

Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities

PATRICK M. JONES

Improving the state's competitiveness means . . . creating an environment that encourages entrepreneurialism and innovation.

—Bruce Katz et al., *Back to Prosperity*

You can't have high-tech innovation without art and music.

—Richard Florida, *The Rise of the Creative Class*

The Brookings Institution's report *Back to Prosperity: A Competitive Agenda for Renewing Pennsylvania*¹ studied the Commonwealth of Pennsylvania's economic and civic health through factors including population demographics, development and land use, industry focuses and trends, and its residents' educational attainment. The report's authors say that the future of Pennsylvania depends on revitalizing its communities, curbing problems of urban sprawl and abandonment, stopping the "brain drain" of highly educated workers, growing the knowledge industry sector of the state's economy, and creating an environment conducive to entrepreneurialism. One indicator of the impact of this report is that it was used to shape portions of the governor's fiscal year 2004–05 budget proposal.²

The key issue identified in the Brookings report is Pennsylvania's "brain drain" of young educated professionals

who are instrumental in today's "knowledge economy."³ Pennsylvania had the "5th largest net out-migration of any state between 1995 and 2000," with "no state [having] lost more young workers" during the 1990s.⁴ The findings indicate that Pennsylvania's inability to retain such workers inhibits the state from attracting high paying jobs and promoting entrepreneurialism.

A major reason cited for Pennsylvania's inability to retain young workers is that its communities lack the types of lifestyle amenities to which they are attracted. Knowledge economy workers want to live in vibrant and diverse communities with lively arts scenes that are too rarely found in Pennsylvania.⁵ Other research regarding attracting such workers has also indicated that arts, culture, and lifestyle issues are critical factors in attracting what Richard Florida has labeled "creative workers."⁶ Thus, arts and culture are key factors in attracting and retaining knowledge economy workers.⁷

Arts and culture not only attract creative workers but also have a positive impact on the community. Researchers at the University of Pennsylvania's Social Impact of the Arts Project found that the presence of arts and culture offerings in a neighborhood has a measurable impact on the strength of the community. The authors state further

that "cultural participation has a clear and significant relationship to the indexes of social well-being" and that "higher levels of [arts] participation change the social environment by fostering a sense of 'collective efficacy.'"⁸ They found that the presence of arts and culture in a neighborhood was one of the key elements related to a block group's chance of undergoing revitalization.⁹ Thus, residents' participation in the arts is good for the neighborhood.

Florida found a vibrant musical life to be one of the key components attracting creative workers to relocate and settle in a community. They gravitate to communities with active and cutting-edge music scenes because they see it as "one of the last areas of social life where a modicum of authenticity can be found."¹⁰

Taken together, one can draw the following four conclusions from this growing body of research:

- Pennsylvania suffers from losing young educated "creative workers."
- Creative workers move to communities that are vibrant.
- Arts and culture are key components of vibrant communities.
- A community's music scene is one of the key arts and cultural elements that attracts and retains "creative workers."

The Questions for Music Education

Knowing that music plays such a vital role in the knowledge economy and the lives of creative workers reveals two questions that require consideration by music educators. First, What role can school-based music education play in fostering the types of vibrant communities where creative workers want to live? And second, What role can school-based music educators play in helping their own students develop into creative workers?

To answer those questions one must identify the traits of creative workers and the types of communities to which they are attracted. In this article, I will review the research already mentioned, which has been generated from three different perspectives: public policy, regional economic development, and social work. My goal is to gain insight into defining creative workers, their traits, musical interests, and what attracts them to certain communities. In addition, intellectual, curricular, and pedagogical movements in music education, and the *Pennsylvania Academic Standards for the Arts and Humanities*¹¹ will also be analyzed to determine if points of convergence exist to help steer music education toward aiding Pennsylvania's renewal.

Fostering Vibrant Communities

The first question to be answered is, What role can school-based music education play in fostering the types of vibrant communities where creative workers want to live?

