

What Should Be the Relationship between Schools and Other Sources of Music Learning?

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The Schools and Music Education

The twenty-first century will usher in many changes and challenges for every individual and institution in the United States. To answer the question "What should be the relationship between schools and other sources of music learning?" we must first consider the issues that will affect the schools and music education. Secondly, we must explore other sources of music learning that will exist in the future. Finally, relationships among these various sources can be contemplated.

It has been said that perhaps the best way to predict the future is to examine what is happening in the present. The discussion that follows contains many examples of events and trends that are already well under way. We, as a profession, have not found ways yet to adjust to these current events and trends. Thus, we will need to catch up while at the same time we will need to make ever-more-radical adjustments to new developments that will confront us in the future.

The issues of most importance for music education and the schools in the twenty-first century are: wider choices for schooling, ethnic and music diversity, the impact of technology and the digital revolution, and new approaches to teaching and learning. The following discussion describes what is happening now while hinting at what might occur in the future.

Choice and Diversity

The public schools will still exist, but they will be only one facet of a wide diversity of systems for enhancing education, many of which will be privately operated. Public and

private school choices will include schools affiliated with a religious denomination, home schools, magnet schools, charter schools, and contracted schools. Some public schools will become confederations of subschools that cater to students' special interests, from physics to the performing arts. Many corporations now operate what amount to employee universities. These will be joined by profit-making chains and special schools catering to special students.

These trends toward more options and greater choice have created a great philosophical debate that will continue well into the twenty-first century. On one side, education is seen as a private or personal good, with parents as consumers of whatever public, private, or parochial education best suits their needs. On the other side is the argument that public education is provided for the common good, and that all children should share some common experiences in common settings. Because both sides of the argument have strength and passion, we will continue to see greater diversity in learning scenarios.

Arthur C. Clarke describes several learning scenarios for the twenty-first century:

On the evening of July 20, 2019, John Stanton is taking yet another teleclass. His classroom is actually a room in his own home that is outfitted for teleconferencing. At the moment, he is posing a question to his teacher [who] appears in the room as a life-sized three-dimensional holographic image.

Meanwhile, in a nearby public school, an early-education specialist is teaching a four-year-old how to read....

Across town, at a McSchool franchise, a grandmother is taking a course on small business management....

Nearby, at the university operated by a major corporation for its employees, students are taking classes in new technological developments in their fields.¹

These scenarios suggest a wide variety of learning environments. Some futurists predict dramatic shifts away from the place-specific learning buildings we call schools to a "placeless society" where everything can be accessed via technology. For example, William Knoke, founder and president of the Harvard Capital Group and author of *Bold New World: The Essential Road Map to the 21st Century* describes a twenty-first century placeless society as

the awakening omnipresence that will allow everything—people, goods, resources, knowledge—to be available anywhere, often instantaneously, with little regard for distance or place. We already see it in many forms. CNN broadcasts bring an Ethiopian drought into lush living rooms. Multinational appliance companies subcontract manufacturing to wherever it is cheapest. Capital ebbs and flows freely around the girth of the globe defying government controls. Mass immigration into Western Europe and North America continues.

Everywhere, people, money, goods, and knowledge flow so effortlessly from point to point that place becomes an irrelevant concept. The world is becoming placeless.²

While recognizing the ease of communication provided by the Internet and other mass communication media, music educators also realize the great societal need for socialization. There may indeed be no need for a physical place for educational activity, but people will continue to seek out opportunities for live interaction with others. For example, when VCRs became widely used, the motion picture industry feared the demise of movie theatres. This has not occurred; instead there has been an expansion of movie theatres into large multi-theatre complexes.

In a similar way, participation in music learning activities will become an important way to fulfill the need to interact with one another in a social and educational setting. The challenge for music educators will be one of blending the social and academic aspects of music learning toward the goals of both enjoyment and education. Additionally, music educators will need to become increasingly involved in developing, monitoring, and facilitating the private music experiences being produced via advances in technology.

