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### Epilogue

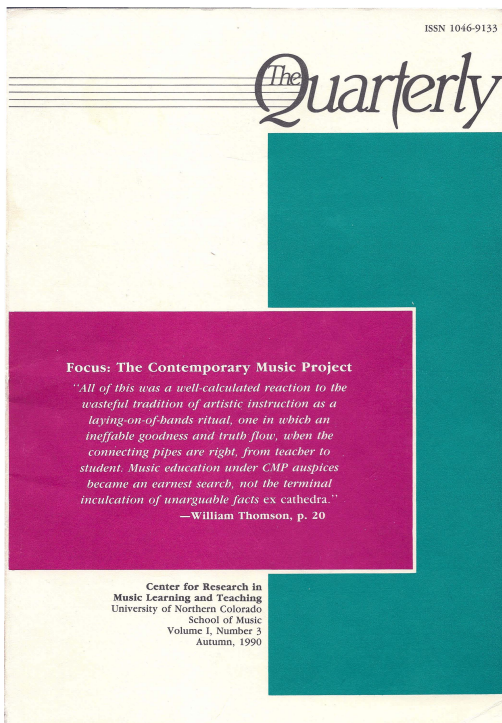
Robert J. Werner  
*University of Cincinnati*

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**Author(s):** Robert J. Werner

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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.*

# Epilogue

By Robert J. Werner

*University of Cincinnati*

**T**he foregoing reminiscences of individuals who made significant contributions to the programs of the Contemporary Music Project and its goal of developing more comprehensive musicianship are excellent examples of the importance the project held for those individuals who were involved. Even today, in some cases 30 years later, one can sense the commitment that motivated those individuals.

The general premise proposed by Norman Dello Joio that began with the placement of young composers into public schools and went on to examine curricula in the training of music professionals and through them increasing musical literacy generally was an exciting chapter in music education. The project rode the wave of excitement, dedication, and idealism that permeated the 1960s and early 1970s. It was an exciting time to be a professional music educator and to dream of a better way while being supported and indeed encouraged to take the risks that could make it possible.

The concept of bringing young composers during a formative time in their careers into contact with the teachers, students, and performing resources of the public schools need not be lost. The concept could be implemented in any college composition program in the country. It could be continued by those who have the responsibility for training the next generation of composers, particularly those in their upper division and graduate years, if they would take the initiative to develop relationships with local school music teachers. Selected student composers could be assigned a project that would involve writing a work for a specific school performing organization or class. The student composers might spend several days visiting a school, becoming acquainted with the students and their

performing ability, and writing one or more works that would involve local performing resources, teachers, and students.

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*“As our perspective lengthens and the time grows longer since the work of the project was ended, one senses regret that there is no continuing opportunity to share and communicate between those individuals who wish to develop this more comprehensive approach in their teaching.”*

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Such a “student-composer-in-residence program” could have two major accomplishments: First, it would provide for the kind of two-way communication that existed in the CMP programs between composers and music educators while providing a real stimulus to music learning and involvement by the teachers and students with whom the composers worked. Secondly, it would provide for the training of a new generation of composers who would have a personal understanding of and empathy for the challenges and potential of public school music.

I hope that these reminiscences might cause at least a few professors of composition to try this approach to providing meaningful experiences for their student composers while at the same time providing a vital link between composers and their future audiences.

The other theme that comes through so clearly is the dedication of the individuals that were involved with the CMP to using the performing organization as a means of developing musicianship in their students, not just through musical technique, but through rehearsal experiences that developed a personal identification with music that would support a lifetime commitment

to experiences with music. The description of the programs of John McManus and Roger Warner are examples of the effectiveness that these programs can have, and one still senses the excitement it brought to the teachers as well as the students. I have to believe that today there are still many music teachers responsible for performing organizations who are seeking lasting experiences with music.

Comprehensive musicianship strongly emphasized that one of the primary methods of building individual musicianship was performance study. It advocated the performance class as the basis for each student's more complete understanding of music and challenged the music teacher to consider whether the performance organization provided students with the necessary skills to make their own judgments, particularly after they completed formal schooling, about a wide variety of music as well as the standard repertoire performed during their school days. Would they be more discerning listeners and perhaps performers as a result of their performing ensemble experiences? Students were encouraged not only to have proficient technical command of their instruments or voice, but to develop rudimentary skills in compositional processes as well as analytical tools to better understand the music they were performing.

CMP's concept of comprehensive musicianship was discussed and promoted through workshops, publications, and presentations, all centered around developing an attitude about the teaching and learning of music at any educational level. As often stated in the preceding articles, CMP did not develop a specific curriculum. It allowed for the imagination, innovation, and personal creativity of the teacher to implement basic concepts. It was paralleled by similar experiences in curricular development in the Manhattanville Music Curriculum Project, which developed a "spiral curriculum" that continually reinforced concepts very similar to those of comprehensive musicianship. Both achieved success based on creative teachers committed to searching for the most effective means of fulfilling

their responsibilities. Such teachers developed new materials or used existing materials as a means of involving students more personally in the discovery of the principles of musicianship.

The teaching of comprehensive musicianship also centered on music no matter what its origin, and took its methodology and meaning from this literature. To many, this certainly will not appear to be a very unique approach and yet for a period of time it countered a tendency to become more involved in the methods than in the basic art of music itself.

As our perspective lengthens and the time grows longer since the work of the project was ended, one senses the regret of many that there is no continuation of the opportunity to share and communicate between those individuals who wish to develop this more comprehensive approach in their teaching. This, to me, was one of the great attributes of CMP. It provided a clearinghouse of ideas and a rallying point for support of individuals, each in a unique way developing and contributing to a commitment to defining the most effective means of involving students in the art of music.

CMP was a living organism. It grew and developed based on the commitment of many, made possible through the generosity of the Ford Foundation and the Music Educators' National Conference. It brought together professionals from all aspects of the music profession and through the dialogue that ensued, everyone grew and all were changed to some degree. Certainly today, all of us continually need to define our role as musicians and teachers in today's society. It becomes more difficult while at the same time ever more needed. The future we face today is even more unknown and intimidating than it was 20 or 30 years ago.

I hope that this volume of reminiscences will stir others to take the risk that gives meaning to our work and excitement to meeting our challenges. If so, the spirit that invigorated the Contemporary Music Project will continue to support the individual musician-teacher to face the future challenges to music education creatively and effectively. □