Growing Wildflowers: Orff Schulwerk Training and Teachers'

Confidence with Culturally Responsive Education

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Abstract

In 2022, teachers and educational leaders faced an ongoing COVID-19 pandemic, a hot political climate, and a rapidly changing demographic in the United States. Many researchers and educational reformers point to culturally responsive education (CRE) as an approach to teaching diverse learners by focusing on their assets, raising expectations, and making learning relevant (Hammond, 2015b). However, the body of research connecting CRE to elementary music-specific approaches (namely the Orff Schulwerk approach) is limited.

The purpose of this explanatory sequential mixed methods study was to identify if and how Orff Schulwerk training influences educators' perceptions, self-reported applications, and self-efficacy for implementing CRE. Data from the quantitative portion included survey responses from 65 elementary music teachers, indicating some significant differences in their responses based on the level of their Orff Schulwerk training. The qualitative portion included interviews with five elementary music teachers to determine their understanding and perceptions of CRE in the context of the Orff Schulwerk approach. The qualitative analysis led to two major findings: 1) there is no common definition of CRE in elementary music, and 2) CRE is naturally embedded in the Orff Schulwerk approach. The current study added to the limited body of research surrounding music education and CRE and included implications and suggestions for further research.

Dedication

This work is dedicated to my family who gave up so much for me to chase this dream.

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Chapter 1

Introduction

Today's American teachers and administrators face mounting challenges. From mass shootings to crippling political strife and continuing problems with inequity, schools seem ill-prepared to overcome the latest challenge brought on by a rapidly-spreading and deadly coronavirus (Green & Green, 2015). Muñiz (2020a) explained:

> This is an unprecedented time for U.S. schools: a pandemic has upended education for millions of students and families in the midst of nationwide protests for Black lives. These crises have put a spotlight on disparities that have long plagued our education system. School segregation is on the rise. Far too many Black, Indigenous, and other youth of color lack access to educational resources, including technology, enrichment activities, suitable school buildings, and diverse and effective teachers. As if resource disparities were not enough, these students are often held back by low teacher expectations, exclusionary disciplinary practices, curricula that neglect the struggles and contributions of people of color, and school norms that privilege white and middle-class ways of communicating, thinking, and even dressing. (p. 2)

Muñiz (2020a) argued that the only way these challenges can be effectively addressed is with culturally responsive education.

Geneva Gay (2000) defined CRE as leveraging the "cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective … It teaches *to and through* the

strengths of these students. It is culturally *validating and affirming*" (p. 29). According to Muñiz (2020a), the timing is critical:

> A nationwide reckoning over racial injustice is building momentum for replacing practices and policies that reproduce disparities in education … teachers and education leaders [need] to leave behind the status quo and embrace a model of schooling that honors and empowers all learners, especially Black, Indigenous, and other students of color. (p. 14)

Student populations in the United States have become increasingly culturally, linguistically, religiously, economically, ethically, and socially diverse (Douglas Horsford, 2011; Hayes & Juárez, 2011). Meanwhile, the teacher demographics do not match. A 2011 study indicated that 40% of the school-age population was made up of students of color in stark contrast to the percentage of teachers of color at 17 percent (Boser, 2014). Accordingly, teachers across the country are learning more about what being culturally responsive means and how to implement strategies into their classrooms. Elementary music educators are trying to make connections between music-specific and culturally responsive pedagogies (Bond, 2014).

Background

Orff Schulwerk is an approach to learning music first developed in the 1920s in Germany by composers Carl Orff and Gunild Keetman (American Orff-Schulwerk Association, n.d.-d). The word "Schulwerk" means "schoolwork" in German (Pine, 2020). The approach is based on "musical behaviors they [Orff and Keetman] observed children do naturally: sing, speak rhythmically, move, and play" (Klossner, 2018, p. 19). Orff Schulwerk is not a curriculum, rather a process for teaching fundamental musical

concepts through discovery and improvisation in the context of culture. “A successful adaptation of the Schulwerk idea requires great musical and cultural sensitivity; teachers must have the ability to look objectively at their own heritage and needs” (Shamrock, 1997, p. 42). Carl Orff (1963) described the Schulwerk as follows:

> The nature of the Schulwerk, its aim and purpose, can perhaps best be explained by describing how it came into being. Looking back, I am tempted to call it a wild flower (being a passionate gardener I am given to such comparisons). Just as wild flowers grow wherever they find suitable conditions, so the Schulwerk grew and developed, finding nourishment in my work. It was not the result of a preconceived plan – I never would have been able to plan so far ahead – it simply arose from a need which I recognized. We all know from experience that wild flowers thrive in abundance while carefully tended garden flowers disappoint us sometimes; they lack the strength of natural growth.
>
> Such natural growth has advantages and disadvantages. Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it. They are stimulated by the possibilities inherent in a work which is never quite finished, in flux, constantly developing. It is only natural that such a procedure may be dangerous at times; it may run in the wrong direction. Anyone who wishes to advance on his own, needs a thorough professional training and, in addition, an intimate knowledge of the style of the Schulwerk, a grasp of its aim and potential. (p. 69)

Carl Orff continued to explain how the Schulwerk can be easily misinterpreted. As such, Orff and Keetman were initially hesitant to publishing any materials that could be construed as a curriculum or repertoire list. The music was improvised by children with the teachers as facilitators and publication of this music could be easily misinterpreted (The Greater Cleveland Chapter of the American Orff-Schulwerk Association, n.d.; M. Tietz, personal communication, July 29, 2021). In spite of their initial reservations, Orff and Keetman did publish in the 1930s beginning with a collection of works called *Elementare Musikübung* (translated as "Elemental Music Exercises"). Keetman and Orff later collaborated on five volumes of *Orff-Schulwerk: Musik für Kinder* (Music for Children), published by Schott between 1950 and 1954 (Spitz, 2019). The volumes were later translated into English by British music teacher Margaret Murray (Ayling et al., 2015).

In his 1968 article published nine months after the first Orff International Symposium in Bellflower, California, Theodore Mix explained his understanding of the Orff approach:

> His [Orff's] imagination and skill, his use and selection of modes and patterns and instruments, has opened new doors through which a teacher can lead his or her pupils to myriad forms of expression, and subtly to freer and wider expressionistic forms and to the elements of music on a much broader and freer base than the simple teaching of tonality can produce.
>
> Carl Orff would probably be the first to object to defining the proper modes to use and the systems to follow, too closely. For a man so imaginative and perceiving as to have seen this door, opened it, and begun the exploration of that

> which is beyond, such an absolute definition could become only a limit. He has provided a guide, a series of tours through the wonders beyond the door he has opened, and an invitation to further exploration to seek doors beyond and to open them. His imaginative leadership has provoked the interest and desire of others to further, rather than simply to follow to a final end, in the almost limitless field that lies ahead … what we can do to explore it further and for greater achievement, are up to each and to all of us to find. (p. 37)

Three months after Mix's article was published, ten American music educators founded the Orff Schulwerk Association (OSA) in Muncie, Indiana (Chandler, n.d.). In its first year, OSA grew to 332 members in seven local chapters (Chandler, n.d.). The first annual OSA conference was subsequently held in 1969 at Ball State University. In 1970, the Board voted to change the name from the Orff Schulwerk Association to the American Orff-Schulwerk Association (Cole, 2009). As of 2021, there are 96 local chapters of AOSA and more than 10,000 Orff Schulwerk teachers in the United States (American Orff-Schulwerk Association, n.d.-a; Rocky Mountain Chapter of the American Orff-Schulwerk Association, n.d.).

Statement of the Problem

Culturally responsive teaching (CRT) or culturally responsive education (CRE), not to be confused with critical race theory (also CRT), was a hot-button topic during the time of the research study (Pennsylvania School Boards Association, 2021). Khalifa et al. (2016) argued that teachers are generally not culturally responsive and lack training and practical experience in university preparation programs. Gay and Kirkland (2003) continued:

> Our experiences in teaching multicultural education to predominantly European American female preservice teachers have taught us that it is not enough to have courageous conversations about racism and social injustices, to appreciate cultural differences, and accept the need to be reflective in their personal beliefs and professional practices. They need to practice actually engaging in cultural critical consciousness and personal reflection. (p. 186)

In addition to the overall demographic of American teachers not representing the demographic of students in the schools, music educators must also consider how their own music training was likely based largely or exclusively on a Western European conservatory paradigm (Bates, 2021; Howard, 2020). Consequently, American teachers have unwittingly continued to teach in the same Eurocentric style, lacking musical influences from around the globe and from historical and current musicians of color. However, Whitehead (2021) argued that programming music from composers of color is only a start. "We must abandon policies promoting racial injustice in music in all its forms and start to dig up the roots of racism, not just trim the branches" (Whitehead, 2021, p. 87).

