

How Will Societal and Technological Changes Affect the Teaching of Music?

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Introduction

Today, two of the most influential phenomena of life in the United States and the world are the societal and technological forces at work in our human existence. Even more important to this reality is how much one is affected by the other. Indeed, innovations in technology provide a useful backdrop for viewing the milestones of social changes, while at the same time, developments in sociological actions and thoughts are propelling technology forward. It is important, therefore, that MENC—The National Association for Music Education, in keeping with its mission to provide musical knowledge, skills, and understanding to people of all ages, take a very hard look at developments in those two phenomena as we approach the next millennium and beyond. This overview is necessary in order for MENC to prepare for the new century and make wise decisions regarding the appropriate path toward achieving its mission most effectively. This is no small task, but it is one that would not be possible at all without such proactive steps.

Societal forces are many-faceted and far-reaching. Culture, environment, geography, economics, politics, medicine and health, religion, and education are all major societal forces that interact in very complex ways. In the past, we in the United States focused our attention on these important events as they concerned only our nation's social institutions. However, as the farthest reaches of the earth have become more accessible through technological advances in mass communication and transportation technology, a study of the larger world and our society's place in it is required.

Moreover the dominant position of our country in the larger world system demands that focus. John Macionis, a noted social scientist states,

Human lives do not unfold according to sheer chance, nor do people live in isolation relying on what philosophers call "free will" in all our choices and actions. On the contrary, while individuals make important decisions everyday, we do so within a larger arena called "society"—a family, a campus, a nation, an entire world. The essential wisdom of sociology is that the surrounding society guides our actions just as surely as the seasons influence how we dress and the kinds of activities we engage in. And, because sociologists know a great deal about how society works, they can predict with a good measure of accuracy how we all behave.¹

Sociology, then, is the scientific study of human social activity. Music teaching is both an art and a social activity. A classroom is a social structure. Therefore, an effective teacher of music must combine knowledge of each student's sociological context with knowledge of music in order to develop successful teaching strategies within that social structure. Indeed, for teachers, the practice of "thinking sociologically" opens the way for appropriate academic and social interaction in any and every classroom circumstance. This treatise takes a diagnostic and prescriptive exploration into the future in an effort to provide a background regarding the cultural factors and sociological changes that will affect the teaching of music beyond the year 2000.

Societal Changes That Will Affect the Teaching of Music

Recently, many within the United States have attempted to face the challenges of multiculturalism and promote an educational program that recognizes the cultural diversity by advancing the equality of all cultural traditions. Yet *what does multiculturalism really mean?* Social scientists (contrary to many others within our society) use the term "culture" to refer to all elements of a society's way of life, realizing that cultural patterns vary throughout a population. It would seem that this understanding is critical to the teaching profession. Our nation contains striking cultural diversity. Heavy immigration over the centuries has turned the United States into the most multicultural of all industrial countries. Between 1820 (when our government began keeping track of immigration) and 1990, more than fifty-five million people came to our shores from other nations. A century ago, most immigrants arrived from Europe; today, a majority of newcomers arrive from Latin America and Asia.

The Census Bureau's most recent population profile indicates that children born in the 1990s may well live to see people of Asian, Hispanic, and African ancestry as a majority of this country's population. The United States is truly becoming a microcosm of the world's people. With that reality in mind, proponents see multiculturalism as needed preparation for living in a world in which nations are increasingly interdependent. Our national economy is certainly reflecting this condition. Teaching global connectedness will probably be easier through education that includes music of the world's people. The National Standards for Arts Education address this reality emphatically in the following statement:

The cultural diversity of America is a vast resource for arts education and should be used to help students understand themselves and others. The visual, traditional, and performing arts provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world. Students should learn that each art form has its own characteristics and

makes its distinctive contributions, that each has its own history and heroes.... Subject matter from diverse historical periods, styles, forms, and cultures should be used to develop basic knowledge and skills in the various art disciplines.²

The 1997 Population Profile of the United States, published by the U.S. Department of Economics and Statistics Administration, contains data that have significant implications for education in general, and for music education in particular. According to that report, the U.S. population is projected to increase to 394 million by 2050; this is about 50% larger than today's population. This growth will be concentrated among the school-age population, people in their thirties and forties, and the elderly. It is predicted that the average age of the population will be older than it is now. During 1996, growth rates were highest for the Hispanic (of any race) and for the Asian and Pacific Islander populations. The African-American population is projected to reach 40 million by 2010, and 61 million by 2050.

In October 1995, 69.6 million people were enrolled in school. Among 3- and 4-year-olds, 44.9% were enrolled in nursery school. The number of elementary and high school students was lower in 1995 than in the peak years of the early 1970s but higher than in the mid 1980s. At the college level, there were 14.7 million students in 1995, 41% of whom were aged 25 and over. About 5.4% of all students in the tenth, eleventh, and twelfth grades dropped out of school in the one-year period from October 1994 to October 1995. Among people aged 25 and over in 1996, 81.7% had completed high school and 23.6% had completed four or more years of college. High school completion for people aged 25 and over stood at 82.8% for Whites, 74.3% for Blacks, and 53.1% for Hispanics. Racial differences in educational attainment continued to narrow noticeably between Blacks and Whites. Since 1980, African Americans have made remarkable educational progress, with the proportion of Black adults completing high school rising from half to almost three-fourths, nearly closing the historical gap between the two. Between 1980 and 1995, moreover, the share of African American adults with at least a college degree rose from 8% to 13%. But, at the college level, there remains striking racial disparity. African Americans have attained little better than half the national standard when it comes to completing four years of college. These data will have an impact on the faculty make-up of the next century, which will be discussed later in this paper.

Among the states, California had both the largest number and percentage of foreign born; i.e., eight million people or one-fourth of California's total population. Most of the rapid population growth states were located in the West and South. Some states, such as California and New York, were gaining many new residents from international migration while losing even larger numbers through net out-migration to other states. By 2025, nearly one billion people are projected to move interstate. The most populous states in the South will continue to grow fairly rapidly. During 1994, Texas replaced New York as the third most populous state, and it is expected to remain in that position throughout the projected period. Florida is projected to become much larger by 2020. Demographic changes typically transform some parts of the country more than others.

Between 1995 and 2025, California, Texas, and Florida expect the greatest state population gains, more than six million people to each state. Each year from now to 2050, the race/ethnic group adding the largest number of people to the population will be the Hispanic-origin population. After 2020, the Hispanic population is projected to add more people to the U.S. every year than will all other race/ethnic groups combined. By 2010, the Hispanic origin population may become the second largest race/ethnic group. Thus, the already-apparent problem of high Hispanic school-aged dropouts may be the most critical issue in the educational system in the next millennium. Also by 2025, young people are expected to make up less than 25% of the population of most metropolitan areas. In more than one-third of the states, the elderly are projected to double their share of those states' total population, with metropolitan areas showing the greatest rate of growth.

