


Hybrid-musicianship: Multi-musical Identities and Perspectives in/through U.S. based Undergraduate Music Education Programs

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NAfME Eastern Division Conference 2023

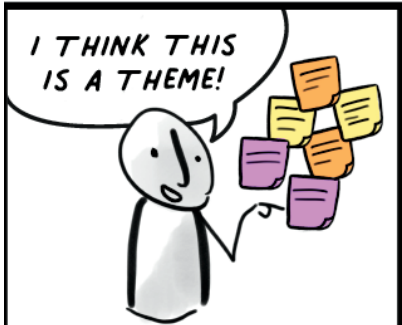


<p>Problem</p> <p>Rather than viewing themselves in a single, specialized musical role, multi-musicians create, arrange, and perform in ways that involve a variety of tools, techniques, and approaches (Tobias, 2012). Musicians from hybrid music spaces and multi-musicianship identities have much to offer PK-12 educational settings as music educators.</p> <p>Hybridized environments allow musicians the opportunity to engage in these roles through musical understandings as performer, composer, arranger, or producer. Environments in which a singular notion of musicianship is prioritized, however, may inhibit multi-musical participation.</p> <p>Schools of music in the United States often fall into the latter category, framing a singular notion of “musicianship” as legitimate, thus constructing barriers for potential applicants to preservice music programs (Musgrove, 2022) and potentially limiting multi-musical identity inclusion.</p>	<p>Purpose</p> <p>The purpose of this study is to explore and understand the perspectives and values of self-defined multi-musical preservice and inservice music educators, particularly as it relates to their experiences in U.S.-based preservice music education programs.</p>	
<p>COMMUNITIES OF PRACTICE</p> <p>Wenger and colleagues (2002) define a community of practice as a group of people who share a passion about a topic and interact regularly to deepen their knowledge and expertise in this area.</p> <p>In a community of practice, members situate learning in the context of shared experience by participation in collaborative communities.</p>	<p>COSMOPOLITANISM</p> <p>Cosmopolitan learning should be the development of a critical global imagination, based on a recognition that we all have “elaborate interests and capabilities” (Appadurai, 1996).</p> <p>Classrooms become spaces to explore ways in which global connectivity create conditions for cultural exchanges that inform students' identities and communities.</p>	<p>COSMOPOLITAN MUSICIANSHIP</p> <p>Cosmopolitan musicianship can be understood by shifting the focus from an individual's cognitive processes to a ‘relational network’ of people who are taking part in shared activities (Partti, 2012).</p> <p>Cosmopolitan musicianship (Partti, 2012) emerges as an examination of those values that “enable us to widen our horizons and breach canonized or outdated understandings of what constitutes musicianship” (p. 15).</p>



Methods

- Using case study as research methodology (Stake, 2005), data generation involved focus group sessions and individual semi-structured interviews with 3 preservice and 3 inservice music educators who identify as multi-musical.
- Data were analyzed through Thematic Analysis (Braun & Clarke, 2022)



Findings

"When I started my songwriting major, I knew I wanted to teach music. I wasn't like, 'Oh, I'm gonna study songwriting, and then be a professional songwriter, or work in music business... I knew I wanted to teach.'"

"I have never really been great at theory. Even though I've been playing my flute my whole life. When I was in college, I failed, theory 2 over and over to the point where I just stopped going. I didn't even register anymore. I had so much anxiety over not being good at music theory that I just stopped because I was so unmotivated. I decided to do recording technology and digital audio because I had started exploring that in high school. And, I decided I wanted to do it because there's not enough women that do music and technology."

"I never participated in any music programs in my school, elementary, middle school, high school. I was never in band choir, none of that. But I was a musical kid. I had a rich musical life outside of school. And also, the music in school wasn't culturally attractive. But the thing was, I couldn't get into many music colleges because I didn't know how to read music."

"I was told multiple times throughout my undergrad to change my degree and to just move to a different degree because it would be easier."

"I struggled tremendously with the classical theory stuff. It was so archaic, it had no connection with anything that I learned or studied. And all the rules that just made no sense. You know, why can't you have parallel fifths? There's never a good answer for that."

"I picked up the electric guitar, electronic bass. I learned piano. I had fun in my ensemble classes, but what I really enjoyed doing was playing guitar. I learned how to read guitar tablature. And when I talked with my former orchestra director, and he had this big thing against guitar tablature. But I thought, 'it was an excellent learning asset!'"

"I am a classical guitar performance major, and I play metal guitar. Basically, I'm a guitarist, but I entered the music realm through metal and rock and whatnot. My music education professor calls me a classical guitarist by day and a metal musician by night."

"the music theory sequence is such an isolating idea. The theoretical knowledge, yeah, we need to learn that, but take us up to a certain point, and then, show us how to apply that in the context of what we're interested in. Not in the context of like... figured bass."



THEMES

- Important musical experiences outside of school music classrooms
- Legitimacy of musical knowledge and experiences
- Relevance of U.S.-based preservice music education programs to teaching contexts in K-12 settings

#Imaginingpossibilities

- What might it look like to facilitate a multi-musicianship approach to music teaching and learning?
- What might happen if we invited students from a variety of places with understandings to connect, as part of their school music program?
- What might that look like if this is the model that we built music education upon?