Impact of Technology and the Digital Revolution

The purposes of schooling are changing now and will change more dramatically as we progress into the twenty-first century. In societies characterized by hunting and agrarian economies, children learned from observing and imitating adults; in industrial societies, children learned how to fit into the bureaucratic, hierarchical, factory system, with everyone in one place from the beginning to the end of the shift; but in an information-based society increasingly dominated by technology, massive amounts of information will be created, often without regard for quality or accuracy. Both teacher and learner will need skills in accessing, evaluating, and interpreting information from worldwide sources.

The impact of the digital revolution will be profound and complex. In addition, changes in how we go about everything we do will occur with breathtaking speed. The Commerce Department's April 1998 report *The Emerging Digital Economy* states that radio existed for thirty-eight years before fifty million people tuned in, while television required thirteen years to reach the same benchmark. Yet once the Internet was opened to the general public, it crossed the fifty-million-user threshold in a mere-four years. By the end of 1997, the report revealed, more than one hundred million people were using the Internet, and traffic on it was doubling every hundred days.³

There will be ever-widening choices of pedagogical and curricular approaches, most of which will involve technology. The rise of computer technology, distance education, telecommunications and television will impact the speed and accuracy of the delivery of information to everyone involved in the educational process. Computers will increase the ability of musicians and nonmusicians to self-educate in virtually every aspect of music.

In some ways, demands for greater speed and accuracy of information will improve everyday life. In other ways, these demands will only increase the distance between the "haves" and the "have nots." Those individuals who are at-risk because of poverty or illiteracy will continue to be of great concern to societal institutions like the public schools. As those who have the means to do so choose options for schooling outside of the public sector, the support for those at-risk may diminish.

Traditional textbooks will in many cases be replaced by interactive multimedia systems approaches (combined with heightened sensory stimulation such as 3-D sound and wrap-around vision), with computer and satellite technology serving as deliverer of information.⁴

The question arises, "How virtual can music education become?" The technology is now available to teach private lessons in piano and other instruments via the Internet. Soon it will be possible to play with others in an ensemble through Internet connections in real time. Indeed it may be possible in the next century to attend a concert, conduct, and rehearse a major ensemble without leaving one's home.

New Approaches to Teaching and Learning

While it would be foolish to put all our eggs in the computer basket, this technology can be used as a magnificent tool in allowing individual creativity and pacing during the teaching/learning process and in providing experiences with music of cultures where context is so important; for example, where music is wedded to some rite of passage or traditional ceremony.⁵ Thus, technology will provide more opportunities for music education to be inclusive of every style and genre of music rather than exclusive in exposing children only to music of the Western European tradition.

It is a fact that students in today's public schools are of many different ethnic origins with diverse learning styles, that our American society today is exposed to a wide variety of musics, and that many music teachers are unprepared but willing to deal with both ethnic and musical diversities. The question music educators are asking is, "Can the musical preparation of future teachers include not only the acquisitions of skills to work with a comprehensive repertoire of music from the current popular and concert hall musics of our own time, but also include the contemporary music practices of the entire global village, and the music that comprises the heritage of each community represented in our schools?" The answer to this question may lie in a different approach to teacher training, an approach relying on the development of research and acquisition of information rather than one relying on the mastery of specific content.

As more people enjoy increased leisure time, schools will become round-the-clock and open-to-all-ages institutions, replacing "age specific compulsory learning institutions (called schools)." A learning society will emerge, which means that most people will spend a great deal of every day of their lives in some kind of learning environment. There will be nothing that cannot be formally or informally studied if the students are interested.⁶

Community centers will evolve where people of all ages can gather to participate in music ensembles. These centers may be at the current school buildings, which will be open and functioning from dawn until late night. The intergenerational involvement in music ensembles may begin during the normal school day. For example, in Eugene, Oregon, a retired 76-year-old pipe fitter is in his third year with a middle school band. The eighth-graders he plays with no longer see him as an oddity, but as an inspiration who plays the French horn with a passion for music and thick fingers gnarled by a lifetime of hard work. In addition, he is studying opera, the piano, and the harmonica.⁷

Wilma Benson shared the following description of the involvement of senior citizens at Pleasure Ridge High School in Louisville, Kentucky:

