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학습사회의 성인 음악학습에 대한 고찰

A Study on the Adults' Music Learning in Learning Society

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초록 본 연구는 학습사회와 성인의 음악학습에 대한 담론을 중심으로 학습사회에서의 자발적이고 지속적인 성인 음악 참여와 음악 학습의 가능성을 고찰하는 데 그 목적이 있다. 이를 위해 학습사회에 대한 논의를 시작으로 학습사회에서의 음악학습의 의미를 탐색하였고, 성인의 자발적인 음악 학습의 형태로 두 가지 사례에 대한 질적 자료를 분석 및 해석하였다. 이를 통해, 자발적이고 지속적인 성인의 음악 참여와 학습을 위한 사회 환경의 조성과 전문 인력의 조력자 역할 등을 제안하였다.

주제어: 학습사회, 평생학습, 음악학습, 음악참여, 성인 음악학습

Abstract This study aimed to contribute to enabling spontaneous and continuous adult music participation and learning in a learning society. For this purpose, this study discussed learning society, explored the meaning of music learning in the learning society, and analyzed and interpreted qualitative data on two cases in the form of spontaneous adults' music learning. This study proposed the creation of a social environment for the continuous adult music participation and learning, and the experts's role as an facilitator.

Key words: learning society, lifelong learning, music learning, music participation adults' music learning

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Ⅰ. Introduction

Humans have adapted to changes of the environment by developing tools, building social organizations, and also acquiring new knowledge to cope with the changing external world. This ability to adapt to the environment can be attributed to human learning(Kim, 2005).

Field(2006) says that the learning society already exists “here now.” What is a society learning? Is it a society that requires learning? Is society learning? The concept of a learning society may have many meanings, but we may have lived in a society where we have to learn something whether consciously or unconsciously from birth. The relationship between society and learning, that is, this human and learning inevitability, naturally formed the basis for the discussion of lifelong learning, which included both a horizontal view of the learning environment and a vertical view of the timing of learning. In fact, lifelong education comes before lifelong learning. In order to overcome the limitations of existing institutional education, Lengland, who was the director of adult education at UNESCO in 1965, emphasized continuous education for adults and advocated the concept of lifelong education. In his presentation, discussions about the need for adult education served as the driving force behind the emergence of lifelong education. There was more emphasis on adult education, which was less practiced at that time, than on institutionalized education for the young. Through this process, learning society and lifelong learning naturally were put on the same line. Since then, the concepts of lifelong education and lifelong learning, and adult education and adult learning have been mixed up and the distinction has been made little by little for various scholars. Discussions on the era of education and the era of learning followed, and attempts were made to more strictly distinguish between education and learning(Cha, 2016).

Through discussions on learning society, the definition and scope of education and learning are defined by several scholars, and the nuance is that education is institutional and vertical, and learning is likely to be voluntary, sustained and horizontal(Shin. 2018). In addition, if education is a teacher-centered act, learning is a learner-centered act (Cheon & Han, 2006), and the two concepts are divided into compulsion and spontaneity. The reason for trying to distinguish concepts is the subjects of the action are different; learning in a learning society is seeing the subject

of action as a learner, and paying more attention to the active participation and spontaneity of the learner. In this context, this study also seeks to take a more focused approach to Lindeman(1926)'s perspective learning, which is perceived as ‘education is a tool for learning.’

When we say learning music, we usually think of apprenticeship education. It is assumed that this form of teaching methods and content of artisans began before formal and institutional education existed(Seog & Kwon, 2016). It is cognitive apprenticeship learning that goes one step further, not just acquire master's skills, but also absorb master's cognitive processes. This is described as “learning,” but vertically, it can be said to be a thoroughly teacher-centered form in which the learner receives the teacher's philosophy and skills intact. However One of the highlights of recent school music classes is learning through various problem-solving abilities based on learners' spontaneity(Park, 2019, 18).

So, how can the concept of learner-centered learning be explained in music, where artistic expression and skills should be accompanied on the basis of emotion? Also, what does adult music learning seem like in “learning society,” a combination of learning and society discussed as an extension of lifelong learning?

