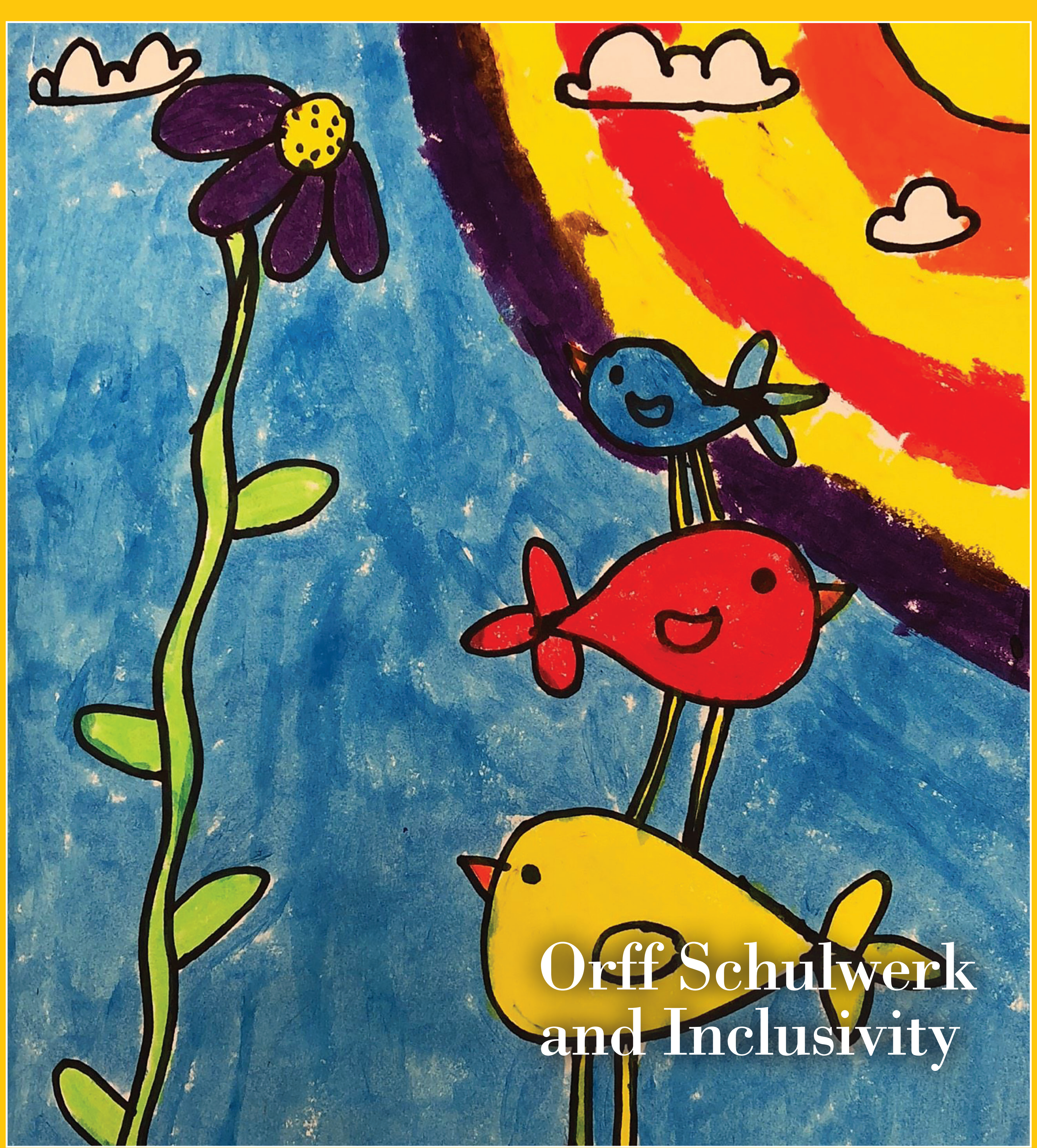
The Orff Echo

SUMMER 2019
VOLUME 51 NUMBER 4
QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



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on the cover

"Springtime With the Birds" by Charlotte Mattera, a student at Boulder Hill Elementary, Montgomery, IL. Art teacher: Victorija Tarro

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ethics statement

The American Orff-Schulwerk Association strongly encourages members to be positive and discreet when discussing our organization, specific courses and/or teachers, and the Orff approach. The very nature of the Orff Schulwerk philosophy embodies a broad spectrum of expressions, exploring different paths to arrive at artistic and educational goals. Members are encouraged to recognize and remain open to varied approaches and to celebrate both our differences and our similarities.

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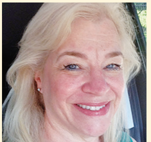
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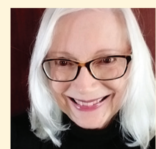
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mission statement

The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our Mission is:

- to demonstrate the value of Orff Schulwerk and promote its widespread use;
- to support the professional development of our members; and,
- to inspire and advocate for the creative potential of all learners.

AOSA diversity statement

AOSA is committed to supporting a diverse and inclusive membership, promoting an understanding of issues of diversity and inclusion and providing teaching and learning resources that respect, affirm, and protect the dignity and worth of all.

our core values

As music and movement educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman, we believe that:

- Every learner deserves the opportunity to actively create, improvise, sing, play, move, speak, and listen.
- Every learner should experience music and dance from cultures represented in both our diverse American society and the larger global community.
- Every learner deserves a passionate, committed music educator who values the importance of active music making.
- Every Orff Schulwerk educator deserves high-quality opportunities to improve their pedagogy and musicianship through active, collaborative professional development.
- Every Orff Schulwerk educator should cultivate the creative potential in all learners.
- Every AOSA member deserves opportunities to engage in open and constructive dialogue regarding the future and well-being of their chapter and the national organization.

By Tiffany English

Making Diversity, Equity, and Inclusion an AOSA Organizational Norm

AOSA's National Board of Trustees (NBT), executive director and staff, Conference Committee, and Diversity and Inclusion Subcommittee are passionate about our beloved organization becoming a more inclusive culture where everyone has a sense of belonging. This focus must be enduring, profound, and must permeate the institution. We cannot simply agree that inclusion is important. Rather, we must develop a clear, robust, intentional framework for developing and implementing this vital work in a manner built on transparency and accountability.

This initiative requires time and intense effort. Although the journey is personal, complicated, and sometimes stressful, these hurdles make the effort even more worthwhile, resulting in meaningful outcomes and increased benefits for all AOSA members. If we simply skim the surface, we disrespect those we claim to respect while missing the overarching goal. We must focus our diversity-related efforts on

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transforming the institutional culture, not just on tactical moves that lead to poorly integrated efforts and symbolic implementation.

To accomplish this goal, the NBT has intentionally redefined issues of diversity, equity, and inclusion to be fundamental to the work of AOSA. The NBT is dedicated to focusing the organization's programming and structures to allow all to thrive and reach their maximum potential. This principle of redefining diversity, equity, and inclusion as fundamental tenets of AOSA's organizational performance guides efficacious achievement of our mission and defines institutional excellence.

Focusing diversity-related efforts to transform institutional culture is a beautiful idea, but how exactly does AOSA go about this task? How does this NBT focus become entrenched in the daily routine of AOSA's teacher educators, conference presenters, chapter leadership, and members? In other words, how does this idea truly become deeply ingrained in every part of AOSA's work and culture?

To begin with, I believe each and every one of us must assess our perspective and delivery relative to the Schulwerk. How do we approach diversity, equity, and inclusion in our own classrooms and interactions with others? Do we make an effort to analyze our thinking about and reactions to others? Do we try to understand where other people are in their journey? Do we recognize the reality of the microaggression and appropriation that happens every day? Do we stand up for those who are marginalized around us? Do we even see that people around us are marginalized? Do we spend time in self-reflection to understand our own biases? Knowing ourselves allows us to progress in our efforts to make the institutions we are a part of more inclusive, and AOSA's own self-reflection validates institutional change within and supports its members to make strides on their home turf in cities around the world.

To this end, the NBT began diversity education with Dr. Nicole Robinson of Cultural Connections by Design at the November 2018 AOSA National Professional Development Conference. The result of that education session was an analysis of AOSA's programs and initiatives through the lens of diversity, equity, and inclusion. We began with questions such as:

- Who are AOSA's marginalized members?
- How do we create pipelines for our newest members to connect to AOSA?
- How do we create support systems for our members?
- How do we create a culture of belonging for everyone?
- How can we make the work of AOSA more intentional and inclusive?

These conversations will continue for quite some time as the board determines how best to achieve these goals. The discussions must be thoughtful, respectful, and open-minded. Although the pace of this process can be frustrating, making real organizational change means ensuring we do not miss areas of intersectionality that need to be analyzed. It is not simply about statistics; it is about building relationships.

This diversity education piece will also be offered to all of AOSA's teacher educators who work with thousands of adult students in the

Orff Schulwerk Teacher Education courses each summer. An additional piece is an ethics statement that all teacher educators will sign to be an AOSA-approved instructor. Chapter leadership will be provided the diversity education opportunity as well. The NBT is very serious that all of AOSA's work be guided by the fundamental issues of diversity, equity, and inclusion; that its systems enable all to thrive; and that we instill a mindful, respectful organization-wide approach and culture.

The catalyst for this initiative was the development of AOSA's core values, adopted in March 2018. This was preceded by two years of discussion, member input, and hard work by the Diversity and Inclusion Subcommittee and the NBT. You will find a more complete history of these efforts in the Fall 2018 President's Message, and AOSA's guiding principles, mission statement, core values, and diversity and inclusion statement appear in the front of every issue of *The Orff Echo*.

The table shown here compares the NBT areas of focus that appeared in the Fall 2018 President's Message with the NBT initiatives currently on the docket. You can see that in the elapsed time between these two messages, the

> The current initiatives further AOSA's commitment to sustaining a diverse and inclusive membership, promoting an understanding of issues of diversity and inclusion, and providing teaching and learning resources that respect, affirm, and protect the dignity and worth of all.

NBT's efforts have become more targeted and specific and we have discovered meaningful ways to support all members. The current initiatives further AOSA's commitment to sustaining a diverse and inclusive membership, promoting an understanding of issues of diversity and inclusion, and providing teaching and learning resources that respect, affirm, and protect the dignity and worth of each member.

As AOSA continues to exemplify the core values, I encourage each of us to provide candid input on this initiative. Your thoughts will be heard with an open mind and will help direct AOSA's path. NBT members are making a significant effort to expand their awareness and knowledge, and the group is committed to this long-term work of making diversity, equity, and inclusion the norm. This change may appear

NBT 2018 Focus Areas

- Using this [core values] document to develop future programs that support these core values
- Adjusting current programming so that all AOSA work is supporting the mission and the core values
- Expecting that AOSA staff hiring and assigned duties are following the core values—a new position of professional development director has developed through these discussions
- Evaluating conference proposals through the lens of the core values
- Validating the work of the Diversity, Advocacy, Professional Development/Research, and Curriculum and Instruction Committees by looking at their work through the lens of the core values

NBT Current Focus Areas

- Communicating effectively that Orff Schulwerk is applicable to all, regardless of identity
- Expanding AOSA's Diversity Outreach Scholarship to provide financial support for more people of color to attend the National Professional Development Conference
- Providing opportunities for more people of color to present at conference and to serve in leadership roles
- Providing diversity education opportunities to all chapter/national leadership and teacher educators
- Determining ways to encourage people to network and collaborate in self-identified groups, e.g., affinity groups
- Expanding the Digital Mentorship Program so that even more mentees can be served
- Expanding Professional Learning Network and digital learning opportunities to reach even more members who may not be able to attend workshops or the national conference
- Preserving the wisdom and knowledge of retired members, past presidents, founders, and master teachers so this is not lost for future members
- Providing specific membership benefit information so that all members understand what AOSA specifically provides for them

NBT members are making a significant effort to expand their awareness and knowledge, and the group is committed to this long-term work of making diversity, equity, and inclusion the norm.

to be occurring slowly; however, institutional change involves listening, discussion, time, effort, and passion. I am confident we can accomplish this goal thoughtfully and effectively by working together.

As my term as president comes to an end, I am forever grateful for the opportunity to serve this incredible organization. There is no other like it in the world, and it has been my honor to contribute to the work. I know my AOSA family is in exceptional hands with our next president, Lisa Hewitt, who will take this organization to the next level of excellence! ■

TIFFANY ENGLISH is the music specialist at Sugar Hill Elementary School in Gwinnett County, Georgia. She holds multiple degrees from the University of Georgia and Piedmont College. Her education also includes post-Level III Orff Schulwerk Teacher Education and Level I Kodály training. Tiffany has served AOSA as Region IV representative on the National Board of Trustees, chair of the Professional Development Committee, president of the Atlanta Area Orff Chapter, and co-chair for the 2014 AOSA Professional Development Conference in Nashville, Tennessee. She also served on the AOSA Executive Committee as vice president, 2015-2017.

Thank You and Welcome New Editorial Board Members

The editorial board of *The Orff Echo* would like to thank and recognize **RICHARD LAWTON** for his many contributions and service on the editorial board. As our colleague's term ends, please join us in welcoming our newest members:

SANDRA SANCHEZ ADORNO, PhD, is an assistant professor of music education at Florida International University where she teaches courses in elementary general music, special education, assessment, and psychology and serves as the university liaison for South Florida Orff levels courses. Sandra has completed Orff Schulwerk Teacher Education Levels I-III and has published in *Reverberations: Teachers Teaching Teachers, Florida Music Director*, and Smithsonian Folkways' *Tools for Teaching*.

MARTINA VASIL, PhD, is assistant professor of music education and director of the Modern Band, Orff Schulwerk, and Dalcroze Summer Institute at the University of Kentucky. She teaches courses in general music, popular music education, and qualitative research as well as pre-K through Grade 6 music at Lexington Montessori School. Martina has published in *The Orff Echo, JMTE, IJME, UPDATE*, and wrote a chapter on popular music and Orff in *Perspectives and Practices in Popular Music Education*.

Thank You for Your Service

Thank you to the remarkably brilliant, kind, and dedicated outgoing National Board of Trustees regional representatives who have been so passionate about the work of AOSA over the past three years:

Region III: Shelly Smith
Region IV: Laura Petersen
Region V: Katie Traxler
Region VI: Kathy Hummel

It has been my true honor and pleasure to serve with you. As we say goodbye to these servant leaders, we welcome:

Vice President: Michelle Fella Przybylowski
Treasurer: Judith Thompson-Barthwell
Region III: Meg Tietz
Region IV: Rosemary Pilonero
Region V: Lori Arner
Region VI: Kateri "Kate" Miller

By Linda Hines With Lisa Lehmberg, Matthew Stensrud, and Michelle Przybylowski

Orff Schulwerk and Inclusivity

When considering inclusivity, is there a framework more universally appealing than "play, sing, and dance?" Is there a child—or an adult—in this world who would not be inspired in some way by experiencing the joy of musical expression or self-expression the Orff Schulwerk approach offers? With its focus on creating in a music setting, the Schulwerk honors the most elemental human behaviors with an elemental approach that nurtures participation by all.

In this issue, we examine how Orff Schulwerk can be responsive and adaptive to the needs and circumstances of all learners, allowing for inclusivity. To encourage inclusive classroom involvement, **Kimberly McCord** describes various ways to adapt instructional strategies and resources to meet the needs of students with both high and low incidence disabilities, while **Meghan O'Brien** provides avenues and ideas for teachers working with students with highly specialized needs.

Sharing insight gained through her personal experiences and interactions with colleagues, **Brandi Waller-Pace** advocates making a deliberate effort to bring to light and welcome all perspectives when exploring Black American culture in education and heritage music selections for classroom inclusion. We move from race consideration to **Friedrun Gerheuser's** 1970 piece on the contributions of Gunild Keetman to the Schulwerk at a time when accepted gender roles and norms differed from today's. **Laura Young** continues with a retrospective on women's progress in moving toward gender equality in the world of American orchestral music, and her present-day "elementary" advice, which positively affects this effort.

What happens when students with trauma or multiple adverse childhood experiences are placed in an Orff Schulwerk classroom? **Matthew Pedregón** presents evidence on how these students benefit from the cooperative learning, social-emotional opportunities, and the empowerment and safety offered within this music-making structure.

Part II of our series, "A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom," presents the views of Orff master teachers **Jay Broeker**, **Mary Helen Solomon**, and **Brent Holl** on this much-debated subject.

Finally, this issue offers three children's books, reviewed by **Sarah Red**, **Patrick Dillon**, and **Jody Petter**, and two Supporting Our Learning books, reviewed by **Nancy E. Lineburgh** and **Kelly Jo Hollingsworth**, for your summer reading pleasure and enrichment.

Author Verna Myers wrote, "Diversity is being invited to the party; inclusion is being asked to dance." The path of "artful, playful, mindful" music education continues to guide the purposeful journey of Orff Schulwerk practitioners, offering limitless opportunities to reach out and share the possibility it holds. As the legacy continues to expand, our vision is that one day it reaches every corner of the world and all join in the dance. ■

LINDA HINES is editor in chief of *The Orff Echo.* Issue Coordinators **LISA LEHMBERG** and **MATTHEW STENSRUD** and Contributing Editor **MICHELLE PRZYBYLOWSKI** collaborated on this issue. They are active Orff practitioners and enthusiasts.

The Inclusive General Music Classroom

ABSTRACT

Inclusion is the preferred model for teaching. Children are placed with same-age peers learning the same curriculum. It becomes the teacher's job to make the classroom welcoming to all. Although the abilities of each child should be considered first, we must also consider student preference and strategies for making our curriculum and materials accessible for all.

KIMBERLY McCORD is professor emeritus at Illinois State University where she taught general music methods, special music education, and jazz pedagogy. She has taught special music education courses at Northwestern University, University of Illinois, the University of Alberta, and Illinois Wesleyan University, and music and special education in the Denver Colorado Public Schools. Kimberly is founder and first chair of the National Association for Music Education Children with Exceptionalities Special Research Interest Group, chair of the International Society for Music Education Commission on Special Music Education and Music Therapy, and the author of several published books.

By Kimberly McCord

One reason to love Orff-based classrooms is the natural, inclusive environment of the instruments and process. Many teachers use the Schulwerk to include all children in musical experiences; some may not be aware, however, they can create *full* inclusion using a seamless, musical approach. This can be achieved with a bit of planning and the help of some assistive devices.