According to the authors of the Brookings report, "talented workers are looking for more than just a good place to work. . . . [They want] vibrant downtowns, a diversity of people, ethnic neighborhoods, lots of restaurants and stores, and a lively arts scene . . . when choosing where to settle."¹²

Stern and Seifert's findings (n.d.) provide guidance for school-based music education to address community vitality in two ways: community-based cultural offerings and cultural participation by a community's residents.

Community-based cultural offerings. Community cultural activity "can have

as dramatic an influence on a neighborhood as a planned cultural district or major arts institution."¹³ Stern and Seifert discovered that communities that offered multiple opportunities for cultural participation increased their population, income levels, and economic and ethnic diversity.¹⁴ The authors concluded that "arts and cultural institutions provide one means of moving a neighborhood from 'accidental' diversity to 'intentional' diversity."¹⁵

School-based music programs can help foster vibrant communities in at least three ways. First, school buildings could serve as community centers for the arts after school hours and on weekends. Many have excellent facilities for music composition, rehearsal, and performance that can be made available to the community. Second, school districts employ expert musicians who could be made available to guide, mentor, and organize musical activities for community members. Third, and most important, school music curricula should provide a bridge for students to participate in musical offerings in the community and should focus on developing independent musicianship among students so they can create their own musical opportunities within the community, both during and after their school years.

Cultural participation. Participation in cultural activities by residents positively changes the social environment of the community, causing residents to view their neighborhoods positively and engage in other forms of community involvement.¹⁶ As noted above, this strengthens the community in many ways, such as lowering rates of delinquency and truancy among students,¹⁷ increasing population and income levels,¹⁸ and promoting economic and ethnic diversity.¹⁹

School music programs can promote cultural participation by making their main goal life-long musical involvement of their current students and of community residents at large. School music programs should graduate alumni who are capable of independently continuing to make music in whatever forms they choose. The instruments and ensembles offered should be ones peo-

ple can and will choose to continue to perform on their own and in social settings throughout their lives.

Developing Creative Workers

The second question to answer is, What role can school-based music educators play in helping their own students develop into creative workers?

The authors of the Brookings report advocate that Pennsylvania invest in a "high road economy"²⁰ by focusing on education and training, promoting development in key select industries, and focusing on industries that promote revitalization of older communities. They note that education and skills are crucial in today's changing economy (Katz, et al. 2003, 12), but provide no specific guidance as to how schools can develop creative workers. Therefore, a review of what makes someone a creative worker is necessary to identify the knowledge, skills, traits, and modus operandi that our students should develop.

Although creative workers are a diverse group, they do possess generalizable traits and practices that can provide direction for K–12 music offerings. According to Florida, creative workers²¹ embody and embrace the following characteristics and approaches: individuality; creativity; technology and innovation; participation; project orientation; and eclecticism and authenticity.

Each of these traits and practices holds implications for music education. A careful review of how they might be nurtured and developed in school music settings reveals the types of curricular offerings school music programs should provide to develop creative workers.

Individuality. Creative workers favor "individuality, self-statement, acceptance of difference" and desire "multidimensional experiences."²² They define themselves not by the company that they work for but, rather, by the kind of work that they do, their profession, lifestyle, and the kind of community in which they live (Florida 2002b, 135). School music programs can promote individuality by including a wide variety of musical styles in their programs—including emerging styles with which their music teachers

may not be familiar—that allow students to express their individuality.

Creativity. Creativity is essential to creative workers.²³ They pursue pastimes and cultural forms that allow them to nurture and express it (Florida 2002b, 171) and seek multiple creative outlets (160–61). School music programs can foster creativity by focusing on its development through multiple means such as composition, performance, and sound engineering.

