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Including Everyone?

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Including Everyone?

Shirley Salmon

In all groups it is necessary to plan for diversity and consider many factors that are essential for inclusive teaching and learning. In order to cater for different developmental levels and varying needs of the participants it is necessary to look at ways of differentiating the learning environment, the teaching and learning processes, as well as the content and products. If we want to include all members of a group in our lessons and sessions, there are fundamental questions that remain the same whatever context we are working in, in formal or informal settings or with different age and target groups. These central questions are:

- How can we include everyone at their own level – where no one is over challenged, no one is underchallenged?
- How can we provide settings for learning at different levels and with different modes of experience while ensuring and enabling expression, agency, authorship and creativity?

Starting points

The first starting point is that ALL people live in this world. Diversity and inclusion mean that no person is like another and ALL belong to society. Thinking inclusively, the diversity of people is seen as something positive or as Robert Wagner points out: no one has to be 'included' because everyone belongs. "Everyone is different and thus diversity is normal. Everyone is part of the whole" (Wagner 2018, p. 1). In this spirit, Georg Feuser demanded: "No matter what a child is like, it has the right to learn everything important about the world because it lives in this world" (Feuser 1998, p. 19) and extended this in saying that all people should have the right to access the world, each in their own way, and that everyone should receive the necessary human and material support to do so (Feuser, 2001).

One of our tasks as teachers⁷ is to consider how we can support those people we are working with. Giving or supporting access to the world involves the idea of 'opening the door'. This could be opening the door to the world in general or more specifically opening the door to the world of music, dance and speech. Educators and parents create opportunities and situations which encourage and further being in the world and being in dialogue with the world.⁸ The idea of 'opening the door' might also be to oneself getting to know oneself and others through music and dance.

The right to music

The second starting point is the right to music and music making. The International Music Council (IMC) advocates access to music for all without mentioning diversity, inclusion or equity. It works towards the advancement of five music rights and is committed to their promotion and implementation.

⁷ In this article 'teacher' refers to those working in educational contexts but also to workshops leaders and facilitators in other settings

⁸ See Biesta 2022

The 5 music rights⁹ are :

The right for all children and adults:

1. to express themselves musically in all freedom
2. to learn musical languages and skills
3. to have access to musical involvement through participation, listening, creation and information

The right for all musical artists:

4. to develop their artistry and communicate through all media, with proper facilities at their disposal
5. to obtain just recognition and fair remuneration for their work.

In line with the "Five Rights of Music", human and cultural rights are upheld by the European Music council (EMC) by promoting support measures in the areas of music education, music creation, music performance, music participation, music production and music heritage. 'Music for ALL enables processes for the development of identity, personality and creativity for the whole of society' (European Music Council 2020, p. 5)

The person is at the centre

The third starting point for including everyone is not the curriculum or content but the individual person. As we know from the principles of Orff-Schulwerk the individual, (the child, the participant) is at the centre with their potential for expression and creativity. This was expressed by Carl Orff in 1963: 'It is not exclusively a question of musical education; this can follow, but it does not have to. It is rather a question of developing the whole personality' (in: Haselbach 2011, p. 154). Hartmann enlarges on this when he writes: 'In Orff-Schulwerk it is the intention that the students experience themselves as creative persons and thereby grow in personal qualities' (Hartmann 2021, p. 18). Gertrud Orff and Wilhelm Keller were pioneers in the areas of music therapy and in music and dance in social work and integrative education respectively. Both had a positive hypothesis of the people they were working with, focussing on possibilities and potential and not on individual deficits. Ulrike Jungmair sums up this emphasis when she writes '(...) the central focus of teaching is first to sense individual potential, to put this into action, to realise it. The whole person is the focus of our attention' (Jungmair 2008, p.13).

