

Action, Criticism & Theory for Music Education

The refereed journal of the



Volume 6, No. 1
April 2007

Thomas A. Regelski, Editor

Wayne Bowman, Associate Editor

Music Education for Society's Sake: Music Education in an Era of Global Neo-Imperial/Neo-Medieval Market-Driven Paradigms and Structures

Patrick M. Jones

© Patrick M. Jones 2007 All rights reserved.

ISSN 1545-4517

The content of this article is the sole responsibility of the author. The ACT Journal and the Mayday Group are not liable for any legal actions that may arise involving the article's content, including, but not limited to, copyright infringement.


For further information, please point your Web Browser to <http://act.maydaygroup.org>





Music Education for Society's Sake: Music Education in an Era of Global Neo-Imperial/Neo-Medieval Market-Driven Paradigms and Structures¹

Patrick M. Jones, Ph.D.
The University of the Arts

INTRODUCTION



“We are living through an epochal transformation, one as yet young but already showing its muscle. We have come to call this transformation globalization” (Sassen 2006, 1). This global epoch in which we now live has been evolving since the end of World War II (Barnett 2004, 2) and has been intensifying for the last twenty to thirty years.² This period has seen a reorganizing of the world community into an economic model that reflects two developments. The first is the global trade and movement of goods and people of the European imperial era spanning the 16th-20th Centuries, albeit at a greatly increased tempo and intensity (Friedman 2005; Prestowitz 2005). The second is the decentralized and overlapping guild, diplomatic, and trade-organizing paradigms of Europe's Medieval period (Garraty 1972, 388, 404) as reflected in non-governmental global cooperative and regulatory institutions such as the G8, International Monetary Fund, OPEC, World Trade Organization, World Bank, and supranational trading blocs such as NAFTA, MERCOSUR, and the European Union. Steps toward further integration include the creation of the South American Community of Nations through the converging of MERCOSUR, the Andean Community, Chile, Guyana and Suriname;³ and a proposed North American Community comprised of Canada, Mexico, and the US, that looks similar to the early stages of the European Union when it was known as the European Economic Community (Council on Foreign Relations 2005).



This global organizing paradigm is based on the western economic model of price-coordinated trade, often referred to as free market capitalism, with its free flow of goods and labor and operating mechanism of prices determining resource allocation rather than government bureaucracies (Sowell 2004, 7-60).⁴ The result is a dynamic, fluid, and complex global space

Jones, P. (2007) “Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

where national borders are porous to certain ideas, images, and practices – borders that, in some ways, become denationalized as some of their institutions become “oriented towards global agendas and systems,” such as economic models, regulatory practices, or human rights standards (Sassen 2006, 2-3). This constant global flow of people, images, ideas, practices, and products creates at one time a sense of global community and delocalization as well as personal dislocation, both of which result in a “tension between cultural homogenization and cultural heterogenization” that Appadurai has defined as the “central problem of today’s global interactions” (1990, 5). In addition to such de-nationalization, there is a concurrent cultural de-territorialization where people’s loyalties are divided between the nation-state in which they reside and their ethnicity or sense of nationality that might not necessarily be reflected within or bound by the borders of their nation-state (Appadurai 1990, 11-15). At the same time, there is rising nationalism aligned with nation-states in areas such as immigration reform and protectionism.⁵

Thus, our imbricated global village is neither linear nor two-dimensional. Instead, it is a layered world community with overlapping and competing structures in which people simultaneously define themselves in a variety of ways and are loyal to multiple places, institutions, groups, and systems.⁶ This dynamic, complex, and confusing global situation in which we now live is ripe with implications for school-based music education.

Music education

Music educators must prepare students to survive and thrive in the global world of today and a future we anticipate through our best scholarly efforts. The magnitude of change caused by globalization requires a complete reexamination of school music offerings grounded in the realities of the global geo-sociopolitical environment – not tradition, expedience, personal preferences, or political agendas. The entire practice of school-based music education must be reevaluated and many of our traditions jettisoned if we are to be relevant to the society we are entrusted to serve. Everything is open for consideration: the organizing paradigm of general music, large ensembles, and elective classes; the genres, instruments, and ensembles offered (western, non-western, “art,” folk, pop, etc.); the technologies employed and the ways in which

Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

they are used; the current emphasis on government mandated standards; the role of the teacher as conductor; the pedagogical practices employed; and the musical skill-sets, knowledge, and habits we expect our students to develop.

An assessment of the relevant impacts of globalization and a determination of their implications for music education are the crucial first steps in this reevaluation process. Such a review must consider the entire scope of music education and its role in, and impact on, society. Therefore, I will borrow the three categories outlined by Christopher Small (Small 1996) – music, society, and education – to focus my analysis and frame my discussion. For each, I will address the impact of globalization and its implications for music education.

IMPACT OF GLOBALIZATION ON MUSIC, SOCIETY AND EDUCATION:
IMPLICATIONS FOR MUSIC EDUCATION

Music

Music has been greatly affected by globalization. The growth of digital technology has increased people's access to recorded music, altered the ways we engage musically, and has fostered new ways of musicing (Lysloff 2006; Regelski 2006). This has, however, not come without musical complications. Digitization has helped to redefine knowledge and services into "goods" to be traded globally via telecommunications (Friedman 2005, 109; Gordon 2005, 31; Prestowitz 2005, 79-105; "Get Creative!" 2005). Actions have become objectified into products to be sold as commodities. This has also happened with music, which has become objectified and commodified and thus bereft of the human actions and contexts central to its meaning (Flores 2000, 24; Small 1996, 39). The objectification and commodification of music and the impact of digitization on how people interact musically must be addressed in music education.

Objectification and Commodification of Music. The commodification of music could only have become possible if it was objectified in the first place, which has been exactly the result of widespread acceptance of the Kantian aesthetic theory of art that treats music as an object that exists solely for contemplation (Bowman 1998, 70; Kant 2000, 55). Once music was objectified, commodification was the next logical step. As Juan Flores has written, the "mediated culture *for* the people came to eclipse and replace ... the expressive culture *of* the



people” (Flores 2000, 18; italics in original). When that happened, popular culture⁷ shifted from an expression of a traditional collective identity to “the mass culture of technical reproduction and industrial commercialization” (Flores 2000, 18).