Inclusion of individuals with disabilities has been of high importance since at least 1963 when Gertrude Orff (1974) began teaching Orff Music Therapy in Europe and California. Orff Music Therapy continues to be practiced today with many leading therapists in the United States and around the world. Music therapists have been central to adapting what we do for children with disabilities in our classes and ensembles. It is important, though, to make a distinction between music therapy and special music education. Music therapy uses music to achieve non-musical goals for people with disabilities and a variety of emotional and mental health issues. Music educators teach children music, and focus on achievement of musical goals and objectives.

Special music educators teach children with disabilities music and are sometimes special educators with training in music or, more often, music

educators with substantial training in special education. All music teachers, despite their backgrounds and experience, can be successful teachers in inclusive classrooms. I will share some of the best ideas for inclusion from music teachers around the world, as well as a few of my own, for you to try with your students.

High Incidence Disabilities

First, consider the students who will enter your classroom with high incidence disabilities, which include specific learning disabilities, speech and language disorders, intellectual disabilities, and emotional/behavioral disturbances. High incidence disabilities are labeled as such from national statistics on students who have Individual Education Plans (IEPs) on file at their schools. These are often referred to as *invisible disabilities* because on the outside the student can look and seem like a typical child. We often forget, or in many cases no one tells us, who these children with invisible disabilities are who come into our classrooms.

Specific learning disabilities (LD) include dyslexia, dyscalculia, dysgraphia, and dyspraxia. Dyslexia affects most LD students, causing difficulty with reading or writing. Children and adults with dyslexia often experience difficulty reading traditional music notation. Reading black print on bright white paper can be fatiguing and can also create difficulty in perceiving the notation. I have taught students who do not discern individual notes or see them in the wrong lines or spaces. Some cannot look ahead to the next note because of difficulty tracking ahead. Children with dyscalculia (often referred to as a math LD) cannot process counting rhythms accurately and quickly. These children become highly frustrated when asked to do this and students who are pressured to read music may well find themselves hating music for the first time in their short lives (McCord, 1997). Here are some quick solutions:

- Students who rub their eyes when reading music or choose to play by ear may benefit from using colored overlays that reduce glare. Crossbow Education makes colored reading overlays that work very well with music. Students choose whichever color works best for them (http://www.crossboweducation.us).
- Students who have trouble tracking music from left to right benefit from someone using a window over each measure of music and forcing the musician to look ahead instead of becoming stuck on a particular note or measure. Crossbow also makes colored reading rulers that can be used with music.
- Students who struggle with reading rhythms should be offered adapted notation. My personal favorite is Figurenotes© (Drake Music Scotland, https://drakemusicscotland.org), which offers an affordable software program for customizing different ways to see notation. Students can choose their preferred way to view music. The software also allows the teacher to bring students slowly from Figurenotes© to traditional notation.

Speech/language disorders may make it difficult for students to sing with good diction or to sing or speak in rhythm. Speech therapists can help correct disorders but, in the meantime, we need to realize that putting pressure on children to articulate only makes it more difficult for them to relax and do their best.

Often children who stutter experience music as the school subject they enjoy the most, simply because their stutter disappears when they sing. In that way we may all be practicing music therapy because of the emotional joy these students must experience when they are vocally fluent in our classes.

Rarely will you encounter a child with tongue-tie. Tongue-tie is a piece of tissue underneath the tongue that makes it difficult for the child to move the tip of the tongue. This can create articulation problems, and it makes it virtually impossible to tongue notes on a wind instrument, such as a recorder.

Children with intellectual disabilities (ID) include students with syndromes like Down, Williams, fragile X, fetal alcohol, and others. Students with ID have slower processing time, focus problems, short- and long-term memory struggles, and often behavior issues. Both LD and ID students can succeed in music when we use arrangements that allow extra time for processing to play their part at the right place in the music. Pieces with glockenspiel parts that play octaves at the ends of phrases or on certain words give children enough time to get their muscles moving. Glockenspiel parts for students with physical disabilities also work well for this reason. Children with cerebral palsy need extra processing time to coordinate their movements;

Figure 1. Wheelchair User Accessing a Glockenspiel on Her Tray and Playing by Flicking the Ends of the Bars With Her Fingertips.

PHOTOGRAPHER: KIMBERLY McCORD. USED WITH PERMISSION.

however, glockenspiels are so small that doubling their part on a larger instrument is usually more successful (see Figure 1).

My friend Markku Kaikkonen at the Resonaari Music Centre in Finland loves to use the term *big smile* (Anttila & Juvonen, 2006; Kaikkonen, 2005) when describing the look of pure joy on a musician's face when they are meaningfully playing music. There is nothing like a big smile from our students who contribute that beautiful ding at the ends of phrases. Who doesn't love that little ding? An arrangement of mine, *Billy Boy*, uses that ding on the word *boy* (see Figure 2).

The next easiest is the bass xylophone part with beats one and three, a very comfortable rhythm for most of our students. The other parts on two and four are less comfortable. I like to pair students on each instrument and have the stronger player go first so player number two can watch and have a good visual and aural example of what to play before adding the kinesthetic learning mode of actually playing. Another way to provide support is to have player two stand on the opposite side of player one and use "air mallets" while watching player one.

Use Process

The Orff Schulwerk approach supports learning across all three of the learning styles: aural, visual,

Figure 2. Billy Boy.

SOURCE: ARRANGED BY KIMBERLY McCORD.

and kinesthetic. When you plan carefully to teach using each of the three learning styles, you will find you include all learners. For example, students with intellectual disabilities tend to prefer learning kinesthetically, whereas students with emotional/behavioral disorders could be strongest in any of the three learning styles.

In teaching *Billy Boy*, I plan a process that includes repetition through different learning styles:

1. Teach the song (aural, visual if you include lyrics on a visual, and kinesthetic if you use Curwen hand signs or hand modeling of melody contour).
2. Teach the bass instrument bordun through body percussion while singing the song (kinesthetic).
3. Transfer body percussion to the instrument, two students on an instrument (aural, visual, and kinesthetic).
4. Continue to teach the other parts through body percussion and transfer to the instrument, taking time to point out on the visual that the glockenspiels play on the word boy (aural, visual). Be sure to make a box around the word boy in your visual to help students locate it quickly.

When teaching drumming, use the Remo Not so Loud (NSL) covers or exchangeable heads for children who hit the instrument hard. The NSL covers accommodate children who are less coordinated or those who get very excited, allowing their playing to resonate better with that of their peers. Unfortunately, Remo has stopped producing Not So Loud drums, but they can still be found online from some dealers. In addition, have soft, medium, and hard Orff mallets on hand to use with students who play very hard (it will save your ears and the instrument). For glockenspiels, mallets come in wood, plastic, and rubber. Wood mallets

are most often used on soprano glockenspiel; if a child plays loudly you can shift to plastic or rubber.

Children with dyslexia can sometimes struggle with hearing and perceiving speech rhythm and timing; this also affects perception of musical rhythm. Goswami (2011) identified rise time as a challenge for students with dyslexia. Rise time refers to the amount of time a pitch takes to reach maximum intensity. Different instruments respond faster and slower, and musicians learn how to compensate for rise time by adjusting speed of air, bow, pressure from a mallet, and so on. Children with dyslexia can have significant difficulty in their ability to gauge rise time as compared with typical peers. Rise time affects all of the instruments we use in our classrooms. In addition, Ziegler, Pech-Georgel, George, and Foxton (2012) discovered a link between impaired pitch processing and abnormal phonological development in children with dyslexia. This might partly explain struggles some students with dyslexia have with pitch matching. Finally, we have learned from research that many children with dyslexia struggle with entrainment, which means ability to maintain steady beat with the larger group (Bhide, Power, & Goswami, 2013; Goswami, 2012).

It is very important for music teachers to know who the students with disabilities in their classes are, because skills like pitch matching and steady beat are at the core of what we teach. We should not assess children unfairly. If we are lowering grades for students with dyslexia who are unable to achieve pitch matching and steady beat, we are essentially violating fair inclusion.

Low Incidence Disabilities

Low incidence disabilities include autism, low vision/blindness, deaf/hard-of-hearing, physical disabilities, medically fragile, and twice-exceptional. According to the Center for Disease Control, the statistics of children being diagnosed on the autism spectrum has jumped to 1 in 59 from 1 in 68 in 2012 (Baio et al., 2018). Despite the increase in numbers of children diagnosed, autism is still considered a low incidence disability.

Children with autism often grapple with sensory integration issues that include extreme sensitivity to sound. This is a problem in the Orff-based classroom that uses ringing and high-pitched instruments such as glockenspiels, metallophones, triangles, recorders, finger cymbals, to name a few. These instruments can be excruciating to children who are highly sensitive to sound. At the Illinois State University Metcalf Laboratory School, we once had a third grader who literally pulled his hair out when he was sitting too close to the glockenspiels. Noise canceling headphones are big and clunky looking and tend to embarrass students in inclusive classrooms, although they do help eliminate high frequencies and turn down the overall volume for the student. It is worth investigating the various commercially available musicians' ear plugs, which are much smaller and more comfortable to wear. Even so, as you plan your lessons, consider the impact of using ringing instruments. Paraprofessionals should be aware of the possibility of melt-downs among students who are very sensitive to sound, and assist in moving them to a more comfortable place/instrument in the classroom. Your paraprofessionals can also have the ear plugs ready if the child requests them.

Regarding children who perseverate (also referred to as *stimming*) by flapping hands, rocking, and so on: You may observe a type of this behavior occurring in students with autism during improvisation. The perseveration occurs as they play the bars going up, down, or both ways on the instrument. Improvisation should not be assessed with these students because it is difficult for them to break out of this pattern. I did work with a child in a jazz Orff setting and, with weekly coaching and a strong willingness from him to try to improve his skills, was able eventually to guide him toward more creative improvisation.

Children With Physical Disabilities

Gertrude Orff played a key role in developing the contra-bass bars for better inclusion in Orff-based experiences for children with hearing loss. Most individuals with hearing loss maintain residual hearing in the low frequencies. These students can often hear contra-bass bars better than any of the other instrumentarium because the frequencies are within their hearing range. Additionally, these students should play the instrument with one hand on the box and even leaning the body against the box to feel the vibrations. Again, at the Lab School, we were able to get our students with hearing loss to compose with bass bars, including a student who had lost his cochlear implant and heard nothing but silence.

Instruments like the bass bars that allow all students to access music curricula can be bought with federal special education money for assistive

technology. The key is getting them written into the child's IEP. Our Lab School had a complete chromatic set of contra bass bars, enabling any student to play recorder parts on them or any part that was more accessible on the bass bars. Students with vision and hearing loss should use the commercially available bass bar mallets with shortened handles. Using the smaller handle helps them find their place in the middle of the bar and have greater control and playing accuracy.

Those of you who teach children who read Braille might ask your vision teachers to print Braille stickers for each bar on every instrument in your classroom. This enables students to transfer body percussion to the instrument seamlessly with a minimum amount of guidance. Try to place bars together because with big gaps, students will often miss and the mallet will plunge into the inside of the instrument. Orff teachers emphasize mallet technique, which is important. For students with disabilities, though, participating their way is more inclusive than trying to participate our way.

Braille *music* reading is not necessary in the elementary classroom; in fact most musicians with vision loss prefer to learn by ear rather than through notation. Imagine trying to read the Braille notation, memorize it, and then play it on the instrument. It has to be learned in small chunks, which is inefficient in most classes and ensembles. Students with vision loss learn best through aural learning, and children with hearing loss learn best through visual learning. Remember this when teaching students with sensory loss disabilities. Displaying visuals at all times on your board to help with lyrics, form, and so forth, will help the students with hearing loss align with their hearing peers.

Children with physical disabilities should be encouraged to play the instruments. A major barrier can be placement of the instrument at a height and angle for wheelchair users. Adjustable instrument stands are critical for inclusion and can also be considered assistive technology. The biggest challenge is angling the instruments for children in large, motorized wheelchairs. The bars fall off too easily, and I have yet to find a stand that can angle the instrument in a secure way. Paraprofessionals will sometimes try to hold up the instrument and angle it into the child, but this can be dangerous should the aid drop it or the bars fall onto the child.

Figure 3. Braille Stickers at the Ends of the Bars Help Students With Vision Loss Find the Correct Bars.

PHOTOGRAPHER: KIMBERLY McCORD. USED WITH PERMISSION.

Adaptive mallets are wonderful to have in your classroom. Lighter mallets with shorter handles, sometimes built up for easier gripping, enable students to access your curriculum and be fully included. Additionally, mallet cuffs allow the teacher to insert the mallet handle into the cuff for students who are unable to grip them. The mallet cuff can be strapped onto the child's hand or lower arm, and I have even used it on a foot with a child who was born without arms. Fingerstix, the ends of drumsticks with a carved depression that allows a fingertip to rest in the depression and stay put with a piece of elastic, are another popular choice. They sound best on glockenspiels, and I have used them with students with vision loss and physical disabilities.

Students with cerebral palsy are delayed in motor movement and often have difficulty with singing and speech. Have students use "ah" as a syllable instead of solfège and give them wait time to produce a vocal sound. Also on the topic of singing, know that many students with Down syndrome have a very limited range, usually about five notes.

Additional Thoughts on Inclusive Teaching

Fair is not equal when it comes to inclusion. If a student needs accommodation or to be excused from an assessment other peers are completing, it should always be allowed. It might require grading some

students differently, but consider other ways that will work. For example, students can demonstrate pitch matching by showing they hear when pitch is matched by someone else, or by using hand signs. It can be a puzzle to figure out what works best for each child. Remember, even students with the same disability learn very differently and require individual accommodations.

Teaching inclusively also requires us to go beyond making accommodations and adaptations to ensure our curriculum is accessible to all. It is important for us as teachers to be mindful of the words spoken in the classroom. Imagine how a student who uses crutches feels when he hears a piece of music others do not care for described as lame. Imagine how a student with a family member struggling with severe mental health issues feels when she hears the word insane or crazy used in an offensive way. Most of us realized long ago that certain words were offensive. These words have fallen out of favor and are, for the most part, no longer used. We must continue to be vigilant about eliminating words that on the surface seem to be readily accepted in our society but can be hurtful to students and families.

When you have a student with vision loss, describe whatever you are using as a visual in language that will make sense to the student. For example, you might say, "Tap your right foot four times, then your left foot four times," instead of modeling to your class with the music. When you play a recording for student listening, invite those with hearing loss to come and touch the speakers. If these students have an interpreter, show the interpreter the hand signs, otherwise you will find them finger spelling "fa." Learn some basic signs yourself and keep the interpreter close to you so the student can see both of you at the same time.

Develop a classroom culture of soft voices to reduce stress in students with some types of emotional/behavioral disorders and students who are sensory defensive. Include students who are wheelchair users in movement and dance and encourage typical students to volunteer to be their partners. Look for stretchy cloth-covered bands that invite wheelchair users to move in a circle without needing to hold hands, and drop the phrase "everyone hold hands in a circle." Speak at a pace that allows students who process language slowly to keep up with the typical students by using the visuals to anchor language. Allow plenty of wait time for students to answer questions.

Conclusion

To be inclusive means we as teachers are aware that adaptations and accommodations need to be made for those who require support to access our music curriculum. When we do this—and guide our students to participating in their way—we support them towards having a meaningful experience in music that includes the same content and objectives as their typical peers. Our greatest reward then is the big smile that tells us our children are feeling joyful about music, even though they might not communicate well with words. ■

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Considering Black Voices: Dialogue to Foster an Inclusive Educational Environment

BRANDI WALLER-PACE teaches kindergarten through Grade 5 music at Bruce Shulkey Elementary School in Fort Worth, Texas, and is an elementary music curriculum writer for the Fort Worth Independent School District. She holds bachelor's and master's degrees in jazz studies from Howard University and is certified in pre-K through Grade 12 music. Brandi has completed three levels of Orff Schulwerk Teacher Education, one level of Kodály, and two levels of Music Learning Theory. She is a member of her district's racial equity committee. She performs and presents on topics including the Black roots of early American music.

ABSTRACT *Music education in the United States is based on the perspective of the dominant White American culture. A majority of music educators are White, with Black music educators representing an even smaller minority than Black students. In this article, the author examines how the experiences of Black and White educators differ, discusses the perspective Black music educators might bring to mainstream America's traditional music, and offers suggestions for creating an inclusive environment in which to discuss racial experiences productively and understand and consider Black minority viewpoints.*

By Brandi Waller-Pace

"The first step on the road to justice is to provide the oppressed with a voice to tell their story." —Adrienne D. Dixson and Celia K. Rousseau (2018)

As a Black elementary music educator, I am generally in the minority when I enter educational spaces. According to the National Center for Education Statistics (NCES), 6.7 percent of grade school teachers in 2016 were Black; 80.1 percent were White. The same year, 79.2 percent of music education degrees were awarded to White educators, compared to just 4.2 percent awarded to Black educators (National Center for Education Statistics, 2017). In 2017, of the 1,504 of 1,967 American Orff-Schulwerk Association (AOSA) members who reported their ethnicity via a membership survey, 61.1 percent identified as Caucasian American and 2.7 percent identified as African American (AOSA, 2017). Although exact comparisons between AOSA and NCES data cannot be made due to differences

in data labeling, it is a reasonable assumption that I am also part of a small minority among my peers in the Schulwerk. That means when I train, write curriculum, and teach, I am likely to find myself in White-dominated spaces, which have been shown to "stifle the … empowerment of Black teachers" (Griffin & Tackie, 2016, para. 43). The lack of diversity in the field of education is in itself a worthy discussion. My focus here, however, addresses the lack of acknowledgement of Black experiences and offers solutions for inclusion of points-of-view from Black American culture, guided by the following idea: With White-dominated spaces comes the application of White-dominated racial perspectives to choices about the classroom and interactions with Black colleagues. The answer is dialogue.

Engaging With Black Educators

The way White educators engage with colleagues who are not part of the dominant White American culture can either encourage or discourage inclusivity in our professional development and in our classrooms. Pedagogical theorist and teacher educator Gloria Ladson-Billings stated that special attention must be given to dialogue to avoid a lack of understanding that can result in "a series of missteps that result in a lack of trust and ability to work together" (Ladson-Billings, 2015, Foreword). Silenced dialogue occurs, as proposed by educationalist and author Lisa D. Delpit (1988), when the views and expertise of Black educators are dismissed, even when talking about their own cultures; thus the dominant racial perspective is given more consideration. The dialogue is silenced even when White colleagues do not recognize they have done it. When Black peers and students know they will not be heard, they stop talking. According to Delpit (1988), the silence is interpreted as agreement: "After all, they stopped disagreeing, didn't they?" (p. 281). In this silence, they no longer have a seat at the table, and inclusivity is curtailed. It is particularly important to include the views of non-White cultures when considering materials for use in the music classroom. This is not something that has always been done in the past.