Technology and innovation. The creative economy is built upon a blurring of lines between traditional disciplines: drawing technology, business, and culture into one another “in more intimate and more powerful combinations than ever before” (Florida 2002b, 201). According to Florida, computer geeks “reconnect with their artistic creativity through technology” (209). School music programs can provide opportunities for the creative use of technology in the myriad of musicianly roles that it facilitates. Music studies can provide a venue for students to blend technological and artistic creativity through fusing genres, performing on electronic instruments, and learning digital/audio techniques (208).

Participation. Creative workers favor active, authentic, and participatory recreation over being spectators (Florida 2002b, 166–67). They prefer experiences they can have a hand in structuring (166–67), setting their own pace, and creating their own rules (175). They try to live several “lives” simultaneously by combining their careers with avocations to feed their creativity, and design unique personal identities such as “programmer-rock climber-rock musician” (160–61). School music programs can provide participatory experiences in which students are actively engaged in making music, designing projects and criteria, and making musical decisions.

Project orientation. The creative workplace “mobilizes talent around creative projects and integrates elements of the flexible, open, interactive model of the scientist’s lab or artist’s studio more than the machine model of the factory or the traditional corporate office”

(Florida 2002b, 117, 121). According to Florida, creativity flourishes best in an environment that is stable enough to allow for continuity of effort, yet diverse and broad-minded enough to nourish creativity in all its subversive forms (35, 55). It comes from individuals working in small groups that emphasize exploration and discovery (41). School music programs can offer project-based musical experiences that allow students the flexibility to set their own schedules and timelines, form their own small groups, set their own rules, and work to accomplish projects such as a student-produced compact disc or a Web site with downloadable MP3s of student compositions performed and recorded by students.

Eclecticism and authenticity. Members of the creative class prefer authenticity to “generica,” and active, informal, organic, and indigenous cultural activities to major sports teams, symphonies (Florida 2002b, 260), opera, ballet, or large art exhibits (182). They want a variety of musical genres (227) and like a street-level cul-

ture (166) that is eclectic, social and interactive (185). They find their creativity fed by “meeting and talking informally, by chance, with a diverse range of creative-minded others” (186). They want to experience the creators along with the event and prefer frequenting venues where it is hard to draw the line between participant and observer or between creativity and its creators (166) to attending museums or concert halls where they are placed in the role of spectators who are separated from the creators (183).

School music programs can include a diverse offering of authentic musics and utilize a variety of performance venues that provide authenticity of context for the musical genres being performed, particularly those that foster interaction between performers and audience, such as a student-songwriter open-microphone night at a local venue.

Table 1 is a composite listing of the aforementioned implications of the knowledge economy for school music programs.

TABLE 1. Implications of the Knowledge Economy and School Music Programs

The “knowledge economy” has implications for school music programs. School music programs should:

- focus on developing creativity;
- help students develop the skills that they need to make musical creativity a lifelong pursuit;
- engage students in multiple musicianly roles such as composing, performing, digital recording, and so forth;
- be built around small group projects such as creating downloadable MP3s and/or CDs of student compositions performed, recorded, and edited by students;
- provide a venue for blending technological and musical creativity;
- teach a variety of instruments, including electronic, that people can/will choose to perform socially throughout life;
- offer genres and ensembles that nurture student creativity and its expression;
- provide a variety of musical styles, including emerging styles with which music teachers might not be familiar but which students can or will choose to perform on their own socially;
- be based on small ensembles led by students performing student compositions and arrangements;
- utilize a variety of venues to create authentic context;
- create a curriculum that serves as a bridge for students to participate in community musical offerings;
- inspire music teachers, who can also guide, mentor, and organize community music making; and
- use school buildings to serve as community music centers.