Senior citizens are invited from the community to come into the school, attend classes, participate in classes, and generally join the students throughout their day. Some come for the social aspects and can often be found playing cards or working out on the exercise equipment in the senior center. Several would come to ensemble rehearsals and listen; one of them played in the ensemble from time to time. With this group around, it was never a problem to find chaperones for field trips. They were always eager to go along and were especially excited to go along on the music related trips.⁸

The proliferation of knowledge and the ease of accessibility to it will result in more interdisciplinary approaches to learning and will require earlier starts to a lifetime of learning. Educators will devote many hours of every day organizing massive amounts of information into meaningful content and providing ways for students to study this content in some authentic context. As a result, music will be taught across the curriculum from the beginning of schooling in early childhood throughout the formal enrollment period. It will be understood that music is and has been a vital and ubiquitous part of society throughout history and no subject area will be taught without its inclusion. This interdisciplinary approach may even replace that of separate classes for music appreciation, fine arts, music history, and so forth. Yet formal instruction in music performance, both individual and ensemble, will continue to be a means for self-expression and enjoyment as well as a discipline requiring a team approach to obtain an artistic product.

New theories of learning that hold that the mind constructs knowledge within constraints of prior belief, experience, and understanding will result in new ways to deliver information and assess learning. The "mind-boggling" amount of accessible information may confirm the notion that children "cannot simply accept new knowledge as a bank accepts a deposit."⁹ As a result, learning in formal settings will be more individualized and will involve more team approaches. Collaborations among music teachers, their students, and experts worldwide will form to explore music of all cultures.

Fewer classroom teachers may be needed, but there also might be an increase in the number of people engaged in teaching and learning. In fact the tension between formal

and informal instruction may represent our greatest challenge: Will there be fewer teachers in those subjects not considered "essential?"

A major alternative to the traditional structure of education could be an intellectual apprenticeship system. Under such a system, any member of society—a manual laborer, a journalist, a musician, an academic historian, a shop clerk, or a mechanic—could become a teacher. These people would simply choose to devote part of their time to the teaching of the young. Students wishing to eschew the classroom for this kind of apprenticeship system would have their portion of the publically [sic] funded school budget returned to them as credits (a kind of educational scrip, perhaps) with which teaching "masters" could be paid.¹⁰

Behind the scenes, an industry of programmers, multimedia specialists, and educators will produce interactive scripts designed to stimulate and develop all minds to the maximum of their potentials.

Classroom teachers will still exist, since . . . there is no substitute for the human touch. But they will act more as facilitators, making sure the student is working on the right material, and that progress is being made. They will challenge, guide and bring students to their full potential as human beings, as individuals.¹¹

These changes will require a dramatic alteration in the role of the teacher. Historically, the teacher has been viewed as an authority regarding subject matter, a developer of curricular materials, an evaluator of student performance, and a controller of classroom discipline. In the twenty-first century, the teacher must become a knowledgeable navigator through massive amounts of information, a task analyzer and organizer, a collaborator with students in the development of subject matter processes and products, and a creative evaluator of students' achievements and attitudes. These qualities are often not found in music experts who, although they have enormous reservoirs of knowledge, do not understand how to organize and present that information to students who have different backgrounds and learning styles.

Concern for the quality of education has stimulated the widespread demand for accountability in the education profession. Several states have issued "report cards" resulting in declarations that some schools have failed to educate. These failing schools will be closed and students attending them will be sent elsewhere.

Music education has fought long and hard for the inclusion of music as part of the curriculum. The creation and acceptance of the National Standards for Arts Education¹² are significant steps toward accountability. Yet society's concern for accountability traditionally goes through cycles, and efforts to accommodate any "correct" cycle may be a moot issue in the near future.

Regardless, we must go further. Music educators, like other professional educators, must help students and their parents understand and make the connection between music and life. We must help students transfer what they have learned in music to what they

will do with it when they leave the school setting. Teaching must include not only musical concepts and skills, but also how those concepts and skills can function for us through our lifetime. This blend of information and application will be extremely important.

While we must continue our advocacy efforts, it is perhaps time to redirect them. Instead of fighting to save the same approaches and content (i.e., general music in the elementary schools and ensembles in middle and high schools), we must become accountable for making music an important part of every person's life. We should maximize efforts to involve all people in our communities in meaningful, functional music listening and performing. If the community has access to a symphony orchestra, then we should teach the repertoire that our students will hear at those concerts. In addition, if the community is an isolated, rural one where students will hear bluegrass or country or gospel or any other popular genre, then we should in our music ensembles and classes teach them how this music “works.”