While some studies have been conducted on adults' various musical experiences and learning, discussions about the “learning society” and analysis of actual adult music learning cases have not been dealt with in depth. In addition, there was no discussion about the adults' music learning environment in the organic transition of online and offline communities and the recording of autobiographical forms containing the music learning process.

Therefore, the purpose of this study is to consider the possibility of adult music learning in a learning society through the analysis of two cases, focusing on the discourse on the learning society and adult's music learning. For this purpose, this study examines the learning society, discusses the meaning of music learning in the learning society, and analyzes and interprets qualitative data on the examples of adult music learning to present the possibilities and suggestions of continuation adults music learning in learning society.

Ⅱ. On Learning Society

Is a learning society a organization that requires learning? Or is it a society that provides an environment where all members can learn? Is it a gathering of learning members? it is clear that humans have been learning to adapt to new environments since birth, and society is seen as a group that has developed by continuing to learn something by compulsion or spontaneousness.

The concept of learning society was first introduced in 『*Learning Society*』, a book by R. Hutchins(1929-1945) published in 1968. What is the learning society he defined? The learning society he thought can be largely divided into three aspects. First, instead of focusing only on vocational education, which is directly related to employment, it is a society in which everyone can continue liberal arts education, second, a society in which universities are the center of critical thinking, and third, a society in which learning take place beyond school. As such, Hutchins' learning society sheds light on the concepts of lifelong learning and adult learning, which encompass both vertical and horizontal views of the learning environment.

In addition, 『*Learning to Be*』 by Faure(1972) and 『*The Treasure Within*』(1996) known as "Delors Report," which are the discussions on Hutchins' learning society, contain visions for lifelong learning. Faure insists on creating a "complete man" through a new learning environment that is not tied to formal and non-formal learning environments, while Delros presents four learning points: Learning to know, learning to do, learning to live together, learning to be.

According to the PIAAC(The Programme for the International Assessment of Adult Competencies) report(2013), Korea has a higher participation time in education related to employment than other countries. This suggests that the opportunity is limited to adult learning related to employment or job, not to liberal education for everyone as Hutchins insisted. However, from a learning society perspective, Hutchins is a little distant from focusing only on learning for job-related purposes among the reasons for learning. Lindeman(1926) also sees adult learning as a lifelong continuum because life as a whole is learning. In particular, finding the "pleasure and meaning" of life in adult education comes after job-related learning. It is inferred that Lindeman, who has been working since childhood, has not found any meaning in it to enrich life(Kang & Kim, 2013). In this way, learning in a learning society will not be all the same, and

we should think more about what type of learning will be that gives real “pleasure and meaning” to life.

In addition, in the learning society that Hutchins draws, not only colleges but also some formal education system, he focused on out-of-school learning beyond the formal education system.

In the past, in traditional education, schools themselves were soon recognized as education. There are teachers, students, and educational contents in schools. In this system, the role of teachers and students is clear and the contents of education are fixed in an absolute position. The school education was centered on teachers who delivered the contents of the education well and the students did their part if they accepted it well. In other words, the relationship between a teacher and a student takes a vertical rather than a horizontal one, putting the student in a passive position of unilaterally following the teacher's guidance. And what made the relationship possible is a consistently organized and established curriculum.

However, as Hutchins says, space is now turning into a learning field, not just a place, so far called “school”(Kim, 2005), only universities and other schools that were socially recognized have emerged in abundance, not all educational institutions. No longer dichotomously dividing the relationship between teachers and students, anyone can become a teacher and everyone who can become a learner. In a similar vein, according to Wain(2004) in a learning society, not only professional teachers but also non-teachers can play the role of educators who bring out interesting in education.

