

COMPREHENSIVE MUSICIANSHIP AT SAN DIEGO STATE UNIVERSITY

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OVERVIEW

Comprehensive Musicianship is a three-year program that provides the core musicianship training for music majors and minors at San Diego State University. It is an outgrowth of an experimental two-year program developed by the writer under a grant from the Ford Foundation-MENC Contemporary Music Project (1967-69).

The courses at San Diego State University called "Comprehensive Musicianship" are not only comprised of theoretical studies, though they are the basis for much of the work. They include harmony; ear training; sightsinging; both sixteenth- and eighteenth-century counterpoint; form and analysis; arranging and orchestration; composition; improvisation; conducting; and ensemble performance. In addition, the courses cover major styles in a survey of musical literature from all periods of music history.

Traditional Western European art music no longer dominates the curriculum, though it remains at the heart of it. We now include references to non-Western musics (principally from African, Indian, and Asian cultures), jazz, and a wide variety of twentieth-century musics. A primary objective of Comprehensive Musicianship is to teach students to deal intelligently with all kinds of music.

Interrelationships among music and the sister arts are introduced with specific reference to formal, textural, and stylistic analogues in painting, sculpture, architecture, and poetry.

It must be emphasized that there is no dilution in the standards or requirements of traditional musicianship—emphasis is placed on composition, analysis, aural skills, and classroom performance. Students learn instrumentation by writing for instruments available in class (and the classes are sectioned or subdivided to provide instrumental balances). Students are expected to rehearse and conduct their own music as well as each other's, to transpose as necessary, and to analyze and evaluate the results.

Sightsinging and ear training are currently being taught in two ways, at faculty option. Some use a programmed language-lab

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approach; others base their drill directly on the literature, but the goals are the same.

OVERALL GOALS (applicable to every class and topic)

1. Recognize by sight (notation) or sound (live or recorded) specific instances of topics studied when presented in new, unfamiliar contexts or compositions;
2. Be able to extrapolate musical experiences and knowledge gained from specific examples studied to unfamiliar works encountered elsewhere;
3. Compose examples illustrating the various topics or style characteristics under study;
4. Improvise when appropriate (e.g., ornaments in Baroque pieces; keyboard realizations of figured basses) in a given style;
5. Function variously as conductor, performer, coach, editor, or arranger of material for class use and study;
6. Take from dictation (live or recorded) melodies or progressions from material relevant to class study;
7. Sight read and sightsing with fluency and musicianship, attending not only to matters of pitch and rhythm but also tempo, dynamics, and phrasing as well;
8. Develop personal standards of taste and discrimination as a basis for judging musical quality.

OUTLINE OF COURSES (6-semester sequence)

A detailed syllabus with calendar for each course is provided at the beginning of each semester by individual instructors or the Director. Detailed *Study Guides* for PSI sections of 158A and 158B, written by Merle E. Hogg, are available from the campus bookstore.

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158A-158B. Comprehensive Musicianship [4 hours/week]

"Direct analysis of musical styles and forms as they have evolved historically; composition, improvisation, performance, and instrumentation; sight-singing, dictation, harmony. Parallel developments in related arts, including some comparisons with non-Western musical systems."¹

One section of 158A and 158B will employ the teaching format called Personalized System of Instruction (PSI). The PSI course, developed and taught by Merle E. Hogg with the assistance of several research grants from the SDSU Teaching and Learning Council, offers the self-paced feature that allows for "working at your own pace" within certain guidelines. Very few lectures are given, but student aides or proctors are available to answer questions and evaluate tests. Students in the class who are ahead of schedule are given the opportunity to assist as special proctors.

Core Content (158A)

Rhythm: speech rhythms, musical rhythms, rhythmic setting of texts, monophonic song composition;

Basic conducting patterns;

Intervals, scales, modes, signatures (key-, time-), treble, bass, and C-clefs;

Instrumentation, transposition, notation (including graphic, non-standard, etc.);

Plainchant (Gregorian notation, transcription, composition with 3-line and 4-line staves, performance, evolution, and influence, etc.), organum;

Cantus-firmus functions (traced from origins through twentieth-century examples);

Beginning study of harmony, phrase structure, cadences; simple musical forms (monothematic, binary, ternary); composition of original

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piece scored for class instruments in theme-and-variations form or utilizing cantus-firmus principle;

Beginning critical-analytical vocabulary via concert reports, etc.