At the time of this study, there was limited research on elementary music education, specifically Orff Schulwerk pedagogies, and the relationship with CRE (Bond, 2017). According to Irvine (2009), **"**Many teachers have a cursory understanding of culturally relevant pedagogy, and a desire to see it succeed in their classrooms . . . in many cases, teachers have *only* a cursory understanding, and their efforts to bridge the cultural gap often fall short" (para. 5). Furthermore, music teachers report limited training in college and professional development related to music education-specific topics. Many

preservice music teachers have only one elementary music methods course, if any at all. Undergraduates find that these courses cover a myriad of topics from current issues in education, classroom management, material organization, sound engineering, and instrument repair, leaving little time for in-depth study of the three main elementary music pedagogies utilized in the United States: Orff Schulwerk, Kodály, and Dalcroze (Salvador & Corbett, 2016). Langerholc (n.d.) described Orff Schulwerk as an approach to learning and teaching involving movement, pitched and non-pitched percussion instruments (including specially designed xylophones for children), body percussion, recorders, singing, and speaking. Conversely, the Kodály approach, based on the work of Hungarian composer and educator, Zoltán Kodály, focuses on singing, folk songs, Curwen hand signs, graphical, or symbolic notation, and moveable do (Estrella, 2019; Organization of American Kodály Educators, n.d.). Similarly, Dalcroze Education, or "eurhythmics", is a method for teaching music using movement, ear-training, and improvisation developed by Swiss composer and educator, Émile Jaques-Dalcroze (Dalcroze Society of America, n.d.). All three approaches to music education were developed in the early twentieth century in Europe. Dalcroze, Kodály, and Orff Schulwerk approaches "revolutionize[d] music teaching and learning in their respective home countries, as well as the teaching of music to adults and young children worldwide" (Kupinski, 2015, p. 10).

Purpose of the Study

The overall purpose of this explanatory sequential mixed methods study was to identify if and how Orff Schulwerk training influences educators' perceptions, self-reported applications, and self-efficacy for implementing CRE. The researcher collected

and analyzed both quantitative and qualitative data in an explanatory sequential design (Creswell & Creswell, 2018). In the quantitative portion of the study, variables that were measured using a survey included number of years of training in Orff Schulwerk and self-efficacy with CRE instruction scores. The purpose of the quantitative portion was to determine if there is a correlation between time spent in Orff Schulwerk training and teacher confidence with CRE. The purpose of the qualitative portion of the study was to summarize teacher perceptions of the effect of their Orff Schulwerk training on their CRE practices.

Significance of the Study

Research involving both CRE and its ties to music pedagogy is limited and often mislabeled as such. Upon examination, "the designation of the term culturally relevant education may have been applied liberally, at times, to include any research and practice with an emphasis on culture" (Bond, 2017, p. 172). Bond (2017) indicated a need for more research about the "operationalization of culturally relevant pedagogy in music teaching and learning" (p. 172). While CRE in the general sense has been researched extensively, its practice and underpinning philosophy is not necessarily applied directly to elementary music pedagogy (Bond, 2017). McKoy et al., (2010) argued, if "we [music educators] truly believe in music for every child, we must find ways to support teaching and learning for culturally diverse learners" (p. 52). Findings from the literature review and data analysis in this study could reveal existing and potential new parallels between understanding and implementation of Orff Schulwerk pedagogy and efficacy in CRE.

Furthermore, findings from this study could help guide decisions on curriculum for preservice teachers at the university level. While university music programs typically

favor Western European art music theory, Kindall-Smith (2006) argued that culturally responsive practices need to be *modeled* in the certification programming – not just examined in theoretical discussions in education classes. Preservice educators must experience CRE to come to a more complete understanding of what it is (Villegas & Lucas, 2002). Forging connections between a pedagogy or approach such as Orff Schulwerk classically taught at the university level (albeit not extensively) and CRE, could serve as a point of entry.

For current teachers and education leaders, findings from this study could aid in advocacy for quality music education pedagogy training. As districts throughout the country continue to refine their CRE practices, it is vital that every teacher be allowed adequate continuing education relevant to their field of study. This study provides rationale and context for Orff Schulwerk training through a new lens. Furthermore, current teachers can use the tools and research from this study to direct their own reflection on their practices. Teacher self-reflection and cultural consciousness are essential to effectively teaching students from diverse backgrounds (Gay & Kirkland, 2003; Muñiz, 2020b).

Delimitations

Lunenburg and Irby (2008) defined delimitations as "self-imposed boundaries set by the researcher on the purpose and scope of the study" (Lunenburg & Irby, 2008, p. 134). The researcher in this study sought participants in the study who were current elementary music educators in public schools in the United States. Participants were limited to those who self-reported at least a foundational knowledge of Orff Schulwerk.

Assumptions

Assumptions are "postulates, premises, and propositions that are accepted as operational for the purposes of the research" (Lunenburg & Irby, 2008, p. 135). The assumptions that influenced this study include:

- Survey and interview participants responded to questions and dialogue openly and honestly.
- Teachers who participated in Orff Schulwerk training did so at an AOSA-approved course site.
- Training in Orff Schulwerk was consistent and followed AOSA's Teacher Education Curriculum.

Research Questions

The following research questions directed the study:

Research Question 1

To what extent is there a difference in elementary music teachers' confidence with CRE based on the extent of their Orff Schulwerk training?

Research Question 2

What are elementary music teachers' perceptions of the effect of Orff Schulwerk training on their practices regarding CRE?

Research Question 3

How do the interview responses of the elementary music teachers agree with or extend the results of the survey in comparison to the extent of their Orff Schulwerk training?

Definition of Terms

The following section includes definitions of key terms used in this research study to support the reader's understanding.

Orff Schulwerk

"Developed by Carl Orff and Gunild Keetman, [the Orff Schulwerk approach] builds musicianship through singing, playing instruments, speech, and movement. Active music making is the core of this philosophy, supporting both the conceptual and affective development of children" (American Orff-Schulwerk Association, n.d.-e). First developed in Germany in the 1920s for adult dancers and gymnasts, the Schulwerk was reimagined for children after World War II (Shamrock, 1995). Practitioners may commonly refer to the pedagogy as Orff, Orff Schulwerk, the Schulwerk, or the Orff approach. The hyphen between words "Orff" and "Schulwerk" only appears in books published by the Schott Music Cooperation, publications prior to 1988, and in AOSA's name. Since 1988, Schott has maintained a copyright on the hyphenated version (Shamrock, 1995). This study will use the hyphenated version to identify only AOSA and the original Schott Orff-Schulwerk publications.

Orff Levels

AOSA publishes guidelines for Orff Schulwerk teacher training in the United States. Sites and teachers are required to follow the guidelines to be recognized by AOSA. The initial three levels of training (Levels I, II, and III) are completed in the summer at various sites throughout the United States. AOSA explained,

> The AOSA Teacher Education Course program was established to prepare participants to use the materials and procedures that are part of the Orff

> Schulwerk instructional model in public and private school classrooms and other educational settings. Teacher Education Courses familiarize students within the active, experience-based learning model. (Benson, 2018, p. 1)

The Teacher Education Courses are typically two weeks in length and cover pedagogy, recorder, and movement (Brandon, 2013). *Orff Levels*, *Teacher Education Courses*, and *Levels* are synonymous.

Culturally Responsive Education

CRE is known by several names including: culturally relevant pedagogy, culturally responsive teaching, culturally sustaining, and culturally responsive-sustaining (Khalifa et al., 2016). While the terms are not completely synonymous, the goal is the same: to "defy the deficit model and ensure students see themselves and their communities reflected and valued in the content taught in school" (Muñiz, 2020b, p. 10).

Lynch (2012b) defined CRE as "a student-centered approach to teaching in which the students' unique cultural strengths are identified and nurtured to promote student achievement and a sense of well-being about the student's cultural place in the world" (para. 2). Bond (2017) used the umbrella term "culturally responsive education" as it is inclusive of pedagogy, teaching, and instruction. Apart from direct quotations, this study will similarly use the term CRE.

Culture

Anthropologists have described culture as a set of norms, values, beliefs, world view, and morals shared by a group of people (Hudelson, 2004; Reyes-Aceytuno, 2020).

Teacher Self-Efficacy

Skaalvik & Skaalvik (2010) noted, “Teacher self-efficacy may be conceptualized as individual teachers’ beliefs in their own ability to plan, organize, and carry out activities that are required to attain given educational goals” (p. 1059). Self-efficacy is based on Bandura’s (1997) social cognitive theory research.

