

# Preparing to Teach Toward 21st-Century Musicianship

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## **Considerations:**

- How diverse and varied are the types of musicianship we include in our programs?
- How are people engaging with music throughout society?
- To what extent do music programs reflect the ways that people engage with music throughout society?
- Are we willing to evolve? If so, how might we expand, modify, or transform what we do in our programs?

## **Participatory Culture:**

- Relatively low barriers to artistic expression and civic engagement
- Strong support for creating and sharing creations
- Some type of informal mentorship whereby experienced participants pass along knowledge to novices
- Members believe their contributions matter and feel some degree of social connection with one another
- Is emerging as the culture absorbs and responds to the explosion of new media technologies that make it possible for average consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways (Jenkins, Parushotma, Weigel, Clinton, and Robison, 2009 pp. xi, 8)
- Affiliations - formal and informal memberships across social media
- Expressions - forms of content that people create
- Circulations - ways that the original media and new expressions flow across time and spaces (Jenkins, Parushotma, Weigel, Clinton, and Robison, 2009)

## **Recontextualizing aspects of participatory culture in music programs for 21st-century musicianship:**

When you observe an aspect of participatory culture that involves music consider the following questions:

- What musical and other skills does this call for?
- What musical and other understanding might this lead to?
- What types of musical decisions might have been made?
- What types of musicianship does this call for?
- To what extent is this represented in music education?
- What questions about music teaching and learning does this raise?

To determine how well music programs are addressing participatory cultures and aspects of 21st century musicianship, consider the following questions:

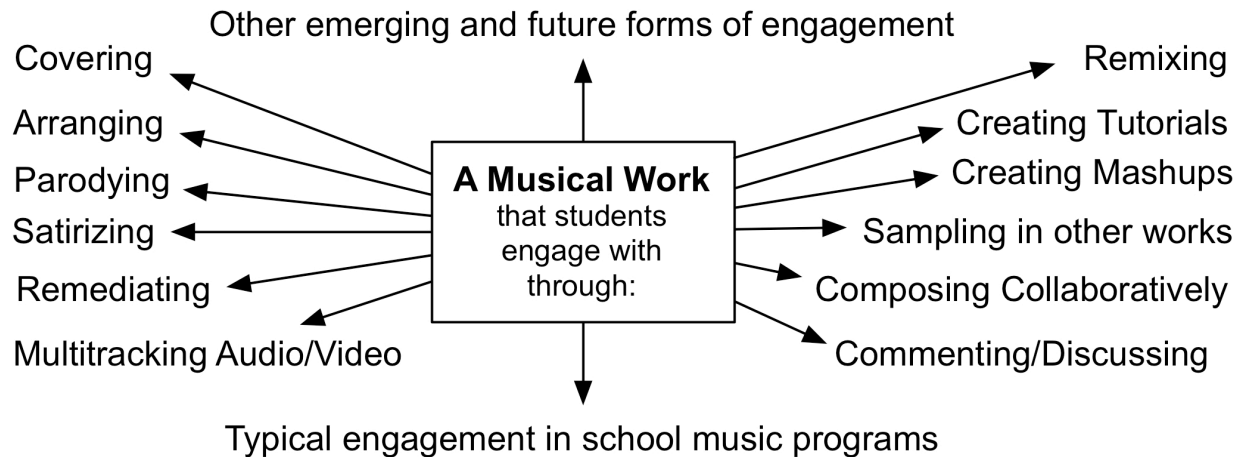
- What types of musical affiliations are we helping students develop?
- What types of skills, understanding, and dispositions are students developing that could help them form musical affiliations?
- What types of expressions are we providing students opportunities to create and engage with?
- What types of skills, understanding, and dispositions are students developing that could help them create and interact with varied musical expressions?
- What types of circulations are addressed and included in our program?
- What types of skills, understanding, and dispositions are students developing that could help them participate in circulations of their own and others' expressions?

### Typical ways that people engage with music in participatory culture (musical expressions)

| Practices                 | Brief Explanations and “suggested search terms”                                                                                                                                                                         |
|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Covering                  | Individuals or groups performing replications or variations of original songs, sometimes in new musical contexts. “cover” “name of an instrument i.e. flute”                                                            |
| Arranging                 | Re-orchestrating the original for new musical contexts, often leveraging computer music applications. “arrangement”                                                                                                     |
| Parodying                 | Performing, live or produced versions, altering lyrics or video to poke fun at the original. “parody”                                                                                                                   |
| Satirizing                | Performing, live or produced versions, altering the lyrics or video to comment on society or express one’s lived experience. “satire” “parody”                                                                          |
| Multitracking             | Producing versions that layer multiple audio and video parts performed by an individual or groups and visually displaying the parts being performed. “multitrack” or “a capella”                                        |
| Remixing                  | Producing versions that maintain the original work’s essence while adding musical content to change the context or genre, typically with technology. “remix”                                                            |
| Sample-based producing    | Producing or performing different music by repeating, manipulating, or reordering musical content (samples) of the original. “beat” or “instrumental”                                                                   |
| Creating mashups          | Combining elements of the original with one or more different songs through juxtapositions, or less traditionally segueing between them, to create new composites and offer new ways of hearing the originals. “mashup” |
| Creating tutorials        | Creating videos to teach others how to perform or produce the original. “tutorial” or “how to play”                                                                                                                     |
| Remediating               | Using original music as content for other media such as videos or choreography. “choreography,” “dance,” “machinima,” “animation,” “film,” or “fanfic”                                                                  |
| Commenting and discussing | Sharing comments and feedback related to original works, versions resulting from any of the above practices, or comments of others via social media such as Twitter and Facebook, blogs, and website comment sections.  |

Note: These explanations are based on the ways that people label their own and others' expressions. (Tobias, E.S., 2013, p. 30)

## Ways of integrating participatory culture(s) and 21st century musicianship in music programs:



(Tobias, E.S., 2013, p. 32)

**Expanding beyond** a linear trajectory of composer to conductor to performer to audience by

**Providing** students with **opportunities** to engage with expressions and circulations as part of their school music experience

### Considering the music educator's role in helping students develop 21st century musicianship:

- Less telling or directing and more questioning and facilitating
- Shifting from treating music as a “closed” and final to treating as open for new possibilities
- Helping students understand and address copyright law, fair use, and creative rights
- Helping students develop the skills, understanding, and dispositions to participate in creating and engaging with varied musical expressions, circulations, and affiliations
- Adjusting curriculum to account for participatory culture and 21st century musicianship and students' musical growth through engagement and reflection (for instance: inquiry-based learning, project-based learning, comprehensive musicianship, or understanding by design)

### Helpful Resources

- Jenkins, H., Purushotma, R., Weigel, M., Clinton, K., & Robison, A. J. (2009). *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*. Cambridge, MA: MIT Press. From <http://mitpress.mit.edu/books/confronting-challenges-participatory-culture>
- Kratus, J. (2007). Music education at the tipping point. *Music Educators Journal*, 94(2), 42-48.
- Tobias, E. S. (2013). Toward convergence: Adapting music education to contemporary society and participatory culture. *Music Educators Journal*, 99(4), 29-36.

Project planning and related curricular resources:

<http://cdppcme.asu.edu/resources/unit-project-designplanning/>