Considering these changing demographics, other issues need clarification. Our nation is officially committed to the credo that all men are created equal, yet race and ethnicity will continue to permeate the lives of men, women, and children in many ways. We might develop a better understanding of these two categories by considering how social scientists define them. *Ethnicity* is a shared cultural heritage. Common ancestors, language, and religion confer a distinctive social identity. *Race* is a category composed of men and women who share biologically transmitted traits. While some people classify each other socially based upon physical characteristics such as skin color, hair texture, facial features, and body shape, racial features have nothing to do with being human. As human beings we are all members of a single biological species. Over the course of history, human migration spread genetic characteristics throughout much of the world. No society lacks genetic mixture, and increasing contact among the world's people ensures that racial blending will accelerate in the future.³

Interracial births have doubled since 1980. Moreover, when completing the 1990 census forms, almost ten million people omitted checking a racial category. The Census Bureau is likely to respond to the growing racial complexity of our society by adding a new "multicultural" option in the near future.⁴ The term "minority" has usually connoted a category of people who are socially disadvantaged, who have a disability, and/or who are underrepresented in the economic and professional arenas. With the demographic numbers forecast herein, that connotation will have to change as well. In the next millennium, because of the blurring of lines of racial and ethnic identities, we in music education will have to adhere to a more egalitarian posture that urges us to refrain from being judgmental or guilty of racist behaviors and unfounded assumptions.

Although there are several controversial issues that cause divided opinions among educators regarding cultural diversity (i.e., ethnocentrism vs. eurocentrism; divisiveness vs. unity; separatism vs. universalism), our demographic forecast for the next millennium mandates that our nation's schools, teachers, and administrators find a workable solution to these problems. Indeed, our students are not the problem, and they deserve that we "work it out." We must provide solutions that give them a chance for a better life in which music literacy matters and is an integral part of who they are. It is central to our vision that we remember that culture is ever changing, and while these changes

sometimes function as a constraint, they also serve as a continual source of human opportunity, enrichment, and growth.

Technological Changes That Will Affect the Teaching of Music

Technology has produced new objects, ideas, and social patterns, as well as new ways of thinking about them. We are reminded that Max Weber traced roots of social change to the world of ideas.⁵ Social change happens everywhere. The rate of change, however, varies from place to place. What is social change? Sociologists define it as the transformation of culture and social institutions over time. Social changes are sometimes intentional but are often unplanned. As we observe the effects of technological advances, cultural changes have dynamics that continually show gains and losses. For example, diffusion of information has created change in trade, migration, and mass communication that has spread cultural elements from one society to another. Technology is accelerating social change worldwide so fast that it has become difficult to identify the change in definitive ways. Time is an important factor in that recognition.

Since the Industrial Revolution more than two centuries ago, the latter half of this century has witnessed the unfolding of another technological transformation—the Information Revolution. Just as industrialization increased society's capacity to produce "things," this new information technology is vastly expanding our ability to create ideas and new forms of communication. The Information Revolution is changing virtually every dimension of our lives altering the workplace by recasting the meaning and location of work, revising the curricular content and teaching methods of all disciplines in education including music instruction, and even altering the nature of human relationships.

The computer has become central to our way of life. The development of the Internet places more than one hundred million people in 90 percent of the world countries in instant communication with one another.⁶ As stated in the opening paragraph, because society comprises countless interdependent elements, the development of new information technology is likely to cause changes in all aspects of our lives by rewriting the rules for those living in the next century. People will probably work either at home or often at some place far from the "central office." As people pay less attention to their neighbors and spend more time communicating with others "on line," human communities will be reshaped as a result. Personal isolation may also be a significant byproduct in music teaching as well. That same ability to participate online with other students will allow for team projects, group-oriented research, interchange of musical ideas in composition and arranging, and countless other creative endeavors for the musical development of students, some of whom may live on another continent and be of another culture; hence "the classroom without walls."

Education is likely to be the common denominator that will separate and stratify our society, causing greater inequality. As we know, there is a high correlation between education and affluence; i.e., between education and the use of technology and ideas. Indeed, it is noted that more affluent people are acquiring new information technology while poor people are not. The Information Age is literally dividing our society into two

distinct groups: those with sophisticated symbolic skills (who are likely to prosper) and others without these abilities (destined for low-income jobs), thus producing another dimension of the "haves and have nots." This circumstance will present a formidable obstacle to educators regardless of their subject or specialty. With more than 97 percent of schools reporting the use of computers for instruction, making sure that computer use is equally shared by all students must be the rule. Computer Assisted Instruction (CAI) as a technology advance continues to support the teaching and learning of music. More sophisticated CAI software will enhance the development of aural skills, theoretical and historical understanding, and actual performance, as well as programs that seek to stimulate music experiences associated with composition and improvisation.⁷

One of the most significant technological changes on the horizon within the next ten years, according to Christine Hermanson, is the development and commercialization of interactive TV as the next wave of technology that will affect the way music is taught in the schools and in the home/studio.⁸

Another trend on the horizon is that more and more of the cultural symbols that frame our lives will be created via animation. A continuous flow of Disney characters (Pocahontas, Tarzan, Mulan), as well as Power Rangers, Ninja Turtles, and Ronald McDonald, are cultural icons that help shape our values. Today, young children are becoming preoccupied with virtual culture, elements that spring from the minds of contemporary culture makers for commercial gains. New technology is virtually changing reality and will compete with traditional cultural symbols, values, historical events, and even music makers (composers and performers).

Technology has grown and will continue to grow in its power, complexity, and prevalence. The fantastic depth and breadth of music today creates a sense that music surrounds us and is simply a part of life. Music education will need to instill the realization that such diversity and quantity of music has various levels of sophistication. Quantity is not synonymous with high quality. Having the computer resources to make it possible to create original music does not mean the user will become an expert composer. Furthermore, an intelligent consumer of this musical information requires a high level of music literacy and maturity. Technology has spawned numerous institutional changes. The following are examples:

1. Technology is affecting our economy and changing the way our commerce is conducted. Individuals can purchase CDs, tapes, music scores, and new manuscripts directly from composers and performers, thus eliminating the middleman . . . the music distributor.

2. Technology is defining the skills needed to find employment. Working with one's head has replaced the need to work with one's hands. Musicians with computer skills are able to search out available positions more expeditiously and cover a wider geographic area within less time. International job searches are more common.

3. By digital imagery, photographers can combine and manipulate pictures and combine animation with people and animals. Although few music teachers have such skills, for those who do, teaching aids can create a delightful learning environment with untold possibilities.