Ideas from Movements in Music Education and Music Education Theorists

The implications for music education discussed above resonate positively with curricular reforms that have been advocated by music education theorists for at least the last forty years. Giving greater emphasis to developing creativity and musicianship has been espoused at a series of colloquia, such as the Yale Seminar, and the Tanglewood and Housewright Symposia; curricular movements such as the Young Composers Project, Contemporary Music Project, Comprehensive Musicianship Project, Manhattanville Music Curriculum Program, and Arts PROPEL,²⁴ and various pedagogical approaches incorporated into U.S. schools from theorists such as Dalcroze, Kodály, Orff, Suzuki, and Gordon;²⁵ as well as the implications of greater contextual understandings of music and its roles in society and life²⁶ and the development of contemporary philosophical foundations of music education.²⁷ When viewed in tandem, the ideas from these various movements represent the foundational beliefs of the United States music education profession regarding the nature of music and school-based musical instruction. The benefit of hindsight allows one to distill them down to their core beliefs, as listed in Table 2.

Academic Standards for Music

Much of this near half-century of dialogue and debate in music education theory and practice is currently embodied in government standards for music education.²⁸ Although the national standards are voluntary, the resultant *Pennsylvania Academic Standards for the Arts and Humanities*²⁹ are legally mandated requirements. Table 3 contains the *Pennsylvania Academic Standards for the Arts and Humanities* and some of the musicianship skills and musicianly roles required of all K–12 students in Pennsylvania.³⁰

The *Pennsylvania Academic Standards* require students to develop independent musicianship in a variety of musical genres and roles, such as composer, arranger, performer, and critic.

They also foster using technology, expressing an understanding of the context of musical practices, and developing philosophical and sociological per-

spectives on the arts. The standards are curriculum mandates articulated as musical actions and roles. They do not prescribe specific courses and ensem-

TABLE 2. A Composite List of Ideas Generated in Late Twentieth-century Music Education Movements

1. School music exists to help students develop musical skills for use throughout life.
2. Creativity/musicality and performance are the essence of music and should define musical learning.
3. Improvisation and composition are indispensable for developing musical creativity.
4. Students should fulfill a multitude of musical roles, such as composer, performer, director, critic, recording engineer, and so on.
5. Musical learning should be natural and based on how students learn at their stages of development.
6. Instruction should focus on developing musical creativity and musicianship skills.
7. Music used in the classroom should be authentic and of high quality.
8. Music of the child's indigenous culture is the natural starting place for musical learning.
9. Different kinds of music of various periods and multiple cultures should be used and performed authentically.
10. Contemporary music fosters creativity.
11. Student compositions and improvisations should form the core of classroom repertoire.
12. Students should develop contextual understanding of music from historical, theoretical, sociological, and philosophical perspectives.
13. Success of musical instruction is determined by the ability of individual students to perform successfully various musicianly roles throughout life.

TABLE 3. Pennsylvania's Academic Standards for the Arts and Humanities

- 9.1. Production, performance, and exhibition of dance, music, theatre, and the visual arts:
Students will notate, compose, arrange, read, perform, improvise, use appropriate vocabulary, produce or perform a variety of styles; delineate a unifying theme through the production of a work; analyze works influenced by experiences or historical/cultural events; analyze the effects of rehearsal and practice sessions; and use traditional and contemporary technologies such as MIDI and studio recording and editing equipment for production and performance of works.
- 9.2. Historical and cultural contexts:
Students will explain and analyze works from historical and cultural perspectives and explain social contexts; relate works chronologically to historical events and varying styles and genres in which they were created; analyze how historical events and culture impact forms, techniques, and purposes of works; relate works to geographic regions of the globe; and identify, describe, and analyze the works of Pennsylvania musicians and philosophical beliefs, cultural differences, and traditions as they relate to musical works.
- 9.3. Critical response:
Students will compare and contrast, analyze, interpret, form and test hypotheses; evaluate and form judgments, determine and apply criteria to works; identify and classify styles, forms, types and genres; analyze and interpret works from different societies using culturally specific vocabulary; apply contextual, formal and intuitive criticism; and compare and contrast critical positions or opinions about works.
- 9.4. Aesthetic response:
Students will compare and contrast examples of philosophical meanings of works; describe and analyze the effects that works have on groups, individuals and the culture; describe how audience environment influences aesthetic response; and describe to what purpose philosophical ideas generated by artists can be conveyed through works.

bles, leaving flexibility to schools and teachers to develop programs organic to their communities that will best help all students achieve the standards.