Considering Musical Materials

The United States has a rich musical culture that represents our varied racial experiences. Within that culture lives a history deeply rooted in racism against Black people. Some of our most common elementary songs come from America's first popular music, minstrel songs. Minstrelsy presented stereotypes of enslaved people with racist and mocking language, blackening of skin as impersonation, and crafted vernacular meant to represent how they were perceived as speaking. Many of these songs have been reshaped, and their lyrics are watered down to the point that their origin is no longer recognizable (Forness, 2016).

I occasionally discover that songs taught to me in my childhood or songs in textbooks have deeply offensive origins. Songs like *Pick a Bale of Cotton* (Lomax, 1934), *Jump Jim Joe* (Mechanic, 2018), *Jim Along Josie* (Harper, 1840), and *Zip-A-Dee-Doo Dah* (Johnson, 2014) are examples of lyrics that connect to the Black experience of chattel slavery, disenfranchisement, dehumanization, and derogatory treatment. Unfortunately, I sometimes encounter a reluctance to acknowledge the racial issues that come with certain American songs. Much of this traditional music is viewed with fond nostalgia but does not account for the possibility that the songs may be perceived quite differently by people within the Black community. It is important to consider that whiteness and the White experience have been treated as the default in our country, and we must begin to unpack this issue by considering the history and effect of our song choices.

There is no monolithic view of how we should regard, interpret, or use racially charged songs, but a discussion should center on the wide range of perspectives of Black educators and acknowledge the validity of their views. The history of our country is important and entirely relevant to choices we make in the classroom. Music is tied to this history and cannot be untangled from it. Changing song lyrics does not untangle it, nor does attempting to leave the history in the past. According to Forness (2016), "There are two types of texts in the music classroom: the actual lyrics and the cultural and historical associations of the music" (p. 61). Students in your classroom may not understand the full context of this music, but that does not justify a lack of consideration for a song's background. As Forness (2016) stated:

> Music educators should choose music that enables dialogue rather than oppression. If music educators want to help students end past

> injustices, then they must choose songs and texts that engage students in dialogue and not alienate them through oppressive lyrics or historical/cultural context. (p. 61)

I hope as my students get older, they will be able to learn about these songs in a historically accurate context and engage in important dialogue. This is necessary for the integration of the critical thinking and emotional development at the heart of the Orff Schulwerk approach. As musician Ben Hunter stated, these songs "are a document of what happened," and if we fail to acknowledge their history, we "completely devalue the strength of how far we've come" (as cited in Mechanic, 2018, para. 21).

Turning to the Orff Schulwerk approach, consider the perspective of Hermann Regner, teacher, composer, and former professor of music education at the Orff Institute, who wrote that "musicians and teachers who were concerned with Schulwerk had developed an awareness of and sensitivity towards the independence of cultural groups and their equality of rights within the process of dialogue" (Regner, 1984/2011, p. 230). To exhibit the awareness and sensitivity to which Regner refers, there must be acknowledgement of those whose perspectives do not fall within the mainstream White American narrative. Awareness and sensitivity can be developed by researching resource materials to the best of our abilities and engaging in dialogue with others (colleagues, culture bearers) to understand context. Knowledge gained through this process can then be passed on to students at a song's first teaching. There is a wealth of literature that carries less offense and can provide the opportunity to share historical background. When other pieces come up later in your students' musical education, and as they progress in their social studies instruction, they will have acquired the knowledge to connect across subjects. When the day comes that they encounter racially charged music, they will be able to draw from prior experiences and examine it with a critical eye.

Acknowledging Black Racial Perspectives

As a Black educator who is generally in the minority in any educational space, I occasionally encounter an unwillingness to talk about race or a lack of understanding of my perspective as a Black American. I recall an online discussion centering on the use of a song a White teacher held dear, which had lyrics referring to conditions of enslaved people. The teacher worried about the appropriateness of the song in our current, as she deemed it, politically correct (PC) culture, and about dealing with offended parents. This resulted in a lively discussion with a wide range of views. The majority of respondents were White. Many wrote with differing racial perspectives in mind, and the analysis seemed to encourage true inclusion. Some reminded their peers that speaking to Black people about their points of view on the song was key, because their perspectives should be a factor in considering the song's use. Troubling, though, were a few comments from White teachers, whose decisions about the song hinged on whether they personally saw offense, including comments lamenting how much our children will lose of their musical culture by taking this judicious approach to song choices. Responses such as this highlight a mindset that sometimes surfaces when I attempt to share with White colleagues my perspective on the racial implications of certain classroom activities. Cornel West remarked, "We confine discussions about race in America to the 'problems' Black people pose for Whites rather than consider what this way of viewing Black people reveals about us as a nation" (as cited in Singleton, 2015, p. 35).

Some tire of this PC culture they feel has pervaded our society and causes us to take too much care with our words and actions. Instead of having the important dialogue that should come before considering song choices, I sometimes see a dismissal of the concern. It appears indicative of blind spots regarding the experience of those of us who are outside the dominant culture:

> For those who believe that there is nothing more to be said about race or who feel we are suffering from "racial fatigue," I remind you that this is not a concept that those who are victimized by racism constructed. It is one that was ascribed to us. We entered society "raced." We come to school "raced." …We can never leave our race at home or on a shelf. (Ladson-Billings, as cited in Singleton, 2015, Foreward)

Furthermore, Singleton (2015) states that even though there is no intentional maliciousness

involved, "It is not uncommon for White educators to discount, disparage, or deny the racial views of educators of color" and there may be "a gentle insistence that all people see it the 'White Way'" (p. 118). Allowing a single racial perspective to have ascendancy over others is the opposite of inclusion.

This applies not only to music from the distant past, but also to how we approach more current music and incorporate modern Black culture into educational spaces. Black popular culture is constantly incorporated into mainstream American culture, and at times is misappropriated. It can happen when generalizations are made about slang, fashion, and cultural customs. I have yet to encounter an educator who had any ill intent; rather they have all made genuine efforts to connect in some way to every child in their classroom.

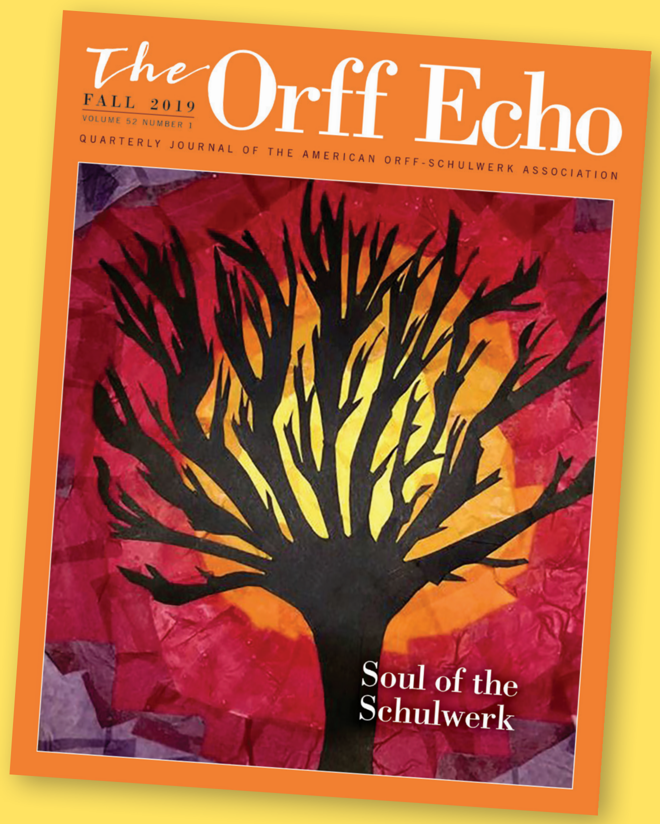
Intent must be set aside when educators look at their musical and classroom practices. Frequently, when posing to a White colleague the idea that a choice was considered insensitive in some way, I have encountered the issue of the dialogue becoming centered on the intent behind the choice. In focusing solely on *intent*, we lose the importance of the *impact*. I have had difficult conversations with colleagues about their choices, in terms of lessons, as well as personal interactions within schools and educator communities. The unfortunate result has often been a quick shift from my racial perspective to theirs, a defense of their view, a conflation of my perspective with other aspects of Black culture unrelated to the matter at hand, and an accusation of an attack on their character. It has occasionally gone so far as questioning my educational practices, as if they had a bearing on the discussion. My experiences match what Singleton (2015) reported: "White people tend to engage from a level of certain authority, even though they have often been quite remiss in conducting their own racial introspection" (p.131).

A Protocol for Dialogue

According to Ladson-Billings (2015), "Having the courageous and yes, hard conversations is where we begin" (Foreword). My district has taken on the work of addressing racial disparities in our

Where is the "Soul of the Schulwerk?"

In the process we enact? The music we make? The places we visit? The relationships we forge? The space between our bodies in motion? The things we transform? Join the contemplations … coming Fall 2019.



schools, beginning with the equity seminar Beyond Diversity™, which provides an introduction to the Courageous Conversation™ protocol for "effectively engaging, sustaining, and deepening interracial dialogue" (Courageous Conversations About Race, n.d., para. 2).

The Courageous Conversation™ protocol is used to engage in talks concerning racial disparities in education. It guides educators to discuss race and can be applied to necessary discussions in the music classroom. It involves four agreements that ground the conversation and allow those involved to feel safer and avoid the breakdown of communication that often happens when race is put on the table:

1. Stay engaged.
2. Speak your truth.
3. Experience discomfort.
4. Expect and accept non-closure (pg. 27).

The protocol also contains six sequential conditions that build upon one another. Through these conditions, participants look at their own experiences and views first, keep the conversational focus on race, step outside of their racial perspective to acknowledge others, assure that everyone stays at the table, find a common definition of race to guide dialogue, and examine whiteness and its function in the imbalanced systems of which we are part. In this way, race can be talked about and participants have security and a true safe space to share views with a goal of genuine understanding. For me, this is of the utmost importance. I can look back on successful conversations I have had regarding race and see these agreements and conditions reflected in them. I have spoken with colleagues who, after receiving the Beyond Diversity™ training, have had their worlds shifted—they are ready to work to make education more equitable.

Among my professional encounters, at times there is a greater willingness to discuss multiculturalism as it relates to non-U.S. cultures than to discuss the intricacies of African American cultural experiences. It appears the Eurocentric emphasis of White traditions in the music classroom and the failure of multiculturalism to address power and privilege are at play (Howard, 2018). The Black experience in America is a key part of American culture, yet it is not the dominant culture. Black American culture gets "othered" because it is not dominant, yet because it is still American it may not get the full "multicultural treatment," meaning it may not get the same validation and distinction a non-American culture might get.

America's Growing Diversity

In my journey through the Schulwerk I have seen an attentiveness to America's growing diversity and incorporation of multicultural pieces in teacher education grounded in research and contextual understanding. It is clear that leaders in the Schulwerk are mindful of the necessity of authentically sourcing material and reaching out to the communities from which it came—my own teachers have encouraged my peers and me to do so. We have been encouraged to give attention to primary sources before we make assumptions. Black people are the primary sources on Black culture and musical traditions, yet it seems that same reaching out or research into context of the music and what it means does not always happen. Ethnomusicologist Polo Vallejo (2015) wrote the following about traditional music in the classroom:

> Apart from the WHAT, the WHY, and the HOW to use [traditional music], we need a thorough knowledge of other questions related with the context … to understand more deeply the sense of traditional music and help us use it adequately in the music class. (p. 21)

White and Black Americans' experiences in this country are inseparable. African American culture connects us—it is personal, it can be painful, and it can be hard to confront. Singleton (2015) encourages White teachers to "talk less, listen carefully, and reflect more on what is being said" (p.31). This brings to mind an experience shared with me by a peer—a Black musician, instrument maker, and scholar whose roots lie in the Appalachian Mountains of Kentucky. She expressed frustration at multiple experiences of White peers questioning her sources or correcting her in her sharing of traditions from her own culture. She is the source. Is every Black American person going to be the ultimate authority on all things about their musical heritage? Absolutely not. However, treating Black American culture as distinct, looking at historical context, and using that to research and discuss this music fully while keeping Black racial perspectives at the center is a start.

Conclusion

It is a fact that the majority of my music educator colleagues will be White. My experience has taught me they need to make the effort to access the racial perspectives of Black educators. When this occurs, everyone benefits. The most important voices to hear when considering material that references a community are the voices within that community. Just like White people, Black people are not a monolith, and will not all provide the same viewpoint on issues concerning Blackness. Being able to have tough discussions and do the work to assure all perspectives have a place is how we foster true inclusion. ■

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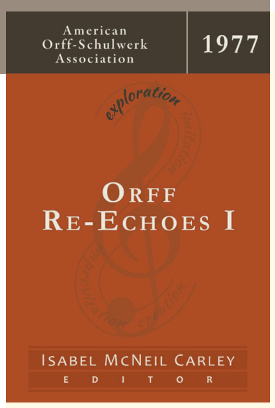
Gunild Keetman's Contribution to the Schulwerk

FRIEDRUN GERHEUSER knew Keetman personally both as a neighbor and as a teacher. Miss Gerheuser's older brother was in the group of children who introduced the Schulwerk to the radio audience under Keetman's guidance. She herself is a graduate of the Orff-Institute, and spent a summer working with Keetman as her assistant in a school for the deaf.



In this brief and enlightening commentary, the author, a personal acquaintance of Gunild Keetman, describes how Keetman's unique combination of talents contributed to the development of the Orff Schulwerk approach across its formative years. Embodying the approach within the roles of movement and music educator and composer, Keetman conveyed the meaning and value of the Schulwerk within a framework of elemental music making. Her lengthy collaboration with Carl Orff positioned her as both a champion and backbone of the approach. This article originally appeared in the February 1970 issue of The Orff Echo *and can also be found in* Orff Re-Echoes I.

By Friedrun Gerheuser

The name of Carl Orff has won worldwide recognition both for his operas and for his work in music education. But if we mention the name of his associate, Gunild Keetman, there are few who recognize it, even among Orff teachers, although her name lies on the cover of all the Schulwerk books. She has been Carl Orff's collaborator all her life, but who she is and what her contribution to the Schulwerk has been, very few people know. This is a situation we shall try to remedy here.

To do so, we have to go back to 1924 when Carl Orff and Dorothee Günther founded a school for gymnastics, music, and dance together in Munich, one of many that sprang into being at this time in response to the new feeling for

Gunild Keetman and Carl Orff in 1975.

the human body and its movement possibilities. Because of his previous work in the theater, Orff was very interested in this new kind of expression. With him on its faculty, the new Güntherschule had a special accent on music. It was at this time that he was experimenting and developing the barred instruments which have carried his name all around the world.

Gunild Keetman was a student in this school, preparing for a career as a teacher of gymnastics. She was a student of Carl Orff's and soon became his collaborator in preparing the first edition of the Schulwerk in 1930, and supplementary books of exercises for percussion instruments, timpani, xylophones and glockenspiels, and recorders. At the same time, she was composing the music for the performing group from the Güntherschule for which Maja Lex did the choreography, introducing Orff's new instrumentarium to the public for the first time. After 1933 the politicians condemned the ideas of the Schulwerk as undesirable, and all this activity came to an abrupt stop.

When the Bavarian radio commissioned Orff to do a series of broadcasts for children in 1948, Gunild Keetman was there again. It was she who transferred Orff's musical and pedagogical ideas into practice. She trained the children for the radio programs, trying out and developing the pieces that were later compiled into the five volumes of the Schulwerk. How much Gunild Keetman herself contributed we can tell by the many pieces marked by her own style, like the lovely *Berceuse* in Volume IV.

I'm sure that *Tanz, Madchen, Tanz* is by Keetman. All the music of the *Weihnachtsgeschichte* is by her, including revisions of *Dormi Jesu* and *Gloria* from Volume II, and the recorder pieces are hers, too.

Professor [Wilhelm] Keller thinks Keetman wrote the instrumental pieces in the first four volumes and Orff chose the texts and wrote almost all the vocal pieces, but it is very difficult to separate their work, and ultimately, unimportant, since it was a joint endeavor from the beginning.

In 1951 Keetman was engaged as a teacher of Orff Schulwerk at the Mozarteum in Salzburg. There she taught children's classes and a select group of adults including Doreen Hall, the editor of the Canadian version of the Schulwerk; Daniel Hellden, the editor of the Swedish version;

But it is not only as a composer that Keetman holds such an important place in the development of the Schulwerk. She is also a teacher of movement and embodies in herself the combination of music and movement that the whole approach is seeking.

and Minne Lange, her student-assistant, the editor of the Danish adaptation, all well-known representatives of the Orff approach in their own countries today.

With this worldwide expansion of the Schulwerk, Keetman was often called upon to compose the accompaniments to foreign songs. She has done an enormous job. Her ability to feel and function in the different musical traditions is uncanny, as, for example, in her settings of Japanese children's songs.

But it is not only as a composer that Keetman holds such an important place in the development of the Schulwerk. She is also a teacher of movement and embodies in herself the combination of music and movement that the whole approach is seeking. Whoever has had a single lesson with her will never forget it. Who would suppose so much temperament and energy could exist in this graceful person! How much magnetism her smallest gesture reflects! Remember only her introductory clap or stamp and the "creative pause" before movement was initiated!

Gunild Keetman in the Radio Series "Musik für Kinder" in 1957.

No one ever felt that too much was demanded in her lessons, because she understood so well the limitations and possibilities of basic movements such as walking, running, hopping, jumping, and swinging, and how to develop and combine them to form the most beautiful dances. With a ready imagination and teaching ability, she was always composing little parts in ever-changing combinations, and using ideas suggested by her students to make a complete living form—not drilled and fixed like the complicated forms of art dances. Only in this kind of teaching can there be a spontaneous and vital experience of movement, stimulating the student's own creative activity. If we know the pedagogic goal of the Schulwerk, there is no need to dwell on the importance of this point. It is sad that this limitation to simple movement is such a big problem for many people—especially movement specialists with dance training. Because it would be boring for them to be restricted to the kind of movement any child can do spontaneously, they forget that ordinary mortals have no interest in becoming professional dancers and no need for dance technique.

Keetman's greatest gift as a teacher is to give full value to simple ideas and techniques, and to establish the fundamentals securely before attempting to build on them. Only such an approach can lead on and on over the years in a positive direction.