4. In colleges, universities, and the public schools, students now have a proliferation of images on tape, film, and computer disk. Texts are available on CD-ROM and can be downloaded directly from across the Internet. Exploring the use of the computer and technology in the many aspects of the music experience in undergraduate and graduate courses of study is perhaps one of the most beneficial avenues for the future of music teacher education. While the technology exists to deliver practically any musical concept, the question of curricular integrity and instructional efficiency still needs to be addressed. Music education must be able to continue its traditions of the music academy and conservatory, while at the same time provide "cutting edge" curricula and instructional strategies that will facilitate distance education opportunities.

5. Interactive computer-based instruction is fast eliminating the need to travel to classrooms to learn, receive, and complete assignments. Students can be graded through the same process. Distance learning will present an alternative to attending college in person. A growing collaboration between college campuses and the Internet—called "on line education" or "distance learning"—lets one take courses and earn entire degrees via computer without ever setting foot on a campus. A distance-learning course might incorporate one or more of these techniques: videotaped courses, e-mail, interactive video, computer conferencing, and courses where information is distributed on the Web. Advanced systems provide embedded video film, whereby a student can see and hear lectures, and on-line chat, which lets a "virtual" classroom of students interact "in real time" at home. Matriculation costs are expensive for these programs. Yet in some cases travel and hotel expenses for face-to-face meetings are included in the program costs. Cyber-degrees should improve as traditional universities offer more of their curricula on-line.⁹

6. Performance classes, ensemble rehearsals, recitals and concerts, and private lessons will still require the physical presence of students and audiences, but practice formats will be altered by CAI software that can provide instrumental accompaniments.

7. E-mail, fax, on-line discussion groups, "chat rooms," and the ability to search out libraries around the world are merely a sampling of cyberspace capabilities for communication and dissemination of information.

8. Technological developments are affecting gender stratification. They promise to propel the trend toward gender equality by centering on manipulating ideas that are gender neutral. The elimination of face-to-face communication will also eliminate the need to know a person's sex, race, or age.

9. Cyber-work fits easily into flexible schedules and does not hinge on punching a time clock. One can care for a loved one or "baby-sit" for example, and still work and/or complete homework assignments.

These trends in technology are exciting and thought provoking. However, computers cannot supplant or substitute for the imagination or the motivation of a human teacher; nor can a machine solve many of the social and academic problems we live with on a daily basis. The problems in our public schools are rooted in the larger society.¹⁰ As we approach the next century, we should understand that the schools alone cannot raise the quality of education but will improve only to the extent that teachers, parents, communities at large, and students themselves are committed to the pursuit of educational excellence. Social problems have no "quick fixes." If we are to even approach the effective implementation of our National Standards and the goal of "music for every person and every person for music" we must first seek a broad plan for social change and educational equality that reaffirms our country's early ambition to embrace quality universal schooling. Excellent music teachers who care about their subject and are committed to the students they teach are even more critical to those goals as we move into the next millennium.

Music Teaching in the Twenty-first Century

For several years, music educators, scholars, and researchers have been using the phrase "in the next millennium" in their discourses. At this writing, it is disquieting to suddenly realize that that historic event is now only a few months away. Indeed, "ready or not, we *shall* be caught."

Given the demographics discussed herein, one does not have to stretch the imagination too far or be too perceptive to realize that music educators in America have a tremendous responsibility to develop a wider pool of culturally diverse students, including minorities, who will be both talented in music performance and exhibit music literacy, understanding, skills, and knowledge that qualify them to enter college and university programs as music majors for the purpose of joining the music profession as teachers and administrators. Unfortunately, our track record in this area has been abysmal. The music teaching profession in the United States is in dire need of well-trained individuals who will serve the diverse multicultural school-age students they will confront in our nation's public school classrooms for years to come.

Why should the ethnic and cultural demographics of the music teaching force reflect the diversity of the students it serves? Why recruit minority music teachers? First we should consider the issue of the importance to minority children of having various models among their teachers. For example, a cadre of all-white music teaching staff will not give African-American, Latino, or Asian-American students the perspective that they might become professional music educators. James Fraser suggests that in schools where the majority of students are from disempowered groups, having a teaching force that includes few representatives of the community creates power relationships that reinforce disempowerment.¹¹

Willis Hawley has argued: "The most effective way to combat racism is to undermine the assumptions upon which it rests and to arm persons with the skills to overcome its consequences. These objectives can be achieved by placing persons of different races or ethnic backgrounds in situations where they have the opportunity for recurrent interaction involving cooperative and rewarding activities."¹² This statement suggests that it is only after teachers of different races have the experience of working together that they will learn to treat each other as equals. A more diverse teaching force would provide the experiences that many music teachers may need to relate well to parents, community leaders, and their own students.

A second and important reason for recruiting minority music teachers is the role teachers play in defining the music curriculum. It continues to be important for the United States to build a culture that represents the diversity of its population. Having representatives of different cultures and races on the music teaching staff in a community is an important step toward building that more diverse culture and developing a representative music curriculum.

Strategies for Minority Recruitment

While there are good reasons for recruiting minorities into the music teacher profession, increasing the number of minority music teachers will not be easy. There are many social and school factors that contribute to making the pool of minority college students and music education graduates small. Thus longer-term strategies must be implemented to help resolve larger issues such as institutional racism. While short-term things can be done to improve minority teacher representation, unless the larger more culturally based issues are addressed, little progress will be made.

Areas on which the music education profession can focus to begin to initiate change include:

- simplifying certification requirements
- avoiding the development of new barriers
- early recruitment of minority teachers
- providing support in undergraduate programs
- mentoring during the first years of teaching

Simplifying certification requirements. State music education certification requirements are based on the model of a four-or-more-year educational experience. For minority musicians with undergraduate degrees and an interest in teaching, a traditional route to certification typically would include a year or more of study, including student

teaching. For experienced adults, these traditional paths to certification can constitute a difficult hurdle, having a negative impact on families and limiting financial resources.

Innovative certification routes, which require some additional study, possibly over a summer with immediate entry into a teaching position in the fall, with close supervision and mentoring may help limit the expense and disruption to families that such a transition into teaching might cause. In some states where the bar to provisional certification has been lowered, the requirements for permanent certification have been raised; thus the combination of coursework and teaching experience required for permanent certification has not changed dramatically. Alternative certification requirements that insure quality should be vigorously pursued.

Avoiding the development of new barriers. One new barrier some states have initiated is the expectation that prospective music teachers will have a five-year college experience (awarding both a bachelor's and master's degree) prior to entry into the profession. Five years of study does not necessarily make better music teachers, and it places additional burdens on minority candidates for music teaching as it requires an additional year of financial expenditure before income can be realized. While the profession should continue to advocate additional professional study culminating in a master's degree, an approach that integrates teaching experience with graduate study can be more beneficial to the development of the music teacher, allowing the teacher to mature and integrate the knowledge and skills from courses with the experience of the classroom.