Current Situation in Music Education

Current state policy and statutes concerning school music, music teacher preparation programs, certification, and assignment of teachers clearly call for school music programs to be developing the traits and skills of creative workers in all students and for music teachers to be capable of delivering such instruction in a multitude of settings.³¹ Yet many schools continue to offer the same short list of large ensembles that they have offered since the nineteenth and early twentieth centuries in spite of such regulations.³² The emphasis of most middle and secondary school music programs continues to be on the large ensembles of band, choir, and orchestra³³ modeled after professional ensembles centered on the teacher as maestro/conductor who makes the musical decisions with students merely reacting to teacher direction. There is little to no room for student creativity. This model is in direct opposition to the traits of knowledge workers, the intellectual heritage of the music education profession as manifested in the various movements of the twentieth century, and may actually work against most students achieving the voluntary national and mandatory state standards for music education.

In short, growth of school music may be hamstrung by the very traditions that it has developed. Our history of teacher-led large performing ensembles as the basis of music programs at the middle and secondary levels has created generations of music teachers who view themselves as conductors, not generalist music teachers, and has barred entry of musicians into the profession who do not fit that mold.³⁴ Many school administrators and school board members have also long recognized the positive public relations value that such ensembles provide and do not want to relinquish it. Thus, we have an ingrained paradigm that school music consists of selected "settings" rather than curricu-

lum, that school music equals band, choir, orchestra, and elementary general music. The end result is a lack of emphasis on the types of skills and modus operandi of creative workers, a limited number of students involved in music programs in the upper grades,³⁵ and a disconnect between school music and the music in the students' lives outside of school.³⁶ The result is little if any impact on the musical life of the community. Therefore, reforming music education to meet the needs of the knowledge economy will require a paradigm shift to change the expectations of administrators and music teachers from the historical traditions of the past to offering music programs that focus on developing student creativity and fostering a vibrant local community.³⁷

Model Music Program

The first step in changing the current paradigm is to provide a model that describes what music programs subscribe to the needs of creative workers, are true to the intellectual foundations of music education, and are in compliance with mandated standards would look like. Such a model would provide a guide for schools to reorient music education toward developing creative workers and strengthening their communities. To that end, the following model, based on the research reviewed in this article, is presented. The recommendations are divided into curriculum, courses, ensembles, pedagogical approach, and facilities.

Curriculum. Music educators should design music curricula and musical offerings that connect students to the musical lives of the communities in which they live so they can be active musical participants in their own communities throughout their lives.³⁸ Therefore, schools must remain autonomous in determining the types of courses, musical genres, and ensembles offered in their curricula. Such an approach to curriculum design is consistent with the needs of invigorating the musical life of communities, with developing students into creative knowledge workers, and with state and national standards in music that emphasize musician-related

roles and musicianship skills as the content of school music curricula, not specific ensembles or courses.

The research reviewed in this article does, however, indicate a generalizable set of skills that should form the core of every music curriculum in all schools, no matter through which ensembles and courses it is delivered. The music curriculum should be designed so all students can make their own music, from composition to performance to digital production, as well as participate in the performance and production of other students' compositions.

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

Ensembles. The ensembles and repertoire studied should be diverse, small ensembles oriented to the musical lives of the community's street-level cultural life. They could include ensembles such as string quartets, jazz combos, rock bands, brass quintets, folk groups, barbershop quartets, steel pan ensembles, or African and Brazilian drumming groups. The genres should be such that students learn to write their own songs, compositions and arrangements; rehearse and record them at school; and perform them at home and in town. Ensembles should be tailored to the community and to student interest. Those offered at one school might not necessarily be those offered at another school. What would remain consistent from school to school is the emphasis on developing musical creativity and musicianship skills and roles, such as composer, director, performer, recording engineer, and so forth.³⁹ Large ensembles requiring a conductor may be organized periodically from students performing in the regularly offered smaller ensembles, but they should not be the focus of the program.