This situation is further exacerbated by the global movement of peoples and the industrial growth of developing countries; these have increased the tempo of urbanization, displacement, and the loss of indigenous cultures (Nettl 1985, 68-71). Music’s place as part of ritual and social interaction has widely been replaced with mediated musics sold as commodities. This results in a de-musicing of life at the social level and relegates traditional musics and ways of performing to “the picturesque past and the tourist trade” (Small 1996, 39).


Using Mediated Musics for Personal Musical Agency. I must note, however, that people do use recorded musics to develop a sense of identity by using them as source-material to accompany their lives (DeNora 2000; Crafts 1993), and people are also using technology to go a step further and specifically customize musical experiences for personal identity construction. MP3 players allow people to create their own customized sound track to life to a degree not previously possible. As such, they are powerful tools for personal musical agency, allowing people to instantly shift from one musical node to another, depending on which music best meets their needs at the time (Jones 2006c). This was also possible with older technologies such as the audiocassette, but the MP3 player has taken this to a new level of ease, accessibility, and fluidity. It is the very *raison d’être* of the MP3 player and, I believe, the reason for its mass appeal.

The implications of the MP3 player go even further. The ability to download one song at a time has deconstructed the music “album” as a complete musical presentation and has created an environment where each individual song is treated in isolation from its intended, larger continuous soundscape and shuffled into whatever position in the musical line-up the individual listener desires. The MP3 player has made each individual her own DJ; liberated from the album, but still bound to the complete song.

Turntabling, also referred to as scratching, further deconstructs the musical object by breaking the very songs apart. As DJs take samples from songs, they ‘smash’ the musical objects and use their aural shards as tonal source material that they reassemble into different configurations as a form of personal musical expression. Thus, individuals are using the very

Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

technology with which much music has become commodified to deconstruct the musical object and reassemble its parts in their own personal and thus unique ways.



Developing Musicianship Skills for Personal Musical Agency. MP3 players, turntabling, computer programs such as Apple's GarageBand[®],⁸ and digital games based on musical experiences such as Guitar Hero^{™ & ©}⁹ provide opportunities for personal musical agency through manipulating the sound source materials provided. However, if the only music skills people possess are various ways of manipulating mediated musics, they will be limited by the offerings of the music industry, and society will be impoverished by the death of individual musical expression and the new perspectives it brings, as well as by the loss of our ability to understand ourselves as musical beings (Winchester 2005, 3-4). Therefore, music educators must help students move beyond using prerecorded sounds by helping them develop the musicianship skills necessary to make their own music. We need to develop students' musicianship for personal musical agency in a multitude of musicianly roles and genres in order to reclaim music as a form of human praxis and help students negotiate a diverse and increasingly mediated musical ecology by raising their expectations of musical products, widening their musical horizons, and equipping them with the ability to express their own thoughts and feelings and interact musically with others using their own musical voices.


This is particularly important for school music education because adolescents use music to construct and reinforce their identities during their middle and high school years (Caissy 1994, 65-66; Crafts 1993; DeNora 2000; Pitts 2005; Small 1998), but the implications for music education transcend the school walls and K12 years. Music education has a responsibility to the community in which the school is situated and to society at large.

Society

Globalization has had major impacts on society and its uses of music. Socially, it has created tension between the global and the local, with each one working to cannibalize the other in terms of culture (Appadurai 1990, 17) and, thus, redefining itself dialectically in relation to the other (Guilbault 2006, 143-144). This tension and resulting confusion between global and local affects the students and communities in which we teach. Musically, globalization has given birth to the

Jones, P. (2007) "Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures" *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

creation of “world music” as a construct and to the rise of pop-music hybridity. In addition to American pop music and culture being exported around the globe with much the same effect of European musics during the period of European colonialism (Lysloff 2006, 190, 193; Taylor 1997, 197-198), the “world music” movement also has resulted in global distribution of non-western musics.

 *World Music.* Globalization has made more musics available to more people than ever before in history, with both western and non-western musics crisscrossing the globe.¹⁰ This new global mixing of musics is, however, different in form and substance from the past. In the past, indigenous musics influenced and were influenced by the music of the dominant culture; and the blending of musics of colonists, indigenous populations, and other displaced peoples often produced syntheses that resulted in new “creole”¹¹ genres such as blues, jazz, samba, zydeco, etc. (Small 1996, 48). Crucial to the development of these creolized genres were location and stability. Most immigrants and other displaced peoples during the period of European colonialism found themselves in new permanent local situations with a unique blend of ethnic groups and had to “remake a culture from whatever shreds and fragments” they had at their disposal (Small 1996, 48). Immigrants today, however, are more mobile than in the past. They move more frequently and maintain closer ties to their homelands, indigenous cultures, and ethnic Diasporas, with increasing numbers maintaining dual citizenship (Appadurai 1990, 18-19; “Canadian Citizenship” 2006). Thus, many try to maintain some semblance of cultural purity in order to culturally “reproduce” within the family rather than culturally mix with the others in their current, often temporary, locales (Appadurai 1990, 18-19). They might assume some of the externalities of their new environment but do not necessarily strive to alter their cultural worldviews and cultural or musical practices. In addition, jet travel for business and pleasure, as well as increased access to musics at home, have led many people to widen their musical diets by adding new musics to their existing repertoires.

Much of what is labeled “world music” reflects this lifestyle. It consists of hybrid combinations of musical traditions that coexist within a piece, but the musical components remain distinct rather than blending and morphing into new organic genres. Frith has called this musical hybridity the “new authenticity” (Stokes 2004, 60), and Stuart Hall believes “the

aesthetics of modern popular music is the aesthetic of the hybrid, ... crossover, ... [and] Diaspora” (1991, 38-39; cited in Taylor 1997, xxi). Whether or not current hybrids such as Afro-pop, Afro-Celtic, and the like will develop into new “creole” genres remains to be seen. Thus, musical and cultural hybridization versus creolization is a major issue for music education. World music, however, also presents issues of hegemony¹² that must be addressed.