What makes Gunild Keetman so important in the development of the Schulwerk? She herself embodies the main idea of the whole Orff approach, the combination of music and movement. Because she is both a composer and a movement specialist, there has not yet been anyone else so uniquely qualified for leadership in both fields. When Keetman moves, she always makes music, too—whistling, singing, playing the recorder or the drum. The opposite is also true; for her, music is like an "invitation to the dance."

Keetman is a modest and gentle person who shuns the limelight. Without her, the Schulwerk would be unimaginable. Without her, it would not exist at all. Whoever knows her, her music, and her teaching, has a profound and inspiring sense of the meaning and value of the Schulwerk, to which she has devoted her life. ■

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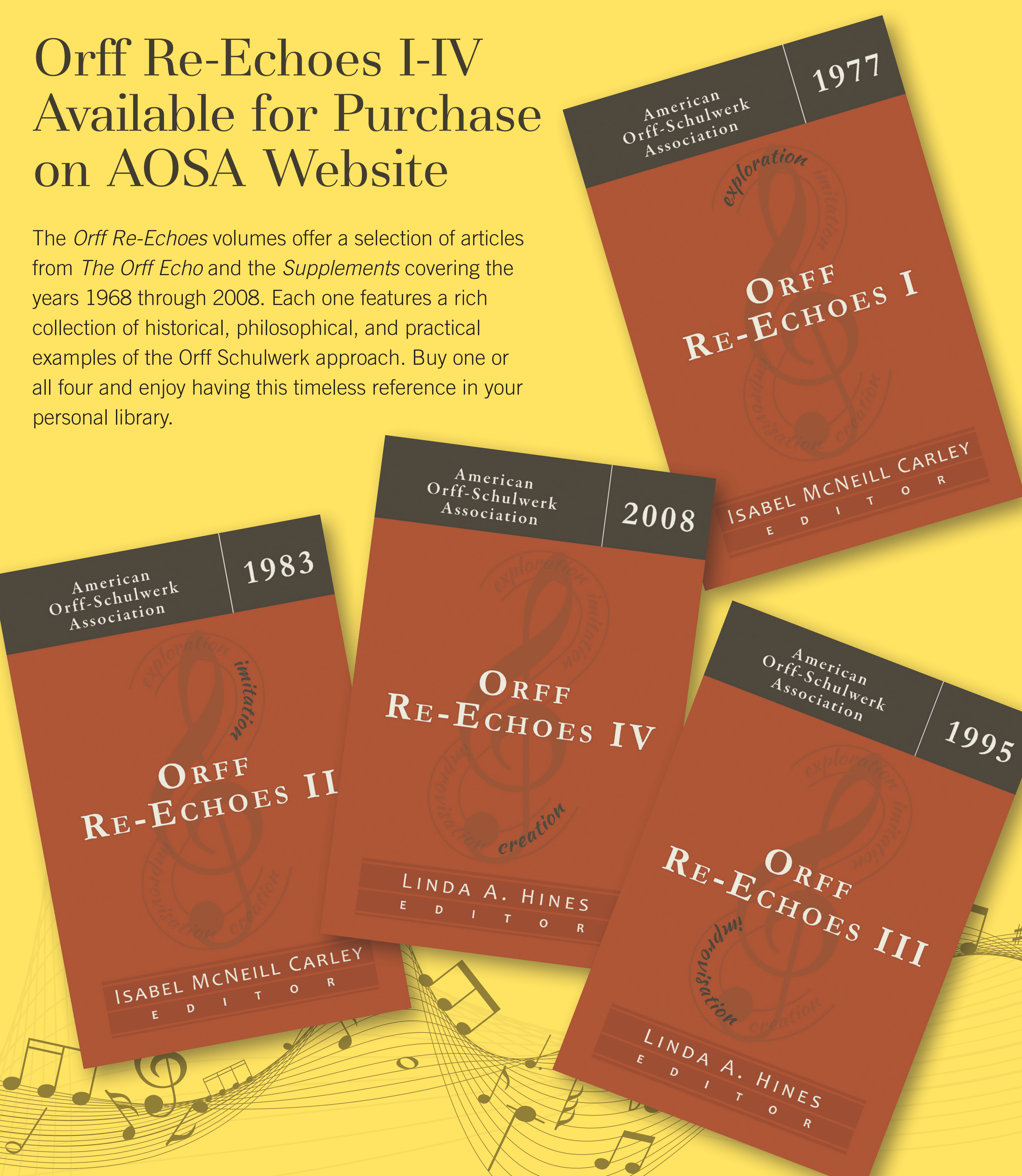

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Moving Toward Gender Equality in American Music

ABSTRACT

In this article, the author provides a glimpse of women's roles and struggles as composers, professional performers, and conductors of Western opera and classical music during the women's rights movement in America. She elucidates the historical under-representation of women, discusses considerations of gender equality in the Orff Schulwerk classroom, and offers suggestions on how Orff Schulwerk educators can contribute to closing the gender gap in the music classroom.

LAURA BARTHOLOMEW YOUNG teaches pre-K through Grade 5 general music in the Dallas (Texas) Independent School District. She holds a bachelor's degree in music education from the University of Oregon and recently earned her master's degree in music education from Southern Methodist University. She has completed three levels of Orff Schulwerk Teacher Education and is a member of the North Texas AOSA chapter, where colleagues first inspired her to seek training in the Orff Schulwerk approach.

By Laura Bartholomew Young

Throughout the history of Western orchestral and opera music, a noteworthy absence of accounts of women who composed, performed professionally, and conducted has prevailed. Fortunately, more can be said about the female musicians and dancers who, with Carl Orff, created what we now know as the Schulwerk.

Social Strides

Scant information is available on women musicians in the early years of the United States. As feminist movements began to arise in the 19th century, the fight for suffrage (McCammon, Campbell, Granberg, & Mowery, 2001), property rights, and recognition for their work and accomplishments opened the door for women to be recognized in various professional music roles. "Several years of research showed that women indeed have been writing and performing music for as long as men. But, owing to the social climate of earlier times their work was unnoticed, unpublished, unperformed, and quickly forgotten" (Ammer, 2016, page ix). Although gender politics have contributed to the exclusion of many worthy women in the written history of music, interest in the roles of American women in professional music has grown in recent years.

As American women gained more legal rights, they sought to participate in the public sphere on an equal basis with their male counterparts (Cunnea, 2011). In her book *Unsung: A History of Women in American Music*, Christine Ammer (2016) notes that this growth in public participation naturally extended to the arts, and women musicians pursued career expansion beyond the privacy of the home and private teaching studios and into public performance. Sometime after 1871, following the introduction in the United States of the touring Vienna Ladies Orchestra, many "ladies" orchestras began to form in the United States. According to Ammer (2016), this was sometimes the best opportunity for women to perform and conduct at a professional level in 19th-century America. She goes on to quote a reviewer of Joan Braham's Female Theater Orchestra:

> Lady artists, a lady chorus, a lady ballet, an orchestra composed of ladies, lady ushers, lady doorkeepers, and lady ticket-sellers held possession of Oakland Garden, Boston, during the presentation of *An Adamless Eden*. Who shall say that 'Woman's rights' are not progressing? (p. 163)

Although these ladies orchestras were an important first step, separate was far from equal. For example, the Fadettes, a critically acclaimed women's orchestra founded by Caroline Nichols in 1888, performed throughout North America for more than a dozen years. Though they accompanied silent films at New York's Roxy Theater for a time, Ammer (2016) noted the Musician's Union quickly put an end to this relationship. "If women were considered on the same level as men, they would presumably compete with men for the same jobs. Therefore, gender segregation was employed in order to protect men's jobs" (p. 163).

Not long after, in 1903, the American Federation of Labor required the Musician's Union to admit women. Although this heralded the beginning of the end of legal discrimination against women musicians, their professional success in music tended to follow distantly behind their legal progress. Though women were granted full suffrage and property rights in the early 20th century, this did not automatically confer equal career opportunities. Society was playing "catch-up."

Florence Price experienced first-hand some of the daunting challenges facing 20th-century female composers. Price, a pianist and composer, won the prestigious Wanamaker Competition in 1932 for her *Symphony No. 1 in e minor* (Walwyn, n.d.). The symphony was performed in 1933 by the Chicago Symphony Orchestra, making Price the first African American woman to have a composition performed by a major orchestra. Despite an excellent review from the *Chicago Daily News*, which reported, "It is a faultless work, a work that speaks its own message with restraint and yet with passion … worthy of a place in the regular symphonic repertory" (Walwyn, n.d., para. 2), Price was not able to break free of the sexism and racism of her time, and widespread recognition of her works came only after her death.

A Place in Performance

During this same time period, as the first Schulwerk publications became known by music educators, the Güntherschule dance group led by Dorothee Günther and Maja Lex and the dance orchestra led by Gunild Keetman began to perform publicly in Germany and abroad (Orff, 1978). These three women were collaborators, performers, and composers when the prominence of females in music leadership was rare. Still, while "Carl Orff has won worldwide recognition" for his work, his female colleagues received little acclaim (Gerheuser, 1970/2017, p. 11). Gerheuser (1970/2017) reminds us that few people recognize the name Gunild Keetman, "even among Orff teachers, although her name lies on the cover of all the Schulwerk books" (p. 11). Even as we have come to recognize our teaching as *Orff* Schulwerk, we must remind ourselves that "without her [Keetman], the Schulwerk would be unimaginable. Without her, it would not exist at all" (Gerheuser, 1970/2017, p. 13).

After the feminist progress of the 60s and 70s, Ammer (2016) observed, "Only after 1975 did women begin to be represented more, though still with the fanfare accompanying a novelty" (p. 155). Ammer also cites the American Symphony Orchestra League's 1976 report on women in Symphony Orchestras, which states, "On the average, the best of the major orchestras had fewer than 10 percent women players" (p. 370). She goes on to point out that the gender apartheid of the late 19th century orchestras was only slowly decreasing 73 years after the 1903 Musician's Union decision. By 2014, the

number of women playing in American symphonies had increased significantly, though women were not yet equally represented in professional symphonies.

Suby Raman's (2014) blog post, "Graphing Gender in America's Top Orchestras," offers detailed graphs of the male-to-female ratios of orchestral players of the top 20 U.S. orchestras (ranked by base salary). In 2014, on average males still outnumbered females 63 percent to 37 percent in the top tier orchestras. Raman broke the players down by both section and leadership roles and noted clear gender imbalances; for example, 95 percent of professional orchestral harpists were women, but only 3 percent of trumpet and trombone spots were occupied by women.

A Place in Leadership

When looking at the gender of conductors in the top 20 U.S. orchestras, an article in the *Eugene Weekly* noted that only one conductor, Marin Alsop of the Baltimore Symphony Orchestra, was female (Campbell, 2016). In his review of the 2013 British Broadcasting Company Proms summer music festival, an eight-week event that focuses on Western classical tradition, Paul Bignell (2013) stated that in its 118-year history, Alsop was the first woman to be invited to conduct. Alsop spoke to this imbalance:

> You do feel awkward about it, especially as gender is something I have nothing to do with, it's just who you are—a matter of fate. But I do think this kind of spotlight appearance, where everyone wants to discuss being the "first woman," opens up an opportunity to have a broad discussion about equality. (para. 8)

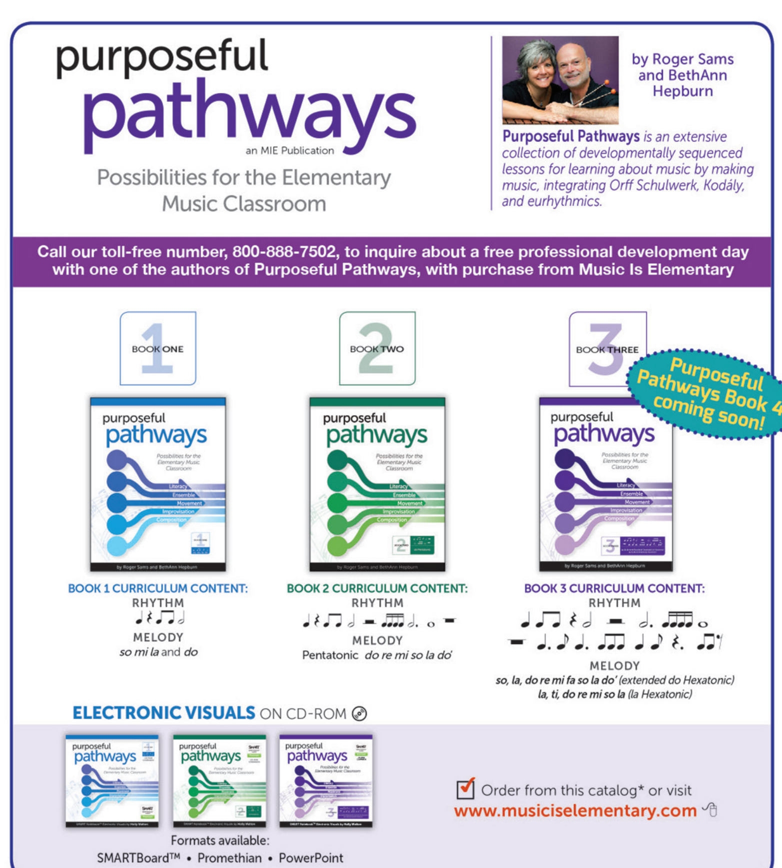
In an interview with Zachary Woolfe (2013), Alsop said:

> When I started, I kind of naturally assumed that there would be more and more women entering the field. But it was strange because the numbers didn't really change 10 years down the line, 20 years down the line, even 30. The numbers hadn't increased in the way I assumed they would. (para 10)

I had the opportunity to ask Alsop if she had any thoughts on why conducting is so much slower to become gender-balanced than performing, and she replied, "There are no blind auditions for conductors. Once the screen was introduced, women began to win positions in the orchestra. But conducting reflects the upper levels of leadership across all disciplines" (M. Alsop, personal communication, November 22, 2017).

In his *Dallas Morning News* November 2017 article discussing the Dallas Opera's Hart Institute for Women Conductors, Scott Cantrell (2017) commented on the issue of finding few women at the podium in classical music: "For all the progress women have made professionally over the decades, they remain rarities in two high-profile positions: as conductors of symphony orchestras and opera companies."

Even so, Alsop is enthusiastic that, "Not only does it [the Hart Institute for Women Conductors] create opportunities for women to try things and experiment and get feedback from musicians, but also it draws public attention to the concept of women in leadership roles." When I asked Alsop about the dynamics of leading her first professional symphony, she noted that, "I've never had any issues



Marin Alsop, Principle Conductor of the Orquestra Sinfônica do Estado de São Paulo, Brazil.

PHOTOGRAPHER: GILBERTO MARQUES, JULY 1, 2017. LICENSED UNDER CREATIVE COMMONS 2.0 ON FLCKR.COM: WWW.FLICKR.COM/PHOTOS/GOVERNOSP/35693407725/IN/PHOTOSTREAM/

with musicians. They want someone who is capable, knowledgeable, committed, and passionate about the music. Gender never seemed to be a deciding factor" (M. Alsop, personal communication, Nov. 22, 2017).

In Cantrell's (2017) article, Keith Cerny, CEO and manager of the Dallas Opera, explained, "There's a lot of discussion in the media about opportunities for women and some of the barriers to them, and we're very proud that we're doing our part for classical music." The Institute welcomed the first class of young women conductors in 2015. Cerny hopes "this will look quaint 20 years from now, that women conductors won't have this need."

When I asked Alsop about reaching a tipping point where gender equality is a non-issue in professional music, she cautioned aspiring leaders and performers to make no assumptions of gender discrimination, but instead, follow their passion and learn as much as possible:

> It is a matter of society becoming comfortable with women in non-traditional roles. That is becoming easier to see every day. So many of society's prejudices are, in my opinion, related to comfort levels, meaning how acclimatized they are at seeing and experiencing something. (M. Alsop, personal communication, Nov. 22, 2017)

From the Orff Schulwerk Classroom

We as Orff educators, when reflecting on our practices, can consider not just *what* we are teaching, but also *who composed* what we are teaching. When we introduce composers to our students, and as we program performance pieces, we must consider whether we are presenting high-quality compositions by women on an equal level with compositions by men.

Further, we must consider the perceptions our students glean from seeing all genders as composers, professional performers, and conductors. What

decisions can we make to show all genders as singers, as instrumentalists, and as dancers? When showing a ballet clip of only female dancers or a brass quintet of only male musicians, we are simply deepening our students' challenges related to breaking out of traditional gender norms. For example, Nya, a 15-year-old high school student I met, explained, "The reason why I chose the tuba was because I thought it was different. I was the smallest girl playing it … and I was very proud of myself because I played and enjoyed it. I want others (not just girls, but boys, too) to believe they can do anything if they put their mind to it" (N. Chin, personal communication, January 9, 2018). Empowering Nya—and all students—to play any instrument is a natural fit in the Schulwerk, as student choice is paramount.

We can encourage our students to choose their musical paths based on their interests, abilities, and passions, unconstrained by gender role expectations from the past. In my classroom, an 8-year-old boy watching video demonstrations of brass instruments exclaimed, "Is that a *girl* playing the French horn?" His neighbor immediately replied, "Of course it is! She can play it!"

Orff Schulwerk practitioners are uniquely prepared to promote change because the Schulwerk approach naturally encourages students to think in creative, open-ended ways. When students are allowed to create, direct, and perform their musical ideas, they are able to envision themselves as composers, professional performers, and conductors.

Conclusion

When Dorothee Günther opened the Güntherschule in 1924, "few women had the opportunity to start schools" (Gray, 1984, p. 17). Almost 100 years later, women still face unique struggles in the field of American music. In the elementary classroom, we as Orff Schulwerk educators are on the forefront of teaching our young musicians that anything is possible, regardless of outdated societal mores. By embracing this role, we can be a positive influence in creating a more equitable future for all. ■

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All Are Welcome: Orff Schulwerk for Children With Physical and Neurological Challenges

ABSTRACT

Carl Orff once described elemental music as "music that one makes oneself, in which one takes part not only as a listener but as a participant." Students in an Orff music classroom take on many responsibilities before achieving a final performance. For students with highly specialized needs, participation may display differently than that of their peers. In this article, the author examines various ways in which the Schulwerk can support these children.

