This may be accomplished through a variety of means, (e.g., Socratic dialogue ... individual projects in research and composition learning to performance and critical evaluation, and so forth...If elementary and secondary music teachers display lack of initiative or curiosity, it may be due to the fact that these character traits...are not specifically encouraged in most college classrooms.

--Ellis Kohs, Theory Department, USC

One of the great problems we face is the training of “comprehensive” teachers ... “comprehensiveness” is as much as attitude as it is a fact ... could be done by a capable teacher within the frame of existing fragmented curricula. [IMCE might stress] .. the overhauling of the entire undergraduate music curriculum.
--Arrand Parsons, Theory Department, Northwestern

One of the changes as a result of the IMCE is that now a dialogue has been established among faculty members... Many of us can talk in general, philosophical manner with great cogency, but somehow when we get into the classroom, our philosophy doesn't relate to our minute-by-minute activities.

--Robert Trotter, Dean, University Oregon

Comprehensive Musicianship Through Performance



Today's Handout

Implications for K-12/Community Education

- Augustin, C. (2010). A descriptive study to determine the opinions of community band members regarding the effectiveness of comprehensive musicianship. *International Journal Of Community Music*, 3(2), 175-183. doi:10.1386/ijcm.3.2.175_1
- Austin, J. R. (1998, Fall). Comprehensive musicianship research: implications for addressing the National Standards in music ensemble classes. *UPDATE: Applications of Research in Music Education*, 1728.
- Bauer, W. I. (2009). Colloquy. *Contributions To Music Education*, 36(1), 7.
- Block, D. G. (2013). Born in Wisconsin, Now Going Global. *Teaching Music*, 20(6), 66.
- Bradshaw, M. K. (1980). Improvisation and comprehensive musicianship. *Music Educators Journal*, 66(113-115).
- Brown, B. A. (1984). The organization and analysis of selected repertoire for the teaching of comprehensive musicianship to non-piano majors through group piano instruction. *Dissertation Abstracts International Section A: Humanities & Social Sciences*, 442079.
- Brown, J. K. (2008). Student-Centered Instruction: Involving Students in Their Own Education. *Music Educators Journal*, 94(5), 30-35.
- Burris, D. L. (1989). A systematic and integrated approach to teaching comprehensive musicianship and voice in high school performance-oriented choirs. *Dissertation Abstracts International Section A: Humanities & Social Sciences*, 493296.
- Cargill, J. A. (1987). The relationship between selected educational characteristics of band directors and their acceptance and use of comprehensive musicianship. *Dissertation Abstracts International Section A: Humanities & Social Sciences*, 4872.
- Comprehensive musicianship through orchestra performance. (1975). *Journal of Research in Music Education*, 23(1), 90-91.
- Contemporary Music Project: Comprehensive musicianship. (1973). *Music Educators Journal*, 5933-48.
- Mango, M. S. (1994). Creative music-making through the use of new technologies: an approach to comprehensive musicianship. *Dissertation Abstracts International Section A: Humanities & Social Sciences*. 542939.



William Thomson's Views About CMP and its Influence on College Curriculum

CMP was one of the century's most ambitious overhauls of the substance and procedures of music education. I know of no other single project in the United States that more profoundly questioned the whys and wherefores of the conventional wisdoms invoked in developing musicality in lay and professional-bound students.

"The Anatomy of a Flawed Success: Comprehensive Musicianship Revisited" Quarterly (1990, Fall)



William Thomson's Concerns

- Achievements continue to some extent but not as dramatic as it might be
- Related to music history, theory and composition and less in performance circles
- Did not ultimately make major changes because of the public perception of music in the schools
- Retreat to more conservative ideologies (Predominant positions of Schenkerian analysis (tonal) and set theory (atonal) for example

“The Anatomy of a Flawed Success: Comprehensive Musicianship Revisited” Quarterly (1990, Fall)