Hegemonies are often financially manifested in the business transactions of recordings artists – as in who owns the copyrights, who makes the profits, et cetera (Keil 1994, 238-246). Much of world music is misappropriated and its originators and their cultures are mythologized, often in negative or pre-modern ways. Stokes raises concerns of cultural imperialism through the “fundamental asymmetries and dependencies in music exchange” through both cultural appropriation and business practices (Stokes 2004, 55-56). This cultural dominance empowers the west, which “views its citizens as occupying many different subject positions,” but disempowers non-western musicians by demanding, under the guise of authenticity (Taylor 1997, 201), that they remain “premodern, untainted, and thus musically the same as they ever were” (Taylor 1997, 21). This is a musical caste system where western musicians are free to experiment, grow, and appropriate or misappropriate the musics of “natives,” while the “natives” are expected to remain “authentic.” We must avoid reinforcing this kind of caste system in classrooms through well-meaning but misguided emphases on “authenticity” that might result in our students maintaining a similar hegemonic role in dictating what the “other” is allowed to be.

Issues of hegemony are even more nuanced than the power-dominance relationships of some business practices. Addressing them can serve as a venue for developing greater understanding. World music creates a space for cultural dialogue between the developed and developing worlds. While the term itself reflects the post/neo-colonial tradition of a bilateral market of center/periphery (Guilbault 2006, 142), it also “constitutes a dialogical network: core and periphery, modern and traditional gestures towards one another, albeit on grotesquely unequal terms” (Toynbee 2002, 158).

Thus, the study of world musics is charged with ethical considerations of grave proportions. The issues of core and periphery, hegemony and dominance, modern and traditional are crucial for music educators to address when including non-local musics. Binaries such as

Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

domination/resistance, self/other, traditional/modern, and nature/culture occupy the work of world and popular music scholars. Music educators cannot exclude them if our students are to truly learn these musics and the larger implications of using them (Taylor 1997, 198).

Fostering Amateur Musicing. In addition to industrial development, urbanization, and the loss of indigenous cultures in developing countries, globalization has simultaneously resulted in urban decay, sprawl and suburbanization and the decay of older inner-ring suburbs in developed countries, leading to greater separation of people into socio-economic ghettos and resulting in social alienation (Katz 2003) and less civic engagement (Putnam 2000). Active involvement in community musicing improves social interaction, civic engagement, and the quality of life of communities in a variety of measurable ways (Stern 2002, 2001; National Endowment for the Arts 2006). Therefore, fostering amateur musicing can help address social problems caused by globalization and should be a major concern of music education.

Contrary to conventional wisdom, there is already a great deal of amateur musicing in the US. A recent Gallup poll found that 52 percent of US households surveyed have at least one member, and 40 percent have two or more members who play an instrument (NAMM 2006, 111). When one also considers computer software programs, such as Apple's GarageBand[®], which comes free with every Apple computer, and video games such as Guitar Hero^{™ & ©}, there is apparently a great deal of amateur musicing occurring. The challenge for music educators is to increase the number of Americans involved in amateur musicing and serve those already doing so; we must determine what musicing opportunities exist that students can and are most likely to choose to participate in, in lifewide and lifelong settings, and then help them develop the necessary musicianship skills, knowledge, and habits to do so. This requires knowing the musical opportunities available in the community and helping connect students to them as well as helping them develop the skills, knowledge, and habits to create their own opportunities (Jones 2006a, 2006b, 2005c, 2005d, 2005b).

While determining musical opportunities is a local issue, available data can provide overall guidance for the music education profession. The instruments purchased and played – as tracked by NAMM, The International Music Products Association, and a recent Gallup poll – reveal that Americans are widely interested in genres that use rhythm section instruments and

audio equipment.¹³ Therefore, teaching students rhythm section instruments (as well as singing and other instruments that can be used in social settings), song-writing, transcribing, arranging, forming and rehearsing their own ensembles, and recording, editing, and sound amplification would better help them develop the musicianship skills, knowledge, and habits needed to participate in the musical offerings of their communities and to continue musicing throughout their lives more than do our traditional offerings of large performing ensembles centered on the teacher as conductor and folk and classical musics that have no connection to the communities in which students live and can engage with outside of school and as adults. Teaching these instruments, knowledge, and skills would also allow for easy incorporation of world musics into school music offerings, as opposed to our traditional multicultural music offerings that have primarily emphasized folk and classical musics of non-western cultures (Anderson 1996; Campbell 1996, 2004; Wade 2004; Reimer 2002; Volk 1998). By focusing on active amateur musicing, and genres and world musics relevant to the community in which the school is situated, we will be restoring relevance to our curricula, helping to reclaim music as a form of human praxis, reinvigorate active amateur musicing, and help to improve social interaction, civic engagement, and the quality of life of communities.

Therefore, globalization's impact on society and the way it uses music holds two implications for music education. First, we need to responsibly introduce our students to musics of the world and help them understand the cultural, social, and political implications of world music.¹⁴ Secondly, we need to foster amateur musicing in order to reduce social alienation and help to improve communities.

Education

The third development we must address is the role of music education within the larger educational enterprise in preparing our students for success in the global economy. As industrial and service jobs have relocated to developing nations, the economies of many developed nations have shifted to what has been labeled at various times a "knowledge," "creative," and "innovation" economy;¹⁵ one focused on research, development, design and innovation rather than the heavy industry, processing of raw materials, and manufacturing of the industrial age or

Jones, P. (2007) "Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures" *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

the analysis, data processing, and the “clean” technology development work of the service economy (“Get Creative!” 2005; Florida 2002; Friedman 2005; Prestowitz 2005; Eger 2006).

According to *Business Week* magazine:

What was once central to corporations – price , quality, and much of the left-brain, digitized analytical work associated with knowledge – is fast being shipped off to lower-paid, highly trained Chinese and Indians, as well as Hungarians, Czechs, and Russians. Increasingly, the new core competence is creativity –the right-brain stuff that smart companies are now harnessing to generate top-line growth. The game is changing. It isn't just about math and science anymore. It's about creativity, imagination, and, above all, innovation (“Get Creative!” 2005).

A study by the Albert Shanker Institute of the future of work found that, as many jobs are being moved off-shore, the ones having the best chance of remaining at home are those that cannot be commodified and that “require flexibility, creativity, and lifelong learning” (The Albert Shanker Institute 2004, 21). At the same time, the American Diploma Project identified job growth rate between 2002 - 2012 divided into three areas, as outlined in Table 1 (American Diploma Project 2004, 105).