MEGHAN O'BRIEN is a music educator at the John A. Coleman School at the Elizabeth Seton Pediatric Center in Yonkers, New York. She works with children from birth through 21 years of age who present with profound physical and neurological challenges and complex medical diagnoses. Meghan earned her bachelor's and master's degrees in music education from George Mason University and has completed three levels of Orff Schulwerk Teacher Education. She has presented workshops on music in special education in New York State and currently serves on the executive board for the New York City Chapter of AOSA.

By Meghan O'Brien

"All are welcome." The motto for the John A. Coleman School at the Elizabeth Seton Pediatric Center embodies a broad culture of inclusion and understanding regardless of a student's age, race, gender, sexual orientation, physical ability, or background. All are welcome to participate in and benefit from all activities, and everyone's input is valued and necessary for the activity's success. This culture of sharing ideas, belonging, and acceptance is also inherent in the Orff Schulwerk classroom. The Schulwerk provides teachers the skills necessary to ensure that students of all abilities, especially those with physical and neurological challenges, thrive in a welcoming music environment.

In studying the Orff Schulwerk approach, we learn that everyone has an important role to play in the music-making process (Salmon, 2012). Whether through movement, singing, playing instruments, performing pre-written music, or improvising a brand-new piece of music, everyone contributes a valuable piece to the puzzle. The Orff teacher's responsibility, therefore, is not described as dictating the music to be performed, but rather as guiding students through their creative process. The path of the Schulwerk is purposefully unique every time. Gertrud

Figure 1. Peyton Plays Wind Chimes in Adaptive Music.

PHOTOGRAPHER. MEGHAN O'BRIEN. USED WITH PERMISSION.

Orff (1980), Carl Orff's wife and an accomplished music therapist, masterfully combined music therapy and special education using the Schulwerk. She wrote, "The Orff Schulwerk idea was to create a complete dimension of music within which the child can express himself, experience himself as a person, and make music with others" (p.14). She elaborates that one must start with the child, not pieces from the Volumes, and build the music from there. Shirley Salmon (2012) explained that elemental music is adapted for everyone's talents (see Figure 1). A musician should not be forced into a certain form; instead, the music is adapted for and by the musician. Even as teachers, we do not know the end-result. Without a precise end-result, preparation for the various paths a class could take is key.

Preparation for Teaching Students With Special Needs

When working with children who have physical and neurological challenges, the expectations may be shifted, but not lowered. The question I ask myself at the beginning of every class is no different from any other Orff classroom: What ideas are my students bringing to the class today and where can we go from here?

Depending upon the students' abilities, their participation can look vastly different from each other. For some, musicality may progress slowly, whereas others may only observe at first. Active observation is still learning; the child is absorbing the surrounding environment and being affected emotionally and neurologically by the music (G. Orff, 1989). Retention may not be possible for some students, but creating music and interacting socially in a music class is both satisfying and beneficial to the child's development. Repetition, echoing, play, and improvisation—all natural facets of an Orff classroom—support this social growth, improve language skills, and validate the child's contributions.

For example, one student of mine used her whole hand to play the piano, seemingly absent-mindedly. Over a course of several months, I echoed her explorations and created a cause-and-effect game of her invention where she would move my hands or push my arm and watch the results unfold on the keyboard. Eventually, this student began creating repeating patterns in her game, mirroring me, playing

with one finger at a time, and taking turns to play in call and response. If I had attempted a traditional piano experience, we both would have failed. Instead, this student set her own musical path while I adapted the tools of the Schulwerk to assist in this journey.

Children can participate in music class by imitating, perceiving, exploring, choosing, playing, and discussing (Salmon, 2012), and it is important to remember that in an Orff classroom the students are the decision makers. This act of self-determination, a natural occurrence in the Schulwerk, better prepares children with special needs for success in their adult life (Adamek & Darrow, 2012). Every day in an Orff classroom, music teachers provide students with opportunities to make choices, improvise, problem-solve, offer feedback, and work in groups; these highly participatory activities are the key to a student achieving self-determination. The following topics address ways for students with physical or neurological challenges to contribute meaningfully in the Orff classroom.

The Importance of Repetition

Rhythmic patterns provide familiarity to children with special needs by giving them a concrete and predictable musical idea to recognize. Repetitious rhythms, such as adding dynamics or text, also provide a steady foundation to build upon once comfort is achieved (G. Orff, 1989). With ostinato patterns, the ability to recognize they exist is as important for the child as learning to play them. Observing the repetitious patterns without playing promotes learning in a reduced-stress environment (G. Orff, 1989).

When students are given time to explore and create, a teacher may step back, observe, and then echo the students' rhythms back to them. We may even create an ostinato out of a student's rhythmic play immediately after the child has produced it and sing a song over the pattern. In one music class, one of my students rocked back and forth to his own steady beat while playing a quarter- and eighth-note pattern on a drum. The student's repetition was not inherently musical, but I imitated his pattern and sang a simple folk song over his ostinato. He made eye contact, stopped rocking, and laughed upon hearing this; his rhythmic play had become a larger piece of music. Though non-verbal, he realized we had a common language in music. This immediate feedback is important so children can make a connection between their rhythm and the teacher's response, similar to a conversation. Even if students cannot produce their pattern again, the brief connection to a larger meaning is a valuable musical contribution and a worthwhile step forward.

The Use of Improvisation and Sound Exploration

The fundamental aspects of Orff Schulwerk, improvisation and learning through play, are natural and highly beneficial for special learners. For children with physical and neurological challenges, accurately playing a larger piece of music as written may be inaccessible. Although most children play and freely explore without rhythm primarily between the ages of 2 and 4, a child with special needs may never develop past this stage (G. Orff, 1989). Children with delays in physical or neurological development may need extra time to discover all the ways an instrument can be played, how to hold the mallet in a way that best suits them, the many sounds their voices can produce, or the various movements their bodies can make. Through exploration, a child may invent new ways to play an instrument, such as playing a drum only by tapping with a foot or playing wind chimes by placing them on a swivel chair and spinning it.

Vocal and instrumental explorations are equally important. Though some children with physical or neurological challenges may be non-verbal, the vocalizations they are able to produce are a precursor to speech and should be encouraged and reinforced. When children in my classroom vocalize, I echo them using either my voice or an instrument and wait to see if they answer. Often the child vocalizing smiles at the social interaction and continues. When exploring these vocalizations as improvisatory music, the children are encouraged to continue sharing their personal song.

Students who are not vocal can participate in singing activities with the use of a voice output communication aid or switch with a pre-recorded song. The switch becomes the student's voice. When activated by the student, the teacher can sing in canon, improvise a duet, or create a partner song to go along with the pre-recorded song, allowing the student to experience this switch in a newly musical way (see Figure 2, p. 37).

Improvisation also benefits children because it removes rhythmic constraints. Removing the beat gives students greater freedom to explore the

music. Exploratory play without rhythm or melody is the first step in playing elemental music forms (Salmon, 2012). Instead of performing a rhythmic pattern on cue, children may need extended time improvising with one or two notes on a xylophone, swiping at wind chimes, or creating a small dance form. Perhaps a child takes part in an arrhythmic improvisation as an introduction or coda. Whatever the choice, the teacher serves as a guide to appropriate ways that will allow participation at a level commensurate with the student's ability and performance with the larger ensemble. These small explorations become valuable contributions to the larger piece.

Figure 2. Switches, Like this from Enabling Devices, Allow Nonverbal Students to Have a Voice in the Music Room.

PHOTOGRAPHER. MEGHAN O'BRIEN.

Using the Orff Instrumentarium

When approaching the instrumentarium, my students have spent a lot of time in the improvisatory stage, exploring every sound each instrument can make. The students engage in free play, guided exploration, and sound stories and poems. While exploring, some may play the instrument independently, whereas others need assistance. Still others may give the teacher assistance, preferring to touch another person rather than the metal strings of a guitar or the hard plastic of a mallet (see Figure 3). Students who are deaf or hard of hearing or who

Figure 3. Gabriela Gives Assistance to Play the Guitar.

PHOTOGRAPHER. SHARIS SEABORN. USED WITH PERMISSION.

Many children find comfort in putting an ear against a guitar as the teacher strums or placing a hand on a drum or xylophone while it is being played.

have visual or neurological challenges often benefit from the added sensory input provided by a resonant instrument, such as a bass bar, large drum, or guitar (Salmon, 2010). Feeling the vibrations caused by the music or the steady drumbeat of a song provides students a multisensory experience, heightens their awareness, and strengthens their memory (G. Orff, 1989). Many children find comfort in putting an ear against a guitar as the teacher strums or placing a hand on a drum or xylophone while it is being played. Instruments and equipment can be adapted to make them more accessible to students. Wider mallet handles, wrist straps for bells or egg shakers, adapted recorders, and clamps to place instruments in better playing positions on a surface such as a lap tray or desk all help the student with special needs create music safely and successfully.

Finally, after much practice, the students are introduced to playing on cue, keeping a steady beat, and playing music in a structured and traditional form. It is a significant milestone in the child's development to begin intentionally repeating patterns and practicing what they have learned (G. Orff, 1989); therefore, this last step of performing elemental forms of music at the instrumentarium may be inaccessible to some students and should be approached mindfully. These students may need more guidance, such as a student helper or a one-to-one aide, in order to create the most meaningful experience.

Incorporating Movement

As with all aspects of the Schulwerk, movement is easily adaptable to any ability level. Students may use the whole body or just one part to create their movement, work independently or in pairs, move while seated or standing up, and use the whole space of the room or remain in place. The flexibility of the Schulwerk allows us, as teachers, to provide all of these opportunities to our students to create a meaningful experience.

Students with physical and neurological challenges require multisensory input to remain focused and gain a deeper understanding of the music. They may use props such as scarves, feathers, ribbons, or balls as a tactile outlet to enhance the musical experience. These props may assist them in feeling the "weight" of the music when exploring with their bodies. For example, watching a feather fall to the ground with gentle ease and then holding this feather while moving may help a child step lightly to the music. Watching a ball bounce through the space and then holding the ball can help create a more playful and energetic movement experience.

In addition, rhythmic movement and body percussion provide the student with an "enriched sensory environment" (Salmon, 2010, p. 28) and simultaneously stimulate the auditory, visual, tactile, and kinesthetic senses. Vibrations through the floor, and body percussion help students see and feel the rhythm, aid in the development of their sense of balance (Salmon, 2010), and help them understand the music where they were otherwise unable (G. Orff, 1980).

Folk dances can be adapted when teachers show traditional dance steps and ask students for input on how these steps can showcase their own strengths. Phrase lengths can be augmented to allow a child time to react to the movement, such as taking 16 beats to perform a movement, as opposed to 8. In this way, the teacher can maintain the basic form and steps of a traditional dance and the student with physical or neurological challenges can be successful.

Writing and Creating Music in the Classroom

A wealth of opportunity exists for students to make individualized contributions to song-writing activities every day in an Orff classroom. Highly predictable elemental forms are musically satisfying, and they produce regular, expected opportunities to participate in the music-making process. Students with certain neurological conditions often turn their focus inward; whole group activities may be daunting for the student, but personal or smaller-scale contributions can bring satisfying results (G. Orff, 1980). The B section in a rondo form allows students to focus solely on themselves through free play and exploration at their ability level, while still participating in but not concerning themselves with the group (G. Orff, 1980). This allows children with special needs to think about how and when to play and contribute an attainable piece of the music.

Where playing in a structured form is inaccessible, flashcards, dice, or other manipulatives give students

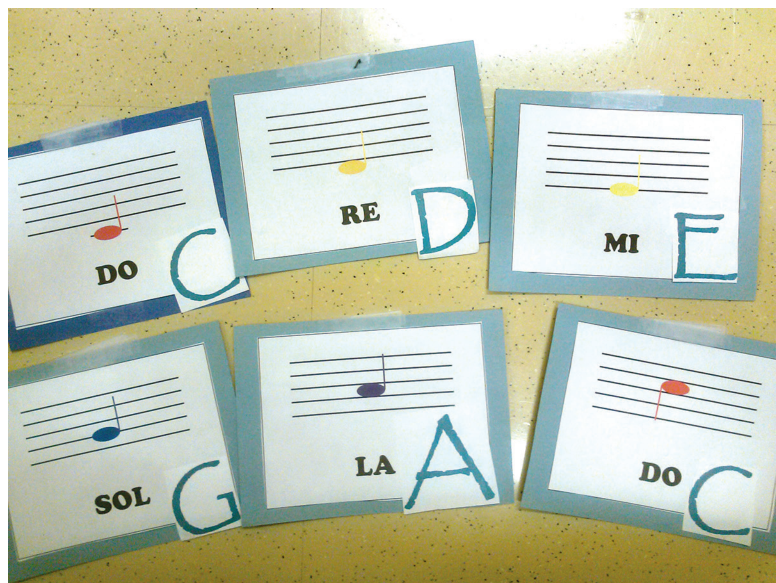
with underdeveloped motor skills the ability to contribute a personal answer to the group quickly and successfully when songwriting. The dice in Figure 4, showing different instruments on each side, can help students create a final form when learning about theme and variations. A student who can read music but lacks the motor skills to draw notes on a staff can use the flash cards shown in Figure 5. After arranging cards one measure at a time, the teacher or another student could play the resulting piece for the composer. After hearing the creation, the composing student could then rearrange the cards and form a new composition. These are both simple yet effective ways for students to personalize their class compositions.

Conclusion

Orff Schulwerk provides us an overarching music structure with which to improvise and create. The very essence of this reminds us there is a part for everyone. No matter the size, every contribution is important to the final piece.

When working with students with physical and neurological challenges, it is important to focus on what a child *can* do as opposed to how they cannot conform to the mainstream class. As Shirley Salmon (2012) stated, "Orff Schulwerk can offer a wealth of activities that enable all students to encounter and work on a topic in an individual way" (p. 17). It is the role of the Orff educator to foster students' natural contributions and guide them to create an ostinato, explore sound effects, echo an instrumental phrase, or craft a movement piece. When all people and all ideas are welcome, that is when the music truly becomes beautiful. ■

Figures 4 and 5. Manipulatives Enhance a Student's Creative Contributions.



PHOTOGRAPHER. MEGHAN O'BRIEN.

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FOCUS ON ORFF SCHULWERK AND INCLUSIVITY

Trauma-Informed Teaching Practices in the Orff Schulwerk Classroom

ABSTRACT

Adverse childhood experiences (ACEs) such as abuse, neglect, or exposure to violence, cause trauma, which has a profound effect on the growth and development of children. In this article, the author discusses the results of his study on trauma-informed teaching practices and details several that complement the Orff Schulwerk approach.

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By Matthew Pedregón

Alex is a third grader who many teachers would call "difficult" or "defiant." When asking for suggestions on how best to handle his intense emotional outbursts or refusal to follow basic procedures or instructions, his classroom teacher would say, "I'm so sorry, I just don't know what to tell you. I'm having the same problems." Several times, Alex has stormed out of the classroom, thrown chairs, hurled mallets across the music room, or hidden under a desk. Each of these instances resulted from the simplest of instructions. He has an extremely hard time dealing with his emotions, has no friends, is incredibly impulsive, and cannot function in a group work setting. He is almost always in the office and loses recess at least a couple times a week. The regular school structures used to help students learn and manage behaviors such as PBIS or behavior charts are simply ineffective with Alex.

Though Alex's story is fictional, many of us have taught an Alex at some point. Reaching a boy like Alex can seem insurmountable, and it is easy to feel we are failing him, that the whole system is failing him. In this case, inclusivity does not refer to race, language, legal status, mental or physical ability, sexual orientation, or gender identity. Including Alex in our learning community is a matter of life experiences. Rather than ask, "What's wrong with Alex?" we should be asking "What happened to Alex?" The answer is trauma.

Trauma Healing and the Schulwerk

The Schulwerk can provide Alex with an environment well suited for trauma healing. According to Cole, Eisner, Gregory, and Ristuccia (2013):

> Helping students make positive connections to other members of the school community, providing opportunities for them to use their newly developing skills in context, and supporting them as they become fluent in participating fully in the community are essential elements of a trauma-informed school. (p. 23)

In this way, the Schulwerk offers Alex what he needs: a place where he can learn to develop lagging social-emotional skills, regulate his emotions, connect with others, build a positive sense of self-worth by exercising agency and choice, and utilize the healing power of a positive music-making community. Jane Frazee (2006) addressed the Schulwerk's emphasis on social-emotional development stating:

> Orff's astonishing focus on emotions over intellect, on the stimulation of the imagination over mastering the fundamentals of music, is a radical departure from the traditional approach to education in music. His interest in extra-musical benefits of music study is typical of other great 20th-century music educators, but Orff alone addressed emotional outcomes. (p. 21)

It seems from the beginning that Orff recognized the social-emotional power of community music making. This can translate to trauma-healing. In fact, many of the research-based, trauma-informed practices found in the adjacent fields of psychology, social work, music therapy, and education are either already present, or can easily be embedded in many of the practices found in the Orff Schulwerk classroom. In addition, my recent study on trauma-informed teaching practices (Pedregón, 2018) located elementary music teachers who felt some measure of success when working with students with trauma. Subsequent interviews revealed their practices can play a significant role in Orff Schulwerk classrooms in healing the trauma found in students. Before exploring how to do this, it is important to have a basic understanding of trauma.

What Is Trauma?

In 1998, a group of researchers published the results of a groundbreaking study that measured the relationship of childhood abuse and household dysfunction to many of the leading causes of death in adults. The researchers found that people experiencing four or more adverse childhood experiences (ACEs) were more likely to be diagnosed with diabetes, chronic bronchitis, emphysema, and hepatitis as well as attempt suicide and experience depression in adulthood (Felitti et al., 1998). If these were the long-term health outcomes of exposure to ACEs, one can only imagine the psychological effect ACEs have on children. The large body of negative effects associated with ACEs is what we refer to as trauma.

Trauma can negatively affect collaboration with peers, interpersonal communication, sensorimotor skills, curiosity, sustained focus, emotional regulation, and planning for learning (Cook et al., 2005). In addition, trauma can render ineffective the traditional classroom management techniques that rely on consequences such as rewards and punishments (Cole et al., 2005; Forbes, 2012; Jensen, 2009; Souers & Hall, 2016). These cognitive, affective, and behavioral effects of trauma coupled with its unexpected prevalence should make trauma awareness a priority for all teachers. When averaging the results of three major ACE studies, 24.8 percent reported having one ACE while 11 percent reported having four or more (CDC, 2016a, 2016b; Felitti et al., 1998). This means, on average, about one in ten of our students has experienced significant trauma.

