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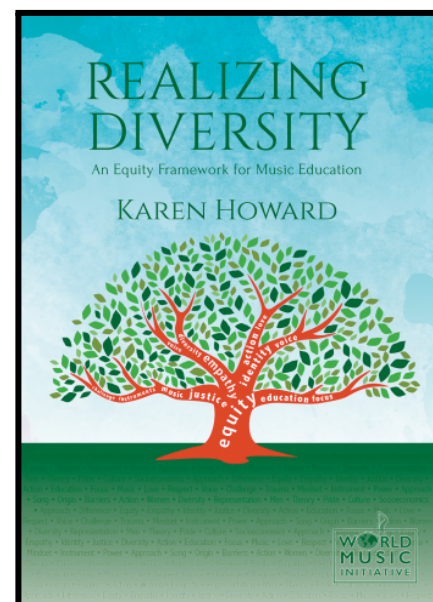
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Realizing Diversity: An Equity Framework for Music Education by Karen Howard

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American music educator, Karen Howard, author of *Realizing Diversity: An Equity Framework for Music Education*, prefaces the book by positioning herself as a white, cisgender, heterosexual female who has been involved with music education for learners ranging from newborns to adults. This positionality statement is important because it provides perspective and context for Howard's book that aims to inspire educators to reflect on their own identities and their relationship with the music and the people of the world while designing an anti-bias and social justice-oriented music education. As a reviewer of a book on diversity, it is equally important that I articulate my position as well, as my perspective is shaped by my own identity and lived experience. I am an Indian born and raised, brown, cisgender, heterosexual female who has been involved with music education for learners ranging from newborns to adults. I am now a naturalized American citizen and an American Orff Schulwerk Association (AOSA) approved Orff Schulwerk teacher educator involved with diversity, equity, inclusion and access work in music education at institutional, state and national levels. In America, I am considered as a Person of Color, and within the field of American music education I navigate a predominantly White space. While Karen Howard and I share some intersections in our vision for equitable and accessible music education, our individual perspectives converge and diverge as they should, as our individual lived experiences are very different yet equally relevant. I approach this book review within the context of Orff Schulwerk.

Summary

Realizing Diversity: An Equity Framework for Music Education, is written for music education and the target audience is American music educators who have knowledge of and/or an acquaintance with the current and historical development of attitudes toward diversity in the United States and the consequent impacts on educational policy and practice. Howard aims to fill a gap that exists in literature and practice by providing a social justice-oriented framework adapted specifically for music education. Social justice considerations include "race and ethnicity, religion, ability, class, immigration, gender and sexual identity, bullying and bias, rights, and activism" (p.17). The framework proposed by Howard is adapted from the well-known Anti-Bias Framework (ABF) developed by the Learning for Justice

organization (<http://www.learningforjustice.org>). The ABF framework is intended for kindergarten through twelfth grade (K-12) education in the United States, and is based on four domains namely: identity, diversity, justice and action (IDJA). It offers a set of standards and age-appropriate learning outcomes. Howard's adapted framework rearticulates the standards for music education and levels the learning outcomes as specific to music learning for grades K-2, 3-5, 6-8, 9-12/university, and music educators. Each of the IDJA domains is addressed in individual chapters 4, 5, 6, and 7 respectively. An example of Howard's adaptation of the ABF standards is described below in Table 1.

Table 1

Comparison of an ABF Standard and Howard's Adaptation of the Standard

Domain - Diversity		
Anchor Standard 9	ABF	Howard
	"Students will respond to diversity by building empathy, respect, understanding and connection" (p.21).	"Students will respond to diversity in music making by building empathy, respect, understanding and connection" (p.87).
K-2 Grade Level Outcomes	I know everyone has feelings, and I want to get along with people who are similar to and different from me.	I know everyone has feelings about their music making, and I want to get along with people who are musically similar to and different from me.
3-5 Grade Level Outcomes	I feel connected to other people and know how to talk, work and play with others even when we are different or when we disagree.	I feel connected to other people musically and know how to talk about, work with, and play music with others even when we are different or when we disagree.
6-8 Grade Level Outcomes	I know I am connected to other people and can relate to them even when we are different or when we disagree.	I know I am connected to other people musically and can relate to them even when we are different or when we disagree.
9-12 Grade Level Outcomes	I relate to and build connections with other people by showing them empathy, respect and understanding, regardless of our similarities or differences.	I relate to and build connections with other people by showing them and their musical identities empathy, respect, and understanding, regardless of our similarities or differences.
Music Educator Outcomes		I relate to and build connections with students, colleagues, and the community by showing them and their musical identities empathy, respect and understanding, regardless of our similarities or differences.