Table 1. Projected Job Growth Rate

Category	Percentage of Jobs	Projected Growth Rate
Highly Paid Professional Jobs	25%	20%
Well-Paid, Skilled Jobs	37%	12%
Low-Paid or Low-Skilled Jobs	38%	15%

Thus, skilled and “professional jobs” currently account for 62 percent of the US job market and will continue to increase as a percentage with “professional jobs” as the fastest growing sector.

Our competitors also realize the future direction of the global economy. China, for example, which has benefited by attracting industry because of its vast supply of cheap labor, has recently indicated it wants to invest in innovation and in scientific and technological development (“China” 2006). Competition from China, India, and other developing countries that want to move into the innovative sectors of the economy demands we place an even greater emphasis on innovation and creativity in our schools if we hope to remain an economic power and maintain our standard of living (Friedman 2005; Gordon 2005; Prestowitz 2005).

The education ‘establishment’, however, is not responding comprehensively to the needs of the creative economy. An emphasis on high-stakes testing in a few subject areas has caused a narrowing of the curriculum to the point that courses in the liberal arts and the creative and performing arts are becoming marginalized and eliminated in many schools (Zastrow 2004, 16-17; National Association of State Boards of Education 2003, 10-13; Center on Education Policy 2005; 2006, 96) at just the time the economy requires schools to be graduating rigorous creative thinkers (Ackoff 2003, 83; Florida 2005, 49-50; 2005, 3-4, 17, 19, 188; 2002, 44-66; Friedman 2005, 211; Gordon 2005, 38-39, 42-43, 86, 148, 160, 198; Prestowitz 2005, 20, 131, 208, 223, 249-250; American Diploma Project 2004, 105). Music educators must redress this and prepare American students for success in the creative economy and to contribute to the economic development of our communities. We must help our students develop the skills, habits of mind, and dispositions needed to enter the creative economy by offering music curricula that – through creativity and innovation in music creation, production, presentation, and distribution – promote the skills and dispositions students need to enter, survive, and thrive in the creative economy.

I dealt with the need for music education to address the needs of the knowledge economy in depth in a previous study and outlined thirteen ways school music programs could help prepare students for the creative economy and also foster the kinds of communities where creative workers want to live. They are listed in Table 2 (Jones 2005c, 7; based on Florida 2002; Stern 2001, 2002, and n.d.)

Table 2. Implications of the Creative Economy for School Music Programs

1. Focus on developing creativity
 2. Help students develop the skills they need to make musical creativity a life-long pursuit
 3. Engage students in multiple musicianly roles, such as composing, performing, digital recording (etc.)
 4. Be built around small group projects, such as creating downloadable MP3s, CDs of student compositions performed, recorded, and edited by students (etc.)
 5. Provide a venue for blending technological and musical creativity
 6. Teach a variety of instruments, including electronic, that people can and are more likely to choose to perform socially throughout life
 7. Offer genres and ensembles that nurture student creativity and its expression
 8. Provide a variety of musical styles, including emerging styles, with which music teachers might not be familiar but which students can and will choose to perform on their own socially
 9. Be based on small ensembles led by students performing student compositions and arrangements
 10. Utilize a variety of venues to create authentic contexts
 11. Create a curriculum that serves as a bridge for students to participate in community musical offerings
 12. Inspire music teachers to guide, mentor, and organize community musicing
 13. Use school buildings as community music centers
-

Summary

Using Small's framework of music, society and education to analyze the impacts of globalization for music education, I have identified three overriding implications for the music education profession to address: the objectification and commodification of music; the impact of globalization on society, including issues surrounding "world music" and social and community

decay; and the evolution of the US economy into one based on creativity instead of heavy industry or clean technology. The ways of addressing them are as follows: First, we need to combat the objectification and commodification of music by reclaiming music as a form of human praxis through helping students develop their musicianship for personal musical agency. Secondly, we need to address the social issues created by globalization by responsibly introducing students to musics of the world, emphasizing their value as human action by stressing their situated, contextual meaning in order to avoid and combat a simplistic faux multiculturalism that decontextualizes musics from practice and treats them as aesthetic objects; we need to address issues of hegemony and cultural imperialism; and we need to foster amateur musicing in order to reduce social alienation and improve communities. And thirdly, we must help students develop the skills, knowledge, habits, and dispositions to succeed in an economy focused on creativity, research, development, design, and innovation.

K12 CURRICULAR MODEL(S)

The first step in changing the current paradigm of US music education in order to meet the needs created by globalization is to provide a model of what music programs that meet the needs of US citizens in the global world environment would look like. With such a model, efforts can be oriented toward guiding music teacher education, and leading K12 schools to reorient music education toward developing students' independent musicianship, teaching world musics with integrity, reinvigorating amateur musicing, strengthening communities, and preparing students for the creative economy. Therefore, the following model is presented as something to refine and discuss. It is based on previous proposals from which I borrow liberally (Jones 2005c; 2006b; in press). The recommendations of the proposed model are divided into curriculum, courses, ensembles, repertoire, pedagogy, and facilities.

Curriculum. Music educators must design music curricula and offerings that aide students in developing the musicianship skills they need for personal musical agency in lifewide and lifelong settings. They must help students connect to the musical lives of the communities in which they live. Faculty must be flexible in determining the types of courses, musical genres,

and ensembles offered in their curricula so that schools can meet the unique needs of their students and communities.

Courses. Courses could include private and group lessons on a variety of instruments, performing ensembles, and the study of music theory (aural and written), composition and arranging, improvisation, amplification/live sound reinforcement, recording/production/editing, music criticism (i.e., musical, sociological, philosophical issues and uses of music), music history, and music industry/business.

Ensembles. The ensembles and repertoire studied should be diverse small ensembles oriented to the musical interests of students, and the musical ecology of the community. They could include ensembles such as, but not limited to, chamber groups, jazz combos, rock bands, folk groups, barbershop quartets, steel pan ensembles, and African and Brazilian drumming groups. The genres should be such that students are able to write their own songs, compositions and arrangements, rehearse and record them at school, and perform them at home and in the community. Those offered at one school might not necessarily be those offered at another school. What would remain consistent from school to school would be the emphasis on developing musical creativity and musicianship skills, and musicianly roles such as composer, director, performer, recording engineer (etc.). Large ensembles requiring a conductor may be organized periodically from among students performing in the regularly offered smaller ensembles and would ideally be conducted by students.