Pedagogical approach. The pedagogical

ical approach should be focused on developing student creativity and musical expression. It should be modeled after the “creative workplace,” 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, thus creating the necessary process and structure that Florida identifies as crucial to creative endeavors.⁴⁰ This is similar to teaching lab science and creative writing, where teachers design project parameters and provide instruction as needed, but the students work alone and in small groups to solve the problems and meet the parameters of the project. Such a model is consonant with the traits and modus operandi of creative workers and with fostering student accomplishment of the Pennsylvania and national standards for music education.

Facilities. The physical plant needed to support such a music program is a music technology center consisting of a large central room to serve as a recording, production, and editing studio. Also needed are satellite rooms, including a separate computer lab for instruction in theory, composition, arranging, and keyboard; 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 schools can easily be converted into such a facility. The main issue is adding or upgrading technology and reorienting the curriculum, not building new facilities.

Middle School

Realizing the enormity of this task, I recommend that the logical place to begin such a refocusing of school music is the middle school. Most elementary

music programs, regardless of the methodology to which the teacher prescribes,⁴¹ already focus on developing the types of musicianship skills necessary to growing creative workers. The breakdown occurs in the middle school, where many programs mirror high school offerings and focus on preparing students to participate in the high school band, orchestra, or choir.⁴² Reorienting middle school programs to focus on student creativity and technological innovation would provide a logical progression of what the students learned in elementary school. The musician skills developed in elementary school would be extended by students learning songwriting, composing, arranging, learning to play instruments, forming their own ensembles, and learning to use digital/ audio recording technology to record and edit their own music. A restructured middle school music curriculum would eventually bubble up to the high school level.⁴³

Conclusion

Back to Prosperity: A Competitive Agenda for Renewing Pennsylvania was a shot across the bow for the state. The report’s findings and the work of Richard Florida and the Social Impact of the Arts Project—taken together with the rich intellectual movement of music education during the latter half of the twentieth century and the national and state standards for school music—provide guidance to help music educators map a new direction for K–12 music instruction that will not only help improve the Commonwealth of Pennsylvania in economic and social terms but also will help schools achieve the stated goal of United States music education, which is to help all Americans realize their creative potential in music.⁴⁴ Music education plays a crucial role in the knowledge economy. We must step up to the challenge and not only craft a new vision for school music but also operationalize it in order to meet the needs of all children and strengthen our communities. Although there will be new demands in curriculum design, scheduling, subject matter competence, and technology acquisition, the greatest challenge we face may be overcoming our own paradigms.