Illich(1970)'s de-school theory refers to learning networks as alternatives to school education. Here, a textbook containing educational content or any physical environment is available at any time of the year, creating opportunities for people with similar hobbies, interests, or desires to gather, guaranteeing the right to teach and learn from each other, and guaranteeing the system of selecting the experts who make all of this possible by themselves. This can be seen as creating a field of learning beyond school(Cha, 2016). As such, Illich's de-school theory and Hutchins' learning society are ultimately in contact with each other.

Ⅲ. Adults' music learning in learning society

This chapter deals with music learning in the learning society as one of the aspects

of the aforementioned learning society, where the liberal education for everyone is able to take place. First of all, this part will look at the meaning of music learning in a learning society, and then continue to discuss adult music learning in a learning society from the perspective of lifelong learning.

1. Learning Society and Music Learning

From the days when records were kept to the present day, human life and music have been very closely related. Ancient people thought music was deeply involved in the human body and soul, especially in 『*Politeia*』 Plato said that music penetrated into the human soul and ruled strongly(Min, et. al., 2017).

Music is an art through sound that expresses human thoughts and emotions. What characteristic of music does Plato have such a strong influence of music on humans? When the elements of music, pitch, register, tempo, dynamics, rhythm, form, and meter make up a piece of music within certain rules and order. Thus, when capturing human thoughts and emotions, he thought that such rules and order were the same as the laws of this universe, and that it was a powerful influence on the soul of a small universe, human.

Then, what is music learning? This study aims to explain “learning music” as experience or express ideas or emotions of individual's thoughts through elements of music. Notice the word “experience” and “expression” here. Dewey(1938) divided experience into active behavior and passive behavior, and expressions in music may include criticism of performance, creation and appreciation.

Meanwhile, the concept of “experience” is considered a main source (Lindeman, 1926) and an important factor of adult learning. Following Dewey(1938), Kolb(1984) and Jarvis(1987) discussed about experiential learning, which means learning by experience. In the process of experience, the existing experience is reconstructed through interaction with the environment, which is called the learning process. In this context, Cha(2016) said that learning in a learning society takes place through ‘participation'. When music is applied, it can be called a musical experience or music participation. This study focuses on the active behavior mentioned earlier by Dewey, namely active participation. This active participation in music can be explained by applying Gate(1991)'s participation theory. Regarding to musical participation, Gate

classifies human into three categories, participants, spectators, and not interested. Here, participants are those who produce music and participate in music in contrast to the audience. Elliot (1995)'s “musicing” also stresses experiencing firsthand rather than just staying at a stage of empathy and understanding in terms of appreciation.

Meanwhile, Kim(Kim, 2014) explains that not only in music but also in the overall art, words such as “self-expression, self-understanding and self-realization” appear because it has attributes that reflect human life. The expression can melt into the way life exists, will and attitude, norms of behavior, and the way of thinking. In this context, the musical experience that reflects life or experience is not limited to a certain group in a learning society, but an area that everyone can dream of and should pursue.

Now, let's summon the above-mentioned part, “express individual thoughts and emotions.” Elliot(1995) refers to “expressing.” As long as not denying that art is a projection of life, anyone can become an artist and a creator. Furthermore, Lindeman(1926) said that noble aesthetic values are not in books, paintings, sculptures, etc. When applied the meaning to music, aesthetic values are not in sheet music or a record. He says that these things are embodied in actions and that aesthetic value is realized only by participating in activities. In this regards, musical behavior is both self-expression and expression of life, and this can be called “musicing.”

Then, is it a learning society where one's experiences are shared with others and recognizes into new meaning, and others' experiences and knowledge continue to occur? Could this process be music learning in a learning society? Because learning is a reconstruction of experience(Kolb, 1984).

Summarizing the above discussions, music learning in a learning society is not a passive attitude, but a process that occurs when people share their lives with others in the process of active and direct music participation. The environment in which people can communicate and sympathize with each other's lives through music participation will lead to a new world of knowledge through musical experience.

In the following section, based on the above discussions, this study will examine the process of learning music through direct musical experiences of adults in the learning society. Through the process of analyzing and interpreting qualitative data on actual cases, this study would consider the various possibilities of adult music learning in learning society.