Another new barrier many states are placing in the paths of prospective teachers is competency testing. Fraser states, "There is virtually no correlation between success in tests and success in the classroom."¹³ In addition, he states that it is a "clearly documented fact that any test available today has considerable race, class, and gender bias in it,"¹⁴ thus making such testing inappropriate and contributing to the difficulty in finding minority teachers. While it is important to advocate for high standards, the challenge is to produce enough minority candidates who can meet high standards that meaningfully measure a prospective music teacher's fitness for the job.

Early recruitment of minority teachers. Rather than placing barriers, the music education profession must seek innovative ways of attracting minorities to music teaching. One approach may be to identify and recruit prospective music teachers at an early age. This might be as early as middle or high school. By identifying minority students with potential at that age and providing support and mentoring, one may begin to limit the dramatic dropout rates that plague the high schools with large enrollments of students, consequently limiting the pool of potential minority applicants for undergraduate programs. Such efforts have been undertaken in Boston by the teacher's union, which has proposed a program in which area colleges, in cooperation with public school teachers, would work with middle school students to help them complete high school, find college placement and scholarship support, and ultimately find jobs as teachers in the Boston Public Schools. New York City is also supporting this notion with

the establishment of a High School for Teaching, which gives its students early experiences in tutoring younger students.

Providing support in undergraduate programs. Undergraduate music teacher programs are often organized with a series of "hurdles" instituted with the notion of insuring the quality of graduates. The first clearly identifiable hurdle is the admissions process. Many undergraduate music programs look for prospective students in traditional sites and with traditional backgrounds (e.g., played in the high school concert band). If undergraduate programs are going to increase the presence of minority students, they need to institute affirmative action programs that pursue prospective minority musicians in nontraditional venues. Some potential minority students may have extensive music backgrounds comprising primarily informal music experiences, such as playing in a "rock band." While these atypical experiences may not provide prospective music teachers with the skills and understanding, such as reading music, that undergraduate music programs often expect of their entering students, they may still provide the students opportunities to develop very high levels of musicianship.

In addition to the admissions process, music teacher education programs often include other hurdles, such as a second admissions process into a specific education major at the end of the sophomore year. For a music education program, this screening may require a particular grade-point average, an audition, an interview, and additional recommendations. Faculty must monitor such hurdles to make sure they do not constitute a special barrier to minority students. Other affirmative actions can be taken to help students succeed in preservice music education programs. These include the presence of minority faculty in music teacher education programs and the mentoring of younger minority undergraduates by more senior minority teacher education students.

Mentoring during the first years of teaching. As many educators involved in teacher education realize, the development of career professional music educators does not end with undergraduate education. The first several years of teaching are often difficult and may be especially challenging for some teachers, particularly if they find themselves isolated within teaching environments that do not include models with whom they can identify. Several strategies can be employed to help the novice minority music teacher.

College teacher education programs can provide support and mentoring for their graduates, efforts that include both on-site visits to new teachers and on-campus seminars to help minority teachers with the transition to the professional world. Teachers' unions and professional groups such as the National Association for the Study and Performance of African American Music (NASPAAM) can also provide support for new teachers. School systems should also make efforts to hire a core of minority teachers so that isolation will be less of a problem.

Conclusions. Increasing the number of minority music teachers requires multiple efforts at different stages in the development of career professional music educators. With the profession's best efforts, it will still likely take a generation before significant

numbers of minority music educators will be present in the nation's schools. Therefore, a continuing effort needs to be made to improve prospective music educators' understanding of diversity issues. A token course in music from other cultures is not sufficient to develop the depth of understanding required.

Music teacher education programs in colleges and universities must provide a well-structured and culturally inclusive core-curriculum representative of (a) traditional areas of music study that have undergirded the competencies and standards required to complete high-quality degree programs, and (b) ethnomusicological perspectives and competencies in order to prepare well-trained graduates for the teaching profession. If music education is to survive and progress in the future, these two components must work in close partnership with one another. The significant rise in the minority population indicates a marked transformation of the workforce, with women showing the greatest increase by 2005. Institutions that begin to plan now for this growing social diversity will tap the largest talent pool and enjoy a competitive advantage throughout the next century.

Music education needs the best and brightest as much as any other profession. That must be one of our priority efforts beginning now. Music occupies a very important place in the cultural lives of most minorities outside of the school setting. Our challenge is to capitalize on that inherent interest as a conduit into the serious pursuit of musicianship and skills requisite to entry into higher education music programs. That effort will call for support systems that assure that all students will receive unbiased instruction, sincere counseling, and role model mentors, as well as cultural representation included within the teaching materials.

Transforming the classroom environment to develop the potential of all students, regardless of their ethnicity, will require music teachers with highly developed crosscultural sensitivities and social skills. Music teachers should realize that the social needs and concerns of minorities are often not the same as those of majority students. For example, the competitive mode of the teaching/ learning environment so favored in our American style of instruction does not receive positive responses from minority students who react more favorably to a cooperative mode.¹⁵ Hispanics tend to be more concerned with the quality of relationships over time, rather than with simply getting the job done. They have a strong sense of family loyalties. They tend to maintain closer physical contact in their personal space than many nonHispanics.¹⁶ Asian students value education and have a high regard for teachers and their role in the instructional process. They have been reared by their parents to show obedience and respect in the school setting. Their studiousness and strong work ethic often translates into high academic accomplishment. However, lack of communication skills may sometimes pose a language barrier that will be a challenge to overcome for both students and teachers. Communication skills are also a problem for Hispanic students. As for the new Asian students, each is striving to balance two cultures; the culture of their homelands and that of mainstream American societies.¹⁷ Argyle suggests the presence of seven skills for engaging in social transactions such as those of instruction: perceptive skills, expressive skills,

conversational skills, assertiveness, emotional expression, anxiety management, and affiliative skills.¹⁸

Effective music teachers will have to devise appropriate classroom strategies for defusing tensions that normally arise from social differences. Teachers will have to work harder at treating all students equally and respectfully, bearing in mind the vital importance of consistent verbal and nonverbal behaviors in the acculturation process. Moreover, before academic behaviors can be effective, these social behaviors must be firmly established.¹⁹ Research in classroom discipline and subject-matter presentation, as well as in establishing music behavior within applied settings, offers music educators, regardless of specialty, a wealth of data addressing the teacher-training process for future music educators.²⁰ The issues involved in improving undergraduates' skills are of vital interest to all music educators throughout the profession. Madsen wrote: "Besides the obvious role of college professors, most music teachers who have even a few years of experience serve as models for observations, supervisors of student teachers, and members of peer-review committees. Just as we care deeply about teaching children music, we are all concerned with teaching those who will themselves teach children."²¹

Minorities in Higher Education

The "Sixteenth Annual Status Report on Minorities in Higher Education"²² summarizes the most recent data available on key indicators of progress in American higher education. The report analyzes high school completion and dropout rates and trends in college participation, educational attainment, college enrollment, degrees conferred, and higher education employment by race and ethnicity. Although the report does not indicate specific subject areas and disciplines in which minorities major or are employed, it does offer national data beneficial as indicators of access to and progress within higher education for African Americans, Hispanics, Asian Americans, and American Indians.