Repertoire. Repertoire selection is a critical issue for music education. There is a fine line between introducing foreign musics and imposing them. Just as western European art musics were imposed on indigenous communities, other musics can be imposed on powerless and unwitting children just as carelessly. Music educators must be careful not to simply replace one dominating culture with another chosen by the teacher. Thus, the first repertoire studied must help students interact with the musical ecology they inhabit (Jones 2005c, 9; 2006b, 14; 2006a, 2005a). Thus;

school curricula must include both musics with which the pupils identify and musics present in the communities from which they come. To these musics can be added other genres that allow for participation, identity formation, and expression. However, music educators must be careful when introducing foreign musics into the musical ecology of communities. The community's musical

environment will be altered when they do so. Some musics may simply not fit, or may be detrimental to the community's musical life, while others might eventually be accepted and become part of the local musical ecology. Music educators must proceed cautiously so as not to be guilty of musical or cultural imperialism (Jones 2006a).

As students grow, their musical repertoires should grow, expanding outward from their local community. Recognizing the value of our students' and community's musical ecology will address the alienation felt by both students and community members that their music is not valued in school (Stephens 2002, 93) and will bridge the divide between school music and the lived musical experiences of students (Jones 2006b; Seeger 2002, 109).

Keeping this in perspective will be relatively easy if music teachers acknowledge and respect the musical ecology of their local community; bear in mind that it is the development of musicianship for personal musical agency in genres students can and will choose to use in lifewide and lifelong settings that is the primary *raison d'être* of music education, not the introduction of or knowledge about particular genres for its own sake.

Pedagogy. In addition to repertoire selection, the critical issue in teaching true musical understanding and avoiding faux multiculturalism is the pedagogy one employs. Earlier attempts at 'multicultural music education' in the US were guilty of treating all musics as aesthetic objects (i.e., "works") to be dissected for verbal concepts. This strategy is evident in seminal MENC publications on 'multicultural music education' (Anderson 1996; Campbell 1996, 6-7). A residual effect of these earlier attempts is that the verbal concepts approach still predominates in teaching musics of non-western cultures (Robinson 2002, 221).

Campbell has since identified what she calls "world music pedagogy," which she defines as focusing on "how music is taught/transmitted and received/learned within cultures and how best the processes that are included in significant ways within these cultures can be preserved or at least partially retained in classrooms and rehearsal halls" (Campbell 2004, 26-27). This is consistent with other scholars who have stressed the need for basing pedagogical approaches on those actually used in the musical traditions being studied (Quesada 2002, 153; Burton 2002, 183). Thus:

Pupils should be taught musics the way they are traditionally taught outside of school and how to use them as they are used in society, such as for celebration, dancing, catharsis, etc. For example, a genre taught orally through imitation should be taught that way in school, whereas a genre that includes community participation with people joining in and interjecting text, such as the blues or Gospel, should be taught that way at school as well (Jones 2006a).

The rationales offered by music education scholars who advocate multicultural music education are often based on social studies goals of understanding the world, cross-curricular applications of music, or the development of something referred to as bi- or multi-musicality (Volk 2002, 18; Palmer 2002, 34; Seeger 2002, 110-115; Burton 2002, 167, 182; Fung 2002; Robinson 2002, 232). While these are noble goals (and I have advocated them myself; Jones 2005b, 26, 28), we must be careful to differentiate between those approaches which are about using music “in” general education from “music education” that focuses on development of students’ musicianship and music-specific knowledge and skills for personal musical agency.

Therefore, pedagogy should be focused on developing student musicianship, creativity, and musical expression and, thus, should be modeled after the “creative workplace” (Florida 2002, 116-128), with small ensembles performing student compositions and arrangements being rehearsed, directed, recorded, edited, and produced by students. The teacher alternates between providing instruction, setting parameters, coaching, and assessing. This is similar to teaching lab science and creative writing; teachers design project parameters and provide instruction as needed, but students work alone and in small groups to solve the problems and meet the parameters of the project.

Facilities. The physical plant needed to support such a music program is a music technology center consisting of a large central room that serves as a recording, production and editing studio; satellite rooms, including a separate computer lab for instruction in theory, composition/arranging, and music keyboard skills; a room equipped to teach group lessons on wind and string instruments that is also equipped to teach group electric guitar and bass; a group drum-set room; and several small rooms equipped with a single computer for individual and small ensemble practice utilizing accompaniment, recording, and editing programs. The smaller rooms should be wired to serve as sound isolation booths for recording projects. The current

rehearsal hall and practice rooms found in most secondary schools can easily be converted into such a facility. The issue at stake is adding or upgrading technology and reorienting the curriculum, not building new facilities.

IMPLICATIONS FOR MUSIC TEACHER EDUCATION

Addressing the implications of globalization requires a retooling of music teacher education. Most music teacher education programs in the US are designed to produce two types of music teachers: ensemble conductors and general music teachers.¹⁶ The ensemble conductors are steeped in the traditional repertoires of school ensembles and the general music teachers are too often trained (in the worst sense of the word) in prescriptive methodologies without regard to the musical needs of students and communities (Regelski 2002). This narrow training of music teachers is incompatible with the needs of students and communities grappling with the impact of globalization. Instead of such specialists, we need generalists who possess musicianship skills applicable to a multitude of current, emerging, and future genres. Therefore, the important first step toward making music education more responsive to the demands of globalization is revising music teacher education curricula to reflect current realities, and to prepare music teachers who are less narrowly focused musically and who can thus assess and design music offerings relevant to the communities in which they teach.

Music educators should possess broadly applicable musicianship skills in transcription and analysis; song-writing, composing and arranging; be versed in a wide variety of musical practices that include both written and oral transmission approaches; and be able to design, teach, and assess age appropriate music courses and content that include jazz, folk, world, popular and art music genres. Also needed are skills of performing on western, non-western, and electronic instruments; singing; fostering students' musical skills development; aural analysis; using music technology for performance, composition, arranging, sound reinforcement, digital/audio recording, multi-media sound, internet/web music, and audio playback; music criticism; written and aural music theory; music history; conducting; music business/industry and management; and directing choral and/or instrumental ensembles.