2. Adult Music Learning in Learning Society

1) An amateur pianist's story

『*Playing it again*』 by Alan Rusbridger(1953～) was translated and published in korea and the subtitle is "Amateur Challenging Impossible." The author plays the piano again due to an accidental event, and "challenge" in Chopin's Ballad No. 1 (Op, 23) ends with the experience of performing on stage and leads to a new challenge again. In a 400-page record, he described in great detail everyday experiences and thoughts, including the piano practice process. This section aims to present a adult's spontaneous and active music learning process by analyzing and interpreting his records

(1) Alan Rusbridger(1953～)

Born in England in 1953, he graduated from Cambridge University, joined the Guardian, was recognized at a fairly early age and appointed as a senior journalist, and became the chief editor in his early 40s, making him a successful man. He resigned as chief editor in 2014 and now resides in London.

He recorded this practice process, but also explained in detail the special events of the day. Every 15 minutes, the daily schedule goes on, and dozens of e-mails arrive every minutes, ranging from state secrets to threatening emails and reports of events that could make headlines around the world news. Even lunch breaks leads to a series of tasks. There are also 2-3 business trips a week. According to his records, he looks like the busiest person in the world and is in a situation where he hardly play the piano. Furthermore, about the one-and six-month period ballad project, he recalls that it was the busiest time of his career as a journalist.

Alan has learned to play the piano since he was about eight years old, and has joined in clarinet ensemble and cathedral choirs. It was the influence of his mother, and his musical life continued to college and when he joined the Guardian, he paused. This is because it was hard to enjoy a hobby in journalist's life. Becoming chief editor in his 40s, he invested 20 minutes practicing piano before going to work in the morning for "creative self-expression." After 20 years of college, he sat on the piano again.

(2) Alan and Chopin ballade, g minor, no. 1, op, 23

One summer, Alan had a chaotic dilemma experience, the first step in Mezirow(2000)'s transition learning, and a very specific experience in Kolb's(1984) theory of experiential learning. It was an incident in which an amateur player “Garry" surprised by playing Chopin Ballad No. 1. He was very quiet, insecure, sometimes depressed, and distracted, he was a completely different person when he was playing ot the stage. He was so focused on the music, expressing all notes quite well. Looking at his usual attitude, Alan records that the shock was indeed great, because Alan had no expectation of Gary's performance. Something in this Ballade made him a completely different person. After the incident, the author again sits in front of the piano, vowing to do a ballad as brilliantly as Gary. The ballad project begins with a year of his own deadline. Culture and arts education respects the diversity and cooperation of learners and is self-reflective. It can be said to have something in common with Mezirow's learning theory in that it makes it the subject of learning and new changes(Kim, 2017, 3)

(3) Music learning: The healing process

Alan was 56 years old when she started the ballad project. On the first day of the project, he started to read ballads for the first time, and he soon got frustrated by the limits.

> *As I sit with my fingers fumbling their way laboriously over the notes snail's pace, I am immediately* ***overwhelmed with frustration****. The technical challenges are so enormous. What if I'd not left it so late, if I'd kept up twenty minutes a day from the age of 30 instead of 50? Maybe then it wouldn't be impossible.(Rusbridger, 13)*

Chopin Ballad No. 1 may have been an impossible piece for Alan in his late 50s. He spent 20 minutes on the piano, almost everyday, unless something special happened before work in the morning. And when he had free time on weekends, he started to visit piano teachers in the community and took lessons. For the next two weeks of summer vacation, he thought only of ballads to the extent that he described him as “luxury.” Practiced fairly, finely, densely and steadily during that period. Of course, the results of the practice were not satisfactory, but Alan records

as follows, wrapping up the two weeks thinking entirely about the piano.