This approach to accountability will involve more than reading and studying the many music textbooks, music repertoire lists, and other available music materials. It will involve also studying the preferences, experiences, and needs of the communities we serve. Then we can effectively proceed to both acculturate and lead our students forward to a broader musical experience.

Michael Mark says:

Music educators will need to expand their vision in the coming years to recognize that music learning embraces all age groups and takes place in many venues beyond the school walls. They will also need to recognize that participation in music activities is not always for the purpose of learning, but is often recreational as well. We will need to examine the musical lives of our communities to determine the most effective and appropriate role for music educators in the future. We should assume that the constantly changing patterns of community life will be reflected in the continually changing role of the music educator. Music educators should expect to work with a variety of age groups and new teaching/learning paradigms. They will need to define the ways that they can continue to serve the musical learning and recreational needs of a dynamic and increasingly diverse society.

Music education of the future could well be more community-based than school-based. If so, it will require the leadership of people who are informed of the musical tastes of their own communities and who are familiar with the various developmental stages of life. They will be concerned with helping people be involved in music throughout their lifetime.

Music educators might not be able to do all of these things by themselves, but if not, they might find support roles in maintaining the richness of the musical

lives of their communities. In this way, they can broaden their views of music education and can strengthen the role of music education in communities.¹³

Other Sources of Music Learning in the Twenty-first Century

We know that many informal ways of experiencing music exist. These include television channels such as VH1 and MTV, garage bands, and specialized music festivals through which jazz, blues, bluegrass, Latino, rock, women's music, barbershop quartets, and others are celebrated. Robert Cutietta reports that:

The local Pizza Hut in Tucson, Arizona has started having bluegrass night on Sunday nights. The idea is that you bring your instrument and there is a big jam session of musicians. The event is so popular that it now takes over the entire dining area. Tables are moved aside and 50 or 60 musicians play together. I would estimate that the average age is about 40 years old. There are guitars, banjos, mandolins, fiddles, and dulcimers. It is literally impossible to order any food except through the drive-through but the event continues.

Several things strike me about this scenario. First is the commitment of the musicians to come together for the sheer joy of making music together. It is total vibrant, participation for the sake of music. Second is the commitment of the restaurant which totally disrupts everything about their procedures (including selling pizza!) to support the making of live music. Third is that fact that while an event like this should be the ultimate goal of music education programs, the only instrument in the group which could have been learned in a school music program is the string bass . . . and there are normally only two or three of those.¹⁴

Other evidence of widespread interest in an abundance of musical genres and styles may be seen by accessing the Internet search engine Yahoo.com and requesting a search for music organizations. The initial search yields 288 organizations with an additional twenty categories to explore. In addition to the traditional organizations such as MENC, the American Symphony Orchestra League, and ASCAP, the lists include a wide variety of others:

- *Accordion Teachers Guild, International*—nonprofit organization dedicated to the advancement of the accordion, through raising of teaching standards
- *Acoustic Performers Guild*—international organization dedicated to the performance and preservation of unamplified music
- *American Music Conference*— national nonprofit educational association dedicated to promoting the importance of music, musicmaking, and music education to the general public

- *Association for Record Sound Collections*—nonprofit organization whose purpose is to develop and disseminate information related to all fields of recording and sound media
- *Banjo in the Hollow*—nonprofit corporation dedicated to preserving and promoting bluegrass and oldtime music
- *Brooklyn Zoo*—nonprofit organization dedicated to Hip Hop
- *Chinese Music Society of North America*—international nonprofit organization dedicated to increasing and diffusing the knowledge of Chinese music and performing arts
- *Doo-Wop Society of Southern California*—organization dedicated to the preservation and exposure of the group-harmony sounds of the 1950s and early 1960s
- *Folk Alliance*—umbrella service organization for individuals and organizations who participate in and support folk music, dance, and storytelling in North America
- *Fretted Instrument Guild of America*—nonprofit organization for enthusiasts of banjos, mandolins, guitars, ukuleles, and related fretted instruments
- *Hungry for Music*—nonprofit music organization that helps disadvantaged people learn about music
- *JazzReach*—nonprofit organization bringing jazz to schools with multimedia performances
- *Kosmic Free Music Foundation*—organization dedicated to the proliferation of freely accessible original music on the Net; hours upon hours of music free for the listening
- *M. U. S. I. C. World HO*—nonprofit organization that uses computer music, video, and the Internet to attract disadvantaged youth to learning computer skills
- *Off Wall Street Jam*—membership organization offering a wide variety of services and musical opportunities for the recreational musician
- *World Music Institute*—organization presenting music and dance concerts from around the world, selling world music CDs, and arranging concert tours

