



## PREFACE

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This issue of the *International Journal of Community Music* is devoted to the proceedings of the Music and Lifelong Learning Symposium which took place April 14-16, 2005, on the campus of The University of Wisconsin-Madison. The three-day Symposium was inspired by a similar conference conducted at University of Western Ontario under the direction of Professor Paul Woodford in May, 2003. The UWO conference highlighted the need to continue events focused on inquiry and thought related specifically to lifelong learning and participation in music. That concern resulted in the UW-Madison Symposium, which had as its goal the dissemination of research investigating experiences affecting lifelong musical acquisition, development, and participation, and the myriad of influences on participation in music across the lifespan. Researchers, educators, practitioners, community music leaders, and amateur and professional musicians came together to share research and ideas about the role and importance of music across the lifespan. As the Symposium director and Chair-elect of MENC's Adult and Community Music Education Special Research Interest Group (ACME SRIG), I realized the natural fit of the SRIG in facilitating the event. Members of the SRIG's Advisory Council served as the presentation selection panel and presided over the three days of sessions.

The call for papers and subsequent presentation selections resulted in twenty-two plenary research presentations and research-based interactive sessions with presenters from Ghana, Kenya, Finland, Canada, The Netherlands, and eleven of the United States. There was no central "theme" conceived for the Symposium beyond its general goal, with the recognition that the invitation for diverse thinking and multiple avenues of inquiry is entirely consistent with the broad topic of learning across the lifespan. Indeed, if an overarching theme emerged from the Symposium, it is the many and diverse ways that music is taught and learned, and the importance

of recognizing the validity of and developing knowledge about music learning that has not been generally incorporated into formalized music education.

That said, for the purpose of summarizing the proceedings, the presentations have been grouped into three categories: 1) issues related to formal music education; 2) music pedagogy and learning in community contexts; and 3) informal learning and cultural transmission. As might be expected and indeed desired, the presentations do not fit neatly into these assigned categories, but instead the content of each presentation may have spanned several interrelated topics. This issue includes abstracts from all of the presentations organized in the categories described, the Symposium keynote address, and six full papers presented at the Symposium.

The keynote address by Dr. David E. Myers prepared the way for the variety of presentation topics by discussing the need for diverse thinking in developing a lifespan perspective in music teaching and in the preparation of music educators. In “Freeing Music Education from Schooling,” he discusses how latitudinal personal and communal music experiences can inform the school music experience, and how the longitudinal perspective of providing multiple entry points across the lifespan is critical to the growth of a cross-generational music-learning society. Glen Carruthers further considers the extent to which universities fail to meet the needs of lifelong music learners, and Rineke Smilde addresses the responsibility of college programs to proactively adapt to and anticipate the skills needed by teachers in various contexts. From a reverse perspective, Mellitus Nyongesa Wanyama examined the long-term implications of non-compulsory music training in the education system on Kenyan society.

Issues related to pedagogy in community contexts were addressed by several presenters. Christina Shields, Tracey Rush and Susan Avery discussed the practical aspects and benefits of building community performance programs, including a children’s choir, an adult orchestra, and a faculty-staff chorus, respectively. Don Coffman, Steve Moser, and Debbie Rohwer examined pedagogical issues specifically related to instrumentalists, with implications for other adult music learners. Pedagogical insights and frustrations were shared by a panel of community music teachers in Chelcy Bowles’ interactive session based on questions from a survey of teachers of adult music learners. On a related topic, David Smith focused on the general and specific

leadership qualifications of leaders of community groups that fall outside of the school context, while Andrew Goodrich investigated the utilization of community musicians in the school setting.

Informal music transmission in community contexts was explored by Kari Veblen, with the discussion continuing in Sherri Jaffurs' paper regarding the intersection of informal and formal music learning practices. Paul Louth and Janice Waldron examined key elements in the music transmission in ethnographic studies of jazz musicians and Irish traditional musicians, respectively. Further cultural and music transmission was studied by Mary Dzansi-McPalm in her study of the musical idioms of a Ghanaian indigenous culture, and Chi-Hwa Wu examined a variety of cultural and pedagogical aspects of the Phoenix Chinese Art Ensemble. The role of memory in music learning was explored by Reijo Aittakumpu and Heidi Westerlund, who examined collective memory in longitudinal music learning, and William Dabback studied memory as it relates to improvisation among adult learners.

Plans for a subsequent Music and Lifelong Learning Symposium to take place in 2007 were already in the making before the close of the 2005 event, with discussion of long-term programming on a biennial basis. The variety of presentations and discussion topics presented at this Symposium highlighted both the need for and the multiple avenues and entry points for exploration of music learning beyond the formalized school experience and in concurrent experiences external to school, including (but not limited to):

- 1) the importance of informal music learning in the transmission of musical culture and the implications for music teaching;
- 2) the importance of longitudinal studies of both formal and informal music learners;
- 3) the interaction of music learning and participation within and beyond the school walls;
- 4) the examination of successful music learning and teaching practices across and within various cultures;
- 5) an examination of teaching issues unique to providing learning opportunities at multiple and specific entry points across the lifespan;

- 6) the importance of goals and methodologies in teacher education programs which develop lifespan perspective and skill sets for teaching music in various contexts; and
- 7) the value of intergenerational music teaching, learning, and participation.

The purpose of events like the Music and Lifelong Learning Symposium is to encourage engagement in and dissemination of research related to music acquisition beyond the years and walls of traditional schooling. However, it is hoped that these events will also engender serious examination of the goals of conventional formalized music education and its ultimate impact on the ability and inclination to engage in active and independent music learning and participation beyond the school experience and in the development of the musically engaged person across the lifespan.