Styles: overview from Medieval to Contemporary periods.

Core Content (158B)

Development of harmonic vocabulary: evolution of harmonic concepts from Medieval and Renaissance precursors to the Baroque and Classic periods, with emphasis on functional harmony of the eighteenth and early nineteenth centuries, including modulation and secondary dominants;

Figured bass (with reference also to contemporary jazz/pop notation);

Chorale harmonizations for instruments and voices; evolution of characteristic ostinato forms (ground bass, passacaglia, etc.) traced from beginnings to latest manifestations, culminating in an original composition for class instruments based on the ostinato principle;

Styles: Baroque and Classic.

258A-258B. 2nd Year Comprehensive Musicianship [6 hrs./week]

"Continuation of Music 158A and 158B. Late 19th- and 20th-century harmony. Counterpoint and texture in Medieval and Renaissance styles."

Core Content (258A)

Chromatic and modern harmony: altered-6th chords, expanded tertian harmony, cadence evasion, added-note harmony, parallelism; jazz harmony and notation; polychords, polytonality; quartal/quintal harmony; secondal/cluster harmony;

Evolution of forms (e.g., rondo, sonata) from earliest manifestations through the twentieth century;

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Independent performance/analysis project; independent composition projects in Classic/Romantic style (of rondo or sonata length) and in chromatic and Impressionist or post-Impressionist styles, scored for class instruments;

Styles: Classic, Romantic, post-Romantic, Impressionist, post-Impressionist, Modern.

Core Content (258B)

Monophony and polyphony in the Middle Ages and Renaissance;

Plainsong, troubadour/trouvere repertory, liturgical drama;

Origins of polyphony in organum, motets, other early forms;

Mass/motet and madrigal styles in the Renaissance; species counterpoint based on Palestrina/Lassus models;

Demonstration of Medieval and Renaissance instruments by members of the Collegium Musicum;

Stylistic transcription problems for modern instruments;

Composition of 2- to 4-part motets and madrigals;

Styles: Ars Antiqua, Notre-Dame School, Arts Nova, Burgundian School, Renaissance, Mannerism.

[As part of the final exam for 258B, the CM Aural Skills test is given. Students may take this exam at any time, however, and indeed are encouraged to do so as soon as possible. This exam includes melodic dictation, two-part contrapuntal dictation, four-part harmonic dictation, chromatic and modern harmony identification, and error detection commensurate with a level of ability expected of music majors after two years of CM. Any section of the test not passed must be retaken the next semester. Students may continue with their undergraduate program, but music majors may not graduate until all sections of the test have been passed. The test is given at the end of every semester and may be repeated as often as necessary.]

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358A-358B. 3rd Year Comprehensive Musicianship [6 hrs./wk.]

"Continuation of Music 258A-258B. Counterpoint from 18th to 20th century, serial techniques, electronic music. Individual projects in instrumentation, composition, analysis."

Core Content (358A)

Counterpoint in the 18th-20th centuries;

Study of fugue, invention, suite, etc., through analysis, composition, and performance;

Seminars in ornamentation, live figured-bass realization, dance forms in the suite (students will typically learn several Baroque dances, taught by guests from the Dance Dept.);

12-tone/serial techniques;

Contrapuntal composition in three or more parts employing 20th-century materials and techniques; scored for class instruments;

Styles: Baroque, Modern.

Core Content (358B)

Major independent projects: composition and orchestration; performance and analysis; post-1950 new- music techniques and notation;

Scoring for symphonic band or wind ensemble, symphony orchestra, jazz band, or choral/instrumental ensemble (students have access to all major performance groups);

Score preparation, extraction of parts, conducting practice (students are expected to rehearse and conduct their own scores); all projects taped and played back later for discussion and evaluation; best projects are performed in public on the annual spring CM Large Ensemble Concert;

Advanced problems in analysis; introduction to electro-acoustic

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music, computer music, chance music, graphic scores, multimedia, free improvisation.