> ***Learning music is something like healing****-something which takes time and can't be rushed. Back in London, as life speeds up, will I be able to transport myself back into this slow- music frame of mind? Is there any chance that I'll be able to carve out the time? (Rusbridger, 27)*

In order to grasp the meaning of music well and to express oneself through music and project one's life, it is necessary to develop a proper technique that can contain one's own thoughts and emotions. Adults with similar intellectual level as Alan, can study the ideas and emotions that the composer tried to express be to some extent through books or lessons. However, at the age of the late 50s, it would reach from certain level to develop techniques to express that idea and emotion. It would have required endless repetitive exercises, so a year and a half would have passed.

(4) Experience and reflection

Experience and reflection are important factors in adult learning (Kim, 2018). Learning begins with experience, and it soon leads to reflection, and then to put back practice again. Alan has studied piano in the past. At the age of 56, he started playing the piano again in decades, asking for advice from pianists around him, and taking lessons. He felt that the whole process is different from the past. Looking back on the time he studied clarinet in his adolescence, he now reflects on his musical growth. This shows that he has grown up, because reflection is included in learning process. His records presents the process of trying to get expert advice in the process of trying to figure out the composer's intentions, actively experiencing everything through interviews, and then digesting it as his own. He himself feels a different present from the past.

> *I noticed when I played tonight that while I was a technically better clarinettist at 18, I couldn't feel the piece in the way But* ***now I think I listen to myself more carefully and have a better sense of line and flow.*** *(Rusbridger, 128)*

He also reflected on the music practice that he had never experienced before. The self-imposed period and the practicing the piece, which was aimed at playing, made

him constantly reflect on himself and think.

> *Should I really just keep repeating, even if it feels in the end a bit mindless? It might begin to feel not even a particularly music act but more a 'manual' act of simple repetition-like learning how to plane wood or machine metal or a tennis racquet.* ***Have I got the true of confidence*** *that this endless repetition will lead to the piece embedding itself in fingers and brain? And* ***Will I be able to then just add musically later?*** *(Rusbridger, 141)*

Alan was wondering how the professor at the Royal Academy of Music in England, already accustomed to guiding young people who are professional performer or will soon be on the path of professional musicians, thought of amateur pianists' playing. The professor says that even an amateur would be able to project life through music interpretation. It is also linked to the characteristics of adult learning, represented by "experience" and "reflection on experience," which are considered sources of adult learning, and as the previous section discussed, the expression of music is an area that should be given to everyone in learning society because it is self-expression or a reflection of one's life. Fong said

> *"What's interesting is that all the pianists here already have a pretty well-formed intellect, and it's interesting to see how that's brought to bear upon grappling with musical problems. And* ***because you've all had a rich and varied human experiences****, you're able to see the music in those terms as well, and invest your interpretations with that human experience." (Rusbridger, 298)*

Alan had the opportunity to interview several musicians, including world-class pianists, in the process of a year and a half preparing for the performance, as chief editor of the global media, some of whom were advised on the ballad project. Murray Perahia(1947～) was one of them. With his advice, Alan learned what a professional performer thinks when playing the piece. Perahia said

> ***"I only think of line when I'm playing****. Where's the phrase going to? Where's the end of this line?* ***It's a story*** *about composer's hope, dreams and suffering.* ***That has to be in the playing somehow."*** *(Rusbridger, 168).*

Through the conversation with professor Fong and Perahia, it was seen that the performer's experience and reflection lead to those of composer. Even an amateur pianist can share this experience and reflection because of the intellectual level and rich experience of an adult learner.

(5) End of the project and start of new challenges

About five months before the project concert, Alan played ballade at the camp where he saw Gary's playing. In this performance, however, Alan wrote in great detail about the experience of the day, passing through the notes of the piece, what mistakes he had made and what though he had. Since it was his first performance, he probably focused more on his situation rather than on music.

