



Title: CMP: The Basic Concept

Author(s): Normal Dello Joio

Source: Dello Joio, N. (1990, Autumn). CMP: The basic concept. *The Quarterly*, 1(3), p. 4. (Reprinted with permission in *Visions of Research in Music Education*, 16(1), Summer, 2010). Retrieved from <http://www-usr.rider.edu/~vrme/>

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.

CMP: The Basic Concept

By Norman Dello Joio

East Hampton, NY

When the Ford Foundation decided to concern itself with the arts, for the field of music the Foundation called together an assembly of various practitioners of the art: performers, teachers, and composers. I spoke directly to the problem faced by young composers.

From my own experience, there was no situation in which young composers could apply their training and make a living. I proposed putting young composers into school systems to write, thus serving a practical purpose and contributing to a use of living art.

The Foundation listened and supported the idea.

From the experience of the Composers-in-the-Schools Program, there emerged evidence that many teachers lacked contact with contemporary art. An attempt was made to establish norms in schools of education for a fuller and broader approach to music, particularly for students who intended to become teachers. This became known as the Contemporary Music Project (CMP).

I was hoping that the basic concept of CMP—the useful employment of composers—would become an integrated part of public education. A growing number of commissions today does not address itself to the greater issue: How are we training a more literate musical society? Today, it would seem that Irving Berlin and Madonna are what American music is all about.

If people are interested in working toward a project that has the impact of CMP, they ought to get together for a meeting of the minds and see what the needs are today, and how they might solve some of the problems. Funding should be investigated, too—are there foundations, organizations, or government agencies that are interested in solving these problems? It seems to me that there are plenty of problems to be solved.

But my main question is this: Where is the leadership?