UNIQUE ASPECTS OF CM

COLLEGIUM CONCERTS: At least once a semester the best compositions and performance projects from each CM class level are assembled and presented semi-publically for all the CM classes. Discussion, analysis, and, frequently, ear-training exercises follow each performance. A large-ensemble concert of outstanding CM compositions is given every Spring as a culmination of the CM program. Students are invited to conduct their works with the SDSU Symphonic Band or Wind Ensemble I, SDSU Symphony Orchestra, Jazz Ensemble, Chamber Singers, or CM Choral-Instrumental Ensemble, through the cooperation and support of the directors. All concerts are recorded (by students from the Electronic Music classes) and tapes are made available to the composers afterward.

SIGHT-READING SESSIONS: Several times a semester the CM classes combine to form a chorus and orchestra to read significant works from different periods. Qualified students are invited to take turns conducting for additional experience. Typical repertory has included Bach cantatas, Haydn masses and oratorios, modern works by Stravinsky, Honegger, Harrison, Schafer, and Ward-Steinman.

IMPROVISATION: Although not normally required in conventional music classes, improvisation nonetheless remains an incalculably valuable form of musical expression and synthesis. Students are given opportunities to express themselves in a variety of musical styles and performance situations. To improvise convincingly in a given style, form, or musical language requires as much analytical and musical skill as a written exercise or research paper, and this reveals a great deal about the quality of musical intelligence at work. In some classes, students will learn to improvise phrases, complete antecedent-consequent pairs, work in modes, ground-bass and chaconne patterns, improvise different kinds of counterpoint to given lines, and illustrate a wide variety of musical devices and styles. Students also learn to read graphic scores and various kinds of open-form notations, as well as to make their own.

COMPOSITION: A natural correlate of improvisation, compo-

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sition, begins where improvisation leaves off, that is, with notation (of what may have begun as an improvisation), polishing, editing, rewriting, etc. In CM, virtually all musical observations and analyses of style-periods and characteristics are tested in recomposition and improvisation situations, which are regarded as valuable forms of feedback. Students also have the opportunity in individual projects to compose freely in their own style; they must, however, be prepared to analyze and discuss their work in class.

PERFORMANCE PROJECTS: At various times in the CM sequence, students are required to perform something for the class that they have prepared by themselves without coaching. They must be prepared to analyze the piece and defend their interpretation. They are encouraged to form chamber groups with other students and present joint performances.

COMPARISON PAPERS: Throughout the three-year CM sequence students are asked to write papers on various topics as another form of feedback and as an indication of their ability to do independent research. Most often these papers will take the form of a concert report or a detailed comparison between two or more pieces, typically from different periods, but with something significant in common: form, medium, texture, etc. It will be the students' task to detail the similarities as well as the differences with whatever depth they are capable, and to generalize their conclusions, with references to other works they may know so that they begin to form concrete ideas of style attributes and formal organization in music.

SPECIAL SDSU CM TEXT/ANTHOLOGY: In 1976, *Comparative Anthology of Musical Forms*, a basic two-volume source text and reference was published, co-authored by Susan L. Ward-Steinman and David Ward-Steinman. This anthology includes folk, jazz, pop, and non-Western examples of world music as well as Western traditional and contemporary music, providing primary source material for the three-year CM sequence. The anthology is unique in its organization according to structural and textural principles that transcend stylistic and chronological boundaries, and in its integration of art analogues with the music.²

OPPORTUNITIES FOR GRADUATE STUDENTS AND ADVANCED UNDERGRADS: Three units of credit are available to graduate students and advanced undergrads (the latter must have completed the CM sequence with an average of A or B) who wish to

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serve as Teaching Assistants in the CM program. Generally, one T.A. will be assigned per section. Graduate students register for Music 658; undergraduates for Music 458, "Comprehensive Musicianship Pedagogy" (the latter for students wishing to specialize in the PSI approach at the freshman level).³