Organization of the Study

This study is presented in five chapters. Chapter 1 included an introduction, background on study participants, CRE, and Orff Schulwerk pedagogy, the statement of problem, the purpose and significance of the study, delimitations, assumptions, research questions, and definition of terms. Chapter 2 presents a review of the literature including topics in the history and practice of Orff Schulwerk, culturally responsive teaching, teacher self-efficacy, and connections between each. Chapter 3 describes the methodology used for the study and includes the research design, a procedural diagram, participants, measurement instruments, data collection procedures, data analysis, reliability, the researcher’s role, limitations, and a summary. Chapter 4 presents the findings for each research question including results of the quantitative analysis of survey results, and qualitative analysis from teacher interviews. Chapter 5 includes a summary of the problem, purpose, methodology, findings related to literature, implications, and recommendations for additional research.

Chapter 2

Review of the Literature

While there is limited research on music education and CRE, few formal studies have been conducted to determine specific links between Orff Schulwerk and CRE. The following literature review outlines the history, practice, and characteristics of Orff Schulwerk, CRE, and self-efficacy. This section was designed to aid readers in understanding the historical context, current state, and connections between music education, the Orff Schulwerk approach, CRE, and teacher self-efficacy.

Orff Schulwerk

The history of Orff Schulwerk can be traced back to the 1920s. Awareness of the historical and personal context from which the Schulwerk grew is key to understanding its current practice. Brandon (2013) asserted "a greater understanding of the past can inform the vision for the future to prepare teachers to lead children into creative discovery through Orff Schulwerk" (p. 188).

Carl Orff

German composer and music teacher, Carl Orff, was born in 1895 to a noble Bavarian family (Velásquez, 1990). Known for his unique style of composition, Orff composed and conducted operas and orchestras throughout Munich. His debut of *Carmina Burana* in 1937 "featuring drones, bordun, ostinato, speech, and polyrhythm – elemental concepts that are central to the Schulwerk pedagogy," marked his first major success (American Orff-Schulwerk Association, n.d.-d; Pitt-Smith, 2016, p. 8). Orff continued his work with notable operas and stage works including *Der Mond* (The Moon), *Die Kluge* (The Clever Woman), *Antigonae*, *Ein Sommarnactstraum* (A

Midsummer Night's Dream, *Die Bernauerin* (The Tragedy of Agnes Bernauer), and *Oedipus Der Tyrann Astutuli* (American Orff-Schulwerk Association, n.d.-d).

In addition to his work as a composer, Carl Orff was interested in music education. He studied then-innovative methods of music and dance education of Émile Jaques-Dalcroze and Rudolf Laban (Velásquez, 1990). Orff created a pedagogical approach to teach music with colleagues Dorothee Günther and later, Gunild Keetman. Orff and Günther opened and led the Güntherschule to merge the study of dance and gymnastics with music education (Velásquez, 1990). According to the American Orff-Schulwerk Association (n.d.-d),

> Orff's pedagogical work is directly related to his artistic compositions. The exploration of melody and rhythm is addressed through singing, playing percussion instruments, speech, and movement. The approach to teaching music to children is an open-ended one, relying on improvisation and the children's imaginations to create musical ideas. (Pedagogical Work section)

Throughout his career, Carl Orff balanced time and talent between developing pedagogy and composing (Orff, 1978).

Dorothee Günther

Dorothee Günther (1896-1975) was an artist, dancer and choreographer. In the 1910s, she studied the dance methods of Rudolf Laban and Émile Jaques-Dalcroze. She taught gymnastics across Germany until 1923 when she settled in Munich (Toepfer, 1997). Günther initially met Carl Orff when he invited her to collaborate with him on *Orfeo*. Günther and Orff found parallels in a shared similar vision for the future of music and movement:

> It was my goal to find a means of restoring the natural union between music and movement-music and dance. I sought a method which was not only appropriate for a few intuitive artists, but also an educational approach which would awaken rhythmic sensitivity and capability, as well as a hunger for dance and music, in all people. (Günther, 1935, as cited in Gray, 2002)

When Günther's vision for a school for movement and music became reality, she asked Orff to lead the music faculty (Gray, 2002).

The Güntherschule

Through her travels and experiences, Dorothee Günther realized that the movement training centers and schools of the time were focused on single facets of dance and movement centered around the philosophical pioneer of the individual school. Günther envisioned a school where students would be taught in different styles and methods in three branches: gymnastics, rhythmic dance, and expressive dance. Unfortunately, conventional music at the time, or even specific historical repertoire would not be appropriate for the dance school (Orff, 1978). When speaking with Günther about her plans for the school, Carl Orff (1978) offered guidance for the music:

> I described how I thought the music teaching should go hand in hand with the movement teaching. I spoke about elemental music and its significance for movement education and I drew up a plan for an "Elemental Music Practice" that would only be suitable in a movement school.
>
> As a musician I was interested in trying out a new way of teaching music. I felt that the school they were planning would give me the ideal means for such an experiment. Without considering in any way what had previously been

> accomplished in this field I wanted to tackle the problem *my* way. This meant that the starting point was an artistic rather than a purely educational one.
>
> Günther was very impressed by my outlined sketch and promised me that if her plans were realized she would work out the curriculum for music education according to my suggestions and co-ordinate them with the rest. … The whole undertaking would be breaking new ground with the future in view and would be determined, as I hoped, by time. (pp. 12-13)

In 1923, Carl Orff and Dorothee Günther presented lectures on their plans and vision for the new dance and music training school (Orff, 1978). The school opened its doors at No. 21 Luisenstrasse with five teachers (including Orff and Günther) to seventeen 18 to 22-year-old female students in September 1924 (Orff, 1978; Pruett, 2003). The school also offered evening courses for non-professional students. The school grew quickly with new students enrolling each semester (Orff, 1978).

The Güntherschule continued to train young musicians and dancers through the late 1920s through the mid-40s. The school continued to experiment with new methods, instruments, improvisation, and dance. As the school continued to grow and expand, former students returned to teach.

Gunild Keetman

German composer and teacher Gunild Keetman was born in 1904. Keetman's childhood involved "traditional" music lessons on cello and piano emphasizing "practice exercises, printed music and sitting quietly" (Gray, n.d., Gunild Keetman section). While she was taught by a Dalcroze-educated piano teacher, Keetman found the movement to be childish and silly (Gray, 2005). Keetman came to study at the Güntherschule in 1926

(Orff, 1978). There she found that students were encouraged to improvise and create their own music, movement, and dance (Gray, n.d.). After her graduation, Keetman joined the faculty at the Güntherschule.

After joining the faculty, Keetman began to work closely with Carl Orff. Orff would receive instruments from around the world and tasked Keetman with learning how to play them using various techniques. Keetman then shared these instruments with the students at the Güntherschule using them for improvisation and to accompany dancers (Orff, 1978). Keetman directed the school's ensembles and took students on tour throughout Europe (Pruett, 2003).

In 1934, Orff was invited to compose part of the music for the 1936 Olympic Games to be held in Berlin. Despite his initial reservations as he "was afraid that such an attention-attracting occasion would be connected with an encounter with certain Berlin circles that seemed to me [Orff] inopportune," Orff did finally agree to participate (Orff, 1978, p. 205). The faculty of the Güntherschule was responsible for the tasks: Günther and dance instructor Maja Lex wrote and taught the choreography, and according to Orff, Keetman coordinated and directed the rehearsals and performance in the stadium, while Orff composed the music (Orff, 1978). Keetman directed 5,000 dancers and a 33-piece orchestra for weeks leading up to the Olympics (Stover, 2005). Other records suggest that Keetman may have composed more of Orff's works than she received credit for, including the music for the 1936 Olympic Games. There are several possible reasons that Keetman may not have taken credit for her work including her shy disposition, reservations about her work, and the historical context of Keetman herself: a woman,

living and working in the shadow of a prominent male composer. Furthermore, according to her friends, “that was Keetman’s way” (Ronnefeld, 1998, as cited in Pruett, 2003).

After the 1936 Olympics, the school relocated into a larger building at No. 16 Kaulbachstrasse (Orff, 1978). Rising political tension in Germany caused a myriad of problems for the school. The number of public performances were reduced. Unreliable transport made it difficult for the school to move large instrument cases. According to Orff, Günther’s resistance to Nazi politics may have marked the end of the school:

> When Günther energetically resisted some forceful political decree, the Gauleiter (area commander in the Nazi time) for the city of Munich confiscated the school building for his own use in July 1944. The school had to be closed and the teaching was discontinued. … It was clear that the “necessary confiscation” was only a pretence [*sic*] to force the school to close. (Orff, 1978, p. 210).

Pruett (2003) expanded: “the rooms were needed for military purposes, or so it was reported to the school’s administration, but no one moved in or otherwise occupied the building” (p. 184). On January 7, 1945, the Güntherschule was bombed and destroyed. Apart from a few items off the premises at the time of the bombing, the instrument inventory, archives, costumes, and educational materials were lost (Orff, 1978).