Another example, perhaps more significant to the cause of music education, is the third Music Education Summit sponsored by MENC and held in Washington, D.C., in September 1998. More than seventy organizations with specialized music education

interests traveled to Washington to participate in extended discussions about the future of music education.

Recreational music learning will become even more popular as increasing technological efficiency creates more leisure and the population of retired workers becomes larger. While this has been said for many years and has never really occurred, it is beginning to happen now as the population of wellelderly increases dramatically. It has been said that by 2020, those who retire at ages 65-70 will have fifteen to twenty years of active, healthy life ahead of them. These senior citizens will fill that time with volunteer work, education, and recreation.

There will continue to be a rise in the number of youth and adult symphonies, bands, and choruses. For example, there are now more than thirty New Horizons Bands for senior adults, with many more on the horizon. The first of these bands was started by Roy Ernst at the Eastman School of Music in 1991 and is currently supported by a grant from NAMM: The International Music Products Association and the National Association of Band Instrument Manufacturers.

Many ensembles will be formed that will include people of all ages. An example of intergenerational participation in music outside of the schools is given by Michael Mark:

When the Baltimore Colts moved to Indianapolis in 1986, the Colts Band didn't break up. Instead, it incorporated as a 501 (c) (3) organization and continued practicing, growing, and playing at public functions like high school and college football games, parades, and at other places. They also played the halftime shows at NFL games in other cities. The band continued to include players of all ages, from high school to healthy elderly. Three years ago, the Cleveland Browns moved to Baltimore and became the Baltimore Ravens. The new team let the band play at games and promised to adopt it officially when the new stadium opened last year. That happened, and the team bought the band new instruments and uniforms. The band really has been the city's band for over a decade and now it has been rewarded by becoming an official part of the NFL team. Over the years, the local newspaper gave it occasional coverage, with stories and photos, and it appears that the band was never in danger of disappearing because it was a true community organization.¹⁵

There will be a significant increase in the number of Elderhostels that offer music learning experiences. Senior Citizens will travel worldwide learning about music in a wide variety of different cultures.

Corporations such as MARS the Musician's Planet, the music superstore based in Florida, will offer opportunities to learn to play all instruments, not just those taught in the public schools. Everything musical one could possibly imagine will be available to students of all ages through these corporations.

Private music schools will continue to flourish in large metropolitan areas. These schools will have resident, fulltime faculty who teach both individual and group music classes.

Music lessons will be available on the Internet as well. Students will be able to interact with a teacher. They will be able to play for the teacher and hear as well as see the teacher's feedback, all in real time.

Computers will make music learning available to everyone at any time. Those who cannot buy a home computer will have access to one at public libraries and community centers. A rapid increase in available music software will enable anyone to compose, perform, and listen to music of all styles and genres. The entire relationship between the formal/informal and private/public sectors will continue to blur as people choose what their music experiences will be. Indeed, what people do not get from formal education they will probably re-create somewhere else.

