

Preface

Rarely have I been involved in a project that has generated as much genuine excitement as that evident throughout the procedures and activities culminating in this document. As I went through these manuscripts, I experienced several consequential insights having to do with how fortunate we are in music education. The first of these concerned an ongoing realization that we all need to be continuously involved in our professional organizations and support them in every way possible. No organization is stronger than its leadership, and over the years we have been fortunate, indeed, to have outstanding leaders: The leadership of MENC has sustained and supported our activities beginning many, many years before the Tanglewood Symposium and continuing to this day with the present Housewright Symposium. The second realization was that society, technology, and music will always be in constant flux, necessitating continuous attention from concerned professionals; lack of personal involvement will surely erode the hard-fought accomplishments of the past. Finally, I realized how special it is to be involved in a project that brings together such remarkable people across the broad spectrum of music education in a concerted effort to plan for our future. While working on these papers, I attempted to maintain this diversity and preserve the individual style and "flavor" of each paper. No attempt was made to make a uniform document, and the reader will note differences across the presentations.

This has also been a special activity for me because of the long association that I have had with Wiley Housewright. For more than forty years I have been the recipient of his intellectual and musical prowess. I will never forget sitting in his Introduction to Graduate Studies in Music Education class many years ago where one of his constant themes was the responsibility of each individual to advance "all things good," including our responsibility to be the very best for music education. Recognizing him near the end of a magnificently productive career demonstrates the deep appreciation that countless colleagues and friends wish to accord him as we further some of his goals for excellence in teaching music. I would also like to recognize other people at The Florida State University for their participation in bringing this project to fruition: Jon Piersol, John Deal, Steve Kelly, and, especially, the students of CMENC. And while I take full responsibility for all of the errors contained in this document, I give my deepest appreciation to Teresa Miller for her tireless and detailed work on the manuscript. From the vision of a single person, June Hinckley, to a collective vision representing the most thoughtful and diligent thinking of some of our most outstanding music educators, this document is advanced in an attempt to help chart our course into the next millennium.

CKM

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