PLACEMENT OF TRANSFER STUDENTS

Students who begin the CM program at San Diego State and stay with it generally do very well with composition projects and other activities that are not usually included in programs elsewhere. But transfers entering in the middle of the program often flounder for awhile until they become used to our expectations. Often, on the basis of their placement exams, they lose a semester or two of previous study that was not up to our standards. Several of the local community colleges have adopted modified forms of our CM program, however, and their students tend to do much better than those from schools with more traditional curricula. In the latest 6th-semester class, for example, 15 of the 26 students were transfers at some point from other institutions. In an attempt to better cope with the needs of our transfers, we have come up with the following guidelines:

Recommended Prerequisites for Admission

158A: the Basic Musicianship Examination for admission to the Comprehensive Musicianship program requires that the student demonstrate basic musical literacy by, for example, 1) matching pitches; 2) singing back short phrases or intervals; 3) writing or identifying key signatures to the principal major and minor keys; 4) identifying common meters by ear; 5) sightsinging (or sight reading on an instrument) simple melodies in one or more clefs, and playing, recognizing, or writing a few basic scales and chords.

Students seriously deficient in any of the above may be counseled into Music 102, Basic Musicianship for Non-Music Majors, before beginning the CM sequence; concurrent registration in Music 102 and Music 158A may be recommended, depending upon the needs and abilities of the student. Special courses in aural skills (Music 103A and 103B) may also be recommended to help remedy deficiencies.

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158B: completion of one semester of Theory (Harmony, Musicianship) required, or ability to pass an exam on the core content of 158A as described elsewhere.

258A: completion of one or two semesters of Theory required, plus exam on core content of 158B as described elsewhere.

258B [Counterpoint in the Middle Ages and Renaissance]: transfers should have completed the study of traditional harmony (at least two, usually three semesters' study) through chromatic harmony and late nineteenth-century literature. (258A continues through Impressionist, post-Impressionist, and twentieth-century harmony. Transfer students deficient in these areas may take the last third of the course under a Special Studies number for two units credit.)

358A [Counterpoint in the 18th-20th centuries]: the last third of this course introduces twentieth-century counterpoint and serial techniques. Students deficient only in the latter may register for the last third only under Special Studies for two units credit. Transfer students should have had by now at least a survey course in music literature or music history. Students lacking this will be required to take one extra music history/literature course. Renaissance counterpoint (258B), though normally prerequisite, may be taken later, if necessary, to solve scheduling problems.

358B [Independent Projects]: completion of all the above or the equivalent, plus completion of a course in Form and Analysis; completion of a course in Instrumentation and Arranging; two semesters of ensemble performance in addition to general department performance requirements.

No student will be allowed to exempt 358B without taking a full range of comprehensive tests covering every aspect of the CM program at San Diego State. Transfer students will be required to take at least one CM course unless able to demonstrate conclusively and unequivocally a mastery of the total CM course content.

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EVOLUTION OF THE CM PROGRAM

The Original CM Pilot Course

The first CM classes, taught by the writer, met four days a week (two hours a day) for two years (1967-69). Six units of credit were given for each semester's work during the four-semester sequence. No extra credit was given or required beyond that normally accruing to the courses replaced by the experimental CM class.

Traditional courses subsumed under the CM umbrella included the following:

3 semesters of traditional harmony ("elementary," "intermediate," and "advanced"—3 units each);

Orientation in Music Literature (2);

18th-Century Counterpoint (3);

16th-Century Counterpoint (3);

Form and Analysis (2);

Instrumentation and Arranging [for band] (2);

Performance Ensemble (2);

Special Study (1).

Total: 24 semester units

Students completing the CM sequence were exempted from the courses listed above and given commensurate credit. The original college course catalog described CM as "Direct analysis of musical forms as they have evolved historically; sightsinging, keyboard harmony, dictation, partwriting and counterpoint and, where relevant, orchestration, aesthetics, art and architecture, literature, and cultural history."

Because one of the premises of the CM philosophy was to develop the capacity for independent thought in the students, as well as to take a fresh look at the entire pedagogical process, *no textbooks of any kind were used or required during the two-year experimental course*. Instead, actual musical literature was made the basis for all studies, except for a single handbook in ear training. One commercial two-volume anthology was used for source material, but this soon proved inadequate, leading to the eventual development and publication of our own CM anthology, *Comparative Anthology of Musical Forms*.

