

CITATION: Tobias, E. S. (2013). Toward convergence: Adapting music education to contemporary society and participatory culture. *Music Educators Journal*, 99(4), 29-36.

QUESTION 1 Read the excerpt from the article while studying the examples in Table 1.

-How might some of these practices listed in the table be carried out in the classroom?

In a music classroom, the practices listed in the table can be utilized to enhance the learning experience of students. For example, as an educator, you could create collaborative activities that allow students to work together to explore different cultures, musical styles, and traditions. This can include group projects, performances, compositions, etc. Additionally, hands-on learning can be incorporated within the classroom by providing students with access to instruments and encouraging them to actively engage and connect with the music. Technology can be used for students to create their own compositions or as another tool to better connect with the music on a personal level. Overall, educators must figure out methods so students can explore, create, and connect with music in meaningful / personal ways.

-How can these interactions with music be accomplished through Merriam's roles/functions lens? Choose 1 or 2 (other than *music as expression*) to discuss.

Merriam specifically stated that humans feel a need to participate within media over simply consuming it. With this concept in mind, by utilizing flexible musician skills, students could participate in lessons in which they directly connect with the material. For example, if a student were to learn about "Ode To Joy" while learning about Beethoven, the students could then compose their own cover or mash-up of "Ode to Joy" in a different style. You could give each student or the group collectively a goal to make the music sound like an emotion / a place / a life event. This would allow for the student to connect to the music on a deeper level and retain more information from the lesson.

EXCERPT	TABLE
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Helping students participate in such musical cultures calls for music educators to contextualize the types of musical engagement in Table 1 for music classrooms and ensembles in ways that both engage technology and require minimal to no use of technology or digital media. To address participatory culture in our programs, we might first look at how musicians and ensembles are adapting to some of the ways that people interact with music and media.

TABLE 1

Typical Ways People Engage with Music in Participatory Culture

Practices	Brief Explanations and Some Suggested Search Terms (in Quotes)
Covering	Individuals or groups performing replications or variations of original songs, sometimes in new musical contexts ("cover"; name of an instrument, e.g., "flute")
Arranging	Reorchestrating an original work for new musical contexts, often making use of 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," "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," "instrumental")
Creating mash-ups	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 ("mash-up")
Creating tutorials	Creating videos to teach others how to perform or produce the original ("tutorial," "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 preceding practices, or comments of others via social media, such as Twitter and Facebook, blogs, and website comment sections ("comment," "discuss")

Consider this reading as a potential artifact that could be used to demonstrate your understanding of the four pillars that undergird your development as a contemporary music teacher.

- Identify ideas in the readings that connect to the four pillars and discuss how they are connected
- Choose at least two pillars to write about.

A flexible musician actively broadens their musical expertise and cultural competence, embracing and adapting to diverse musical practices and contexts. Throughout the reading, the author constantly refers to the idea that technology and digital media play a huge role in participatory culture and that they can be utilized within the musical classroom. Using technology, a flexible musician can teach a wide variety of music by creating virtual ensembles, using music

production software to explore different sounds or compose / arrange, or connecting with other global artists for “masterclass” type events. Technology can be used as a tool to break down barriers within the music classroom + to expose students to many new, diverse styles of music.

A principled practitioner in music education actively challenges traditional norms and embraces inclusive, equitable, and culturally responsive teaching methods to foster each student's musical potential and understanding. Throughout the reading the author continues to bring up the concept of allowing students to directly connect with the teaching material they are provided as it allows for them to connect with the music on a different level (participatory culture). A principled practitioner can utilize the concepts of participatory culture into their classroom by encouraging students to contribute to their collective learning environment. This can be done by creating collaborative opportunities for students to share their musical ideas, receive feedback, collaborate on projects, and perform together. By creating a community of learners, students will be able to connect on a deeper level to the content learned in class.

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