How Trauma Affects the Brain and How We Learn

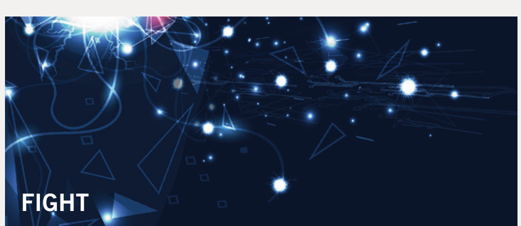
To understand trauma, two parts of the brain need to be considered: the limbic system and the neocortex. Comprised of areas such as the amygdala, hypothalamus, and hippocampus, the limbic system is the emotional part of the brain responsible for regulating mood, attention, hormone control, and is concerned with self-preservation, fear, and protective responses such as "fight or flight." Conversely, the neocortex is the thinking part of the brain responsible for executive functioning, conscious thought, working memory, planning, abstract thinking, organization, self-awareness, imagination, reasoning, language, and many other aspects of cognition.

When a stressful situation or ACE is encountered, a group of responses is set in motion that temporarily disengages the neocortex and prepares the body for survival. Often called the "fight, flight, or freeze" response, the lightning-fast amygdala disengages the slow and methodical neocortex, readying various body systems for self-defense via the stress hormone, cortisol. This evolutionary throwback was incredibly valuable when facing predators in the wild where a heightened heart rate, tense muscles, lightning-fast reactions, and a jolt of adrenaline were handy when outrunning or fighting, or an unresponsive, flattened affect was useful when hiding.

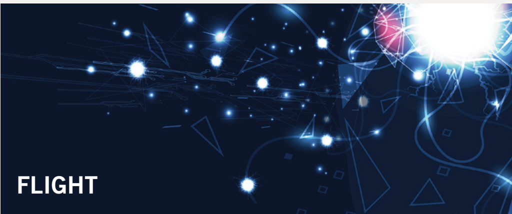
This involuntary defense system was designed only to be deployed occasionally. In fact, our neocortex has the ability to control and soothe emotions in times of stress and bring the brain out of "fight, flight, or freeze" to regain normal functioning. This ability is called *regulation*, *self-regulation*, or, *emotional-regulation* and is also used to prevent the amygdala from unnecessarily setting the body off into the *dysregulated* states of "fight, flight, or freeze." When stressors are severe enough or encountered regularly, as is the case with children with trauma, the brain rewires itself to be more easily triggered into this state of dysregulation, effectively diminishing the brain's ability to self-regulate and learn. Because of traumas faced at home, our fictional child Alex is always on the verge of dysregulation. It takes only the slightest bit of additional stress to trigger him into a dysregulated state of fight, flight, or freeze (Forbes, 2012; Souers & Hall, 2016) (see Figure 1).

It is important to know dysregulation is an involuntary response. Alex's neocortex does not function properly during moments of dysregulation, and he cannot

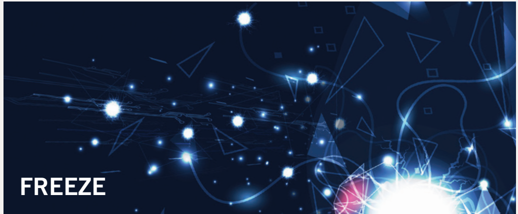
Figure 1. Presentations of Fight, Flight, and Freeze.



acting out, behaving aggressively, acting silly, exhibiting defiance, being hyperactive, arguing, screaming or yelling, unable to focus or sit still, increased anxiety, exaggeration of startle responses, panic, or rage



withdrawing, fleeing the classroom, daydreaming, seeming to sleep, avoiding others, hiding or wandering, becoming disengaged, avoiding tasks, forgetful, flattened affect, emotional indifference, depression, hopelessness



exhibiting numbness, refusing to answer, refusing to get needs met, giving a blank look, feeling unable to move or act, going numb, helplessness

process the if-then statements often associated with typical behavior management techniques such as, “If you don’t come out from under the desk, you won’t be able to go out to recess today. It’s your choice.” However for him, this is not a choice. In addition, disabling the neocortex impairs development in a variety of ways, many of which have a profound effect on learning. Cook, et al. (2005) identified these as domains of impairment (see Figure 2).

When scanning through these domains of impairment, the severe impact trauma has on the learning environment becomes abundantly clear. Though this may be disheartening news for any educator, we as Orff Schulwerk teachers can do much to help our students with trauma.

When a stressful situation or ACE is encountered, a group of responses is set in motion that temporarily disengages the neocortex and prepares the body for survival.

Healing Trauma in the Music Room

When looking at trauma-informed practices used in adjacent fields and by the effective trauma-informed elementary music teachers involved with my study, an exhaustive range of possibilities emerges. Therefore, the practices that follow are limited to those most effective and applicable to the Schulwerk. These practices can be broken down into the following interconnected themes:

Figure 2. Domains of Impairment in Children Exposed to Trauma.

ATTACHMENT

- Problems with boundaries
- Distrust and suspiciousness
- Social isolation
- Interpersonal difficulties
- Difficulty attuning to other people’s emotional states
- Difficulty with perspective-taking

BIOLOGY

- Sensorimotor developmental problems
- Analgesia
- Problems with coordination, balance, body tone
- Somatization
- Increased medical problems across a wide span

AFFECT REGULATION

- Difficulty with emotional self-regulation
- Difficulty labeling and expressing feelings
- Problems knowing and describing internal states
- Difficulty communicating wishes and needs

DISSOCIATION

- Distinct alterations in states of consciousness
- Amnesia
- Depersonalization and derealization
- Two or more distinct states of consciousness
- Impaired memory for state-based events

BEHAVIORAL CONTROL

- Poor modulation of impulses
- Self-destructive behavior
- Aggression toward others
- Pathological self-soothing behaviors
- Sleep disturbances
- Eating disorders
- Substance abuse
- Excessive compliance
- Oppositional behavior
- Difficulty understanding and complying with rules
- Reenactment of trauma in behavior or play (e.g., sexual, aggressive)

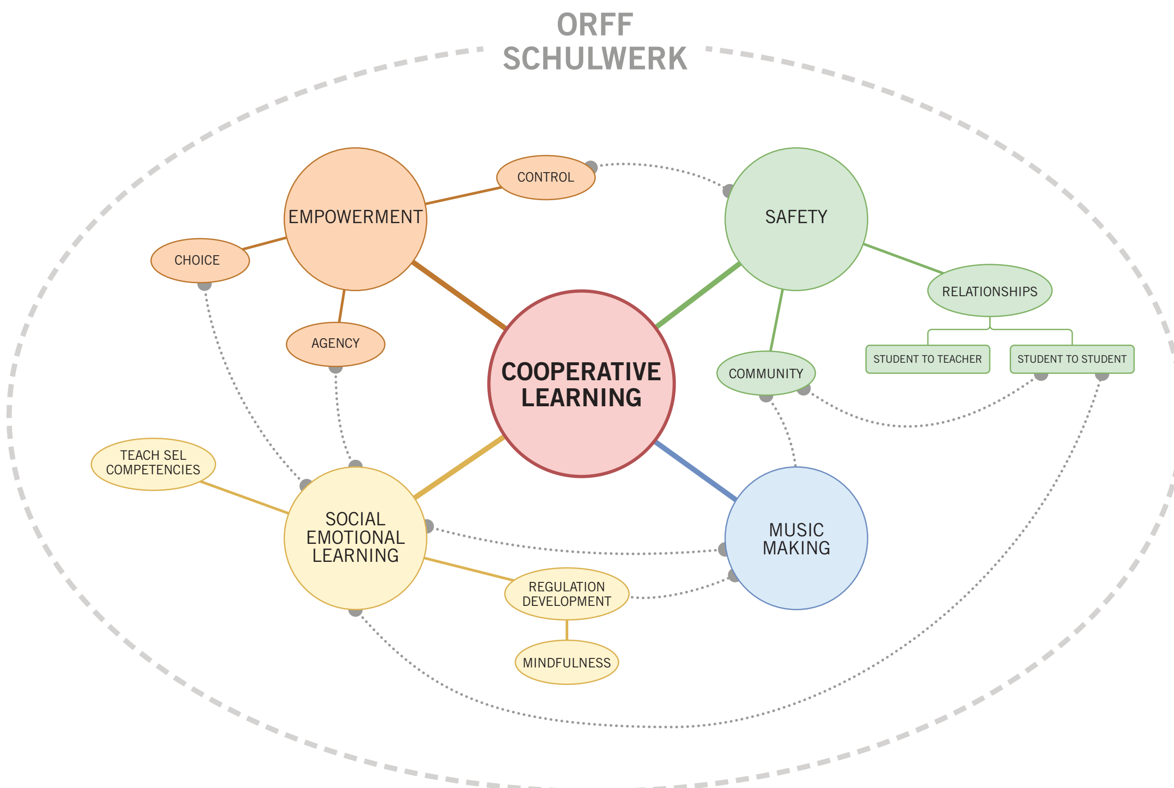
COGNITION

- Difficulties in attention regulation and executive functioning
- Lack of sustained curiosity
- Problems with processing novel information
- Problems focusing on and completing tasks
- Problems with object constancy
- Difficulty planning and anticipating
- Problems understanding responsibility
- Learning difficulties
- Problems with language development
- Problems with orientation in time and space

SELF-CONCEPT

- Lack of a continuous, predictable sense of self
- Poor sense of separateness
- Disturbances of body image
- Low self-esteem
- Shame and guilt

Figure 3. Interconnected Themes of Trauma-Informed Care Possible With the Schulwerk.



- Incorporating Social-Emotional Learning (SEL);
- using positive relationship building and community to create a sense of safety;
- empowering students with a sense of self-worth by providing agency and choice; and
- employing the healing power of music itself.

Infusing such practices with cooperative learning experiences that use divergent thinking as exemplified by the Schulwerk creates an opportunity to form a tightly woven tapestry of trauma-informed care (see Figure 3).

Social-Emotional Learning

The first part of this tapestry, SEL, is, "the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions" (CASEL, 2019a, para. 1). As shown in Figure 4, page 45, the Collaborative for Academic, Social, and Emotional Learning (CASEL) has suggested several SEL competencies (CASEL, 2019b).

From a SEL perspective, every time we utilize a partner game, have students identify what a character in a story is feeling or how a particular piece of music makes them feel, or ask students to work creatively in groups or interact socially in any way, we provide opportunities for them to practice these skills (Pedregón, 2018). However, special care must be taken to find students' social-emotional zone of proximal development (ZPD). Though primarily used in other academic disciplines such as reading or math, ZPD is used to describe a level of challenge just above a child's level of independent functioning that can still be accomplished with adult guidance (Bigge & Shermis, 2004). When addressing SEL in this way, customizing the appropriate level of scaffolding for such opportunities is crucial. One way to accomplish this is by utilizing "interactive modeling" as detailed in the Responsive Classroom approach (Center for Responsive Schools, 2016, p. 43).

Helping students with trauma identify and communicate emotions is important when considering SEL. To do this, several teachers involved with the study asked students to identify what specific emotions certain pieces of music made them feel, or what a certain character might be

feeling at a specific moment in a story. One teacher mentioned that music has a way that is unique unto itself of helping kids with trauma. She stated:

> If you think about it, a lot [of] the old folk songs were helping kids deal with death and tragedy … music is the way that humans handle some of their really big emotions that can't be put into words or dealt with in other ways. (Pedregón, 2018, p. 49)

Teaching appropriate communication skills for students with trauma is also important. This can be done by modeling conflict resolution conversations, showing students how to communicate in a cooperative group work setting, explaining how to identify and verbally communicate what they are feeling, teaching students how to find a partner, and validating kindness with statements such as, "Thank you for being my partner."

Though not directly related to the elementary music classroom, another way SEL can be used to meet the needs of students with trauma is to develop regulation skills through Mindfulness Practices (Goodman & Calderon, 2012; Michael et al., 2007; Pedregón, 2018; Short, Mazmanian, Oinonen, & Mushquash, 2016). One teacher involved with the study mentioned this as her most powerful tool when working with students with trauma. Another stated she used mindfulness practices to keep herself regulated and calm when students with trauma became highly dysregulated. This is an incredibly important and often understated tool when working with students with trauma (Forbes, 2012; Souers & Hall, 2016).

Creating Safety Through Community and Relationship

At its core, trauma begins with an overwhelming sense of feeling physically and emotionally unsafe. Therefore, it is essential to focus the initial tasks of treatment on creating a system of care that emphasizes physical and emotional safety (Cole et al., 2005; Cook et al., 2005). When considering how joyful and interactive music making in the Schulwerk can be, community building and the establishment of a safe space can naturally unfold through many activities found in Orff Schulwerk classrooms. This can be done by making sure the music classroom is a place where students feel comfortable making mistakes and know they

Figure 4. Social-Emotional Learning Competencies.

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence and self-efficacy

- Impulse control
- Stress management
- Self-discipline and motivation
- Goal-setting and organizational skills

- Perspective taking
- Empathy
- Appreciating diversity
- Respecting others

- Effective communication
- Social engagement with peers
- Teamwork and relationship building

- Identifying problems
- Analyzing situations
- Evaluating and reflecting
- Ethical responsibility

When considering how joyful and interactive music making in the Schulwerk can be, community building and the establishment of a safe space can naturally unfold through many activities found in Orff Schulwerk classrooms.

will not be ridiculed or made fun of by their peers. To facilitate this, Orff Schulwerk teachers can frontload activities with many of the SEL competencies mentioned in Figure 4.

In addition, fostering positive student-to-student relationships can be a way to create a safe, close-knit community. This will help heal the psychological and neurological damage done by the destructive relationships that often cause trauma. Van der Kolk (2014) supported this: "As we have seen, much of the wiring of our circuits is devoted to being in tune with others. Recovery from trauma involves [re] connecting with our fellow human beings" (p. 212).

For students with trauma, interacting with peers can be a challenge. One strategy entails pairing students with trauma with an SEL "ringer," a student who is well regulated, kind, and empathetic. This way, the student with trauma has a peer model for positive communication skills as well as an opportunity to make a friend that is much more forgiving and understanding than other classmates when encountering the social-emotional deficits students with trauma often carry. In addition, emphasizing partner activities that have a built-in moment where students can share interests and get to know one another in a structured way can also foster positive student-to-student relationship building and create a safe, caring community.

When considering students with trauma, the importance of positive teacher-to-student relationship building cannot be understated (Cole et al., 2005; Forbes, 2012; Izard, 2016; Pedregón, 2018; Souers & Hall, 2016). Though not specific to the Orff Schulwerk classroom, building such relationships is the most important tool all teachers have when working with students with trauma. Some teachers involved with the study attributed positive relationship building as the reason students with trauma acted out in all other contexts except music class. Oftentimes students with trauma are not treated with dignity, love, and respect by the adults in their lives. When trauma is caused by a parent or primary caregiver, the relationship is damaged and no longer provides the securely attached sense of safety a child needs to grow and function. When this happens, other relationships must be cultivated to serve this purpose. According to O'Neil, Guenette, and Kitchenham (2010), the next most influential adult relationship in a child's life is with the teacher. Thus, teachers can play an important role in providing new, positive adult interactions that elevate the child's self-worth (Forbes, 2012; Izard, 2016). As one teacher involved with the study stated, "I want to be sure people understand that time devoted to building relationships isn't wasted time. It is important and it supports everything you do" (Pedregón, 2018, p. 45.) By developing the teacher-student relationship, as mentioned by every teacher interviewed in the study, students with trauma are given the emotional safe space they so desperately need.

Empowering Students Through Agency and Choice

When students are presented with some sort of choice, they are given a sense of agency, control, and self-efficacy. This is incredibly important for students with trauma whose self-perception can be tainted by feelings of worthlessness and an inability to control the situations around them (Forbes, 2012; van der Kolk, 2014). When considering the Schulwerk, student engagement and choice can be found almost everywhere. From exploration activities, to arranging pieces as a class, to deciding on a form, to improvising, to composing, student choice is almost unavoidable with the Schulwerk. One teacher involved with the study stated:

> A lot of times I think my kids who have experienced trauma … you're in a place where you have no power. And everything's happening to you, and so when the role is reversed and you realize that you have the ability to decide what's happening next and, 'Oh, I'm working in a group and they care about my ideas,' and, 'Oh my goodness, we picked my idea, you know, for this movement piece.' And so a lot of these kids, all kids really, feel like they're important and that their ideas are valued. (Pedregón, 2018, pp. 58-59)

As Orff Schulwerk teachers, we must always make sure students with trauma are creatively contributing to the music-making community.

Enabling students with choice, and then having these choices recognized by their peers as a valuable contribution, builds a vital sense of self-worth.

The Healing Power of Music

Because of its inherent ability to connect with emotions, foster community, build relationships, and promote self-regulatory skills, music making can be an effective way to meet the needs of students with trauma. Music therapists utilize music making as a way to treat trauma by gradually rebuilding patients' capacity to trust and connect to others (Hussey, Reed, Layman, & Pasiali, 2008; Pasiali, 2014; Robarts, 2014; Sutton, 2002). Music making can provide the perfect context for developing healthy relationships by promoting moments of togetherness, trust, musical play, and positive interaction; each are things children with trauma desperately need.

In addition, the connection music has with emotion can also be used to build the capacity to feel and identify emotions among students with trauma. One teacher involved with the study exemplified this:

> Music expresses the emotions beyond what human language is possible of expressing. And so for students of trauma who have those emotions that are beyond what their language is capable of, especially for kids that don't have a lot of language … they don't have the vocabulary and the emotional understanding, but they can feel it through music. You don't have to have words to feel the emotion in music. (Pedregón, 2018, p. 68)

Due to its connection to emotions, music is a powerful tool exclusive to music teachers when considering students with trauma. Nowhere else at school do these students have the opportunity to express their feelings through music. Becoming trauma-informed should be a priority for every Orff teacher.

Cooperative Learning and Orff Schulwerk

After exploring several trauma-informed strategies, we can see the incredible opportunities we as Orff practitioners have to reach students with trauma. Central to the Schulwerk is the use of divergent thinking in a group work setting. When attending any levels course, chapter workshop, or conference session, it is only a matter of time before participants are asked to break off into groups and create something, whether it be a movement sequence, body percussion phrase, or expressive sound scape. It is in these moments trauma-healing has the opportunity to occur. In the cooperative learning setting students with trauma have the opportunity to practice social-emotional skills, be part of a safe community, build peer relationships, feel empowered through choice, and experience the healing power of music. Much care and preparation must be done, however, to ensure such a positive experience can happen. Otherwise, an ill-planned cooperative learning experience has the potential to be yet another situation where these students feel unheard, unvalued, or insignificant.