Differentiation

Working with groups and especially groups of mixed ability we need to differentiate in order to further the participation and learning of all participants while supporting creativity, agency and authorship. Key ideas from Tomlinson's 'Differentiated Instruction' are relevant to planning and teaching of all groups and especially those that have participants with a wide range of abilities and experience. Tomlinson (1995) points out that we need to recognize that each child has individual readiness, interests and learning profile.

Differentiating means adapting the content to meet individual needs as well as using flexible grouping which encourages participants to work alone, with a variety of partners as well as in small groups. In a differentiated class, the teacher will use a variety of ways for students to explore content, a variety of activities or processes through which students can come to understand and "own" information and ideas, and a variety of options through which students can demonstrate or exhibit what they have learned (Tomlinson 1995). Teaching and

⁹ <https://www.imc-cim.org/about-imc-separator/five-music-rights.html>

working with groups (especially those with a wide range of abilities) is not a question of making everything simpler but more differentiated according to the abilities, needs and wishes of the participants.

Differentiation

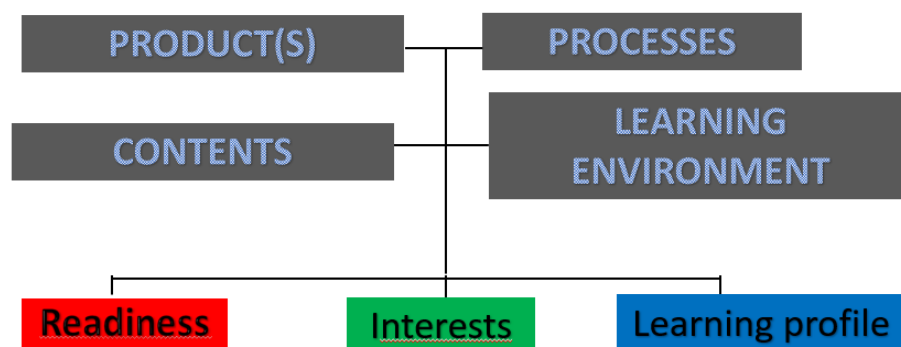


Figure 1: Differentiation (based on Tomlinson 1995; 2010; Stavrou 2015)

In Orff-Schulwerk, differentiating the environment can mean thinking about the physical space and its accessibility, places to work alone or with a partner, planning to use different parts of the room(s) for different input, or areas with activities or tasks for different senses. Differentiating processes refers to the methods a teacher or leader is using. It could refer to tasks for the participants that are closed, half-open or open. It could also refer to the approach to the content which could use convergent or divergent thinking or a combination of both. Differentiating the content could involve finding and creating tasks at different levels within one song or piece or activity based on the abilities and experience of individual participants. The participants could also be involved in developing these tasks.

Differentiating the product(s) could mean that there are different types of products that the participants work on within one topic or project using music, movement, dance, visual arts, etc. Each product would be a valuable contribution to a whole piece or project.

Examples

To illustrate some of the possibilities of differentiation three video examples were chosen from recordings of the Lebenshilfe group that had been filmed over 2 years. For copyright reasons it is not possible to include links to the videos here but the audio examples give a clear impression of the musical work. This group of adults is one of many teaching practice groups at the Orff Institute where students of Elemental Music and Dance Education can observe as well as plan and teach shorter and then longer sequences. The group meets weekly for one hour in term time and consists of around 10 adults with additional support needs from Lebenshilfe sheltered workshops in Salzburg. They are accompanied by 2 to 3 carers who also join in as well as 2 – 4 students doing their teaching practice for the term.

Often other students including those attending the postgraduate Special Course¹⁰ observe or join in. The focus of these sessions is artistic and educational and is based on activities with music, movement and voice that activate and enable different forms of participation as well as opportunities for creativity and agency. This entails working along a common topic, theme or song while ensuring inner differentiation to cater for individual needs and abilities. Goals include experiencing and participating in a range of activities, playing together, developing body awareness as well as abilities in music and movement. Non-musical goals cover developing self-awareness, social learning, communication as well as self-confidence, social resonance and social sensibility. A wide range of instruments with different playing techniques – some home-made - are offered as well as materials and props according to the theme.