Jones, P. (2007) "Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures" *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

Music teachers, present and future, not only need knowledge and skills in a variety of music styles and appropriate pedagogical expertise, they also need to be able to design curriculum that is sensitive to the local musical ecology and the needs and interests of their students and communities. Thus, they need skills in ethnography and familiarity with curricular models that are grounded, or emergent (Blank 2003). Three extant models of curriculum design for music education include Jones' model that begins with a musical ethnography of the community as the first stage of curriculum development (Jones 2005c, 2006b, 2006c), Regelski's "Action Learning" curriculum model (Regelski 2004), and the "Critical Pedagogy" approach developed by Abrahams (Abrahams 2005). Each of these is sensitive to the situational context, students' present needs, and the development of musicianship skills useful for lifewide and lifelong musicing. Finally, music teachers need a strong theoretical basis in the foundations of music education upon which to ground their practice and that thus empowers them to resist the 'bandwagonism' that permeates much of our profession (Jones in press).

CONCLUSION

The impact of globalization on music education is great, but our necessary responses are quite simple. Musicing can help people make sense of their multifarious and displaced selves in a mobile, shifting, confusing, and often-lonely world environment; it aids them in the development and maintenance of community; and it can serve as a powerful educational tool for developing and disciplining their creativity in an economic era when it is their most necessary ability. Thus, the role of US music education in our global era is not to serve "art" or "music," or tradition, or our needs, but to serve society. The question is whether or not we as a profession possess the commitment to live up to our responsibility.

Notes

¹ This paper was originally read at the conference *Toward Tanglewood II: Global Impact on Music Education*, held at Wayne State University, October 26-28, 2006.

² Saul traces it to the 1970s (Saul 2005, 3) whereas Sassen identifies it beginning in the 1980s (Sassen 2006, 12)

³ <http://www.comunidadandina.org/INGLES/sudamerican.htm>

⁴ This is not to negate the impact of government interventions in the economy via tariffs, quotas, etc. This was also the case in the European colonial era. However, the meta-economic structure is based on the free-trade model.

⁵ Immigration “reform” has been widely covered in the US media as well as in Europe; see also Sassen 2006, 293-321; and Saul 2005, 243-257. Canada is grappling with the meaning of citizenship and present Prime Minister Stephen Harper has promised to review the status of dual citizenship. See “Canadian Citizenship,” 2006.

⁶ For a discussion of the conflicted self-image and loyalties see Appadurai 1990. For a description of how people in the creative economy form a multiple simultaneous identities see Florida 2002. And for a detailed analysis of the overlapping business, governmental, and societal structures see Sassen 2006.

⁷ I use this term here to represent music of the people as opposed to the narrow definition of pop-rock.

⁸ <http://www.apple.com/>

⁹ <http://www.guitarherogame.com/>

¹⁰ The global marketing of music has also been referred to as a cultural imposition by the west. Small wrote that western music has been imposed around the world stating, “Wherever western capitalism and consumer values go, western music is also there” (Small 1996, 39). Nettl believes that “During the last hundred years, the most significant phenomenon in the global history of music has been the intensive imposition of Western music and musical thought upon the rest of the world.” Its introduction in most places goes back a few hundred years “but its imposition became vastly more intensive in the twentieth century” (Nettl 1985, 3). And Burnett, speaking of popular music, referred to the world sharing a common repertory, which he termed a “Global Jukebox” in (Burnett 1996, 2).

¹¹ For this paper I employ the definition of musical creolization offered by Peter Manuel as the fashioning of “new, distinctively local genres out of elements taken from disparate traditions” (Manuel 1995, 2).

¹² For this paper I am using hegemony in its broadest sense as “preponderant influence or authority” (Woolf 1981)

¹³ Americans reported that the most played instrument is the piano (31% of respondents) with the second highest begin guitar and bass (28%). The next category reported includes all orchestral strings, brass and woodwinds combined at 27%, which is a meaningless figure considering it contains so many varied instruments. However, that being considered, it pales in comparison to piano and fretted instruments. Drums and percussion follow at 13%. Reviewing the new instrument sales for 2005 reveals that the largest category was fretted instruments, second was sound reinforcement, and third was percussion instruments. This data indicates that rhythm section instruments are the largest played and selling meta-category – far above orchestra strings, winds and brass (NAMM 2006).

¹⁴ The creation and marketing of “world music” as a category is, itself, a product of globalization. The term itself was originally coined by ethnomusicologists to differentiate musical traditions of the non-western world from those of the west (Nettl 1985, xiii). This

created a conceptual dichotomy between western “cultured” music – i.e., that of the colonial powers – and the music of the “other,” as in uncultivated and uncivilized peoples, or “natives.” However, the label “world music” really took root in 1987 when twenty-five representatives of the music industry, representing recording, promotion, and broadcasting, among others, chose to use the term “world music” for marketing recordings and tours of popular musicians from developing nations (Sweeney 1991, ix; cited in Taylor 1997, 2-3).

¹⁵ For this paper I will use the term “creative economy” with the recognition that it includes knowledge and innovation economies in the construct.

¹⁶ For a robust analysis of the systemic problems that inhibit changing music teacher education see Jones, in press.

References

Abrahams, Frank. 2005. *The Application of Critical Pedagogy to Music Teaching and Learning Visions of Research in Music Education* 6.

Ackoff, Russell L., and Sheldon Rovin. 2003. *Redesigning Society*. Stanford, CA: Stanford University Press.

Albert Shanker Institute, The. 2004. *Learning Partnerships: Strengthening American Jobs in the Global Economy*. Washington, DC: The Albert Shanker Institute and The New Economy Information Service.

American Diploma Project, The. 2004. *Ready or Not: Creating a High School Diploma That Counts*. 2004. Washington, DC: The American Diploma Project (Pub. Achieve, Inc.).

Anderson, William M., and Patricia Shehan Campbell. 1996. *Multicultural Perspectives in Music Education*. 2nd ed. Reston, VA: Music Educators National Conference.