Relationships between Schools and Other Sources of Music Learning

Peter Webster, professor of music education at Northwestern University, presented five challenges to music education by the year 2020:

1. Global access to people, classroom, and information may mean that someone has to assume the role of information broker. Will MENC be the information broker for music education? Will textbook and music series publishers be the brokers?
2. Who will take music lessons from whom if virtual music lessons are technologically feasible from anyone, any place?
3. How do we prepare music teachers for the ultimate in diversity: global access to any culture and any musics? (Will cultural differences be threatened?)
4. New interests in electronic ensembles (real and virtual) that may erode the interest in bands, orchestras, and choruses.
5. There will be continued redefinition of the role of music teachers as mentors to anyone.¹⁶

Webster's five challenges give emphasis to the issues and concerns discussed in the first section of this paper. They underscore the fact that a multitude of choices will be available to students and teachers in the coming century. Given these challenges (combined with the increasing number of well-elderly), music educators in the schools will need to consider ways to make their curricula such that it and they, as teachers, provide a meaningful transition to music participation in adult life. In keeping with the trend toward collaboration and team teaching and learning in music, we might insure meaningful transition by having our students assume the role of the teacher. In doing so,

they might develop a deep commitment to and investment in the subject matter of music that will continue into adulthood. Judith Jellison says,

What would happen if, in order to teach for transition, we engaged students on a regular basis in activities that were either identical or parallel to those that we perform as adults? Imagine that, as an ongoing part of our music programs, we had our older students select and learn a repertoire of songs appropriate for younger students in our school. Imagine that the older students sang for the younger ones for short periods of time, on many occasions, in nonperforming settings, and either in small groups or one on one. Would our older students have more positive attitudes about singing, sing better, and serve as positive role models for the younger children? Why are most adults afraid to sing? Can't we fix that?

Let's imagine some other hypothetical possibilities. What would happen if students in middle school and secondary school served as public liaisons and advocates for community performing groups and collaborated, interacted or performed with the adult members on a regular basis? Would this involvement serve to increase participation in community performing organizations or attendance at their concerns when these students became adults?¹⁷

In addition, music educators will need to reconsider certain barriers to music participation in the schools that they have erected. These include (1) requirements to participate in another ensemble in order to participate in the ensemble of choice; for example, requiring participation in marching band in order to participate in jazz ensemble; (2) providing only one entry level to participation in instrumental ensembles, that occurring in the fourth or fifth grade; (3) providing only traditional ensemble (band, chorus, orchestra) experiences in music after elementary school; and (4) failing to teach for transfer of musical knowledge to adult life. In an age characterized by an abundance of choices, we, as music educators, must be mindful of the fact that our students will make those choices whether we provide them or not. We should open doors to music rather than shut them.

We need to examine and support ways and materials for music instruction that encourage widespread participation in music learning and that are easily adaptable to multiple times, places, and environments. Music educators must make the connection to "music in our lives." We can do this by beginning early to show the role of music in life through interdisciplinary approaches and by taking every opportunity to show students how music of every genre impacts daily living. This will require a thorough knowledge of the communities in which we teach and a desire to make the connections necessary between those communities and music.

Richard Zellner says it this way:

Now that we have convincing research establishing that music is fundamental to the way we learn, the way we feel and the way we develop as human beings,

why is music being systematically eliminated from the school curriculum? Music education has not successfully made the connection to "music in our lives." We must expand the definition of music education, looking beyond schools for music learning, and affirm that everyone is a musician. Until music educators validate the music in the lives of our opinion leaders and political leaders, music education will remain a fringe activity for a chosen few.¹⁸

The music heard by most nonprofessional musicians includes jazz, pop (Latino, rock, soul, rap), religious music representing all sects, folk music of all countries, Broadway, and Western European classical music. Perhaps our foremost question should be: How might a music educator help a student make the transition from music in the schools to music in life? First, the music that we study must be the music that we will be able to access now and throughout the rest of our lives. Randall DeWitt, educational director at MARS the Musician's Planet, says:

A common message I hear from those who are taught by and/or associated with the music education community is that they want to make more music and to make their music. Often these are reasons given by students when they drop music classes. It is not until a music learner leaves "school" that he or she has the opportunity to make their music, and to make more music, more often. Our challenge must be to outline the structure of music learning beyond K-12 and, where possible, explore relationships that can exist between schools and other opportunities for music learning.¹⁹

While it is important to recognize that students value and want to play "their music," we must teach our students how to find out about unfamiliar music. For example, the teacher's preparation for a music appreciation course must include a thoughtful analysis of the students to be taught. What musics will they be able to access after they finish the course? If students live in a small town, they might not be able to hear a symphony or attend an opera. However, they will be able to listen to the radio, watch TV, and buy CDs. Therefore, teaching them where and how to find the music you have taught them is of primary importance. Teachers cannot neglect their most important role, that of opening doors to a musical heritage left to us by great musicians of the past, but they must assume a new role, that of a bridge connecting students to music of all genres.