The first example illustrated a movement/dance improvisation task given by one of the student teachers for the whole group. Participants were free to improvise to the music alone or with one or more partners in the room. This task was differentiated in that different abilities in the group in terms of moving, communicating, listening and improvising were recognised by the teacher. It was an open task using *divergent thinking* that could be understood by everyone. It was possible for people who were fully mobile as well as for others who remained seated to participate and it allowed for simple but also more complex improvisations. The example focussed on Klaus, who was in his late sixties at the time and had been a member of the group for many years. He has a distinct musical personality, and needs to give a short solo – sometimes spoken and sometimes sung (in a variety of styles) – near the beginning of each session. He can improvise and express himself spontaneously and as his physical abilities have decreased in the last years, he needs a ‘competent partner’ in order to participate in group activities. As Klaus is no longer mobile without a walking frame, he stayed seated and Erik, the mentor of the teaching practice group joined him to improvise using their arms. He ensured that he was not sitting higher than Klaus and he often waited, thus giving Klaus time and space to participate and bring in new ideas. The example showed how movement impulses using hands and arms came from both Klaus and Erik, that these were taken up, repeated and varied in tempo, space and intensity showing a number of synchronous moments.

The role of the ‘competent partner’ here was not to teach or practise any movements but primarily to think and act according to the needs of the partner (Klaus) during the movement improvisation. A prerequisite for this is the ability to empathise and to be aware of the importance of relationships. With this support Klaus was able to participate with his abilities and could experience that he was able to participate, able to communicate and be creative. The strength of this could be seen in his facial and bodily expressions and from the video we can assume that he had a sense of authorship.

¹⁰ This university course at the Mozarteum University in Salzburg was established in 1969 and addresses pedagogues at a post-graduate level from all over the world who have already had training or experience in music and dance education based on the pedagogical concepts of Orff-Schulwerk. It offers experienced music and dance teachers an intensive and concentrated course on one of the world’s most well-known integrative approaches in Music and Dance Pedagogy.

(<https://www.moz.ac.at/en/advanced-studies-in-music-dance-education>)

In the second example an excerpt was shown from a session where the melody of the *Owl Song*¹¹ by Gerda Bächli was used. This can be accompanied simply using chords I and V or alternating with the chords I and VII. A wide selection of instruments with various types of playing techniques catering for a wide range of abilities was prepared in small groups in the large movement room. After the greeting song in a circle, the teacher set the scene explaining that we were travelling to a forest after which some participants created 'travelling music' on drums and djembés to take us to the forest. The teacher then sang the melody of the *Owl Song* with guitar accompaniment and set the scene explaining that we were travelling to a forest where there were many different sounds pointing to the different groups of instruments. The participants decided which instrument they wanted to play and had time for exploration in small groups. The teacher then visited each group, singing and accompanying the melody while the group improvised and the other groups listened. At the end all of the groups improvised together over the melody.

(AUDIO: <https://drive.google.com/file/d/1k8yC6OZmduhBHIkJpe310N5LgB2brUF/view?usp=sharing>).

The Owl Song

Music: G. Bächli Text: S. Salmon



The Owl Song. In: Salmon, S. (2007 p.30)

The key of the song has been changed from E minor to A minor in order to suit children's voices.