Appadurai, Arjun. 1990. Disjuncture and Difference in the Global Cultural Economy. *Public Culture* 2 (2):1-24.

Barnett, Thomas P. M. 2004. *The Pentagon's New Map: War and Peace in the Twenty-First Century*. New York, NY: G. P. Putnam's Sons.

Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

-
- Blank, Doug, Kim Cassidy, Anne Dalke, Paul Grobstein. 2003. Emergent Pedagogy: Learning to Enjoy the Uncontrollable and Make it Productive. Internet
http://serendip.brynmawr.edu/sci_edu/emergentpedagogy.html [accessed 21 June]
- Bowman, Wayne. 1998. *Philosophical Perspectives on Music*. New York, NY: Oxford University Press.
- Burnett, Robert. 1996. *The Global Jukebox: The International Music Industry*. London and New York: Routledge.
- Burton, Bryan. 2002. Weaving the Tapestry of World Musics. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Caissy, Gail A. 1994. *Early Adolescence: Understanding the 10 to 15 Year Old*. Reading, MA: Perseus Books.
- Campbell, Patricia Shehan. 1996. *Music in Cultural Context: Eight Views on World Music Education*. Reston, VA: Music Educators National Conference.
- . 2004. *Teaching Music Globally: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- “Canadian Citizenship - I'm a Lumberjack and You're Not: Who is A Real Canadian? The Evacuation from Lebanon Prompts a Debate. 2006.” *The Economist*, August 5-11, 45.
- Center on Education Policy. 2005. N.C.L.B: Narrowing the Curriculum? Washington, DC: Center on Education Policy.
- Center on Education Policy. 2006. From the Capital to the Classroom: Year 4 of the No Child Left Behind Act. Washington, DC: Center on Education Policy.
- “China - Something New: Getting Serious about Innovation.” 2006. *The Economist*, August 5-11, 47-48.
- Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

-
- Council on Foreign Relations. 2005. *Building a North American Community*. New York, NY: Council on Foreign Relations in Association with the Canadian Council of Chief Executives and the Consejo Mexicano de Asuntos Internacionales.
- Crafts, Susan D., Daniel Cavicchi, and Charles Keil. 1993. *My Music*. Hanover and London: Wesleyan University Press.
- DeNora, Tia. 2000. *Music in Everyday Life*. New York, NY: Cambridge University Press.
- Eger, John. 2006. America in the Creative and Innovative Economy. *Government Technology Magazine*, August 3, Online Edition Available at www.govtech.net [Accessed 10 August 2006].
- Flores, Juan. 2000. *From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity*. New York, NY: Columbia University Press.
- Florida, Richard. 2002. *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life*. New York, NY: Basic Books.
- . 2005. *Cities and the Creative Economy*. New York, NY: Routledge.
- . 2005. *The Flight of the Creative Class: The New Global Competition for Talent*. New York, NY: Harper Collins.
- Friedman, Thomas L. 2005. *The World is Flat: A Brief History of the Twenty-First Century*. New York, NY: Farrar, Straus and Giroux.
- Fung, C. Victor. 2002. Experiencing World Musics in Schools: From Fundamental Positions to Strategic Guidelines. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Garraty, John A. and Peter Gay, ed. 1972. *The Columbia History of the World*. New York, NY: Harper & Row.
- “Get Creative! How to Build Innovative Companies.” 2005. *Business Week Online*, August 1, http://www.businessweek.com/magazine/content/05_31/b3945401.htm [accessed 7 September 2005].
- Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

-
- Gordon, Edward E. 2005. *The 2010 Meltdown: Solving the Impending Jobs Crisis*. Westport, CT: Praeger Publishers.
- Guilbault, Jocelyne. 2006. On Redefining the "Local" Through World Music. In *Ethnomusicology: A Contemporary Reader*, edited by J. C. Post. New York, NY: Routledge.
- Hall, Stuart. 1991. The Local and the Global: Globalization and Ethnicity. In *Culture, Globalization and the World-System*, edited by A. D. King. Binghamton, NY: State University of New York at Binghamton.
- Jones, Patrick M. 2005a. In a World of Musics, How Do You Decide Which Ones to Teach?: A Response to Ann Clements. Unpublished paper presented at the Pennsylvania Music Educators Association In-Service Conference: Hershey, PA.
- . 2005b. Moving Forward With Focus. *PMEA News*, Winter - December, 22-30.
- . 2005c. Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities. *Arts Education Policy Review* 106 (4):5-12.
- . 2005d. PMEA. Toward the Future: Serving the Musical Needs of all Pennsylvanians in a Changing World Environment. *PMEA News*, Fall - September, 28-32.
- . 2006a. Folk Music in the American Context. In *Music Education: Research and Practice*, edited by H. P. a. S. Schoeman. Cape Town, South Africa: Compress.
- . 2006b. Returning Music Education to the Mainstream: Reconnecting with the Community. *Visions of Research in Music Education* 7. [<http://www.rider.edu/~vrme/>]
- . 2006c. "Curriculum Design Part 1: Demographics & Ethnography - Part 1 of a four-part series on Curriculum & Assessment for Music Education." *PMEA News*, September 2006, 30-34.
- . in press. Rethinking Foundations: Providing Direction for Music Education. In *Critical Issues in Music Teacher Education*, edited by D. J. Teachout. Missoula, MT: College Music Society.

