

Reviewed by Kelly Jo Hollingsworth

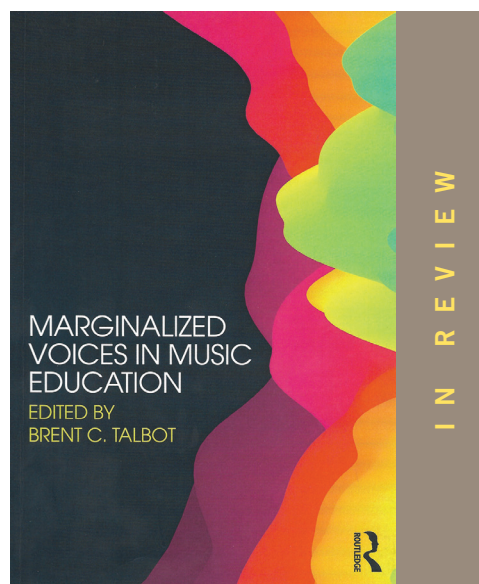
Marginalized Voices in Music Education

Edited by Brent C. Talbot
New York, NY: Routledge, 2018

M*arginalized Voices in Music Education* is a project inspired by recent social-justice-related events in America. Through an examination of marginalization and privilege, it challenges prevailing assumptions and seeks to redefine and expand the role of music education as a powerful contributor to equity. Editor Brent Talbot explicitly reminds readers that music is for all and presents the perspectives of several music students and teachers from underrepresented populations. Although Talbot acknowledges not all marginalized populations are represented in this text, the book achieves its purposes of promoting discussion on diversity and inclusion within American music education, enlightening the music education community about current practices of social injustice, challenging personal thinking and assumptions, and discovering paths to contribute to growth in inclusivity and promote equality in music education.

Perspectives represented in the book include those of racial and cultural minority scholars, teachers, and students; a male alto; LBGTQ teachers and students; a female high school band director; and students with visual impairments. Contributing authors challenge readers to reflect on the experiences they bring to classroom expectations, choices, and conversations, and how these could be shifted to be more inclusive.

Most chapters use narrative inquiry, an approach that engages readers by personalizing perspectives and promotes their self-reflection and analysis. Each chapter is supported with



theoretical underpinnings and cites research findings to back authors' claims. Moreover, each chapter concludes with discussion questions that could be especially useful in higher education classes and in sparking conversations with colleagues, administrators, and advocates.

In the introduction, Talbot discusses inequalities in music education, specifically regarding cultural bias, the lack of diversity in the field, and issues of access and power. Furthermore, he points to "habits of coloniality" as the source of "structural and systemic issues in music and the arts." Authors of the ten subsequent chapters share their personal stories, thoughts, and understandings, drawing readers in and potentially helping them develop empathy for their perspectives.

The first five chapters examine marginalization through a cultural lens. In the opening chapter, author Joyce McCall, an African American music educator, shares her perspective on race and racism in conversation, traditions, and scholarly endeavors. Chapter 2 authors DeeJay Robinson and Karin Hendricks introduce the theory of double-consciousness as a tool for investigating the race gap in music education. Chapter 3 illustrates Darrin Thornton's autobiographical journey to becoming a music teacher educator, chronicles epiphanies he experienced at different

points, and presents suggestions for inclusion and access to the profession by underrepresented groups. Boundary crossing from standpoints of race, class, and resources drives the story in chapter 4 as related by Karen Hendricks and Dorothy, a black university student who struggled in these areas. Carlos Castañeda Lechuga's story of straddling musical and ethnic cultures of classical training and mariachi music education study in college and his influence on Margaret Schmidt's university teaching make up chapter 5.

The next three chapters approach marginalization via gender-related topics. In chapter 6, Colleen Sears shares the reflections, challenges, and achievements of a female high school band director within a culture of masculinity. A transgender female student's journey to and in music education is described in chapter 7 by authors Sarah Bartolome and Melanie Stanford. Chapter 8 author Vanessa Bond shares the choral highs and lows of a male alto and gives collegiate faculty recommendations for inclusivity to impart to students. In chapter 9, Don Taylor and Zeke, who identifies as LBGTQ, relate Zeke's challenges in balancing faith and his identity on the journey to becoming a music educator.

The book concludes with a look at marginalization as experienced by students with exceptionalities. This final chapter shares the experiences of two music education students with visual impairments, subjects of case studies by Elizabeth Parker, Amy Spears, and Tami Draves.

Although the book does not specify the Orff Schulwerk approach, it reminds teachers of all levels that "music for all" means identifying all people and perspectives, reflecting on personal

experiences, and adjusting to ensure all are welcome. The viewpoints in this book align with many components of Orff philosophy, such as creativity, the exploration of new ideas, a non-competitive environment, inclusivity, incorporating student ideas, and process as a vital step to the organic product. *Marginalized Voices in Music Education* will inspire Orff Schulwerk practitioners to keep gathering new material, to encourage students to share their ideas, and to continue creating magical experiences that unite all children through the Orff Schulwerk approach.

In conclusion, this text challenges music educators, music advocates, and music students to be inclusive of all—because music is for all. Readers are encouraged to consider how their own experiences differ from those of others and how diversity affects decision making for the classroom relative to small group work, music selection, physical classroom arrangement, and décor. Additionally, the authors remind readers that different does not mean better or worse. Acknowledging differences, striving to close the gap, and building toward inclusivity can contribute to the ultimate goal of equity in American music education. ■

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