Involving future teachers and children in the public schools in program development using educational technologies will teach them both the technologies and the subject matter of the programs they are developing. The success of such a venture must involve the cooperation and expertise of the university faculty, teachers in the public schools, children, parents, music merchants, and administrators. The ideas will come from those in the trenches (teachers and children) and those in the towers (professors and future teachers). Support for the production phase of the development procession must come from music merchants and national arts organizations. Evaluation of the software and other program products must come from consumers of them including teachers and children.²⁰ While it is recognized that the goals of the music industry and the goals of music educators are sometimes at odds with one another, both can make a commitment to

the realization of the National Standards that may help us to unite for a greater cause, the music education of our children.

Professional music educators must realize that most of the students they teach will be future consumers of music. A very few of these will be professional musicians and teachers. A retired, highly successful choral director commented that in his thirty years of teaching, only one student had become a professional musician. However, he proudly stated that many, many of his former students were continuing to make music in their communities. Making music an integral part of the lives of our students when they leave us must be our first priority.

Jeffrey Kimpton says:

While we all recognize the accomplishments of MENC over the past 30 years since the first Tanglewood document, the next 20 years represent change that will make the previous 30 seem insignificant. The problem is that it will challenge or change the institutional hierarchies that MENC, school systems, and all organizations have created to deal with issues and problems. The whole notion of place based learning rather than "education" is the driving force for new kinds of development in human capacity, collaborations and the unlimited ability of millions of great minds to be allowed to further new learning (knowledge). It changes the concept of place, requires us to think about how we shape content in new ways for new learners in radically different contexts.

Yes, music learning will probably take place in some schools. But we have to recognize that it will also take place - in a host of other places, by "teachers" who won't or can't be certified, by processes that are not researched or analyzed, in ways increasingly more individual, and challenging the notion of aesthetic experience. Even given the use of technology, there are major issues facing those without access to technology that further stratifies music learning.

MENC's Vision 2020 should be about dreaming, not substantiating an institutional relationship between organizations and music makers, lovers and teachers. If we are to invent the future, we can respect the past but need to wake up our colleagues around the country that the future will be largely what they choose to make of it. Hopefully this document will make them think about that in bold, real ways.²¹

Thus, our goals as music educators should be to prepare students for a lifetime of music, to reach more people by expanding our music curricula, to encourage intergenerational music participation in the schools or in community centers, and to meet the musical needs and preferences of the communities that support us by celebrating the diversity of music making in America. In so doing, music educators must be concerned with music of the past (acculturation), music of the present (the transition period between acculturation and innovation), and music of the future (innovation).

The unifying tie that can bind music in the schools with other sources of music learning must be the National Standards for Arts Education. Somehow we must work together to make music learning both educational and entertaining. Teachers in the schools can learn from people in the music industry about how to make music learning fun. Those in the music industry can learn from teachers about how to insure that music learning occurs. We must unite with the common goal of lifelong learning in music.

Notes

1. Arthur C. Clarke, *July 20, 2019: Life in the 21st Century* (New York: Macmillan Publishing, 1986), 75.

2. William Knoke, *Bold New World: The Essential Road Map to the Twenty-First Century* (New York: Kodansha International, 1996), 20-21.

3. U.S. Department of Commerce, *The Emerging Digital Economy*, April 1998, <<http://www.ecommerce.gov/emerging.html>>.

4. Knoke, 304.

5. Cornelia Yarbrough, "Multiculturalism: The Use of Technology," *Bulletin of the Council for Research in Music Education* 117 (Summer 1993): 71-75.

6. John D. Pulliam and James Van Patten, *History of Education in America*, 6th ed. (Englewood Cliffs, NJ: Prentice-Hall, 1995), 279-80.

7. Jeff Barnard, "Love of Music Take Man, 76, to School," *The Morning Advocate* (Baton Rouge, LA, 30 January 1999): 3A.

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