The environment was prepared with instruments to represent a multitude of sounds of the forest as well as some barred instruments which were placed in groups for the participants to choose. There was a wide range of instruments with different levels of technical difficulty so that every participant could find an instrument that he or she could play, e.g. barred instruments and small percussion but also simple string instruments to be plucked and simple wind instruments such as swanee whistles. The content of the original song is for children and as this was an adult group it did not seem appropriate to use the words of the song but to concentrate on the melody and the sounds and effects in a forest. There were a

¹¹ Salmon 2007 p. 31 and Salmon 2014 p. 37

number of processes within the session. At the beginning the participants were introduced to the topic of the song and by listening to the music. Participants were free to choose their group and instrument. During the exploration phase, some participants needed support from a 'competent partner' and it was important that there was enough time for exploration with one's chosen instrument and within the group. (In a more advanced group the task could be to create small soundscapes in each group that could be repeated.) Here the task was half-open, asking the groups to experiment and then improvise to the song. The melody and guitar accompaniment remained constant. The products were the improvisations of each small group and then the last improvisation with all groups. Some players could play metrically or rhythmically but many created sounds that were pre-rhythmic or pre-melodic. The task of the Special Course students was sometimes to support a player and sometimes to improvise at their own level of ability. The session enabled participation at different levels and gave opportunities for divergent thinking, creative expression and authorship. When the group worked on the song in future sessions, some participants were able to play metric, melodic, rhythmic or harmonic parts.

The third example showed sequences of the group working on the song "*The River is Flowing*"¹² in two separate sessions. "*The River is Flowing*" was a chant written in the 1970s by Sun Bear, a member of the Chippewa Tribe¹³. Here I chose the song because of the beautiful melody¹⁴, the topic, the text (river, flowing, sea) as well as the possibility of accompanying just on the tonic chord or using the chords I and VII or I and V. For the adult group it was important that the song could be musically interesting for them, that it was not too complex but that it did not sound like a typical children's song.

Sometimes we sang the text of the first part in English but usually not the text of the second part. Sometimes we sang the song on one syllable and a German text was also offered. In the first sequence two people were able to play a drone on a bass xylophone that stayed on the 1st and 5th notes of the scale and did not use any harmonic changes. Two others played a short ostinato playing from the 5th pitch down to the 1st on a metallophone. They played in time but started after each other.

(AUDIO: https://drive.google.com/file/d/1hS2tNjN1O8vupYqpuBxIwPcZN0tXV-wo/view?usp=drive_link)

The second sequence showed part of a rondo that had been developed with some participants accompanying the song rhythmically with the drone and ostinato and some playing the beat on a variety of drums. Others played the interludes in small groups using types of weather as an impulse for their improvisations, e.g. rain, snow, sunshine. The teacher and some of the Special Course students accompanied on guitars. As one of the conga players could only keep a steady beat in her own tempo, the song started with her playing 4 beats and with the group then joining in playing this tempo. She also played 4 beats after each interlude to ensure we started the song together. It was important that the teacher thought and acted according to the needs of this person and others.

(Audio: https://drive.google.com/file/d/1epQJk1g4OyhWqSWLZiFKUbz2sY7DI_Lx/view?usp=drive_link)

¹² This song can be found in a number of publications which state the source as 'traditional' or 'Indian traditional'. Some sources acknowledge the source as a 'Native American Indian folk song'

¹³ <http://la-caravane-des-sources.com/2018/06/the-river-is-flowing.html>

¹⁴ There are different versions of the last 2 bars in some publications.

(Sun Bear)

The riv-er is flow-ing, flow-ing and grow-ing. The riv-er is flow-ing back to the sea.

Moth-er is carry-ing me child I will al-ways be. Moth-er is carry-ing me back to the sea.

The River is Flowing. (In: Salmon 2014 p. 25)

A rondo is a useful form of working with this group of very broad abilities. The song as the refrain can be accompanied rhythmically and melodically and recurs as in ABACADA. The interludes/episodes (B, C, D) provide opportunities for contrasting improvised pre-rhythmic and pre-melodic playing by some participants. (In other groups the interludes might include rhythmic and melodic tasks and be opportunities for composing where each small group has time to work on a form and practise it.) In these sessions didactical flexibility was necessary in creating and learning individual accompaniments which meant considering forms of didactic reduction¹⁵. It was important to use individual competences of participants and to consider 'inner differentiation' which involves creating individualised tasks enabling participation at different levels of complexity. This can help in strengthening independence and self-confidence of individual participants. To be truly inclusive all the student teachers should not only have the task of supporting some of the participants but should also have opportunities to play at their own level, mastering challenging tasks at some point during the activity or finished piece, e.g. with soli or duets, improvisation over the harmony, composing new voices.

