



**Title:** Remembering the CMP

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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.*

# Remembering the CMP

By Arthur Frackenpohl

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My assignment as a Ford Foundation composer-in-residence in Hempstead, NY, provided a unique time for learning about the performing capabilities of public school groups as well as the opportunity to write for a variety of those organizations. That year, 1959-60, was full of new experiences, for music education was not my background. Instead, I had been educated in the conservatory atmosphere of Eastman, with a clear focus on composing.

In Hempstead, I realized for the first time the strengths of young music students and also the limitations of range, endurance, and technique inherent in public school music groups. Some of the groups I wrote for were: 1. High school—girls' chorus with band accompaniment, and piano solo with orchestra; 2. Junior high—a band without double reeds or strong horns, and a large four-part chorus; 3. Elementary—a band of mainly clarinets and trumpets, and two- and three-part choruses.

I was also fortunate to expand my experience beyond my assigned community and work in surrounding towns with students in performing groups taught by graduates of the Crane School of Music.

I believe that one of the most important outcomes of the Contemporary Music Project was the infusion of new music into the music publishing industry. Many young composers became acquainted with music publishers through the meetings and conferences sponsored by the project, and this resulted in a wider range of music becoming available for young musicians. The Music Educators National Conference also stimulated the dissemination of the music of the composers-in-residence by regularly showcasing public school groups performing new compositions at national conferences. This set a good example for music educators throughout the nation.

After my involvement in Hempstead, I continued to produce works for young band, orchestra, and vocal groups. Certainly the perspective I gained as a composer in a school setting was most valuable.