Table 1

Chronology of the Güntherschule

Year	*Event*
1923	Orff and Günther began trial course based on Mensendieck movement system
1924	Güntherschule founded in Munich
1925	Orff added timpani, xylophones, glockenspiels, Chinese tom-toms, cymbals, marimbas, and other percussion instruments to inventory
1926	Keetman entered the Güntherschule
1930	Dance troupe Günthers-Munich founded
	Keetman formed the dance orchestra
1931	Orff-Schulwerk: Elementare Musikübung published by Schott
1933	Adolph Hitler became chancellor of Germany
	Branch of Güntherschule opened in Berlin
1936	Güntherschule temporarily relocated to Berlin to work on Olympic Games
	Original school building was relocated to Kaulbach St. No. 16
1939	Germany invaded Poland on September 1
1944	School building was seized by military for use in the war effort
1945	Güntherschule was destroyed

Note. Adapted from "Orff Before Orff: The Güntherschule (1924-1945)," by D. B. Pruett, 2003, *Journal of Historical Research in Music Education, 24*(2), pp. 181-182 (http://www.jstor.org/stable/40215266).

Instrumentarium

Just before the Güntherschule opened, Carl Orff met with musicologist Curt Sachs, director of the Staatlichen Musikinstrumenten-Sammlung (State Collection of Musical Instruments). Orff (1978) noted,

> The knowledge that I had found Sachs as helper, friend and adviser for my new balancing act was reassuring. On the way home my head was buzzing with ideas. 'In the beginning was the drum,' Sachs had said as we parted … (p. 15)

Those words set Orff to discover and define elemental music. The Güntherschule initially used body percussion (hand-clapping, finger-snapping, and stomping), homemade rattles, frame drums, and tambourines. Additionally, Güntherschule students were required to study piano and voice.

As the school continued to grow, Orff began searching for a melodic instrument to accompany the dancers. At the urging of friend and musicologist Curt Sachs, Orff ordered recorders in different ranges to use at the school and tasked Keetman with learning how to play them and subsequently teach students to play (Andrews, 2004; Orff, 1978; Sitzman, 2005). According to Andrews (2004), "through Keetman's efforts we have been given a legacy of this marvelous instrument as an integral part of elemental music" (p. 17).

While the recorders were received well and are still used in the Schulwerk today, Orff was not satisfied. The Güntherschule received bequests to build a percussion orchestra. Art historian and personal friend of Orff, Oskar Lang, purchased "exotica for us in the form of new, and to us valuable instruments: unusual rattles, little bells and on

one occasion a larger African slit drum" (Orff, 1978, p. 73). Faculty and students were encouraged to explore new timbres and methods to play the instruments (Orff, 1978).

In 1926, Lang arranged for Carl Orff to witness an improvised puppet theatre by two unnamed Swedish sisters. According to Orff (1978), the sisters were widely traveled and had witnessed shadow plays with "unusual" small orchestras in Asia (p. 87). At the end of the performance, Orff promised the sisters to return soon with Güntherschule percussionists. In return, the sisters said they would try to procure a Gamelan xylophone for the school. Orff (1978) recounted:

> After a few weeks a parcel arrived for me at the school. To my absolute astonishment it contained a large African xylophone, a marimba such as those I had seen in collections but had never had the opportunity to play, let alone the hope of possessing. The only clue to the sender was a note inside – 'Greetings from Africa. Lycka till.' (Swedish for 'Good luck!'). (p. 88)

This African xylophone changed the course of Orff's career and future compositions. In his words, "this one instrument initiated not only a new stage in my [Orff's] educational work but also provided an important point of departure for all my subsequent compositions" (Orff, 1978, p. 94). Orff asked Keetman to experiment with the instrument. While the instrument's African tuning with intervals smaller than a semitone common in Western music and the inability to recreate it with the original materials was problematic, Keetman continued to use the instrument to accompany dancers.

Meanwhile, a student sent a "Kaffir piano" from the Cameroons. Unlike the African xylophone, the Kaffir piano was set upon a wooden box and was tuned closer to European pitch. Orff consulted harpsichord builder Karl Maendler to design a marimba

similar to the Kaffir piano. Maendler initially created what he called an alto xylophone and soprano xylophone. At Orff's request, Maendler later built metallophones and a bass xylophone to add to the instrumentarium (Orff, 1978).

In 1942, mechanical engineering student Klaus Becker-Ehmck met Maendler and was impressed with his instrument quality (STUDIO 49, n.d.). After a 1944 air-raid destroyed his workshop and all of his instruments and archives, Maendler attempted to rebuild. Maendler focused on creating xylophones for Orff's *Antigonae*, but did not resume making Schulwerk instruments due to the loss of his workshop, advanced age, and an eye impairment. He helped Becker-Ehmck learn how to find suitable wood to construct new xylophones (Velásquez, 1990). After the Güntherschule was lost in 1945, Becker-Ehmck remade the Schulwerk instruments, initially at the home of his parents. As demand increased for the instruments from Carl Orff and from new Orff Schulwerk practitioners, Becker-Ehmck expanded the business to become STUDIO 49. STUDIO 49 Orff instruments are still constructed and used today by music teachers around the world (STUDIO 49, n.d.).

Post Güntherschule

Even though the Güntherschule was never rebuilt, Orff Schulwerk scholars argue that its legacy largely influenced the post-war pedagogical direction shifting from teaching young adults to children (Gray, 2002). O'Hehir (2002) explained:

> After World War II, the need for the reconstruction of musical life and culture in Germany was pervasive, and Orff and Keetman were uniquely suited to the task. … The Schulwerk was the Phoenix that rose from those ashes, meeting the needs of that age and time. (p. 10)

After the destruction of the Güntherschule, Orff and Keetman focused on other pursuits including publications, radio programming, and teacher training, which would bring Orff Schulwerk into the limelight around the world (Orff, 1978). Keetman turned her focus to teaching music to younger children (Frazee, 1998). Keetman's contributions to Orff Schulwerk extend well beyond her work at the Güntherschule. At the request of Carl Orff, she worked to help create the first publications for Orff Schulwerk, many of which are still used extensively in teacher training and serve as source material for classroom applications. During her lifetime, Keetman wrote hundreds of compositions for recorders, body percussion, xylophones, unpitched percussion, and voice (American Orff-Schulwerk Association, n.d.-d). In spite of her initial resistance, Orff convinced Keetman to travel internationally to train teachers in the Orff Schulwerk approach. Keetman continued to work with teachers and students world-wide and wrote new publications until her health decline in the late 1980s followed by her death in 1990 at age 86 (Gray, 2005). Friedrun Gerheuser (1993) explained Keetman's contributions on the Schulwerk:

> 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. (p. 10)

Carl Orff (1978) also recognized Gunild Keetman's influence: "I am not exaggerating when I say that without Keetman's decisive contribution through her double talent [movement and music], 'Schulwerk' could never have come into being" (p. 67).

Publications

In 1930, Carl Orff met with publishers Ludwig and Willy Strecker. Both were already familiar with Orff's work at the Güntherschule. After years of resistance, Orff had come to realization that for the Schulwerk to grow and expand, it had to be published. Willy Strecker responded to Orff's ideas for publication:

> I well understand that you need above all some published material. But are you not expecting rather a lot of your publisher? I should publish music for instruments that do not exist – apart from your few experimental and sample versions; I should propagate an approach to education for whom there are no teachers – apart from some of your students, and for which there is certainly very little understanding, and that will certainly meet much resistance from established professional groups. But I must admit that your idea is so fantastic that I will risk a couple of trial volumes. (Orff, 1978, p. 114)

During that meeting, Orff and the Streckers negotiated a contract for the first volumes of Orff-Schulwerk – *Elementare Musikübung*, initially published in 1931. *Rhythmisch-melodische Übung* (Rhythmic-melodic Exercises), published in 1933, is a collection of over 250 random examples and models from Keetman and Orff's teaching at the Güntherschule (Orff, 1978, Spitz, 2019). While revolutionary, the volumes came with a new set of problems in that the nature of improvisation and exploration could be lost in the notation. According to Orff (1978),

> The 'Rhythmisch-melodische Übung,' offering sample material as it did, was widely misunderstood, since it is possible to practise [*sic*] and perform each piece as it stands. To do this would mean a total failure to recognise [*sic*] the purpose of

> the book. It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus. (p. 131)

Despite his own misgivings with notating the work, Orff and Keetman continued to complete new Schulwerk additions throughout the next few decades. The first works were a summary of the improvised music developed at the Güntherschule on various instruments (AOSA, n.d.d). Keetman's five-volume publication, *Musik für Kinder* (*Music for Children)*, published between 1950 and 1954, is still used today as "what we might call the canonical Orff-Schulwerk repertoire" (Spitz, 2019, p. 21). An additional volume, *Paralipomena* (1977), "contains items considered essential to the original set, but not included at that time" (Shamrock, 1997, p. 42). Keetman also worked with Orff to create *Musica Poetica:* recordings of music from the earlier Schulwerk volumes. Her book *Elementaria* (1970) serves as a handbook and anchor text for new Orff Schulwerk teachers. In the 1980s, Keetman collaborated with Danish teacher and composer Minna Ronnefeld to create an additional 14 books of compositions (American Orff-Schulwerk Association, n.d.-d).