Before launching into group work, students must be prepared with proper communication and conflict resolution skills. If teachers over scaffold, students' social-emotional skills will never grow. This happens when the teacher takes care of every social-emotional challenge: Every role is assigned, speaking order is established, and every procedure for decision making is laid out like a treasure map where X marks the spot. Carefully selecting what challenges within the cooperative learning setting will be addressed by the teacher and which will be negotiated among students can provide students, especially those with trauma, with just the right amount of social-emotional challenge. The key is knowing students individually and being responsive to their specific needs.

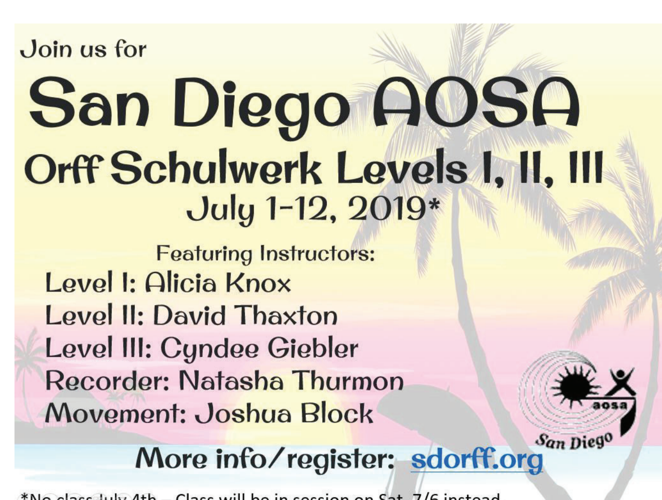
Almost every teacher involved with the study cited the need to customize the amount of scaffolding for each class they taught. Some of these teachers' classes could self-select groups and flawlessly complete assigned tasks without much help from the teacher. Others needed a great deal of structure, such as being provided sentence stems to guide collaborative conversations or having conflict resolution conversations modeled in a fishbowl-type setting, in order to be successful.

Carefully selecting what challenges within the cooperative learning setting will be addressed by the teacher and which will be negotiated among students can provide students, especially those with trauma, with just the right amount of social-emotional challenge.

In her book, *Making Music Cooperatively*, Carol Huffman (2012) shared many techniques that can be used to ensure a smooth cooperative learning experience for students.

One teacher involved with the study gave an excellent example that demonstrated her responsiveness to students' needs. In this scenario, she interwove elements of social-emotional learning, structure, agency, and choice. After an unsuccessful attempt at group work in which she allowed students to self-select groups, she told her class, "Whoops, we have the wrong groups!" and dropped the activity for the time being. Later when she brought back the activity, she tried a different approach and recounted the experience:

> Second time we did the activity as a restart, I gave them some criteria to decide their groups, 'Who is somebody that you don't normally work with that excels at this type of skill set?' And since [this was a] rhythm activity, the question I think was phrased like, 'Who do you think does a really good job at rhythm in class? If you think they do a really good job, try to see if they could be in your group.' And then I said, 'You have to have somebody in your group that you don't normally work with, whether you don't work with them because they're not your friend, or you don't work with them because they always get with a different group.' Trying to create that sense of, we don't want any social loners or outcasts to be all together in a group, and then I said, 'You are not allowed to be with your best friend in class.' So I gave them very strict parameters. Through self-selecting, they did quite a better job. (Pedregón, 2018, p. 62)



In this example the teacher tailored the lesson to meet the social-emotional needs of her students. Simply placing them in groups would have been the logical choice for most teachers. However, this teacher wanted students to experience making responsible decisions when self-selecting groups and gave them the tools necessary to be successful. She taught them how to select their groups instead of doing it for them. In this way, she empowered her students by carefully scaffolding the lesson so they were able to exercise agency and choice.

Conclusion

The strategies offered here facilitate rich learning experiences for students with trauma, and provide lifelines of support in a world where they have experienced unimaginable cruelty. When deciding which strategy or combination of strategies would be the most effective, consider the specific situation. A fixed set of "cure-all" practices will not have the same positive impact as being informed on the causes and effects of trauma and having the ability to be responsive, flexible, and adaptive.

Van der Kolk (2014) reminded us that, "The greatest hope for traumatized, abused, and neglected children is to receive a good education in schools where they are seen and known, where they learn to regulate themselves, where they can develop a sense of agency" (p. 353). In addition, van der Kolk alluded to the important role music has for students with trauma stating, "The last thing we should be cutting from school schedules are … chorus, physical education, recess, and anything else that involves movement, play, and other forms of joyful engagement" (p. 351).

With those last words, "movement, play, and other forms of joyful engagement," we cannot help but connect trauma-informed care with the Orff Schulwerk approach. Because of its collaborative, joyful, and creative nature, and because music making is at its core, the Orff Schulwerk approach provides an incredible opportunity for healing the wounds of trauma found in so many of our students. ■

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SPECIAL SERIES

A Tale of Two Philosophies: Functional Harmony in the Orff Schulwerk Classroom, Part II

ABSTRACT

In this article, three Orff experts reflect on their practice and application of the Schulwerk throughout the years and answer the questions presented by Paul Cribari in his introductory article in The Orff Echo *Spring 2019 issue. Additionally, the authors discuss the primary catalysts in their curriculum and pedagogical choices.*

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By Jay Broeker, Mary Helen Solomon, and Brent Holl

Considering Functional Harmony *by Jay Broeker*

"And the green grass grew all around, all around, and the green grass grew all around," (Seeger, 1991) sing the second graders as their music teacher strums along on guitar. While the students delight in creating additional verses to extend this cumulative song, the intentional teacher is instigating an acculturation process enabling them to understand common practice functional harmony in Western music.

Dr. Cribari's introduction invited us to consider three possible models for introducing functional harmony to students: *historical*, *folk-song*, or *hybrid*. Orff and Keetman's (1977) five *Music for Children* volumes follow the historical sequence, modeled on pre-functional development of Western European harmonic language—monophonic melody; layers of polyphonic melody; harmonic interest created by the incidental sounding of 5ths and 4ths, 3rds and 6ths, and triads; and finally, sequences of triads that *function* to imply or direct melodic motion.

Building an Understanding of Harmonic Concepts

Orff Schulwerk-educated teachers often suggest the historical model allows students to explore melodic improvisation initially without the constraints of harmonic implications. My own teaching experience supports this contention.

However, I have also learned that building an understanding of harmonic concepts requires significant experience over time. Some of my upper-grade lessons invite students to develop increasingly sophisticated melodic improvisation skills using modal materials over non-functional accompaniments, whereas other experiences encourage them to explore the sound of chordal harmonies and individual components of harmony. To arrive at that point, I provide my students with the following sequence of harmonic experiences over a number of years:

- singing melodies with non-functional and functional harmonic accompaniment;
- aurally identifying harmonic changes in teacher-performed accompaniment;
- performing chord root motion in the bass to accompany melodies (two chords only: g g d d g);
- singing and playing sequences of thirds, melodically and harmonically;
- accompanying melodies with parallel thirds;
- stacking thirds to create triads and performing them on barred instruments or with a trio of recorders in parallel motion;
- creating simple melodic outlines by moving between adjacent pitches of alternating or sequential chords, embellishing outline as desired;
- aurally responding to simple melodic patterns by performing appropriate chord root (given a binary choice);
- performing and improvising melodic sequences that imply alternating harmonies (*s fm, f mr, m rd, r dt, d*);
- accompanying familiar melodies with bass lines or melodic descants that articulate a harmonic ostinato;
- aurally identifying, performing, and creating melodic phrases that repeat with first and second ending, one cadencing away from the tonic triad, one returning to tonic;
- performing by rote and identifying occurrences of various chordal and harmonic sequences to accompany familiar melodies;
- given an accompaniment sequence using three chords, performing rhythmic variations on a common tone for two of the chords and moving to a neighbor tone for the third chord; and
- identifying chord roots and triads by scale degree in diatonic scale (1, 2, 4, 5, and so on).

Having provided enactive experience with harmony over time, I feel comfortable labeling "functional" harmonic sequences as I-IV-V and trusting students can perform and create within these structures. Much of this sequence of experiences leading to functional harmony is modeled in volumes II-V of *Music for Children*. The students and I use this same sequence of techniques to accompany, embellish, and extend traditional folk songs from North America and other parts of the world. In this sense, my practice is a "hybrid" model. An intentional teacher may use either or both historical or folk-song models to give students the experiences necessary for understanding traditional Western harmonic practices.

Conclusion

I resist labeling any of this as a folk-song sequence. When Orff Schulwerk first flourished in North America during the 1970s and 80s, a significant body of song materials from the dominant culture used in North American classrooms implied I-IV-V accompaniments. Today's general music students are a more culturally diverse population, and one would hope their general music classes include a significantly more diverse body of traditional songs and melodic models. Some of these materials may require no harmonic accompaniment. Others may (as examples in volumes II and IV suggest) come from traditions where melodies spun out over a tonic drone are both typical and highly valued. Further, as Dr. Cribari suggests, it seems ill-advised in our electronically and sonically connected world to ignore musical styles popularized by mass media—rock, rap, hip-hop, and others—in the general music classroom. Although musical examples from these styles may include harmonic accompaniment, few of them are limited to the I-IV-V chords occupying a prominent place in many general music curricula.

Beyond considering which model is most effective to teach traditional functional harmony, we may, in the name of cultural equity, be better served examining the extent to which traditional Western harmonic practices constrain our curricular choices. We have such limited time with our students, yet we have a 21st-century obligation to assure they sample the diverse musical buffet our world offers.

Thoughts on the Pedagogy *by Mary Helen Solomon*

When playing music with the Orff instrumentarium and various other instruments, our Orff classes follow a mostly *historic model*, beginning with pentatonic music, continuing to modal music, and later exploring and performing music with simple functional harmony. The singing repertoire is not restricted to this historic sequence.

Finding exciting, wide-ranging repertoire for our singing practice in all grades is essential. This repertoire includes American pentatonic folk songs as well as singing games and folk songs in many keys and meters, ancient chants, rounds, traditional songs, popular pieces, music theatre songs, blues, and newly composed classroom songs. Most of these works include functional harmony and are most often accompanied on piano, guitar, or sung a cappella.

Abbreviated Curriculum Summary

1. Throughout the grades and ages, we sing, with gusto and/or sensitivity, songs in many meters, modes, and keys, with and without functional harmony.
2. All classes explore, improvise, compose, and perform pentatonic melodies and accompaniments with the Orff instrumentarium (singing/recorder may be included).
   - Classes in mid-elementary and beyond explore, improvise, compose, and perform non-cadencing modal melodies and harmonies with the Orff instrumentarium (singing/recorder may be included).
   - Older students, late elementary and up, also play and improvise with functional harmony, using the instruments (singing/recorder may be included).
3. All classes move, dance, play games, create body percussion, chant, say poems and rhymes, act out stories, and create with all of the above.

Pentatonic Work With Instruments

Pentatonic music is marvelous material for children, middle schoolers, and adults. We can improvise without many rules. Younger students accompany themselves while singing, playing simple drones and ostinati to start, concentrating primarily on the pulse and rhythmic elements to bring their ensembles together. Our classes enjoy the many pentatonic instrumental pieces in Keetman's (1974) *Elementaria, First acquaintance with Orff-Schulwerk,* and volume I of *Music for Children* (Orff & Keetman, 1977), all of which can be adjusted to fit many needs. *Spielbuch für Xylophon I* and *II* (Keetman, 1965-66) showcase interesting instrumental works, especially the challenging pentatonic "Kanons" in *Spielbuch für Xylophon II*.

Moving to the Modes

The diatonic modes are performed with drones and shifting triad accompaniments in volumes II and IV of *Music for Children* (Orff & Keetman, 1977). These two forms of non-cadencing accompaniments keep the melody in a prime position, thus helping classes familiarize themselves with the nuance and beauty of each mode. The inclusion of parallel parts to the melody (for example, 3rds, 6ths, and triads) can be explored over simple drones at this stage.

These shifting triad accompaniments can suggest cadential harmony, but they are not quite there yet because a tonic pitch is usually sustained throughout the shifting pattern, keeping things close to home at all times. Melodies do not need to conform to the different chords in the shifting pattern either, in the early stages of modal improvisation. Though much of the material in these two volumes is non-cadencing, you can also find pieces that definitely involve functional harmony.

Students in mid-elementary grades and beyond enjoy performing and creating modal music over drones and shifting triad accompaniments played with barred instruments, guitars, and ukuleles. The melody is our primary focus at this level. Some tips for improvising melody at this stage include using stepwise motion and beginning and ending phrases on the tonic and dominant pitches. This will help students stay in the key and avoid cadencing.

Playing the shifting triads on the barred instruments helps students begin to understand how chords are built, and how to shift from one chord to another at the right time. These are useful pre-cursors to later working with cadencing chordal structures.

Approaching Functional Harmony

When functional harmony is introduced formally in volumes III and IV, we find accompaniment figures similar to what we have seen in the other volumes: supporting bass parts, block or arpeggiated chords,

melodic ostinati, and melody. Now, however, the bass lines, other chord tones, and ostinati move with the harmonic changes, and we begin to look for common tones between the chords. At this stage, harmony takes precedence over melody as the primary focus. Students who have experience playing both melody and harmony in the previous stage better understand these new challenges.

Conclusion

The traditional Orff literature, including Keller's (1963) *Introduction to Music for Children*, indicates the pentatonic-modal-functional harmony sequence for exploratory, improvisational, and compositional practice. The musical canon developed by Keetman and Orff is so beautiful and instructive one should study and enjoy it! And when folk song, dance, and literature from participants' and teachers' own cultural heritage are included, a nurturing environment evolves, supporting children, youth, and adults where they are.

The Schulwerk: Always Developing, Always Growing, Always Flowing *by Brent M. Holl*

From the beginning of Carl Orff's involvement in the Güntherschule, the idea of students creating and playing music in the elemental style as accompaniment for dance was essential. To that end, elemental music in the beginning comprised basic instruments to create repeating patterns with simple improvisations. Starting with drums and rattles, adding body percussion and in later years a myriad of other instruments, Orff recognized the importance of training students in playing technique and improvisation. In teaching students composition, improvisation, and accompaniment, we touch on the original tenets of Orff Schulwerk.

Making Music that Speaks to and for Students

Five years into my teaching career, I was asked to create the general music and choir curriculum for the middle schools being built in the county. I had just finished my first two levels of Orff Schulwerk Teacher Education with Jos Wuytack, Konnie Saliba, and Shirley McRae in Memphis. Later, as I studied with Wuytack, I came to appreciate his contribution to Orff Schulwerk pedagogy, improvisation, composition, and, uniquely, instrumentation and orchestration. His expertise, classical training, and flair for composition facilitated an understanding of how Orff and Keetman crafted a gradual program of study that allowed dancers, and then young students, to create music with artistry wherein Schulwerk teachers honor students' artistic intent and guide them in bringing their imaginations to life. Curriculum was then based not on reproducing western music's history (though that is sure to happen), but on sharing the secrets of how to make music students want, in their hearts, to make: Music that speaks for and to them. No single genre of music, including elemental style, was preferred. Using folk material, jazz, and classical influences, I arranged and composed music to student-created motifs and accompaniments, helping them create artistic arrangements and compositions. This resulted from Wuytack's embracing Orff's words from his speech at the opening of the Orff Institute in Salzburg, October 25, 1963: "Every phase of Schulwerk will always provide stimulation for new independent growth; therefore, it is never conclusive and settled, but always developing, always growing, always flowing" (Orff, 1963/2017, p. 3).

Finding a way to present functional harmony to young students, and advancing it when the pentatonic with its reliance on drones gives way to tonal and modal diatonic songs and instrumentals—while staying true to Orff's elemental music approach—is essential.

Today's Music and Orff's Elemental Music Approach

Finding a way to present functional harmony to young students, and advancing it when the pentatonic with its reliance on drones gives way to tonal and modal diatonic songs and instrumentals—while staying true to Orff's elemental music approach—is essential. Students today hear many musical genres, and older students already have an ear and a desire for music containing chord changes that fall outside the pentatonic. It is critical for us to give equal play to repertoire containing diverse tone sets, tonalities, and modalities. In middle school and up, just as the pentatonic gives way to diatonic modes, these will give way to some chromaticism through finding needed, altered notes. Encouraging students to sing and play with vocal and instrumental affectations consistent with the genre is another aspect of the artistry Wuytack modeled.

With middle school students, I introduced the I-V chord progression following the bordun. This is a better fit for the folklore (often modal) of the southern and southeastern United States. Next I introduced the I-IV-V chord progression, integrating the other chords according to artistic intent. Often in the folklore, III and VI serve as "substitution chords," changing the color of the accompaniment or providing a closer fit to the tune's melodic movement. These chords share two common tones with the tonic and the dominant, making the substitutions friendly to our senses of melody and tonality. The same occurs with the II chord sharing two common tones with the IV and V7 chords. The VII chord is more useful than the V7 when folk songs are modal, specifically Dorian, Aeolian, and Mixolydian.

Conclusion

When trying to define my practice as a historical, folk, or hybrid sequence, I am left with "none of the above." For me, success in teaching is not only the curriculum, the process, and the learning, but also the artistry. Middle school students demand we teach with authenticity (using music we love) and humility (using music they love). Our grasp of functional and non-functional theory, arranging, and composition allows us to guide students to a buffet of musical styles. A historical sequence is a certainty, but as with all of history, it dwells in the past, leaving the question, "What is the present and future?"