Notes

1. Bruce Katz et al., *Back to Prosperity: A Competitive Agenda for Renewing Pennsylvania*.
2. “Rendell’s New Budget to Target Jobs,” *Philadelphia Inquirer*, February 1, 2004. Governor Rendell cited the report in his 2004–05 Budget Address on February 3, 2004; see <http://www.governor.state.pa.us/> and see the budget proposal at <http://www.state.pa.us/>. The governor cited the need to create “vibrant neighborhoods” where “companies want to invest” and “workers want to live” (ii).
3. At least twenty citations are found in the document concerning “Brain Drain,” “Knowledge Economy,” and “Entrepreneurialism.”
4. Katz et al., *Back to Prosperity*, 22–23.
5. *Ibid.*, 60, 90–91.
6. Florida defines creative workers as one of the classes of workers in today’s economy. What differentiates the creative class from the working and service classes is that creative workers are “paid to create,” and they “have considerably more autonomy and flexibility.” See Florida, *Creative Class*, 8–12, for more in-depth discussion of what defines the creative class.
7. See also Florida, “The Economic Geography of Talent.” Governor Rendell cited Florida’s work in his 2004–05 Budget Address (see note 2).
8. Mark Stern and Susan Seifert, “Social Impact of the Arts Project: Summary of Findings,” 11.
9. *Ibid.*
10. Florida, *Creative Class*, 187, 260.
11. Pennsylvania General Assembly 2003a, *Academic Standards for the Arts and Humanities*. Code 22, chapter 4, appendix D, (January 11).
12. Katz et al., *Back to Prosperity*, 60.
13. Stern and Seifert, “Culture Builds Community” (unpaginated summary sheet).
14. *Ibid.* See also Stern and Seifert, “Social Impact,” 3.
15. Stern and Seifert, “Social Impact,” 11.
16. *Ibid.*, 10.
17. *Ibid.*
18. Stern and Seifert, “Culture Builds Community.”
19. Stern and Seifert, “Social Impact,” 3.
20. Katz et al., *Back to Prosperity*, 93.
21. In *Creative Class*, Florida calls “knowledge workers” “creative workers.” Therefore, both terms will be used interchangeably throughout this article.
22. Florida, *Creative Class*, 13–14.
23. Defining the elusive concept of creativity is beyond the scope of this article. Florida goes to great lengths to define it (*Creative Class*, 30–35). His understanding of creativity is used for this article. For its essential quality for creative workers, see Florida, *Creative Class*, 21.

24. Claude Palisca, *Music in Our Schools*; Judith Murphy and George Sullivan, *The Tanglewood Symposium*; Clifford Madsen, *Vision 2020*; Ronald Thomas, *M.M.C.P. Synthesis*; Ellen Winner, Lyle Davidson, and Larry Scripp, *Arts PROPEL: A Handbook for Music*.

25. For an overview of Dalcroze, Kodály, and Orff, see Polly Carter, ed., *The Eclectic Curriculum in American Music Education*, rev. ed.; see also Sinichi Suzuki, *Nurtured by Love*; Edwin Gordon, *Learning Sequences in Music: Skill, Content, and Patterns*.

26. Christopher Small, *Music, Society, Education and Musicking: The Meanings of Performing and Listening*; Tia DeNora, *Music in Everyday Life*.

27. PRAXIAL as applied to music education was first defined by Philip Alperson in "What Should One Expect from a Philosophy of Music Education?" There has been a great deal of scholarship, discussion, debate, and misunderstanding surrounding the meaning of Praxial philosophies of music education. The reader is referred to original sources of this dialogue, in addition to Alperson, such as David Elliott, *Music Matters: A New Philosophy of Music Education*, which brought the idea further into the mainstream of music education discussions; Marie McCarthy, ed., *Music Education As Praxis: Reflecting on Music-Making As Human Action*, in which various scholars present perspectives on Praxialism, and Thomas Regelski, "Schooling for Musical Praxis." Scholarly discussion of Elliott's perspective was held by the MayDay Group in Robert A. Cutietta, "David Elliott's Philosophy of Music Education." Clarification of two different Praxial perspectives is provided by J. Scott Goble in "Perspectives on Practice: A Pragmatic Comparison of the Praxial Philosophies of David Elliott and Thomas Regelski"; and by Wayne Bowman in "Re-Tooling 'Foundations.'"

28. Music Educators' National Conference, *National Standards for Arts Education*.

29. Pennsylvania Code 22, *Academic Standards for the Arts and Humanities*.

30. Ibid. These standards incorporate dance, music, theatre and visual arts into one law. They are comprehensive and serve as a guide for improving music education in the Commonwealth's K-12 schools. Unfortunately, due to the necessity of covering all the arts, some of the language is inappropriate for music. This could have the unintended effect of causing some educators and administrators to interpret appropriate musical studies too narrowly. For example, the emphasis on "works" is appropriate for some visual arts, but not music. A musical performance is a temporal event, not a work as understood in this sense. The use of the word "work" may cause some people to confuse the study of a composer's score with studying music. A score is not music, just as a script is not

drama, nor a playbook a football game. The word "aesthetic" is also used in the standards. Aesthetic is an unclear concept in its own right and problematic when applied to music. Therefore, music teachers must interpret some of the terms in order to understand and operationalize the intent of the law for music instruction. I recommend replacing the words "work" and "works" with performance event or composition, depending on which is more appropriate to the intention of the given statement, and replacing "aesthetic response" with "philosophical and sociological perspectives," which provides clarity as to the actual intent of the law.

