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criminalised. It is the music industry itself that is to blame for the current situation, because during the last century it has worked hard to present music for free; anyplace, anytime. All of our public spaces are filled with music, day and night. We are forced to listen to music all the time and we have no say in switching it off because the music industry controls the on/off switch.

The consequences of these new freedoms for music education are enormous. Music teachers are usually older than their students, and in most cases are not prepared to deal with this new freedom of music. Because music is available all the time without being visible, students have completely lost a sense of historical depth. It is kind of hip to them if music has been around for a couple of ages, but whether the Romantic period followed the Classical period, or the other way around: young people do not care. Another example is sheet music that is seen as something that flows constantly out of computer printers or photocopy machines. Copies costs close to nothing hence they are worth nothing.

Is there any light at the end of the tunnel, any bottom to this endless digital pit, any future for this invisible and impalpable stuff called music? The positive side of this new freedom of music is that the market has become immeasurably vast and endless. The present day hunger for music cannot be stilled. No, we do not need a symphony orchestra in every city, but we do seem to want many, many versions of much symphonic music. Another advantage is that the tastes of listeners have widened enormously since the digital revolution in music. There is hardly anyone now who listens to only one musical genre. These musical genres themselves, classical, jazz, pop, world music, seem to dissolve in each other, and this is a process which generates a great deal of creativity.

The requirement now is for new viewpoints, new business models, a new awareness, and a new aesthetic towards music. This will come in time after much information, reflection, and discussion. The IASJ seems to be an arena in which the debate should take place. In the past, jazz has always been in the forefront where new music reproduction devices are concerned. Jazz education has an obligation to take part in the debate. The Ongoing Dialogues during the next and future IASJ Jazz Meetings are an ideal place to look into the future. There is no other place on earth where all generations from all sides of the world bring together opinions, experiences and points of view about the new freedom gained in music, in jazz.

Walter Turkenburg
Editor

The European Music Council, the EMC, is the European section of the IMC, the International Music Council of the UNESCO. It sounds like these are old organizations, and this is true. They were established in the middle of the past century. When the EMC staff had plans to start a magazine, I thought this was old-fashioned. In this time and age of websites, smart-phones and iPods, a pile of paper held together with a couple of staples seemed old-fashioned to me. When the first issue of 'Sounds in Europe' came out in 2006 I had to change my mind. The EMC had produced a beautiful looking magazine that truly reflected the diversity of musical life in Europe. The second issue of 'Sounds' came out in 2007, and was even better than the first. The third issue is scheduled to come out in the spring of 2008. For this issue contributors were asked to write down their ideas about the future of music in general. I wrote on what I think will be the future relationship between man and music. For this IASJ Newsletter I have made a shorter version of that article. Walter Turkenburg