-
- Jones, Patrick M., Ignatius Calabria, Glenn Cowen, Jeremy Darrow, Matthew Hyzer, Daniel Kennedy, Rachel Lieberman, Charlie Ortiz, Nina Soto, and Tracee Zygmunt. 2006c. *Music in the Artist's Studio: An Ethnographic Study of its Uses and Affordances*. Unpublished paper presented at the College Music Society Northeast Chapter 27th Regional Conference: Wilkes University, Wilkes-Barre, PA, March 18.
- Kant, Immanuel. 2000. *The Critique of Judgment*. Translated by J. H. Bernard, *Great Books in Philosophy*. Amherst, NY: Prometheus Books.
- Katz, Bruce, Amy Liu et al. 2003. *Back to Prosperity: A Competitive Agenda for Renewing Pennsylvania*. Washington, DC: The Brookings Institution Center of Urban and Metropolitan Policy.
- Keil, Charles, and Steven Feld. 1994. *Music Grooves*. Chicago, IL: The University of Chicago Press.
- Lysloff, Rene T. A. 2006. Mozart in Mirrorshades. In *Ethnomusicology: A Contemporary Reader*, edited by J. C. Post. New York, NY: Routledge.
- Manuel, Peter, with Kenneth Bilby, and Michael Largey. 1995. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia, PA: Temple University Press.
- NAMM. 2006. 2006 Music USA NAMM Global Report. Carlsbad, CA: NAMM - The International Music Products Association.
- National Association of State Boards of Education. 2003. *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in America's Schools*. Alexandria, VA: National Association of State Boards of Education.
- National Endowment for the Arts. 2006. *The Arts and Civic Engagement: Involved in Arts, Involved in Life*. Washington, DC: National Endowment for the Arts.
- Nettl, Bruno. 1985. *The Western Impact on World Music: Change, Adaptation, and Survival*. New York, NY: Schirmer Books.
- Palmer, Anthony J. 2002. Multicultural Music Education: Pathways and Byways, Purpose and Serendipity. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Jones, P. (2007) "Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures" *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

-
- Pitts, Stephanie. 2005. *Valuing Musical Participation*. Hampshire, UK: Ashgate Publishing Ltd.
- Prestowitz, Clyde. 2005. *Three Billion New Capitalists: The Great Shift of Wealth and Power to the East*. New York: Basic Books.
- Putnam, Robert. 2000. *Bowling Alone: The Collapse and Revival of American Community*. New York, NY: Simon & Schuster.
- Quesada, Milagros Agostini. 2002. Teaching Unfamiliar Styles of Music. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Regelski, Thomas A. 2004. *Teaching General Music in Grades 4-8: A Musicianship Approach*. New York, NY: Oxford University Press.
- . 2006. 'Music Appreciation' as Praxis. *Music Education Research* 8 (2):281-310.
- . 2002. On "Methodolatry" and Music Teaching as Critical and Reflective Praxis. *Philosophy of Music Education Review* 10 (2):102-123.
- Reimer, Bennett, ed. 2002. *World Musics and Music Education: Facing the Issues*. Reston, VA: MENC - The National Association for Music Education.
- Robinson, Kathy. 2002. Teacher Education for a New World of Musics. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Sassen, Saskia. 2006. *Territory - Authority - Rights: From Medieval to Global Assemblages*. Princeton, NJ: Princeton University Press.
- Saul, John Ralston. 2005. *The Collapse of Globalism: And the Reinvention of the World*. New York, NY: Overlook Press.
- Seeger, Anthony. 2002. Catching Up with the Rest of the World: Music Education and Musical Experience. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Jones, P. (2007) "Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures" *Action, Criticism, and Theory for Music Education* 6/1: http://www.maydaygroup.org/ACT/v6n1/Jones6_1.pdf

-
- Small, Christopher. 1996. *Music, Society, Education*. Hanover, NH: Wesleyan University Press.
- . 1998. *Musicking: The Meanings of Performing and Listening*. Hanover, NH: Wesleyan University Press.
- Sowell, Thomas. 2004. *Basic Economics: A Citizen's Guide to the Economy*. Revised and Expanded Edition. New York, NY: Basic Books.
- Stephens, Robert W. 2002. Memory, Multiculturalism, and Music: An African-American Perspective. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Stern, Mark, Susan Seifert. 2001. Social Impact of the Arts Project: Summary of Findings. Philadelphia, PA: The University of Pennsylvania School of Social Work.
- . 2002. Culture Builds Community: Evaluation Summary Report. Philadelphia: Social Impact of the Arts Project, University of Pennsylvania School of Social Work.
- . n.d. Culture Builds Community: The Power of Arts and Culture in Community Building. Philadelphia: Social Impact of the Arts Project, University of Pennsylvania School of Social Work.
- Stokes, Martin. 2004. Music and the Global Order. *Annual Review of Anthropology* 33:47-72.
- Sweeney, Philip. 1991. *The Virgin Directory of World Music*. London, UK: Virgin Books.
- Taylor, Timothy D. 1997. *Global Pop: World Music, World Markets*. New York, NY: Routledge.
- Toynbee, Jason. 2002. Mainstreaming, From Hegemonic Centre to Global Networks. In *Popular Music Studies*, edited by D. Hesmondhalgh, and Keith Negus. London, UK: Arnold.
- Volk, Terese M. 1998. *Music, Education, and Multiculturalism*. New York: Oxford University Press.

-
- . 2002. Multiculturalism: Dynamic Creativity for Music Education. In *World Musics and Music Education: Facing the Issues*, edited by B. Reimer. Reston, VA: MENC - The National Association for Music Education.
- Wade, Bonnie C. 2004. *Thinking Musically: Experiencing Music, Expressing Culture*. Edited by B. C. W. a. P. S. Campbell, *Global Music Series*. New York, NY: Oxford University Press.
- Winchester, Ian. 2005. Globalization, Diversity, and an Education for a Democratic 21st Century. *Journal of Educational Thought* 39 (1):1-5.
- Wolf, Henry Bosley, ed. 1981. *Webster's New Collegiate Dictionary*. Springfield, MA: G. & C. Merriam Company.
- Zastrow, Claus von, and Helen Janc. 2004. *Academic Atrophy: The Condition of the Liberal Arts in America's Public Schools*. Washington, DC: Council for Basic Education.

About the Author

Dr. Patrick M. Jones is Associate Professor, Assistant Director of the School of Music, and Head of the Music Education Division at *The University of the Arts* where he teaches graduate courses in foundations of music education, curriculum and assessment, and conducting and rehearsal techniques. He is also a Lieutenant Colonel and *Chief of Air National Guard Bands* and serves on the boards of *Philadelphia Academies Inc.*, the *Pennsylvania Music Educators Association*, and as Vice-President of the Northeast Chapter of the *College Music Society*. He has enjoyed an international career as a conductor of military and youth bands and is Conductor Emeritus of the *Sinfonisches Blasorchester Eifel-Ardennen*. He regularly presents research papers at conferences throughout North America and Europe, is a contributing author to three books, and has published articles and reviews in several magazines and scholarly journals.