The *Musik für Kinder* volumes have been translated into eighteen languages (Rocky Mountain Chapter of the American Orff-Schulwerk Association, n.d.). While Canadian teachers Doreen Hall and Arnold Walter first translated *Musik für Kinder* into English, Margaret Murray's version has superseded in the United States (Velásquez, 1990). Murray met Orff and Keetman while her husband worked as an artists' manager for the first two records of *Musik für Kinder* in Munich. EMI (Columbia/Angel/Electrola records) producer, Walter Legge, suggested that an English version be made of *Musik für*

Kinder (Murray, 2010, 2016). Margaret Murray was asked to complete the translation. After Murray completed the translated volumes between 1957 and 1966, she attended the first International Orff Schulwerk Course in Salzburg (Murray, 2016; Orff UK, n.d.). After sitting in German lectures and attempting to translate for American students sitting behind her, Murray decided to return to the Orff Institute each year to lead an English-speaking course (Murray, 2016). In addition to the *Music for Children* (Vol. 1-5) (Orff & Keetman, 1957-1966), Murray has translated other Schulwerk books and articles including *Elementaria: First Acquaintance with Orff-Schulwerk* (Keetman, 1974), *Gunild Keetman: A Life Given to Music and Movement* (Keetman, 2004), and *The Schulwerk: Carl Orff and His Work Documentation* (Vol. 3) (Orff, 1978).

Radio Program

In 1948, Orff received a request from the Bayerischen Rundfunk (Bavarian Radio System) to broadcast a series of fourteen music programs for school children (Orff, 1978; Shamrock, 1997). Orff (1978) describes the project as "a music exclusively for children that could be played, sung and danced by them but that could also in a similar way be invented by them – a world of their own" (p. 212). Keetman and Orff wrote the material for the broadcasts and prepared the series with children aged eight to twelve using surviving instruments from the Güntherschule days (Orff, 1978). Initial broadcasts reached only a few Bavarian schools. However, the programs were wildly popular and "it was soon clear that it would not rest with the planned few broadcasts" (Orff, 1978). Teachers requested copies to replicate the music. These radio programs were one of the first steps the Schulwerk took in elementary music pedagogy (Shamrock, 1997).

Unfortunately, instruments at the time were still newly developed and not available beyond the remaining instruments of the Güntherschule. Klaus Becker-Ehmck began making new instruments. Becker-Ehmck modified Maendler's original designs to adapt them for children (Orff, 1978). Bayerischen Rundfunk hosted competitions for school children with the prizes often being Becker-Ehmck's instruments. The popularity of the radio program and increasing demand allowed Becker-Ehmck to open his workshop, STUDIO 49, which still operates today (Orff, 1978; STUDIO 49, n.d.).

Teacher Training

The radio broadcasts marked a new beginning for the Schulwerk in refocusing the target audience to younger children. As the first Schulwerk books were published and school teachers throughout Bavaria demanded copies of the broadcasts to replicate with their students, Orff and Keetman realized the need for teacher training. In 1949, Keetman was asked to begin teaching children's classes at the Mozarteum in Salzburg (now known as the University Mozarteum Salzburg). In these classes, Keetman was able to add in the movement component missing from the radio broadcasts. The groups that Keetman directed soon performed demonstrations throughout Austria. In 1953, the Mozarteum Academy hosted an international conference for music teachers. Keetman gave demonstration lessons during the conference. Dr. Arnold Walter, then Director of the Royal Conservatory of Music in Toronto was in attendance (Orff, 1978). Walter is largely responsible for the beginnings of Orff Schulwerk in North America (Cole, 2009). As a result of the success from the conference, the Mozarteum hosted the first Schulwerk teacher course in 1953 (Haselbach, 2007; Orff, 1978).

In 1961, the Orff-Institut was established on the campus of the Mozarteum in Salzburg. Regular training was initially four semesters long. The courses were wildly popular and quickly outgrew the space. A new building for the Orff-Institut on the grounds of Schloss Frohnburg, Salzburg opened in 1963 (Orff, 1978). Carl Orff also established the International Orff-Schulwerk Forum in Salzburg to collect publications and media related to the Schulwerk and to serve as a hub for the Orff associations worldwide (International Orff-Schulwerk Forum Salzburg, n.d.). Both the Orff-Institut and the International Orff-Schulwerk Forum are still in operation today.

Pedagogy

The Orff Schulwerk approach serves as a model, not a methodology (Brandon, 2013; Shamrock, 1997). Regner (n.d.) explained:

> A good teacher who works with the philosophy and materials from Orff-Schulwerk is full of ideas. He does not want to be a slave to a method which does not allow him the freedom to make pedagogical decisions in each separate teaching situation.
>
> The teacher Carl Orff had in mind is an artistic being with good taste; sensitive, spontaneous, and responsive. (p. 5)

In the preface to Keetman's *Elementaria*, Werner Thomas (1970) described, "working with Schulwerk does not entail the study and performance of melodies and song with ready-made accompaniments, but rather a continuous *ars inveniendi* [art of invention], a spontaneous art of discovery with a hundred ways and a thousand possible structures" (p. 13). As such, it is up to the individual practitioners to make artistic decisions along with the children themselves. Master Orff teachers are often referred to as facilitators. As

facilitators, these teachers guide children to creating music with the tools they have been provided in a given order (Shamrock, 1997). Orff Schulwerk teachers guide students through a process to reach short or long-term goals. According to Shamrock (1997), the activities during a lesson may be pre-planned, but maybe not used in the same way between classes and most certainly the products would be different at the end. "The essence of the pedagogy is that each group of participants must go through the 'discovery learning' process of experimenting, selecting, evaluating, discarding, and finally combining materials in a way that satisfies that particular group" (Shamrock, 1997, p. 43).

Process. Jane Frazee (1987) described the Schulwerk teaching sequence: imitation, exploration, literacy, and improvisation.

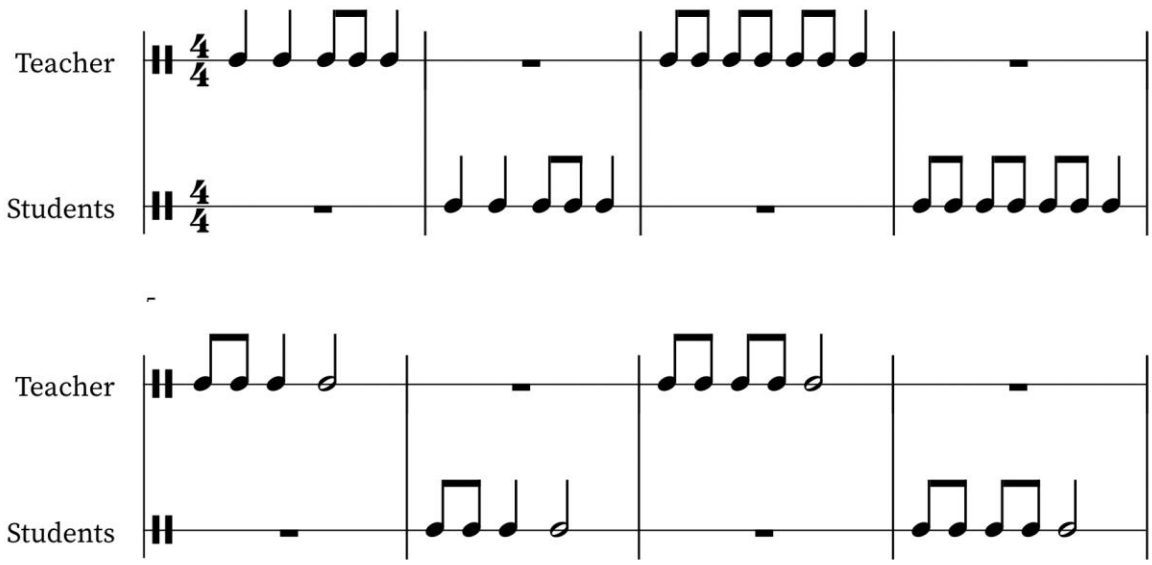
Imitation. The first stage of the Orff Schulwerk process is imitation. Melodic and/or rhythmic imitation cues can be in movement, voice, instruments, or body percussion. Frazee (1987) described three types of imitation: simultaneous imitation, remembered imitation, and overlapping imitation.