Recent legal challenges to affirmative action in higher education have already resulted in reduced enrollment of minority students in both California and Texas. Efforts to promote a diverse student body are under attack in other states, including Washington, Georgia, and Michigan. "Lessening degree attainment among underrepresented groups in America also undermines the nation's ability to remain a globally competitive democracy in the twenty-first century," writes Stanley O. Ikenberry, president of the American Council on Education. He further states, "The challenge for higher education to expand access to opportunity must remain high on our collective agenda. The very future of our nation—the health of our economy, the strength of our democracy, our quality of life as a people—depends on broad access to high quality higher education."²³

College Enrollment

The Status Report shows that more African Americans and Hispanics are enrolling in the nation's colleges and universities and that, as a group, these students (including Asian Americans and American Indians) are earning more undergraduate and graduate degrees.

Although the enrollment and graduation rates of these students continue to rise, the rate of growth has slowed compared to previous years. Minority students continue to lag behind Whites in educational attainment at all levels, and on too many of our campuses the make-up of the faculty and staff members does not yet reflect the diverse society we serve now or that is projected in the very near future.

The report presents a vast amount of data. What follows are samples from that report:²⁴

College participation rates among all high school graduates aged 18 to 24 continued increasing to 43.5% in 1996. From 1995 to 1996, Hispanics achieved the greatest progress of the four major ethnic minority groups with an increase of 5%. All of those groups posted enrollment increases at two-year and four-year institutions from 1995 to 1996. Minority students achieved their greatest gains in enrollment at the graduate level, where enrollment rose by 5.7% from 1995 to 1996. They recorded the smallest gains at the professional school level, where enrollment increased by only 2.9%.

African Americans' total enrollment has increased each year during the 1990s, with a cumulative gain of 12.3% from 1991 to 1996. Hispanic enrollment in higher education increased by 33% from 1991 to 1996, the largest gain among the four major ethnic minority groups. College enrollment among Asian Americans increased by 3.4% from 1991 to 1996, continuing an upward trend. From 1991 to 1996, African American college enrollment increased by 29.3%. American Indian and Alaska Natives recorded some gains in higher education in enrollment in 1996, particularly at four-year institutions and graduate schools. However, their numbers remain small. In 1996, only 133,972 American Indians were enrolled in higher education.

Graduation Rates/Degrees Conferred

Minorities achieved progress in all four major degree categories from 1994 to 1995, led by a 9.3% increase at the master's degree level. Women were awarded more bachelor's and master's degrees than men, and they also outgained men in their rate of increase from 1994 to 1995. Minorities earned 18% of all bachelor's degrees in 1995, up by about 1% from 1994 and by nearly 5% since 1990. Nonetheless, minority students were underrepresented in degrees awarded compared to their enrollment levels. American Indians in 1996 had the lowest graduation rate of the four major ethnic groups at Division I colleges and universities. Hispanics lost ground as well. Asian Americans had the highest Division I graduation rates of the four ethnic minority groups; their 1996 rate of 64% was 5% higher when compared to all others, including Whites.

The number of doctoral degrees earned by these minority students remained steady from 1995 to 1996 following moderate growth during the past decade. Overall, minority students have achieved gains of 74.1 % in the number of doctoral degrees earned during the most recent decade.

Employment in Higher Education

The number of full-time minority faculty increased by 6.9% from 1993 to 1995. Among full professors, the number of faculty rose by 6.7%, while the rate of Whites remained largely unchanged. All four major ethnic minority groups achieved moderate gains in terms of the number of full professors from 1993 to 1995, although minority faculty made the greatest progress at the associate and assistant professor levels. Tenure rates of minority faculty did not change from 1993 to 1995, while the rate of Whites increased slightly. In 1995, 74% of White faculty and 62% of minority faculty held tenured positions. A 9.1 % increase in the number of Asian-American full-time faculty was the largest 1993 to 1995 gain among the four ethnic minority groups. A 15.2% gain by Asian-American women accounted for much of this progress. African Americans continue to have the lowest tenure rate among the four major ethnic minority groups. In 1995, African Americans trailed Whites in tenure rate by 5%. The tenure rates for American Indians, though small, was unchanged. Faculty rank data for Hispanics showed wide differences by gender. The number of Hispanic fulltime faculty increased by 7.2% from 1993 to 1995, with women achieving a 10% gain compared to men at 5.4%. Nationwide in 1997, African Americans, Hispanics, Asian Americans, and American Indians accounted for 11.3% of all college and university chief executive officers where racial and ethnic identity was verified.

At-Risk Students: A Crisis in Education

Despite the encouraging data reported herein, there is another underlying problem that must be addressed by educators if all students are to be served adequately. That problem is the increasingly high rate of our at-risk students regardless of ethnicity.

At the high school level, 12% of youth aged 16 to 24 had dropped out of school in 1995, a slight increase from 1993, but a decline from levels during the 1980s. Gender was not a factor. The 12.1 % dropout rate of African Americans in 1995 was higher than the 8.6% dropout rate among Whites aged 16 to 24. Hispanics had the highest dropout rate—30%—among the three groups in 1995. Foreign-born Hispanics and Hispanics who spoke little or no English at home were more likely to have dropped out of school.