31. Ibid. See also Pennsylvania Code 22, Certification, *Preparation of Professional Educators*. Pennsylvania Department of Education, "General Standards and Specific Program Guidelines for State Approval of Professional Educator Programs"; Pennsylvania Department of Education, "C.S.P.G. No. 55 Certification Staffing Assignment: Music Education (K-12)"; and the *National Standards for Arts Education*.

32. James Keene, *A History of Music Education in the United States*, 113-14, 270-340.

33. See NCES, "Arts Education in Public Elementary and Secondary Schools: 1999-2000." This document is supposedly a "national profile of the status of arts education" in schools. The types of music offered are never even raised in the study. Types of offerings (classes/ensembles) provided are asked of elementary school principals. They were to identify if they offered "general music, chorus, band, strings/orchestra, and other." The results show nobody reported "other," leaving the reader to conclude the standard offerings listed above are all that apparently exist. The survey for secondary school principals, which potentially might reveal more diversity in music offerings, does not even include that question. Thus, the only data available indicate that the same ensembles are what is being offered in secondary schools.

34. This is frequently the case with guitar majors. They are seen as "neither fish nor fowl." They are not "band directors," and they are not "choral directors." Many fine musicians simply opt not to pursue careers in music education because they are interested in creative musical activities, are composition majors, or major in instruments such as guitar or piano, and do not want to be "directors." The end result has been an exclusion of those with different perspectives and ideas from entering the profession. I believe this narrow understanding of what a music teacher is has retarded the evolution of music education and is one of the keys to reforming music education in the United States.

35. Robert Cutietta, "David Elliott's Philosophy," 23-24.

36. Patrick Jones, "Returning Music Education to the Mainstream: Reconnecting with the Community."

37. Patrick Jones, "Action for Change: Acting on Our Ideals." See <http://www.maydaygroup.org/> for recommendations on steps to be taken to reform music teacher education.

38. For in-depth discussion of this topic, see Jones, "Returning Music Education to the Mainstream."

39. For in-depth discussion of revising music education to connect students to the musical lives of their communities and descriptions of physical plant and the curricular changes required to support it, including needed changes for teacher education, see Jones, "Returning Music Education to the Mainstream."

40. Florida, *Creative Class*, 41.

41. Dalcroze, Gordon, Kodály, Orff, etc.

42. The NCES' study, "Arts Education in Public Elementary and Secondary Schools: 1999-2000," as previously mentioned, indicates no other ensemble offerings.

43. There are models that attempt some of these things and can serve as good starting places for those seeking ideas. See Thomas, *M.M.C.P. Synthesis*, for a curriculum built on a music laboratory approach to school music; see Winner, Davidson, and Scripp, *Arts PROPEL: A Handbook for Music*, for insights on projects, approach, and assessment; and see Regelski, *Teaching General Music in Grades 4-8*, for an approach to middle school music that focuses on developing life-long amateur musicianship in all students.

44. The Music Educators' National Conference's *National Standards for Arts Education* states that all Americans should "be able to communicate at a basic level in the four arts disciplines" and "proficiently in at least one art form" (18-19). The *Pennsylvania Academic Standards for the Arts and Humanities* states, "Pennsylvania's public schools shall teach, challenge and support every student to realize his or her maximum potential and to acquire the knowledge and skills to" master each of the state arts standards, which include performing music, as cited in *Academic Standards for the Arts and Humanities*.

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Patrick M. Jones is an associate professor and head of the Music Education Division at the University of the Arts in Philadelphia.

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