In simultaneous imitation, the student response occurs at the same time as the cue. The students watch the teacher and imitate at the same time. The cues can be movement, body percussion, instrumental, or vocal responses. Simultaneous imitation is used initially to help "students of all ages and abilities to develop and build aural skills" (Frazee, 1987, p. 26). Simultaneous imitation is commonly used in African cultures – especially with drumming (Schmid, 1998; W. Schmid personal communication, June 6, 2016).

Also called an echo imitation, remembered imitation requires students to repeat a cue given by the teacher or a leading student (see Figure 1). Frazee (1987) explained that for younger students, echo imitation should be limited to the same medium for both cue and response. For example: if the teacher sings a melodic fragment, the students should also sing the same back. Older students may echo on a different medium. For example: the teacher sings a short melody, and the students echo on a pitched instrument such as a recorder or xylophone. Echo imitation is important not only for introducing new music, but for assessment (Frazee, 1987).

Figure 1

Notated Example of Remembered or Echo Imitation

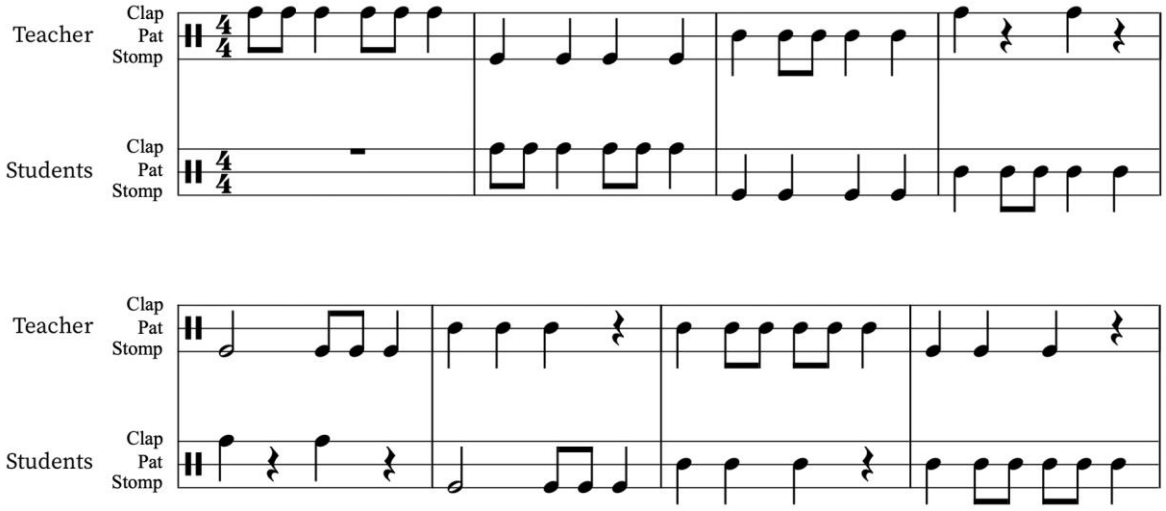


In overlapping imitation, the students repeat a cue after they hear it as the facilitator has moved on to a new cue. Teachers often alternate more challenging patterns with a simpler pattern to give students a chance to process the next rhythm. For example,

the teacher would model a challenging rhythm as the students are echoing the prior simpler pattern (see Figure 2).

Figure 2

Notated Example of Overlapping Imitation



Note. Adapted from "Discovering Orff," by J. Frazee (1987), p. 28. Copyright 1987 by Schott.

These three types of imitation "provide essential introductions to the elements of music and to the various media which the children use in their music-making" (Frazee, 1987, p. 29). Imitation helps acquaint children with the Orff style of active participation (Frazee, 1987).

Exploration. Hagen (2021) described, "exploration happens when students are given the opportunity to play with sounds and movements, in order to change, extend or create their own ideas" (The Process section). In this stage, there are not right or wrong answers. Students are encouraged to change expressive elements, rhythms, melodic

contour, range, and tonal center. These musical elements are not named at this stage – students are simply experimenting (Frazee, 1987).

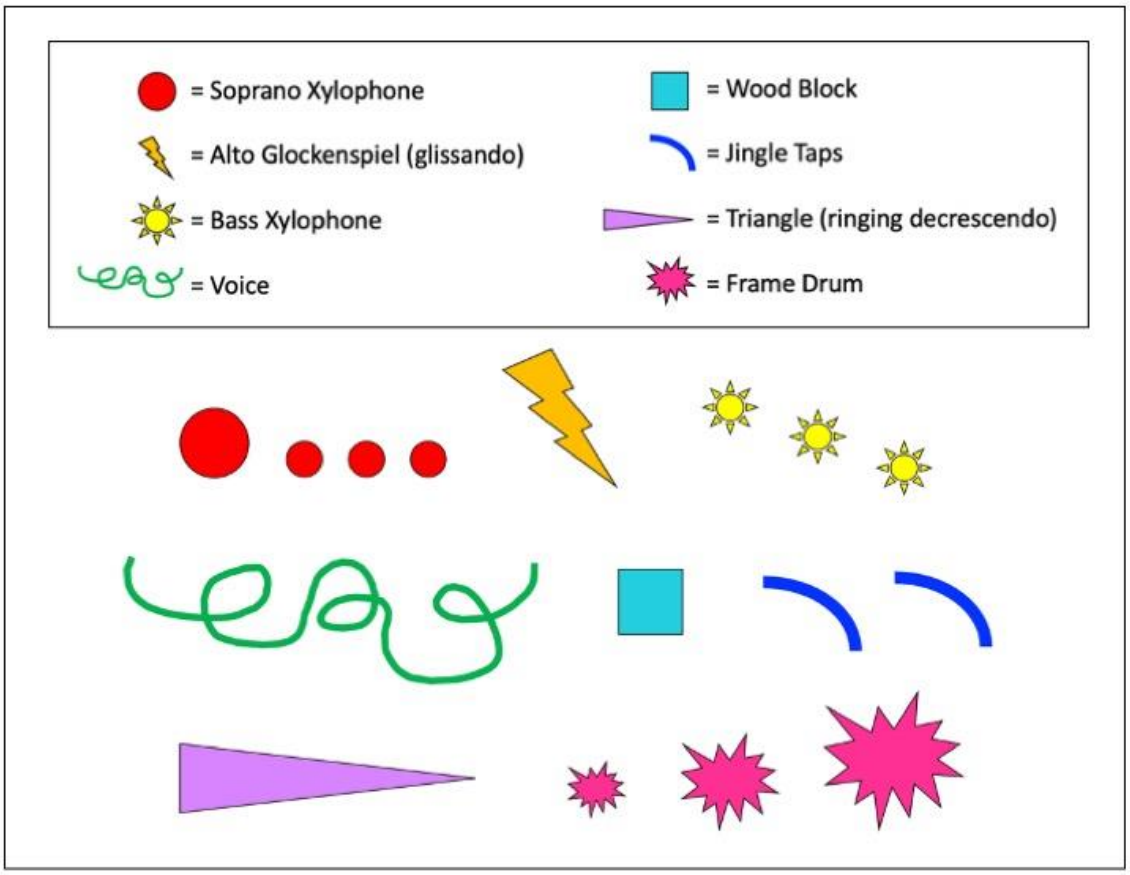
Literacy. In contrast to other European models for teaching music, the Orff approach puts little emphasis on conventional musical literacy at the elementary level. Frazee (1987) noted:

> Orff viewed the early emphasis on literacy as a cause of, not a solution for, unmusical music pedagogy. He pointed out that children were being taught symbols of notation before they had learned to speak in music, much as if they had no language facility before they were taught to read. (p. 29)

American Orff teachers follow the general rule: "sound before symbol" (Frazee, 1987, p. 30). Before formal notation is introduced, students are initially exposed to graphic or symbolic notation (see Figure 3). The literacy stage extends the learning from the imitation and exploration stages as students are led to label or explicitly identify what they learned (Frazee, 1987; Hagen, 2021).

Figure 3

Example of Graphic or Symbolic Notation



Note. Adapted from "Discovering Orff," by J. Frazee (1987), p. 30. Copyright 1987 by Schott.

Improvisation. Improvisation is the final stage of the process as it draws upon the skills and understandings gleaned from the imitation, exploration, and literacy stages. Orff teachers frequently use form as a construct for improvisation activities. "From phrase building using question-answer technique to improvising entire contrasting sections, it is this experience of creating something new within a given structure that offers students the challenge, and the satisfaction, of making original contributions to the

ensemble" (Frazee, 1987, p. 31). Because these ideas are constructed from the children, the end result should vary between groups (Shamrock, 1997).

Other Applications

Orff Schulwerk has been adapted for use with the elderly, pre-school, and special education settings since the 1960s. Practitioners extended the ideas of the Schulwerk for application with diverse groups of people. According to Salmon and Tsiris (2013), "the Orff approach is a unique example of a model where special music education and music therapy meet and are closely interweaved" (p. 92).