Two model university programs that have distinguished themselves as successfully attacking the problem of children-at-risk are the University of Wisconsin System's Institute on Race and Ethnicity and Yale University's Child Study Center. The University of Wisconsin System has led the nation in its pursuit of educational excellence and diversity through expanded opportunity. In 1988, it was the first university system to adopt a long-range plan for racial/ethnic diversity. That plan, *Design for Diversity*, was based on the belief that a public university must serve all the people of the state and must lead the way in increasing educational opportunity for targeted racial/ethnic groups. *Design for Diversity* is concluding this year, and *Plan 2008*, its successor, has just been completed and builds on collaboratively developed plans that offer a vision of a better, diverse University of Wisconsin (UW) System for the decade ahead. *Plan 2008* statewide contributors included students, faculty, staff, community members, regents

administrators, legislators, representatives of the Department of Public Instruction and Wisconsin Technical College System, and others. The UW System recognizes "the need to provide educational experiences in and out of the classroom, that respect cultivate and build upon the diversity that all groups bring (i.e., gender, religion, nationality, sexual orientation, and differently-abled)."²⁵ Concept #5 of that plan states, "African American, Hispanic/Latino, Southeast Asian, American Indian, and economically disadvantaged students in grades K-12 have often been stereotyped as 'children-at-risk.' The UW System views all students as 'children-of-promise.' They are valuable assets to society, their communities and the University."²⁶

The problem of Hispanic school dropouts is currently one of the UW System's foremost areas of academic concentrations and research efforts.²⁷ U.S. Secretary of Education Richard Riley, at the urging of New Mexico Senator Jeff Bingaman, appointed a group of research scholars, policy analysts, and practitioners to study issues surrounding Hispanic school dropouts and to report back to him with a set of relevant policy recommendations. From 1995 through 1997 the Hispanic Dropout Project (HDP)²⁸ held open hearings and took public testimony in locations around the nation whose schools enrolled large numbers of Hispanic students. The HDP held press conferences at those sites to publicize the problem of Hispanic dropout. The project reviewed the extant research on at-risk students and school dropouts. "No More Excuses," the commission's final report,²⁹ reemphasized the need for the collective will of parents and families, teachers, school districts, state and national policymakers and stakeholders, and communities to work together to solve a very important but, until now, largely invisible national problem. The report concluded that while some Hispanic students behave in an antisocial manner and there does exist some dysfunctional behavior within their family structures, their problems are not unlike many other ethnic students, and the crisis of Hispanic dropout is neither acceptable nor does it reside within the Hispanic community alone.

The School Development Program (SDP), in Yale Child Study Center, has for three decades worked to serve the needs of children by fostering schools that nurture them through a collaboration of teachers, administrators, families, and others in the community.³⁰ Inspired by universal wisdom of the African proverb "it takes a whole village to raise a child," and backed by extensive child-development research, SDP brings caring adults together to work for the children of each school or "village." The program (which began in two New Haven, Connecticut, public schools) has been adopted by six hundred schools in twenty states, the District of Columbia, Trinidad, Tobago, and England. The program originally addressed the needs of urban students and schools, but experience has shown that it benefits all children in a broad array of diverse communities. High student retention is but one of its outstanding accomplishments.

A report sponsored by the Council of Arts Accrediting Associations (CAAA), entitled *Minority Students and Access to Arts Study*³¹ addresses the question of building minds through access to study by briefing the reader on a large number of facts that have connecting issues derived from those facts. The report verifies the data that have been presented in this paper. It acknowledges and supports the premise that involvement of

qualified minority students in higher education depends, to a large degree, on the availability of quality instruction and the development of competencies in the precollegiate years. The premise refers both to formal school-based arts education and to specialized training in the arts. The report further points to a glaring need: assessment of the readiness of minority students to do college-level work in the arts. It further asserts that research on the issue of precollegiate arts education for minority students has not to date been a priority for researchers in arts education, the arts, or education.

By not conducting studies in classrooms populated by minorities, researchers are ignoring a veritable cornucopia of data that are sorely needed by music educators. How do minorities learn specific skills and knowledge in the teaching/learning process most effectively? What are their music preferences and aptitudes? Are there specific teacher behaviors by which to achieve desired student academic and social behaviors? Music teachers need that kind of information more than ever. That area of research will more than likely take on a new urgency as we move into the next millennium. Ultimately, all students regardless of ethnicity will benefit from such research efforts. The following studies are examples of empirical work needed for our future success in music teaching.

Nancy Barry found that students who had participated in music ensembles in schools and churches did not agree strongly with a questionnaire statement: "Elementary classroom music should include experiences with ethnic music of different cultures."³² She concluded that this result reflects the eurocentricity prevalent in the repertoire of many performing groups. It appears that participation in an ensemble that limits its repertoire to specific types of literature (usually from the Western European tradition) may serve to bias students against those of other forms and styles that are excluded.³³

Jan McCrary examined *the effects of listeners' and performers' race on music preferences*. Her findings acknowledge the importance of the "cultural legacy" of diverse racial and ethnic groups and offer data to recommend the use of specific teaching strategies and curricular materials that should not be limited to familiar and easily accessible popular styles that tend to stereotype, but should be extended to Black performers of art music as well.³⁴

E. Victor Fung investigated undergraduate nonmusic majors' world music performance and multicultural attitudes. His study explored two other variables: (1) world music preferences as a function of age, and (2) knowledge of a foreign language. A significant correlation between world music preferences and multicultural attitudes supports the view that social/cultural attitudes play a role in world music preference. Knowledge of foreign language(s) also has an impact on world music preference.³⁵ Several implications were advanced: (1) Music may be a means for students' cultural experiences that could help to foster multicultural education for the general education of students, (2) instrumental world music may be a good medium to begin with when teaching world musical styles that involve listening,³⁶ and (3) among the eight style categories included in the study, music from China, Indonesia, Japan, Africa, and India may be used in the early stages of teaching world music most effectively. Vocal styles received lower preference ratings, probably due to unfamiliar vocal tone production,

language barriers, unusual tessitura and gender of singer. Younger students had more positive multicultural attitudes.

*The Status of Arts Education in American Public Schools*³⁷ was summarized in the CAAA report. The report states, "It has been found, however tentatively, that many minority students are undoubtedly affected, perhaps disproportionately so, by program inconsistency. Finally, compensatory education programs of the federal government aimed, in large part, at minority students, seem to stress instruction in the arts as a means to other educational and social goals and not in the art forms themselves. Such an emphasis is not conducive to future specialization in the arts."³⁸ The report discusses two possible avenues to access of minorities to higher education programs that are germane to the focus of this paper:

(1) *The future collaboration of arts high schools and arts magnet schools, arts organizations, community schools of the arts, private instruction, and parental influences.* Community music schools of the arts especially, would seem to be fertile territory for the preparation of minority students qualified for admission to post-secondary arts programs, especially if those experiences serve to supplement the skills and knowledge students gain through quality school based arts education programs.³⁹ A briefing paper by the National Association of Schools of Music suggests that the success of community schools of music can enable music units in higher education to be more effective for all students.