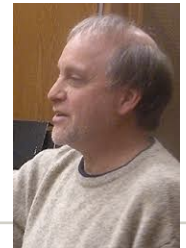
Webster's View

- Failure of leadership in the way colleges and universities think of themselves as higher education framers of our profession.
- No energy to keep at it and to engage more and more professors in discussions about these ideas. Lack of recognition of the world of musics and musicking.
- No systematic way to engage performance professors and ensemble directors in the conversation. Simply cannot afford to have a division in comprehensive schools of music between the music makers and the “academics” when it comes to decisions about how schools define themselves and function to educate

College Music Society Task Force Manifesto



- Presented publicly at the 2014 Fall Meeting in St. Louis
- What does it mean to be an educated musician in the 21st century?
- 18 months in the making and was created by a cross-disciplinary panel of college professors in music (not just music education professors!!)



Important basis of work

Factors include an expanding, interconnected **global society with its cross-cultural influences, crossover stylistic expressions, electronic as well as acoustic performance and production, advances in technology, access and transmission afforded by the internet and digital media, and growing creative impulses for many real-world musicians in the form of improvisatory and compositional endeavors.**

- Three pillars upon which the report rests: creativity, diversity, and integration
- Improvisation and composition are of equal importance to the training of performers to interpret the works of others
- Students should engage in music of many cultures and with more varied ways of expression
- Integration across sub-disciplines in music

Important basis of work

...traditional music instruction at odds with what we know about perception, cognition, and motivation to learn ...urges far more student engagement with curricular planning, as well as preparation that logically fits with the likelihood of professional opportunities for gainful employment. ... ability to talk about as well as perform music, to share research in understandable ways, to value and engage with diverse constituencies in terms of age and cultural background, to lead in developing new models of concert performance that bridge performer--audience barriers

- proposes a return to the authentic roots of the heritage of 17-19th century Bach, Mozart, Beethoven in a way that is relevant to our current musical lives. The kind of contemporary creative exploration and synthesis that the report proposes is not antithetical to traditional grounding or deep musical understanding, but rather enhances and reinforces artistic rigor, authenticity, and relevance.

Other features of the report

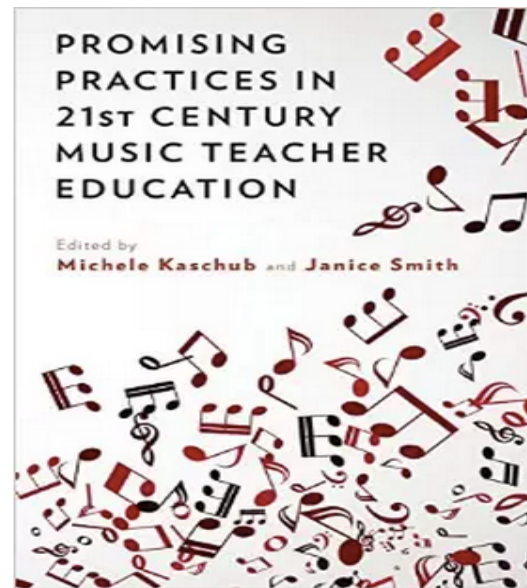
- Top down and bottom up approaches
- Desire to create options for students
- Notion that all programs of study need not be the same
- Creative options for course experiences, especially for those courses that deal with music teaching and learning (require negotiation with state or national credentialing)
- Rethinking of traditional core requirements in music theory, aural skills, history, performance (probably require professional development for faculty to think more holistically about content)

Other features of the report

- Creative approaches to lessons and ensembles (suggestions for multiple teachers and ensemble experiences)
- Richer upper division course experiences
 - Technology-mediated courses that compare older and more contemporary performance practices
 - Time, cognition and consciousness
 - Movement course (Dalcroze, Laban, modern dance, etc)
 - Improvisation: east meets west
 - Advances in music and neurology
 - Community music project or other creative capstone

Promising Practices

- USC Masters Credential
- University of Southern Maine
- SUNY Potsdam
- Miami University
- University of South Florida
- University of Massachusetts-Lowell
- Arizona State University
- Others?



Discussion!!!



*Contact me in the future: peterweb@usc.edu

*www.peterrwebster.com