Elemental Music

Elemental music is one of the hallmarks of the Orff Schulwerk approach. In *Discovering Orff*, Jane Frazee (1987) described Carl Orff's distaste for out-of-date European styles of music that permeated the musical instruction of students in the 1920s in Germany. Orff instead looked to "elemental music" by which "he meant an improvised music shorn of centuries of convention; a music that was magical and spiritual and pure, played on the instruments of primitive peoples and using movement as a fundamental component" (Frazee, 1987, pp. 9-10). In practice, Orff identified characteristic features of the style including: ostinato (repeated rhythmic or melodic patterns), pedal and bordun accompaniment, and pentatonic melodies. These features are explored in the Orff Schulwerk books and the *Music for Children* volumes (Frazee, 1987).

Orff Schulwerk in the United States

The origins of Orff Schulwerk in the United States can be traced back to Arnold Walter, then director of the faculty of music at the University of Toronto (Cole, 2009). As a native Austrian who had fled the Nazi regime in 1933, Walter was familiar with the

Güntherschule (Cole, n.d.). Walter attended an international conference for music educators in Salzburg where he saw a demonstration of *Das Schulwerk* by Gunild Keetman and her students in 1953 (Cole, 2009). After attending the conference, Walter encouraged one of his students, Doreen Hall, to study with Keetman in Salzburg for one year. Upon her return to Canada, Hall and Walter promoted Schulwerk and published the first English version of *Music for Children*, Vol. 1 (Orff, 1978). Walter and German music educator, Egon Kraus, presented a session on Schulwerk at the 1956 Music Educators National Conference (MENC) convention in St. Louis. Kraus directed a group of local children as a rudimentary demonstration. One attendee, John Keith, Music Supervisor of the Pomona [California] Unified School District immediately purchased Walter and Hall's English translation of *Music for Children* and designed an experimental program for one of his schools. Keith's demonstration group of students performed at the 1957 MENC Western Division conference (Hughes, 1993).

Doreen Hall taught the first Orff Schulwerk training courses in North America at the Royal Conservatory in 1957. In 1958, Hall presented an additional course at The Ohio State University. Hall continued teaching courses and presenting demonstrations with children throughout the United States.

According to Cole (n.d.), "after nearly a decade of raising awareness and scattering the seeds of Orff Schulwerk in North America, the time seemed right for a full-scale conference" (para. 5). The conference was held in Toronto in 1962. The courses were taught by Carl Orff, Gunild Keetman, Wilhelm Keller, Barbara Haselbach, Lotte Flach, Doreen Hall, Keith Bissell, Hugh Orr, and Laughton Bird. Six of the ten founding members of AOSA were in attendance at the 1962 and 1963 conferences including

Arnold Burkart, Ruth Pollock Hamm, Joachim Matthesius, Isabel McNeill Carley, Jacobeth Postl, and Wilma Salzman (Chandler, n.d.; Cole, n.d.).

John Keith's influence continued to impact more music educators. Elementary music teacher Martha Maybury Wampler attended Keith's Schulwerk course at the Claremont Graduate School in 1962. Wampler subsequently studied Schulwerk in Salzburg as a Fulbright scholar. Upon her return to her teaching post in the Bellflower [California] schools, Wampler applied for an Elementary and Secondary Education (ESEA) Title III grant to host an Orff-centered symposium in 1967 (Francis, n.d.; Hughes, 1993). The Bellflower Project was designed as a three-year project. As such, additional Bellflower Symposia were held annually through 1970 (Cole, n.d.).

Future Bellflower Symposium attendee, Arnold Burkart, music supervisor for Madera [California] County Schools initially found Schulwerk when he attended a session presented by John Keith and Roy Freeburg at the 1963 MENC Western Division meeting (Francis, n.d., 2018). Burkart then registered for the summer Orff Schulwerk course at the University of Toronto taught by Doreen Hall and Hugh Orff (Francis, n.d.). Upon return to California, Burkart wrote an ESEA Title III grant for the school district to create a curriculum based on Orff Schulwerk. The following year, Burkart moved to Ball State in Muncie, Indiana, where he was named a professor of music education (Hughes, 1993). While attending the first Bellflower Symposium in 1967, Burkart made a list of Orff teachers in the Midwest. He subsequently invited them to his home in Muncie to make plans for an organization to promote and organize the Orff Schulwerk movement in the United States (Francis, n.d.). On May 11, 1968, ten educators founded the Orff Schulwerk Association (OSA) and elected Burkart as the first president (Chandler, n.d.;

Francis, n.d.). Several of these founding members and others utilized the ESEA Title III grant funds to begin teaching training courses and Orff programs in public and private schools throughout the United States (Brandon, 2013).

American Orff-Schulwerk Association. Originally known as the Orff Schulwerk Association (OSA), AOSA is a "professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman" (American Orff-Schulwerk Association, n.d.-a, para. 1). There are currently 96 local chapters of AOSA (American Orff-Schulwerk Association, n.d.-a). AOSA sponsors two publications including *The Orff Echo* and *Reverberations: Teachers Teaching Teachers* (American Orff-Schulwerk Association, n.d.-b). The association hosts professional development opportunities including teacher education courses, chapter workshops, Professional Learning Networks (PLNs), independent study units, a resource library, and an annual conference held throughout the United States (American Orff-Schulwerk Association, n.d.-f).

Mission and Values. AOSA members and leadership developed the current diversity and inclusion statement in Spring 2015 and confirmed the mission and core values in 2018 (American Orff-Schulwerk Association, 2018; Barnette, 2021).
The mission of AOSA is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use
- To support the professional development of our members
- To inspire and advocate for the creative potential of all learners (American Orff-Schulwerk Association, 2018, para. 2)

The core values AOSA are:

- 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. (American Orff-Schulwerk Association, 2018, para. 4)

AOSA Diversity and Inclusion 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. (American Orff-Schulwerk Association, 2018, para. 5)

Teacher education courses. Early Orff Schulwerk training courses in the United States varied drastically in scope, content, and length. Realizing the need for uniformity like its European and Canadian counterparts, early AOSA leaders met to develop guidelines for teacher training courses in the United States (Brandon, 2013; Burnett,

1977). Minnesota Orff specialist Floraine Nielsen believed that the short in-service training and workshops would become "little more than the application of isolated gimmicks which often produces unmusical results" (Rapley, 1973). In 1973, teacher, clinician and author, Jane Frazee conducted an AOSA-sponsored survey to study Orff training in the United States. As a result of her work, AOSA created a teacher education committee that would determine next steps for the organization regarding training. After two years of work, the committee published guidelines for what would become Level I, followed by Levels II and III in 1980. The content included suggested curriculum, number of contact hours, proficiencies, and repertoire. In line with Orff and Keetman's urging that the Schulwerk be malleable and shifting in context, the committee members chose to allow instructors freedom to design their own courses using the recommendations; a tradition still carried on today (Brandon, 2013).

The current AOSA teacher education curriculum for the three levels is comprised of three strands: pedagogy, recorder, and movement (American Orff-Schulwerk Association, n.d.-c). In contrast to the European model, the American three-strand, three-level program is completed during the summer in two or three-week courses (Brandon, 2013, 2018). After teachers have completed the three levels of training, they are awarded a Certificate of Completion (American Orff-Schulwerk Association, n.d.-c). The Margaret Murray translations of the *Music for Children* volumes are the primary anchor texts for the teacher training courses in the United States (Velásquez, 1990).

Culturally Responsive Education (CRE)

The roots of CRE can be traced back to the U.S. Supreme Court ruling in *Brown v. Board of Education of Topeka* (1954), *Lau v. Nichols* (1974), the Civil Rights Acts of

1964, and the subsequent civil rights movement in the 1960s (Coston, 2010; Grant & Tate, 2001; Reyes-Aceytuno, 2020; Vavrus, 2008).

Brown v. Board of Education of Topeka

Following a series of educational challenges including *Sipuel v. Board of Regents of the University of Oklahoma,* and *Sweatt v. Painter, Laurin v. Oklahoma State Regents,* plaintiff Oliver Brown filed a suit against the Board of Education of Topeka, Kansas (Wolff, n.d.). Brown's daughter was not allowed to enroll in an all-white public school in Topeka. The suit claimed that the schools for Black children were not equal and thus, in violation of the Fourteenth Amendment. In 1952, Brown's case along with four similar cases went before the Supreme Court (Kluger, 2011). The 1954 decision ruled that the "separate but equal" doctrine of *Plessy v. Ferguson* (1896) violated the Fourteenth Amendment to the Constitution and that states would be required to end segregation in public schools (Rothstein, 2014; Strauss, 2017).

While the decision in *Brown* was intended to end segregation in American schools, Williams Shealey et al. (2005) argued that its implications were more damaging:

> The message inherent in the *Brown* decision was that schools serving European American students were somehow superior to schools serving African Americans. It was also assumed that the manner in which European American children were taught was normative and would thus translate into educational equality if all students received the same type of educational experience. (p. 114)

Gay (2004) noted that the *Brown* decision does not address curriculum, teacher preparation, and pedagogy in relation to the needs and experiences of African American students.