At first glance, it might seem that Howard has simply inserted musical context into the general wording of the ABF standards. However, it is clearly evident in the preceding chapters, through vignettes, literature reviews, and detailed descriptions, that much research has been undertaken to provide context, and every effort has been made to present concepts and constructs in a manner that is accessible to music education practitioners. For example, in Chapter 3, *Interrogating the Ritual: Repertoire Selection*, there is a detailed discussion on practices of and attitudes toward selecting repertoire, and the

relationship of repertoire to curriculum development. Howard offers a list of questions to ponder upon when approaching repertoire. The entire book leads up to a philosophical summary on social justice music education articulated in the last chapter as *A Path to Critical Consciousness*.

In Appendix B titled *Critical Practices in Anti-Bias Music Education*, Howard delves deep into practical applications. In my opinion, this part of the book deserved a chapter of its own or could even have been developed further as an entire second half dedicated to elaborating how the Equity Framework for Music Education can be applied in actual practice. Appendix B focuses on critical practices that can be incorporated into music teaching and learning. These practices are linked to the domains of identity, diversity, justice and action, and are organized into four sections namely Instruction, Classroom Culture, Family and Community Engagement, and Teacher Leadership. Table 2 presents an overview of the section for Instruction.

Table 2
An Overview of Practices and Strategies for Instruction

Instruction		
Practice	IDJA Domains	Strategies
Critical Engagement with Material	Identity, Justice, Action	Engage critically with repertoire, teaching and performing practice by asking open-ended questions related to socio-cultural content about repertoire, musical material etc.
Differentiated Instruction	Diversity, Justice	Include tiered activities with different levels of complexity and support. Include multiple modalities.
Cooperative and Collaborative Learning	Diversity, Justice	Promote group discussion and individual accountability.
Real World Connections	Identity, Justice, Action	Personal reflection prompts to help students connect material to their own lives and to the world. This can occur through writing, performance, composition, improvisation, group work etc. Service learning and social action projects.
Value-Based Assessment, Evaluation, and Grading	Diversity, Justice	Scoring guides and rubrics with clear expectations to reduce subjectivity in grading. Assessment of process and product,

In summary, this book is worth reading to grasp basic ideas on current constructs and concepts of social justice education in America. An Orff Schulwerk teacher educator can connect with some of the ideas presented because the framework and philosophy of Orff-Schulwerk has the constructs of identity, diversity, justice and action embedded. It is up to the Orff-Schulwerk teacher to reflect and explore the applications that may be integrated into practice.

Brief Reflection from the Perspective of Orff Schulwerk

There is an urgent need now more than ever before for all people to develop intercultural understanding. This is the ability to live and work productively and collaboratively with

people having very different cultural values, backgrounds, and habits. Classrooms across the globe reflect the diversity of thought, ability, and cultures among other diversities. Any resource that can help teachers and students navigate the diversity in teaching and learning spaces is welcome. The publication *Orff-Schulwerk in Diverse Cultures: An Idea That Went Round the World*, edited by Barbara Haselbach and Carolee Stewart, showcases how countries have adapted Orff-Schulwerk within their cultural context. It is important to note that lived experiences of teachers vary throughout the world. The constructs of diversity, anti-bias, and social justice are addressed differently in different countries.

Realizing Diversity: An Equity Framework for Music Education is a good book to read and examine our own attitudes to addressing diversity in music education. Nevertheless, we must analyse for ourselves even the most well-researched and well-articulated resource. An example of personal reflection is to consider the following through the lens of the Orff-Schulwerk practitioner. Howard states that “there is no question that repertoire is the backbone of music education” (p. 59), a statement that may be discussed, disputed, and possibly rejected outright by Orff-Schulwerk teachers. There is much to be considered on what constitutes repertoire in Orff-Schulwerk. What do we consider as repertoire, as primary source material? Inspiration for elemental music making and movement can just as easily arise from a word, a saying, a text, a poem, a musical phrase, a work of art, drama or nature, as it can from a folk song or a piece of music. Orff-Schulwerk is rooted in creative experimentation, so what material can be construed as Orff Schulwerk repertoire?

Orff Schulwerk, for me, is not only an approach for equitable, accessible, and inclusive music education but also a philosophy that embraces the diversity of human kind. My research area, succinctly put, examines elemental music and movement education as a powerful way to develop the skills, knowledge, and dispositions that diverse humans need to become global citizens through collaborative music making. Hartmann and Haselbach (2017) captured the intrinsic humanity of Orff Schulwerk in the first two items of *The Principles of Orff-Schulwerk*. The human is at the centre of music making. The social dimension of the Schulwerk implies that everyone involved interacts and learns from the other. These two principles establish that Orff-Schulwerk builds meaningful relationships. Orff (1975) stated that when we work with the Schulwerk, we must start with the experiences of the children, and these experiences will differ depending on the region. In the current global context, this statement can be broadly interpreted as ensuring that the diversities existing within our teaching and learning spaces must be a primary consideration for the Orff-Schulwerk teacher, who then creates joyful, creative and collaborative, inclusive, accessible, and equitable music making experiences that affirm every student.

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