The concept of Pre-

It is necessary to consider sounds that are not based on rhythms or melodies especially in groups where some participants do not or cannot play rhythmically or melodically. Gertrud Orff used the concept of *pre* and referred to pre-rhythmic sounds as 'a free rhythmic flow with no fixed structure or regular pulse' (G. Orff 1984 p.43). She defined pre-melodic playing as 'musical expression which results in no recognisable melody (in the accepted sense) and cannot be repeated' (G. Orff 1984 p.46). Although beat, rhythm or melody are not present in these sounds it is still possible to use a variety of parameters such as dynamics, tempo, timbre and pitch to make interesting and contrasting sounds to be used as sound events, in soundscapes, as an introduction, as interludes or a form of accompaniment. Composers such as Brian Dennis, Georg Self, Gertrud Meyer-Denkman, John Paynter, and Wilhelm Keller created many music educational pieces not based on specific scales or metre or rhythms. And there are many composers who do this for non-educational pieces. These educational

¹⁵ Ulrike E. Jungmair names two possibilities: quantitative and qualitative Reduction. In the context of this group, quantitative reduction is necessary which means "to make less, to decrease, to diminish, also in the sense of to simplify. It means also to simplify a rhythm or to simplify a melody, so that the structure of a song, the structure of an instrumental piece appears and can be realised and easily adapted" (Jungmair 2013 p. 36).

pieces often focus on other musical parameters, used sound events and soundscapes and often used forms of graphic notation.

The challenge for the teacher or workshop leader is to create or adapt activities with or including these types of musical expression. The teacher needs to be able to create different forms that include *pre* musical expression and may choose to create these forms with the group. The whole piece might consist of *pre* musical expression or the form might include parts that are *pre* musical. It is important that these are seen as a valuable contribution to the whole piece so that each individual has the experience of being a full member of the group. In order for participants to experience self-efficacy and authorship, activities should offer opportunities to develop imagination, to be productive and creative. Depending on the piece and its form, other participants who are able to play rhythms and melodies, etc. should have tasks that are suited to their abilities so that no one is underchallenged or overchallenged.

The range of musical tasks

Working inclusively means observing and discovering the abilities and interests of individual participants as well as choosing or creating activities at different levels of complexity in order to include everyone in the group. This often means that the teacher plans individual tasks in advance but should also include possibilities for participants to find and choose their own role or task. Figure 2 can be helpful when planning tasks for a wide range of abilities within one topic or musical activity. As participants are likely to be at different developmental levels this diagram cannot indicate individual learning sequences. A more complex task may suit some participants while others will need tasks that are less complex. The level of complexity is individual: playing a drone may be a simple task for one participant but a challenging task for someone else. In choosing and developing tasks one should try to ensure that no one is underchallenged and no one overchallenged.

