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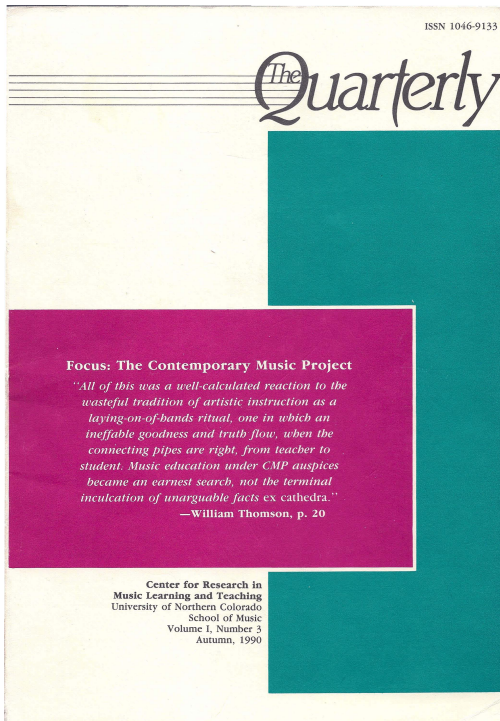
Editorial

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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Editorial

By Richard Colwell

University of Northern Colorado

Why a special issue on the Contemporary Music Project?

With the restructuring of the schools and new issues ranging from philosophy to evaluation challenging the music teaching profession, why should valuable journal space be devoted to a project that was deemed appropriate and timely for the 1960s? Have we come full circle?

The purpose of *The Quarterly* in focusing on the Contemporary Music Project is not to provide an answer to that or any other question, but to suggest to the readership that the CMP was a research project that raised issues, many of which have not yet been adequately addressed. Our interest in publishing is to identify these and other issues of music learning and teaching that cut across the traditional divisions within a school of music as well as those that unify a specific teaching domain. The CMP and its offspring, the Comprehensive Music Project, are excellent examples of research projects that heightened our awareness of the commonalities and the differences among teachers of music.

In CMP, composers, musicologists, applied music faculty, and music educators wrestled with common problems and wrestled together. Relationships among courses became clear when these courses were arranged as large blocks of instruction. Students were aided in synthesizing information when the purposes of music history and music theory were combined or contemporary music literature related to the lessons in a music-theory course.

The pendulum is now in the opposite position. Not only has the idea of combining music history and theory been abandoned, music theory is increasingly taught by its subdisciplines of sightsinging, diction, keyboard harmony, and “traditional” theory. The editor and the

authors of articles in this issue are not taking a position about which instructional procedures are better; we are suggesting, however, that 1990 is a good time to reflect on the advantages and disadvantages of the rationale of CMP and to compare them with current psychological and philosophical principles related to music learning and teaching.

As the details of CMP are unknown to many musicians, we would have liked to have published abstracts of the important CMP publications:

- Contemporary Music for the Schools, CMP₁
- Comprehensive Musicianship, CMP₂
- Experiments in Musical Creativity, CMP₃
- Creative Projects in Musicianship, CMP₄
- Comprehensive Musicianship: An Anthology of Evolving Thought, CMP₅
- Comprehensive Musicianship and Undergraduate Music Curricula, CMP₆
- Source Book of African and Afro-American Materials for Music Educators, CMP₇.

But space did not allow us that luxury. Rather we have selected a diverse group of scholars, each with a different but important role in the research project, and asked them to relay their impressions of the project goals and procedures, then and now. We also asked the authors to speculate on the project's overall worth. I believe that we have captured some of the original excitement in the words of these author-participants and ask our readers to search out for themselves the original CMP materials, newsletters, and music.

We have read too many dissertations about CMP, dull but competent and noble documentation efforts which miss the essence and excitement of participating in purposeful research. Norman Dello Joio, project director, responded to our request for his perception of the project, and we

learned that he has many insights about the pros and cons of attempting to coordinate such a massive cooperative project. In a future issue, we hope to explore with him this provocative question.

In reflecting on the teaching of music theory over three decades, one is reminded that other disciplines within music have changed as well. Music education philosophy is distancing itself from American culture. Initially American culture was anti-intellectual, the means for uniting the Protestant concept of sin with the capitalist drive for success. The rise of modernism after World War II changed this definition of culture, and CMP was part of the change in that its procedures were an attempt to bring to a new middle-class audience modernism, an understanding of music from Stravinsky to Dello Joio, Philip Glass, John Barnes Chance, and Robert Washburn, to name only a few. A greater change towards modernism occurred in visual arts, where the artist actually dictated the definition of culture and the appreciation of cultural objects. Music's efforts with serialism and pantonality did not quite reach the same level of defining a new culture, although for-

malism dominated contemporary music as it did the visual arts.

These modernist experiments in rebellion have now faded and exist only in the popular music culture of the young. Music educators have returned to folk songs, whether Hungarian, Indonesian, or African, for much of their instructional materials; thus, both music education and music theory have moved some distance away from the objectives of CMP. Meaning and beliefs stem from the prevailing culture: Educators have the responsibility of conveying to students a cultural heritage which includes the most meaningful art in the human experience. Colleges, elementary, and secondary schools have the responsibility to structure meaningful music curricula, curricula based upon knowledge, assessment, and reflection on seminal educational, social, and philosophic issues.

Robert Werner, William Thomson, and David Woods provided the inspiration for this special issue on CMP, and are hereby recognized. Readers ideas are also welcomed. Send them to the editor, in care of *The Quarterly*. □

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RICHARD COLWELL, EDITOR

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