Historically this impact has been felt more in regions where community education movement continues to expand. Its influence will be increasingly felt by all postsecondary music programs. This prospect places special responsibilities on the shoulders of those involved with music in higher education who seek to begin or expand community education programs in their institutions. A primary goal must be to extend the potential for accomplishment already evident in the community education movement to serve a broader and more varied constituency in communities throughout the nation. The potentials are enormous.⁴⁰

(2) *School-college partnerships in the arts.* The report cites programs that vary in purpose from enrichment to skill development to college preparation and recruitment. A number of these partnership programs evidence features that may point to successful minority preparation for and involvement in higher education. These include:

- a early identification of minority students with high academic potential
- a provision of a sequential set of learning experiences that progressively build upon each other
- comprehensive approaches that address the breadth of skills needed for college admission
- attention to preparing students for the precollege work necessary for admission to higher education
- evaluation of program effectiveness in terms of minority recruitment and, in some cases, retention
- explicit objectives to encourage students toward specific career paths⁴¹

The Role of the Community College in Vision 2020

In the 1960s, expansion of the community college system at a rate of nearly one per week provided greater access to higher education. This new educational revolution was designed to more adequately provide educational opportunities for the typically underserved individuals. The community college heralded its new image as the "open door." This concept presupposed that any individual, regardless of level of academic preparedness or college readiness, would be allowed to pursue a college degree. Further, the community college would provide an affordable, accessible education with adequate assessments and remedial and college-level instruction that would effectively ensure a seamless transition into either university transfer programs or directly into the workplace.

The community college has successfully adapted to the changing sociological trends as demonstrated by its significant growth in population, academic programs, and physical size. In fact, enrollment has doubled since 1970.⁴² In many states such as California, Florida, New York, Texas, and Illinois, the community college system has evolved so rapidly that systems have distinguished themselves by campuses. A campus may have been created to attract a particular professional program or a certain population, or may simply have been positioned as a comprehensive institution in a new and growing community. As it has attempted to become more responsive to the needs of its constituents, the community college is widely recognized as the community's college.

While the community college has prided itself on its access, or rather its "open door," it has actually been "a door" itself. In 2020, this door will be more restrictive or may become a physical barrier for the new student. By virtue of their work responsibilities, home obligations, constraints of time and urgency to complete specialized job training and retraining needs, students will seek short-term opportunities and distance learning methods to accommodate their educational needs.

Data from a large community college system show the steady changes reflected in the demographics of the new community college students.⁴³ Diversity is the most apparent demographic icon. Diversity in ethnicity, age, gender, academic readiness, culture, and expectations is a major reality. The influx of immigrants into major cities has changed the face of the "majority" population generally and the community college student population in particular. Students are older, returning to college to retrain for a different career after having entered the workplace or wanting to rectify the failed first attempt at college. More women are starting college for the first time after having raised a family or finding themselves as a single parent with great responsibilities.

The following list summarizes a few demographics of the new student:

- 69% of credit students are enrolled part time (number tripled since 1970)
- 63% of credit students are Hispanics; 21% are Black non-Hispanics
- 42% of credit students are not U.S. citizens
- more than 41% of credit students are aged 26 or older
- only 25% are the traditional college age of 18 to 20 years old
- 33% of credit students are resident aliens
- 8% of credit students are refugee or asylum categories

- while 58% are U.S. citizens, many of these are naturalized citizens
- only 45% report a native language of Spanish
- nearly 3,000 Haitian students report Creole or French as their native language
- only 21% of incoming students test as college-ready
- 10% of all students and 14% of Hispanics test into ESL coursework
- 69% of all students need help in reading, writing, algebra, or all three

In addition to the existing demographics, societal trends reflected in the place or physical-setting needs of the client will require special attention to instructional delivery. Technology will be even more important. The home setting will be different as determined by the client's parental situation. Bicoastal marriages, multiple homes in multiple locations, and shared custodians are new trends in our society. The thirty-year mortgaged home in the same neighborhood and with the same family structure will be sparse. Further, educators will be forced to pay special attention to a variety of instructional delivery options. The demands of individual needs, as influenced by a requirement for employment mobility in the workplace, especially in telecommuting, and the application of extended twenty-four-hour workdays and of crosstraining and retraining mandates suggest that independent learning will be a driving force.

Distance education is the viable resource. Offered today by most colleges and universities, it enables clients to access some courses for personal development, as well as a few limited programs for professional growth. More and more, the availability and utilization of RealVideo, Web-based support with shared resources, virtual lessons, America Online Messenger for interaction, digital media, visual imaging, and the incorporation of the telephone, cable, and Internet will facilitate use of site, content, and traffic for effective instructional delivery.⁴⁴

In 2020, school as we know it will be more than a facility. It will by necessity become a service, accommodating and facilitating the learning process as mandated by the client. The community college has begun to address the needs for individualized instruction through programs such as independent studies, life labs, or open college. The construction of the open courtyard was thought to have provided students the opportunity to work on their own time and on any subject in a single location. Unfortunately, students were required to go to the community college campus in order to access the equipment. There will be a need to provide access to technology for students outside the structured facility. Many institutions have begun to establish a technology fee, payable along with course registration (and therefore, eligible for financial aid), that allows the student access to a portable or laptop computer.

There will be a greater need for providing opportunities for students to complete an entire program by attending classes on weekends and evenings. Students will want to know how long it will take them to complete a particular training. For example, given the number of credits and hours as required by the appropriate agency, state, or accrediting body, a student may earn an associate in science degree in twenty-one weeks by attending classes on Friday evenings, Saturdays, and Sundays. Or the student may earn an associate in arts degree in one hundred weeks by attending evening classes, Mondays through

Fridays. To respond to the demands of this new student population, community colleges will need to rethink their scheduling format from the horizontal twelve-to-sixteen week schedule to a more vertical or intensive format (a four-week, six-week, two-week, etc., format), which will allow students to complete training in short periods of time.

Serious attention through a variety of distance learning approaches will better equip educational institutions to address the new concepts of time and place; i.e. same time—same place, same time-different place, different time-same place, and different time-different place.

The greatest challenges before the community college in the year 2020 will be to move much more swiftly and creatively to accommodate the rapid changes in demographics and the individual needs of its students.

Additionally, employees who came aboard in the rise of the community college system are now leaving the system to retire, change careers, and so on. A new crop of faculty, staff, and administrators will need to understand the concept of the "open door" and demonstrate a commitment to serve the under-prepared student. The new employees will need to mirror the image of the new students in ethnic diversity. They will be required to "wear several hats" to accommodate the needs of students and be directed to work multiple shifts, a phenomenon new to education.

Summary and Conclusion

In the twenty-first century, society will be marked by change, complexity, creative innovation, and continental interdependence. Demographic shifts and the move from the Industrial Age to the Information Age have triggered trends and issues of places and people. The traditional physical settings of home, school, community, and workplace have become varied and are identified differently. Home, literally where "one hangs his or her hat," is characterized by more mobility and multiple locations, especially in the case of bicoastal marriages, and is a circumstance that is increasingly more prevalent. On the more adverse side are the "homeless" people, recognized by transience and rootlessness. Today there are public, private, home, charter, and magnet schools with the time of school varying according to the settings in which they occur. The workday has become a twenty-four-hour, seven-day-a-week situation aided by technological advances. Families and communities have also undergone changes and new definitions. Besides the traditional family structure, family units now consist of multiple adults, single parents (either gender), and extended families. In many ways, the traditional family is now the nontraditional family.