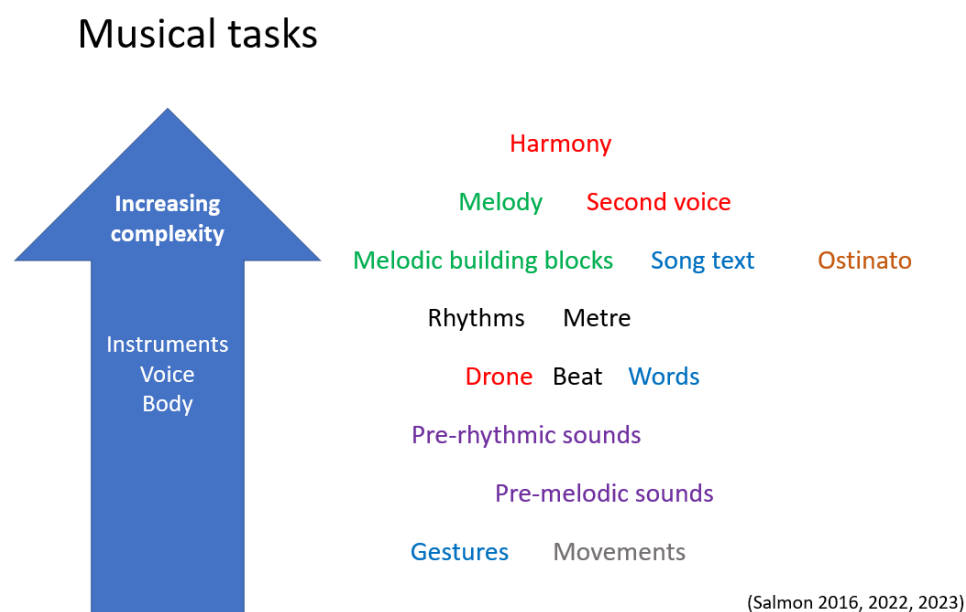


Figure 2: Musical tasks

Principles

In all groups but especially in those with a wide range of abilities there are a number of principles for teachers and workshop leaders which can support including everyone:

- Competence orientation: using the individual competences and resources of the participants
- Didactic reduction and extension: creating individualised tasks and roles that enable participation at different levels of complexity
- Providing opportunities for divergent thinking and creative work
- Strengthening participants' independence, self-confidence, self-responsibility, and agency
- Upgrading supporting roles by giving a simple task a key function in the overall form
- Creating opportunities for authorship: activities should offer opportunities to develop one's own imagination and to be productive and creative.

Competences of the teacher

Working inclusively requires many competences from the teacher or workshop leader. These include:

- Creating fear-free learning spaces where everyone feels welcome
- The ability to empathise with the experiences of others
- The awareness of the importance of the relationship between teacher and participant
- The willingness to think and act according to the needs of the child or participant
- Didactic flexibility and problem awareness in different learning situations
- Imagination and creativity
- The willingness to compare the child only with its own potential possibilities
- The ability to work in a team
- Feeling and showing one's own enthusiasm
- Documenting and reflecting.

More extensive lists of principles and competences can be found for example in *ALIISA: ALL IN International Inclusive Society in Arts. EU Erasmus project 2020 – 2023*¹⁶

Conclusion

The idea of working with people of all ages and abilities is inherent in Orff's and Keetman's concept of Elemental Music and Dance Education. Wilhelm Keller recognized that for Orff the development of the whole person was central and referred to the humanistic orientation of Orff-Schulwerk as 'musica humana'. Keller discovered that trying to reproduce the models in the original Schulwerk volumes was not meaningful and for many students with disabilities not possible. He found it was necessary to look at the fundamentals of the Orff-Schulwerk approach in order to find and create content and tasks for all those in the group with their individual needs and abilities.

Active participation, using different senses, playing suitable (elemental) instruments and encouraging individual creative expression are essential elements of the Orff-Schulwerk approach and are also central to inclusive music making. Orff-Schulwerk emphasises the

¹⁶ https://aliisa.savonia.fi/images/PDF/ALIISA_English_Version_of_Gelingensbedingungen%20.pdf

value of self-activity and the necessary motivation and space for playing which in turn demands a playful-improvisatory approach from the teacher. It is important that all participants (including those with disadvantages and disabilities but also those who are highly talented) are given the opportunity to access music and movement, to take an active part, to express themselves and have opportunities to develop their own creative potential. Music and dance enable contact and encounter, can provide the feeling of belonging together and are artistic and social activities which should be available to all of us¹⁷.

Differentiation is necessary if we want to include everyone.

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¹⁷ See igmi 2021 Impulse Paper

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