> *That was full of errors and inexplicable misplaying. But I feel oddly more confident, not less. Ok, I'm still way off where I want to be-but tonight was a bit of a breakthrough. For the first time I have played the Ballade to an audience and* ***didn't feel completely intimidated by it. Progress.*** *(Rusbridger, 489)*

It was a performance filled with mistakes that were hard to explain, but he is evaluating himself, which has grown to a new level, with a performance experience that is not overwhelmed by the power of the piece. Later, based on the performance of the day, he practiced and took lessons for another five months, and finally reached the due day of the project. He thought it would be a relatively successful performance even if there was only one person in the audience who came to the concert, decided to learn the instrument again. The aforementioned learning of music in a learning society is in the same context as the fact that the cyclical process of sharing each other's lives and producing new experiences and knowledge through music continues to take place. Alan expected another person's new experience through his performance, as he had experienced through Gary. In a small club that accommodates 36 people, he invited his family, colleagues and friends.

> *I understand that I want to tell a story and* ***I want to share with friends the result of the private expedition I've been on****.... But I just can't remember how the coda begins.... And then, just as suddenly, something unblocks. Not with a snap, but a sort of surge, like a sluice gate opening....****Suddenly it's over****. There's a moment of silence*

and then everyone's on their feet and the girls are rushing towards me for a gear hug of congratulation(theirs) and utter relief (mine). (Rusbridger, 347-349)

The performance, the last of the ballad project, was more successful, compared to the first stage five months ago based on his record. There were a few embarrassing moments, but he overcame them well. Since many of his teachers said that he still had techniques that have not been solved, but they said that it was a "musical" performance, so his challenge of a year and a half as an amateur pianist could be seen as a successful completion. Rather than paying attention to anything else besides the performance, enjoying the performance itself means that it is a mechanism that can reduce anxiety during the performance. (Cho, et al, 2013, 252)

Through the above analysis and interpretation, Alan was able to fully experience music in the practice, lessons, and performance process. Alan found himself playing music differently than in the past, and he experienced music so much that he wanted to play the same piece while watching Gary's performance. This is where one experience gave birth to another. There was also a process of reflection for a better performance, and the process of challenging with the desire to share one's experience with others was explained as a process or result of experiencing music. Alan also revealed his willingness to challenge the new piano project again after completing this project. This has led to the discovery of an experiential learning process in which the process of reflection through one experience leads to another, and reveals the form of music learning in the learning society discussed above.

2) Online and offline community practice

Learning in a learning society is in contact with Illich's(1970) theory of de-school theory. If the school represents formal learning, the informal and non-formal learning environment that take place outside of the school are one aspect of the learning society drawn by Hutchins. In this section, this study will explore online and offline communities where adult music learning takes place by the expansion of the informal learning environment. The main difference between informal and non-formal learning from formal learning lies in the subject of the act. In other words, if formal music learning is based on a teacher-centered vertical relationship, non-formal music learning

and informal music learning are based on interactions(Veblen, 2018). This originated from the premise that adults can participate and learn music without institutional and systematic curricula or physical places where formal learning occurs. While many studies have been interested in online music education, they have been made on cases where aspects of formal education are stronger than informal learning.

In fact, the online music environment outside of school is not so new. This is because we are already familiar with various forms of musical communication through online communities, such as blogs and online cafes, especially youtube. These online spaces enable interactions between community members without physical, geographical and temporal constraints. Situated learning in adults through such interactions is a reflection of informal learning emphasized by the learning society that occurs in the midst of observation and imitation among learners.

Waldron(2011, 2013) studied how adults learn Banjo, an american folk instrument, through an online community. Using the method of ethnography, he asked 26 participants open questions through e-mail and received descriptive answers, among which he conducted video and telephone interviews with nine people living in different countries via skype. This study presents how adults' informal music learning is possible in offline community consisting of a global cyber space and its extension.

Waldron(2011, 2013) described how Lave & Wenger(1991)'s practice community, or online practice community, was achieved through an online community called banjo hangout(BH, www.banjohangout.org). In this online community, members share forums, posts, youtube videos, other related sites and blogs for free. In the community, which began with spontaneous participation, participants learn from each other's videos themselves, send and receive questions through online chatting, and sometimes keep in touch with each other offline. The members of this online community who have already played for many years and are willing to share their own ways and skills and encourage each other by posting videos online. In addition, seniors enjoy playing together as a group in offline and music learning and teaching continue to be transformed by interaction with each other. They are naturally responsible for facilitating the learning of new participants. For them, learning through online and offline communities is a joy and vitality of life, and members are experiencing “becoming” through continuous learning and teaching. In other words, it is becoming central from the people around the community, from consumers to producers of banjo

performance. Becoming is the process of true adult learning, as Lindeman(1926) said.