An analysis of *Musik für Kinder* invites us to ask, "What comes next?" With a classic Orff process, I led my students through the historical sequence of pre-artistry to artistry, from improvisation to composition while at the same time incorporating diverse models for arranging, improvising, and composing, including functional harmony, emphasizing the artistry of human creativity coupled with the inspiring timbres of the Orff instrumentarium. These new models, based on Wuytack's extensions of historical Orff Schulwerk, more accurately answered not only the pedagogical question of "What comes next?" but also "What happens now?" ■

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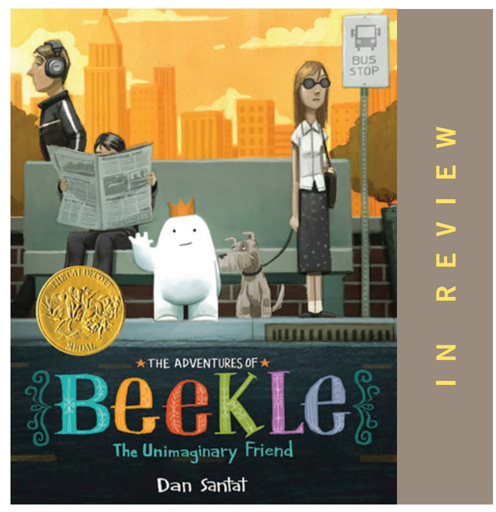
Reviewed by **Sarah Red**



The Adventures of Beekle: The Unimaginary Friend

Written and Illustrated by Dan Santat
New York, NY: Little Brown and Company, 2014

Author Dan Santat's book, *The Adventures of Beekle: The Unimaginary Friend*, details the journey of Beekle who, instead of waiting patiently for a real child to imagine him as a friend, decides to do the "unimaginable" and find his own friend. Although he does many things that scare him as he ventures out, the thought of finding his perfect friend gives Beekle "the courage to journey on …." When he arrives in the human world, however, he is shocked to find that kids are not eating any cake, no one is stopping to listen to the music around them, and everyone is in need of a nap. Beekle persists and eventually meets Alice, his perfect person.

The story offers engaging and creative openings to add music, movement, and exploration to music class. For students, the "unimaginable" may be learning to play the ukulele, reading notes on the treble staff, or even trying a new activity for the first time. We have all accomplished something in our lives that might seem unimaginable, and this is an important lesson to share with our students.

The Adventures of Beekle: The Unimaginary Friend is the perfect book for the first day of school or the first week of music class when students are getting used to new surroundings, a new teacher, and making new friends. The story provides engaging opportunities to add creative music, movement, and exploration activities to the classroom, for example, introducing the concept of singing a round when paired with the song *Make New Friends*.

Beekle sets a goal to find his perfect person in the human world. Although he struggles, he finally accomplishes what he set out to do. Use the story to show the importance of setting a goal and following it through to completion, a valuable lesson especially for older elementary students. For teachers in a Leader in Me school, goal setting ties into the Seven Habits of Highly Effective Students and Leadership Notebooks.

Students will love Dan Santat's bright and colorful artwork—and his dreamy illustrations tell as much of the story as his words. Present students with the idea of telling the story through pictures, through tableau, and watch the creativity flow! Let them choose a page, moving and freezing to show their interpretation of one of the scenes, or create pantomimed, play-inspired movement ostinati. Consider adding boomwhackers or other classroom instruments. How would body language and music evolve as the story progresses? Experiment with puppets, scarves, and fanciful takes on real and imaginary play. When we allow our students to use their imaginations, the "unimaginable" takes shape and truly comes to life. ■

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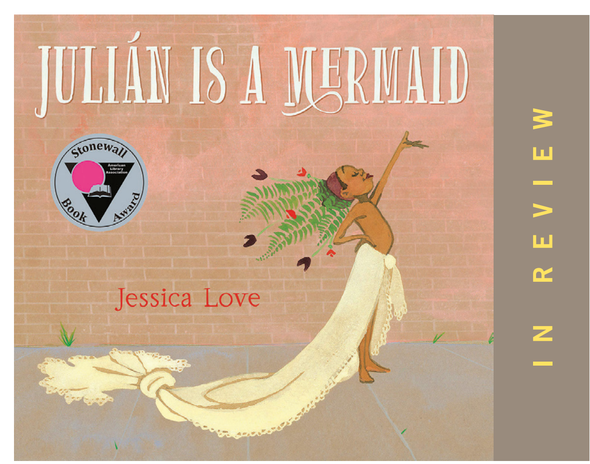
Reviewed by **Patrick Dillon**

Julián Is a Mermaid

Written and Illustrated by Jessica Love
Somerville, MA: Candlewick Press, 2018



Julián Is a Mermaid begins as young Julián rides the subway with his *abuela*. He sees three women who appear to be mermaids, and he is entranced by them because Julián loves mermaids. In this, her first book, author-illustrator Jessica Love immediately draws readers into the narrative by allowing them to see the mermaids outside the train window before Julián does. Through her skillful mix of media, Love illustrates the solid world of Julián's life through the use of gouache, an opaque, reflective paint, contrasted with the life of a mermaid Julián desires by using the more transparent, ethereal medium of watercolor.

As Julián and his abuela arrive home, he expresses his desire to be a mermaid. While Abuela takes a bath, he uses the opportunity to engage in pretend playing, picking up items from around the apartment to complete his mermaid costume. When Abuela sees Julián with a plant on his head for hair and gauzy curtains around his waist for a tail, she leaves the room with a cry, but then returns with a set of pearls for him. With Julián's ensemble now complete, they walk out into the busy city streets. Abuela does not tell him where they are going, but closer to their destination they see others dressed as mermaids. "Like you, *mijo*," Abuela says. "Let's join them." The two joyously dance alongside the trio of mermaids they had seen on the subway, and all become part of the fantastic, wondrous parade.

Julián's creativity as he gathers materials around his apartment reflects the ingenuity of children to make even the most mundane things magical.

This is a brilliantly depicted, inclusive book for so many reasons. From the inside cover and the page where we meet Julián, his abuela, and the three glorious mermaids, we are welcomed to see real people, all beautiful. Those in Julián's neighborhood are different ages and body types. In the throng of parade-goers, no two look the same, but all appear joyful and excited. Diving under the surface reveals broader messages of acceptance as well as invitations for our students within the classroom. As Julián dresses up, he is eager to transform himself into a mermaid, seeing in the mirror how he would like to be seen. His abuela, whose reaction is uncertain at first, accepts Julián as a mermaid, and her offer of the necklace demonstrates her love and understanding. When the two arrive at the parade and see diverse people decked out in their unique outfits, Abuela's invitation to join in suggests that whatever our differences and similarities, we all can join together. What is the diverse parade within our community, within our school, or within our classroom?

Julián imagines himself becoming a mermaid with effortless, fluid movements, feeling very alive, swimming with abandon. Love shows

Julián's imagination through watercolor illustrations that suggest gentle, flowing motion and legato musical lines. Invite students to swim and float lyrically through the classroom. Consider using recorded music, for example Saint Saens' *Aquarium*, or ambient music such as *Fun in the Sun* by Swimming TV. Alternatively, utilize classroom instruments such as metallophones and an ocean drum to improvise accompaniment for the movement exploration.

Julián's creativity as he gathers materials around his apartment reflects the ingenuity of children to make even the most mundane things magical. In Orff classrooms this happens with props, instruments, "found sounds," and everyday items. Besides mermaids, what might we imagine ourselves to be? How would we look? Move? Sound? How can we repurpose classroom and ordinary objects to bring our imaginings to life?

A beautiful book about acceptance, imagination, and freedom to be oneself, *Julián Is a Mermaid* is an engaging "tail" that will earn its place on anyone's classroom shelf. ■

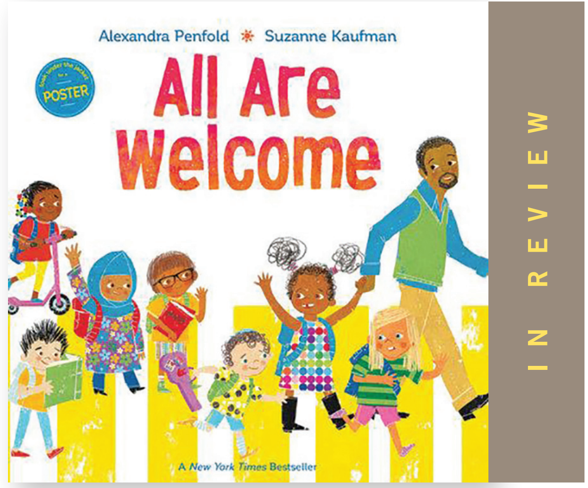
PATRICK DILLON teaches kindergarten through Grade 6 general music and chorus at Munsey Park Elementary in Manhasset, New York. He has completed his Kodály levels as well as three levels of Orff Schulwerk Teacher Education and Master Class. In 2018, Patrick took the Summer Course at the Orff Institute, Salzburg.

CHILDREN'S BOOK REVIEW

Reviewed by **Jody Petter**

All Are Welcome

Written by Alexandra Penfold
Illustrated by Suzanne Kaufman
New York, NY: Alfred A. Knopf, 2018



All Are Welcome by Alexandra Penfold, illustrated by Suzanne Kaufman, is a charming book representing the diversity of community in its full glory. Readers are welcomed into a place where everyone is celebrated, included, and valued regardless of skin color, gender, age, ability, size, faith, or family structure. The story unfolds with families dropping off their children at school where they are greeted with open arms, smiles, and waves from their teachers and classmates. "Fears are lost and hope is found" as the class begins with the children engaged in many different ways. The reader follows them through a very relatable elementary school routine including art, music, and story time in the library. As the day comes to an end, the children go home, get ready for bed, and reflect on all of the positive memorable things they experienced earlier. The last page is truly my favorite: "You

Children will immediately identify with the students in the story with their vast array of skin tones, freckles, missing teeth, hairstyles, and eye glasses—wearing hijabs, yarmulkes, and patkas.

have a place here, you have a space here, you are welcome here," and it unfolds to reveal the school community gathering together for dinner and a science fair.

Themes of sharing, inclusivity, and embracing others are prevalent everywhere through the evocative illustrations. Each page pops with vibrant color and fine details to enhance the simple beauty of the story. "We're part of a community, our strength is our diversity, a shelter from adversity." Children will immediately identify with the students in the story with their vast array of skin tones, freckles, missing teeth, hairstyles, and eye glasses—wearing hijabs, yarmulkes, and patkas. As children see themselves represented in literature, their sense of being visible and feelings of importance begin to take root.

This book blends seamlessly in the music classroom regardless of student age or location. The repeated refrain of "all are welcome here" can be sung, played on an instrument, or paired with lovely body percussion. I chose to compose lyrics and adapt a simple canon exercise from volume I of *Music for Children* (1977, page 91, exercise 1a) to be sung or played at every refrain in the book.

All are welcome here.
People near and dear.
Hear us singing loud and clear.
All are welcome here.

Students performed this with body percussion, xylophones, and singing, both in unison and in canon. Nawal, one of my fourth graders, suggested we change the lyrics to "you are welcome here" for the last time it is sung in the book.

All Are Welcome is the perfect book for creating a program because it allows music teachers to highlight songs from the community and broaden the world for others. Some suggested complementary song literature includes *Dreams of Harmony* by Joanne Hammil, *A Child of the Universe* by Wilfred Josephs, *We All Sing with the Same Voice* by J. Philip Miller and Sheppard Greene, or *A Wish for Peace* by Denise Gagne and Michael Cassils. Include other culturally appropriate songs that represent the student population, and an entertaining and enlightening program is ready to go.

All students deserve to be recognized for who they are and how they live. The more we include diversity in our classrooms and embrace our differences, the stronger our communities will grow. This book is an excellent resource to have in any music room, welcoming all. ■

JODY PETTER is a kindergarten through Grade 5 music specialist in Bloomington, Minnesota. She holds a master's degree with an Orff Schulwerk concentration from the University of St. Thomas in St. Paul, Minnesota. She has served on the Minnesota Orff board for 18 years, as president, program chair, and currently as president-elect. She presents both in and out of state at local conferences and is the author of the blog/Facebook page, *Random Acts of Orff*.

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Reviewed by **Nancy Lineburgh**

Ni Hao! Sing and Chant Your Way to China!

Written by Chet-Yeng Loong, PhD
Illustrated by: Wu YanWei and Ding Yi
Mentor, OH: Impel Training, 2016

Children are growing up in a globalized world. Multicultural music education provides a means for teachers to deepen students' perspective and understanding of cultures other than their own. You may think, however, that teaching songs and chants in Mandarin to your students is an impossible task, even if you can find repertoire appropriate for them. Put your fears aside. *Ni Hao! Sing and Chant Your Way to China!* by Chet-Yeng Loong offers authentic Chinese songs and chants for students in pre-K through Grade 5.

During her childhood in Malaysia and, later, throughout her many travels to mainland China, Dr. Loong amassed a number of forgotten songs and chants, nine of which comprise this collection. In the introduction to the book, the author shares her goal to "… help students become creative, active music makers as they sing, chant, and move to authentic Chinese repertoire while simultaneously learning about Chinese culture." Certified in both Orff Schulwerk and Kodály, Dr. Loong brings this expertise to the structure of the book and the design of the activities.

The book and accompanying DVD and SMART Board® files provide step-by-step instructions for teaching the songs and chants and for using the material to teach curricular music concepts. The SMART Board® files eliminate much of the preparation needed to create the lessons and can be used whether or not you have a SMART Board®.

The first part of the DVD, *The Land of China*, is an overview of the heritage and culture. Seven 4-5-minute vignettes, filmed in China, feature the country's history, food, farming, religion, philosophy, language, and calligraphy and writings. This presents students and teachers alike an opportunity to view Chinese culture and heritage in an authentic manner that complements the songs and chants.

The second half of the DVD includes video recordings of a native child and/or the author speaking or singing the material and demonstrating any accompanying motions. Much of the material is first presented at tempo, then at half speed. Teachers can use the videos to learn the material as well as teach it to students. Additionally, the author has carefully considered the process of teaching the Mandarin text. Orff practitioners will recognize the approach as the language instruction begins with a few key words from the text, and then expands to single lines before the class moves on to the whole text.

The SMART Board® files provide editable slides containing audio clips of the songs and chants, and the charming artwork of illustrators Wu YanWei and Ding Yi adeptly symbolizes them. Audio clips, which are sometimes just

one phrase and sometimes an entire song or chant, and the artwork, can be unlocked and rearranged on the slides. Together, the DVD and SMART Board® slides make teaching the Mandarin text easy for educators and fun for children, and teachers can learn right along with their students. Even if the only goal is to teach the song or chant as a part of a cultural unit, the SMART Board® files facilitate and amplify the learning.

So much basic vocabulary appears naturally relating to this repertoire, including counting to 10 and the days of the week, that a child who learns all of the songs and chants would have a beginning grasp of the Mandarin language.

The SMART Board® slides can also be used to teach curricular music concepts. A chart at the beginning of the book suggests grade levels and featured music concepts for each piece. Instructions for teaching them are carefully laid out in the book and supported by the SMART Board® files. Rhythmic concepts include quarter, two-eighths, half, sixteenth, dotted eighth-sixteenth, and whole notes, as well as eighth rest. Orff practitioners will notice the melodies are based in do pentatonic. Two of the activities involve form analysis.

Many of the songs and chants include orchestrations for small percussion and/or Orff barred instruments. Careful instructions are again provided, including suggestions for adding body percussion, ways to put the ensembles together, and suggestions for creating a performance.

The repertoire the author chose is enchanting and musically quite accessible for elementary children. The first four pieces are chants: *The Door Is Open But I Can't Get In*, *The Wind Is Here*, *Little Yellow Dog*, and *Rock Scissors Cloth*. The rest are do pentatonic songs: *My Lovely Little Rabbits*, *Little Pig*, *Pull the Carrot*, *Fishing Song*, and *Four Little Fishes*. Together the nine songs and chants comprise a logical sequence of music concepts and age appropriateness for a wide range of students.

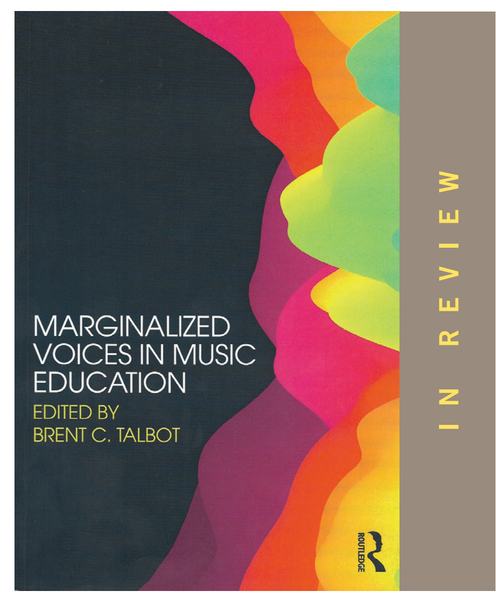
A teacher dedicated to providing Chinese repertoire for students in preschool through Grade 5 could easily choose from this offering. Each grade could learn a song, and then present it in a program of Chinese music. Likewise, pieces could be grouped together to create a Chinese unit for one grade. So much basic vocabulary appears naturally relating to this repertoire, including counting to 10 and the days of the week, that a child who learns all of the songs and chants would have a beginning grasp of the Mandarin language. *Ni Hao! Sing and Chant Your Way to China!* is a timeless resource that offers a captivating journey for both you and your students. To quote the author, "Enjoy!" ■

NANCY LINEBURGH is currently retired from public school and university teaching, but continues to make music with preschool and elementary children by teaching private music play classes and piano lessons in Yellow Springs, Ohio. She holds degrees and certifications in Dalcroze, Kodály, Orff Schulwerk, and Music Learning Theory. Dr. Lineburgh mentored Dr. Loong when she was an undergraduate and graduate student at The University of Akron and has accompanied her to China on two occasions. She has written articles for state, national, and international publications, including *The Orff Echo*.

Reviewed by **Kelly Jo Hollingsworth**

Marginalized Voices in Music Education

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



Marginalized 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. ■

KELLY JO HOLLINGSWORTH is an assistant professor of music education at Baylor University in Waco, Texas, where she teaches elementary methods and introduction to music education and supervises student teachers. Prior to moving to Texas, Kelly Jo taught pre-K through Grade 5 music for 17 years in Alabama and was a three-time teacher of the year at her school. She has completed Orff Schulwerk Teacher Education Levels I-III and Masterclass, as well as Level I Kodály training. She holds music education degrees from Auburn University and the University of Mobile.

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The Orff Echo looks for and publishes articles about any subject in every issue. Feature topics summarize the focus of only a few articles in a specific issue.

Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Spring 2020	Educate. Advocate.	Sandra Adorno Roxanne Dixon Matthew Stensrud	August 15, 2019
Summer 2020	Orff Schulwerk and Pop Culture: Trending Now	Christine Ballenger Lisa Lehmberg Martina Vasil	November 15, 2019
Fall 2020	The Impact of Participatory Music	Christine Ballenger Martha O'Hehir	February 15, 2020
Winter 2021	Collaboration	Roxanne Dixon Nicola Mason	May 15, 2020

"Only from the heart can you touch the sky."

Rumi

PHOTO: "SUMMERTIME SWING" BY A. J. HAYES

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