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Since the establishment of CM as the core course for all music majors and minors, textbooks have returned, primarily at the request of students themselves, who wanted references to consult when they missed a class or needed to review. We have thrown in the towel on this one, though heavy use of the *Comparative Anthology* is still made and we hope to keep living music always at the core of the experience.

The pilot class of twenty-two consisted of approximately one-third of the entering Freshmen music majors; the remaining two-thirds went through the traditional modular (fragmented) curriculum as a control group. At the end of the two years the CM students took the final exams from the traditional classes as well as their own, and passed all of these, proving they were able to fulfill the requirements of the traditional music theory classes as well as the more advanced and specialized requirements of the CM program.

As a check on aural-skills training, the Aliferis Music Achievement Test was administered twice—at the beginning and at the end of the second year. There was a positive correlation (.52 at the beginning, .53 at the end) between the abilities of the students as measured by their American College Test [ACT] scores and their achievements in CM, as determined by the Aliferis test. This indicated that both the ability of the students and the course influenced the overall 15% increase the students made in their second taking of the Aliferis test. The mean improvement did not reflect the often dramatic improvement made by the weakest students (e.g., 29%-86%, 16%-57%, 38%-64%).⁴

Evaluation and Implementation

In addition to the testing described above, comparisons were made with the control groups. At the beginning of the two-year sequence the experimental students ranked generally in the bottom third of the freshman music majors on the basis of musical background and experience, as determined by questionnaires and initial diagnostic tests. (This was to prove fortuitous in light of subsequent testing, for the experimental students were not preselected in any way; they were only asked if they thought they would be able to remain for the full two years. Attrition was minimal to normal over the period, but did not exceed departmental norms.) By the beginning of the second year, the Aliferis test indicated that the experimental class now matched the general level of the control students. By the end of the second year the CM students had surpassed the level of the control groups in every case (i.e., *each* of the CM students scored above the mean level of the control groups.)

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During the fall of 1969 after the pilot class ended, the results were discussed and evaluated by faculty and students. Comment from all quarters was solicited and considered. During the spring of 1970 the writer spent a sabbatical semester at Princeton University researching material for the eventual CM anthology, among other things. A two-year appointment as a Ford Foundation Composer-in-Residence for the Tampa Bay area of Florida postponed his return. During the writer's absence the San Diego State Music Department voted overwhelmingly to replace the traditional curriculum with the CM course as soon as it could be implemented, which was in the fall of 1972.

First Changes in the CM Program

Because of catalog problems with giving upper-division credit during the first two years of CM, which included some UD material and course-work, it was decided to stretch out the program to three years, but without adding any extra class hours. From the original eight hours/week for two years, the course now met four hours/week during the freshman year, and six hours/week during the sophomore and junior years. Two credit hours were added, however, reflecting the added content of the course beyond that of the original fragmented curriculum (e.g., instead of just studying instrumentation for the band—all that was previously required—orchestration was added along with scoring techniques for chorus and stage band; contemporary music—nonexistent in the courses replaced by CM—was included along with modules in non-Western musics, in accordance with another national CM principle of expanding the repertoire studied—since to become a California state law with the passage of the Ryan Act).⁵ These two units were borrowed from elective options that most students were taking anyway. The total number of units (26) encompasses the items mentioned above as well as those described elsewhere in this paper.

The non-Western, or world music, component of the program proved to be so intriguing and seductive of time that a full-semester course was spun off as an "Introduction to Ethnic Musics" (taught by the writer) to allow more time for exploration. With the establishment of the Center for World Music and a program of studies in world music and ethnomusicology at San Diego State under the direction of Dr. Robert E. Brown, this course was further subdivided into a two-semester survey of world music, now taught by specialists. So the world music component of CM is now back to "square one" or less—still an important reference but no longer the tail that was beginning to wag the Western European musical dog.

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When the CM approach was adopted for all our music majors and minors, it meant that there were now multiple sections at each level. This made possible a number of activities that were not particularly feasible when there was only one class at a time, taught by one person, such as: a) combining classes for joint events, lectures, performances; b) team teaching to take advantage of individual faculty strengths; c) collegium concerts of student works; and d) choral-instrumental reading sessions, which have been broadened to include anyone in the Department who wishes to participate. (Students from the Conducting classes as well as CM are regularly invited to conduct a movement or two of whatever has been scheduled.)