Furthermore, the online and offline communities have revealed that the two problem new participants had in the past: first, geographical distance from teacher and second, isolated learners who self-taught themselves because there is no one to teach them to the community. In other words, it surpassed the limits of the learning environment that was considered possible only through formal education. The online community also played an important role for participants with health problems. The community where this organic transition takes place online and offline provides infinite learning to learners as an integrated practice community and presents the possibility of a global community integrating.

In the discussion above, it has been shown that adult music learning can also take place in the informal learning environment outside the school that Hutchins suggested, and that even in the online environment where self-directed learning is most active, the community can be experienced through interaction with each other.

Ⅳ. Conclusion

In this study, the meaning of “music learning” was reconsidered through the discussion of “learning society,” which was advocated based on the inevitable relationship between society and learning. First of all, learning society can be organized in two main aspects. First, it emphasizes the need for liberal arts education for everyone, and second, it is about continuing learning outside of the school, that is the breaking down of boundaries in places of learning. This study discovered the entry into the world of new knowledge through music experience as one of the liberal arts education, and discussed adults' music learning through learning society in extension of lifelong education.

In addition, this study presented the idea of lifelong education that the learning society implies through adults' active music experiences and learning. The vertical integration of timing of learning and horizontal integration of learning environment could be confirmed by Alan's spontaneous and self-directed piano learning process and the interaction between members in the banjo club. First of all, in the case of Alan, there were many opportunities to interview professional pianists due to the nature of

his job, and he also applied it to his music learning through interviews and visited piano teachers in the community for lessons.

On the other hand, for the general adults, there won't be many opportunities to talk to professional pianists. There will also be many restrictions on choosing a piano teacher in the community. Therefore, organic cooperation between local communities and experts is needed to connect local music education experts and performance experts to create a learning network that can lead to adult music learning more naturally. In other words, it is necessary to practice the formation of a network for adults' music learning under the supervision of a community council that acts as a bridge between locals and experts, so that music learning in the learning society can be continued.

In addition, the banjo club is meaningful in that participants have become a teacher and a student to each other regardless of the leader issue, and the participants interact actively. However, in the case of musical instruments that require more detailed and professional skills often require professional help. In this regards, it is necessary to have an institutional mechanism to ensure that the online and offline music practice communities provide teaching and learning through experts for a certain period of time. Since it is difficult to implement it only through the efforts of participants, active support from the government is required. For example, experts can enhance and supplement the validity and reliability of online communities by evaluating the contents of online communities made only by participants' interactions, and actively support the operation of online communities so that teaching and learning can be conducted through regular lectures or seminars by experts in the online program. In such cooperation and support can lead to an institutional system for creating an environment where experts and amateurs can collaborate in offline ensembles to encourage adults' lifelong music participation. When these devices operate smoothly, online and offline music communities such as banjo clubs will become more active. In other words, when the role of experts as a facilitator coexists with the learner's interaction at the center, it is expected that music learning in the learning society will eventually be strengthened, sustainable and possible. In the same context, Alan led the practice and performance plan himself, but the process could be strengthened because he was constantly communicating with experts.

This study has significance in exploring the reality of adult music learning and

presenting its possibilities by analysis and interpretation of the cases. In particular, the integrity of the data was ensured that the first case was based on the adult learner's autobiographical records. The second case is meaningful in that the possibility of adult learning music has been discovered in an integrated online and offline practice community. However, since all of them are based on overseas cases, if the research subjects are expanded, it is possible to explore various types of adult music learning process through comparative analysis of domestic and foreign cases, and to analyze the qualitative data as well as examine the holistic perspective.

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