With all of these relationships at work in our society, a causal effect of interdependence is developing, and yet there is a great need for self-actualization and individualization—a desire for personal choices and space, learning styles, and preferences. More and more, institutional structures are embracing collaborations and partnerships. Business and industry, government, education, community organization and agencies, and professional service organizations (health and medical) are developing

programs designed to benefit one another collectively and at the same time to have greater impact in the communities of which they are a part.

As a consequence of all of these changing environments and relationships, the music teaching profession must give a new meaning to a place called school and view it as a process called education. We need to expand the focus of music education to include all ages (from early childhood through adulthood) and all settings. At the same time, we need to increase access to quality music instruction for all members of society and celebrate cultural differences and similarities. How do we create programs that draw teachers from broader backgrounds, representing the students of diverse cultures—welcoming them into the profession? How do we maintain high standards and excellence in teaching? As the world community shrinks, music education will need to broaden its perspective and revitalize and restructure its teaching methods, curricula, and teacher-training procedures.

In view of demographic indicators discussed herein, which forecast a huge minority population explosion and its numerical dominance in the next millennium, the greatest challenge to America is not in the arts; the greatest challenge to America is to provide a superior education and equal access to it, as well as equal job opportunities with fair employment and housing practices, so that economic prosperity is also, on balance, spread among all of its hard-working and deserving citizens, regardless of race or ethnicity, age, or gender. If America were to live up to the principles written in the Constitution, that actualization would provide a society more complete and sophisticated than the world has ever seen. To do this our collective efforts must be directed: Will we learn from the lessons of the past (i.e., slavery and the civil rights movement, the Holocaust, ethnic uprisings in Bosnia and Kosovo, the apartheid in South Africa)? How will we use the wonderful advances in technology to achieve our goals? The basic question remains paramount: In the next millennium, what can music education do to enhance its place in our educational system and in the lives of America's vast and varied population? How can we make certain that our long-established goals to educate every person, regardless of age, gender, or race, will be realized?

It is becoming abundantly clear that the time is past for more pronouncements, speeches, and expository and exploratory scholarship centered on cultural diversity and multicultural issues as they have an impact upon the American people and the social institutions that influence our lives. Certainly there has been more than enough said and written about these issues in music education, in our accreditation agencies, in arts funding organizations, in our national associations, and in the conferences and publications they provide.

The supporting businesses (the music industry) that supply materials and equipment that we use in our profession have made a wealth of related teaching tools available. As we learn more about world music, we discover a wide array of instruments to be used as tools for music making. We will need to include knowledge and experiences with these in our music classrooms. Technology is helping us redefine these tools, as well. Wind controllers, samplers, synthesizers, and sequencers are examples of how this is being

done. Students who participate in computer based music instruction are making more choices about what they use to invent for musical examples. When they make those choices, there is ownership in the curriculum and they discover through experiences that there is more to learn and know about the subject in which they are already interested. Music educators will need to become more knowledgeable about what music students are choosing to listen to and use the information to make their teaching and curriculum more relevant. "Westernization" of the music of other cultures robs them of their true character. With this understanding, creative movement and improvisation therefore take on a new meaning and will be elevated in importance in the curriculum of the future. Now is the time to implement new strategies for restructuring our curricular designs (infusing the National Standards), to reform policies and practices, to improve and increase human resources, and redefine/reorganize schedules to allow for a more accommodating use of teaching time in the school day.

In order for the National Standards to enjoy widespread use in our nation's schools, not only will curricula require careful revision but music teaching schedules will need skillful redesigning with realistic time allotments to allow for the quality instruction required to aid the development of music skills and understandings specified in the Standards. Music literacy can never be achieved on a once-a-week (45-60 minutes) class schedule, which is so often the case in our schools. The school year and the school day will have to be redefined. Many districts are experimenting with varied instructional formats (i.e., "early bird" classes, evening sessions, summer opportunities, and year-round schools).

Today a "one size fits all" mentality does not work in designing school schedules. While a seven-or-eight-period schedule is ineffective for some subjects, a four-period-only schedule creates new problems for others. Flexibility in scheduling seems to be the key, for it may be in the best interest for the students and learning. We need to explore new forms of scheduling as an opportunity to improve the school music program. For example, without a common planning time, integrating music with other subjects or classroom activities will occur sporadically and in all likelihood be superfluous.

Early childhood and adult music education will factor into that schedule. A recent issue of the *Music Educators Journal* included a special focus titled Music and Early Childhood.⁴⁵ That issue provides timely information regarding training to prepare music educators to use music with young children; offers a list of characteristics MENC recommends that early childhood music teachers have; and lists model programs established in university and community settings around the country. Emerging research suggesting that children's early years are a key time for musical growth, and considering that this population will constitute a large segment of our society in the next millennium, indicates a growing concern for how music teaching will be impacted in the future. Harriet Hair states that research procedures with young children will be greatly influenced by the rapidly changing computer technology.⁴⁶ Therefore centers for research on the musical characteristics of children should be established to provide electronic databases that would be available to educators and researchers.

Community partnerships with music education to provide for people of all ages may cause a relocation of "where music teaching happens" and the forms it will take. Venues may include churches, community music schools, after-school programs in child- or day-care centers, and other social agencies such as Boys and Girls Clubs and retirement centers.

In the United States, current and ongoing demographics that affect the nation's cultural, social, religious and political conditions mandate that curricular revisions across disciplines in education are necessary in our nation's public and private schools, colleges and universities. At the same time, sophisticated telecommunications technology (including expanded global use of cyberspace), rapid aerospace travel, geopolitical dynamics, increasing transcontinental corporate presence, and universal changes in ethical and moral values are all forms drawing the cultures of the world together.⁴⁷

The next millennium will be an exciting opportunity for innovations and creative adaptation of teaching methodologies and materials in music education. Indeed, the traditional cycle by which music education achieves its leadership must be redefined. It must begin with the training of teachers representative of diverse cultures who will instruct our youth (also of diverse cultures) and extend into music major programs in colleges and universities. In this manner we will be presented with increased opportunities to learn about music of the world's cultures even as we teach the people of those cultures. Crosscultural fertilization of musical ideas and traditions will surely take place in the academy. Music education has the opportunity, indeed the responsibility, to lead our nation in becoming a true democracy, where every person learns to sing and play in harmony, dance with rhythmic grace, and truly become an instrument of peace for the world's people. Music really is a universal language . . . of, for, and by the people.

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