Another recent addition to the program was the establishment of both undergraduate and graduate courses in CM Pedagogy for students wishing to serve as Teaching Assistants and desiring hands-on experience in helping run the program.

Future Changes Under Consideration

We are presently studying ways of computerizing some aspects of aural skills and theory rudiments training. As soon as funds can be obtained, and a consensus reached, we hope to acquire sufficient computer stations and software packages to service at least a substantial percentage of the Freshman class, where help is most urgently needed.

We have drawn up tentative plans for special world music and jazz sections of CM at the 258B or 358A level, which can be implemented whenever there is sufficient enrollment to justify a separate section; but for the present, those majors can still pursue their special interests in the many independent project opportunities scattered throughout CM.

The most unpleasant change we face is the prospect of having to cut one semester out of the CM sequence. We are under increasing pressure from other areas of the Department to relinquish some of the units presently required in CM to make room for courses others feel are more important to their majors. We are not entirely unsympathetic—out of only 70 units maximum that can be required for music, CM consumes 26. (The State of California mandates 49 units of General Education courses for Bachelor's degrees, in addition to foreign language requirements for music majors.)

We appear to be most vulnerable in the area of counterpoint. We have not been able to find any other schools in support that require both 16th- and 18th-century counterpoint for *all* their music majors, not to

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mention what we also do with medieval and contemporary counterpoint in an attempt to convey the complete spectrum of the subject.⁶ We hate to give way in this area, but the handwriting seems to be on the wall (and there be tygers at the gates, burning bright).

Therefore, our contingency plan is to eliminate 258B (Medieval and Renaissance counterpoint), stretch the content of 258A out over two semesters but reduce the time from 6 hours/week to 4 hours/week and the credit from 5 units/semester to 3 units/semester (like Freshman CM, 158A-B), thereby freeing 4 units as electives for the students or grist for the other Departmental mills. If this should come to pass, we would then put in a separate course in 16th-century counterpoint that we would try to require for composition majors and perhaps a few others who could be persuaded that it would be good for them. This does not sound like progress—indeed, it sounds far too reminiscent of the bad old days before CM—but if we have to do this, at least we would teach that counterpoint from the CM point of view.

CONCLUSIONS

There are really only three things you can do with music, three basic activities: compose it, perform it, or listen to it. Every other musical activity is a spin-off of one of these. Therefore we try to place equal emphasis on these three activities in CM. Specialization can come later, or in tandem with CM. And whatever the student's ultimate specialization, we think he will be the richer for his broad CM experience, and infinitely more versatile musically. And that is what many of our graduates tell us.

If there are strengths in the program, it is directly due to the commitment and personal investment of the faculty teaching CM. We also owe a large vote of thanks to the vision and leadership of our Department Chairman at the time of the implementation of the CM program, the late J. Dayton Smith, who supported the program wholeheartedly.

The consensus is that teaching CM is much harder and more time-consuming than teaching in the older traditional style, but CM is also much more rewarding. Of those on our staff (present and former) who have taught in both formats, there is not one who indicated he or she preferred the older way or would willingly go back to it. But CM is obviously more than a curriculum or a format; it is a philosophy, an approach that can have many manifestations. Without commitment,

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determination, and belief on the part of those teaching it, however, it would be doomed to failure, and that, no doubt, explains why so many of the thirty-six programs originally funded nationally by the Ford Foundation have fallen by the wayside.

The CM experience is not for everyone. Transfers who come in at the middle often flounder for awhile. Students needing a highly structured authoritarian approach are not always able to handle the responsibility and individual initiative we encourage. Some do not take well to self-discipline, and put off starting major projects until the last possible moment. They then find themselves in over their heads, start cutting their classes, and blame it all on CM, to our embarrassment and the occasional detriment of the program's standing among the rest of the faculty, many of whom think CM takes far too much of "their" students' time.

But the students who stay with the program and meet us at least half-way do very well indeed. While incoming transfers often have problems initially, the reverse is not at all true. Not one of our students who transferred to another school before graduating has ever been set back, to our knowledge. Many, in fact, have been able to exempt all their undergraduate music history requirements on the basis of what history they have picked up in CM, even though two semesters of music history remain here *after* completion of the CM program.

Ideally our students should be able to function in any capacity as musicians—conductors, arrangers, composers, copyists, annotators, performers, teachers—and they should be able to deal with any kind of musical repertory, not just what they may have studied in class. The CM approach is a very broad one; we also think it is a deep one. The synthesis of all elements of musicianship is encouraged from the beginning; we do not trust in a post-graduate "Eureka!" experience to bring it all together. Rather, we try to set up the "Eureka!" experience throughout CM. It is what we discover for ourselves that tends to stick with us.

No lecturer, no matter how brilliant or entertaining he or she may be, can teach anyone anything he is not ready to learn. Therefore, we try to be co-discoverers with our students of what they need to know, not authoritarian founts-of-all-knowledge. Asking the right questions is perhaps more important than finding the answers in the long run. But knowing where and how to find the answers is indeed important, and better to find them yourself than have them handed to you on the proverbial silver platter. Or the ex-post-facto textbook.

William Sullivan, writing in *HIGH FIDELITY/Musical America*, summarized the program in this way:

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Student reactions to Comprehensive Musicianship range from enthusiasm for its projects to dismay at its demands. Enthusiastic students are pleased with such practical aspects as being able to compose and conduct actual performances of their own music. The nay-sayers point out that the course requires lengthy classroom participation and much preparation compared to other courses; and there are suggestions that not enough time is spent on any given unit for mastery and that there are as a whole not enough repeated drills. There are many complaints about the nature of the course.

But there is praise for Comprehensive Musicianship because the course is about music as a reality and not a series of abstract elements; and praise because the course is flexible, thorough, and effective; and praise because students have a chance to encounter not only music of all periods from medieval to modern but also ethnic and Eastern music in addition to Western classical music. At least some students have been more motivated than ever before.⁷

And, we might add, so have the faculty teaching CM.

CURRENT CORE CM INSTRUCTIONAL STAFF

Frank Almond (Director, Concert Choir, San Diego Master Choral)

Brent Dutton (tubist, composer)

Merle E. Hogg (trombonist, composer)

Danlee Mitchell (percussionist; Director, Harry Partch Ensemble)

Lewis Peterman (musicologist)

Thomas Stauffer (cellist)

Susan Ward-Steinman (CM Coordinator; Undergraduate Advisor)

David Ward-Steinman (Director, CM Program; composer, pianist)

(Assisted by guest faculty and lecturers from the Music Department and other departments from time to time.)

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NOTES

¹All course descriptions in quotes are from the official San Diego State University *General Catalog*, published annually, v. 73 (San Diego, 1986-1987).

²Susan L. Ward-Steinman and David Ward-Steinman, *Comparative Anthology of Musical Forms* (Wadsworth Publishing Co., 1976; reprinted University Press of America, 1986-1987).

³Some of the above material was presented previously in greatly abbreviated format in "The Theory Curriculum: Styles and Ideas," in CMS Proceedings, Report of the 19th Annual Meeting, Washington, Nov. 1976, *College Music Symposium* 17/1 (Spring 1977): 175-178.

⁴Phyllis Lloyd Whayne, "A Study of the Experimental Course, Comprehensive Musicianship," Master's Project (San Diego State University, 1969), p. 45.

⁵"The Ryan Act" or "Teacher Preparation and Licensing Law of 1970," State of California, became effective 1976. It mandated the study of ethnic musics, including native American music, for those seeking a teaching credential in the state.

⁶The theory program at The American University in Washington, D.C. (instituted in 1965) appears similar in many ways to ours, but it was impossible to determine from the published account of the program if their counterpoint requirements are identical. [See Lloyd Ultan, "Theory with a Thrust, Part II," *Music Educators Journal* (October 1968): 49-51.]

⁷William Sullivan, "San Diego State Goes Comprehensive," *High Fidelity/Musical America* (March 1979): MA-11.

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