Shealey et al. (2005) highlighted how African American teachers practiced what is now called CRE in segregated schools in the South. Their contributions, now labeled "just good teaching" in current research, have been diminished in the post-*Brown* era, due in part to the loss of more than 38,000 African American teachers and administrators who were unable to secure positions after the *Brown* decision (Foster, 2001; Ladson-Billings, 1995; Matias, 2013; Siddle-Walker, 2001).

The Civil Rights Act and the Coleman Report

The Civil Rights Act of 1964 required that the commissioner of education compile a report for the president and Congress "concerning the lack of availability of equal educational opportunities for individuals by reason of race, color, religion, or national origin in public educational institutions" (Title IV, section 402). The commissioner tasked Johns Hopkins sociologist, James Coleman, with completing one of the largest social sciences studies conducted to date, to provide a snapshot of America's schools (Dickinson, 2016). Coleman considered the correlations of ethnicity, income, access, and a myriad of other factors with academic achievement (Hanushek et al., 2019). Even ten years after *Brown v. Board of Education*, segregation was still common in schools. Coleman's study was the first to highlight a black/white academic achievement gap. Survey feedback from 600,000 students, 60,000 teachers, and 4,000 public schools led Coleman's team to conclude that the biggest determinant of academic success was family background (Dickinson, 2016; Hill, 2016).

Lau v. Nichols.

In 1974, the Supreme Court ruled that the San Francisco Unified School District was in violation of the Civil Rights Act of 1964 by failing to provide appropriate

instruction for Chinese American English language learners (Bon, 2022). After the decision, the U.S. Department of Health, Education, and Welfare issued a set of guidelines for districts regarding their legal obligations to English language learners entitled the "Lau Remedies." Although *Lau vs. Nichols* was specific to bilingual education, Cazden and Leggett (1976) assessed its importance in broader terms:

> The goal is education that will be more responsive to cultural differences among children. Specifically, school systems are asked to consider cognitive and affective aspects of how different children learn so that appropriate teaching styles and learning environments can be provided that will maximize their educational achievement. Whatever the legal purposes that prompted this OCR document [Lau Remedies], it can be used more broadly to focus attention on issues fundamental to improved education for all children. (p. 3)

Cazden and Leggettt (1976) first coined the term, "culturally responsive education" in response to *Lau vs. Nichols* and the subsequent Lau Remedies.

Achievement Gap and Opportunity Gap

The term "achievement gap" refers to the "circumstances in which some students, primarily those from racially, culturally and linguistically marginalized and low-income families, achieve less than other students" (Nieto & Bode, 2018, p. 8). However, Reyes-Aceytuno (2020) argued that this definition puts the blame on the student and negates the role that society plays in creating inequitable opportunities. The term "opportunity gap" removes the blame from students themselves and highlights the differences in access to resources. Mooney (2018) explained that the term opportunity gap "refers to the fact that the arbitrary circumstances in which people are born – such as their race, ethnicity, ZIP

code, and socioeconomic status – determine their opportunities in life, rather than all people having the chance to achieve to the best of their potential" (para. 3). A student's race, ethnicity, English proficiency, and socioeconomic status are a few factors that may influence educational outcomes, not their abilities, grit, or will power (Reyes-Aceytuno, 2020). Furthermore, "poor and minority students tend to have less access to the most effective, experienced teachers with knowledge in their content field (Ansell, 2011, para. 9)," and are more likely to attend the lowest-achieving schools (see also Breaden, 2008).

Cultural Deficit Model

Also called the cultural deprivation or disadvantage paradigm, this theory developed in the early 1960s maintained the "students' home culture was the key to understanding what was impeding the successful academic achievement of students of color" (Lind & McKoy, 2016, p. 12). The cultural deficit model was heavily influenced by the "culture of poverty" theory proposed by anthropologist Oscar Lewis. Lewis studied the urban poor in New York, Puerto Rico, Mexico, and Cuba in the late 1950s and 1960s (Lind & McKoy, 2016). From these studies, Lewis generated a list of shared traits to describe people who lived in sustained poverty (Foley, 1997; Small et al., 2010). Proponents of the cultural deficit model believe that the school is responsible for helping students overcome these deficits.

Some researchers argue this idea of deficit thinking is a form of modern racism (Ford & Grantham, 2003; García & Guerra 2004; Matias, 2013; Yasso, 2005). Yasso (2005) explains, "deficit thinking takes the position that minority students and families are at fault for poor academic performance because: (a) students enter school without the normative cultural knowledge and skills; and (b) parents neither value nor support their

child's education" (Yasso, 2005, p. 75). Valencia (2010) argued that scholars, educators and policymakers have used deficit thinking, also referred to as the *cultural deficit model*, to explain poor academic performance by low-income students of color for "well over a century, with roots going back even further as evidenced by the early racist discourses from the early 1600s to the late 1800s" (p. 6). Valencia (2010) continued:

> The deficit thinking model, at its core, is an endogenous theory – positing that the student who fails in school does so because of his/her internal deficits or deficiencies. Such deficits manifest, adherents allege, in limited intellectual abilities, linguistic shortcomings, lack of motivation to learn, and immoral behavior. (pp. 6-7)

Some researchers argue that deficit thinking is perpetuated in published works and trainings designed for teachers in diverse settings. Ruby Payne's (1996/2005) *A Framework for Understanding Poverty* and subsequent professional development courses is one such example. Thomas (2009) argues that Ruby Payne's model perpetuates the idea that children in poverty are inherently flawed and need to be fixed. Van Der Valk (2016) argued that one of Payne's (1996/2005) key introductory points, "we can neither excuse people nor scold them for not knowing" (p. 3), sets the tone for the series by indicating to the readers that they themselves are in a "superior position to either cast or withhold judgement" (Deficit Thinking section, para. 7). Van Der Valk further explained that Payne's work lacks a call for educators to question their own biases and to find the value in the unique cultures their students bring to the classroom. In contrast, CRE leverages the "cultural capital" students bring to the classroom (Gay, 2013).

Multicultural Education

The roots of multicultural education can be traced to the civil rights movement. Throughout the 1960s and 1970s, marginalized and traditionally oppressed groups including women, gay and lesbian groups, people with disabilities, the elderly, and people of color, pushed for systemic reform (Banks, 1989; Davidman & Davidman, 1997; Gorski, 1999). Since the 1960s, the "multicultural education reform movement has advocated for a deeper understanding of the prospects to transform traditional schools into ones with a more democratic, inclusive, and civic face" (Vavrus, 2008, p. 51).

Multicultural Content Model. Scholar James Banks (1989, 1998, 1999) described a "multicultural content model" for multicultural curriculum for both K-12 students and teacher preparation programs. The model involves "four approaches that move toward high-quality multicultural curriculum: Contributions, Additive, Transformation, and Social Action" (Harmon, 2012, p. 14).

- Contributions Approach: Similar to Hammond's (2015b) description of "surface culture", contributions refer to a focus on cultural aspects like food, dress, holidays, traditions, and influential culture bearers. Banks (1998) asserted that the contributions approach has limitations in that the students "see ethnic issues and events primarily as an addition to the curriculum, and consequently as an appendage to the main story of the development of the nation and to the core curriculum" (p. 37). This narrative can trivialize cultures and perpetuate stereotypes (Banks, 1998; Harmon, 2012).
- Additive Approach: "With the additive approach, books and materials are added to the existing curriculum in an attempt to add multicultural content, but the

concepts and objectives of lessons are unchanged and do not include the lens or perspectives of students of color" (Harmon, 2012, p. 14). The historical, artistic, and scientific topics are taught through the mainstream and Eurocentric perspectives (Banks, 1998). Furthermore, the additive approach does not address historical or cultural context (Harmon, 2012).

- Transformation Approach: Harmon (2012) argues that the transformation approach "enables students to view issues from multiple perspectives and to be more empathetic. The curriculum, concepts, and objectives are changed to include voices that have been previously distorted or excluded" (p. 14). This approach challenges students to question and refine their own views.
- Social Action Approach: Stemming directly from the transformation approach, the social action approach moves students from thought to action. With social justice at the core of the curriculum, students are challenged to problem-solve and affect positive change (Harmon, 2012).

Multicultural Education versus Culturally Responsive Education. Lynch (2012a) described culturally responsive education as a student-centered approach to learning; a departure from multiculturalism which focuses almost solely on curriculum. Rychly and Graves (2012) explain:

> A distinction must be made between culturally responsive pedagogy and multicultural education. Education that is multicultural can be delivered to a classroom containing students from the same culture: the content presented is representative of various cultural perspectives. Culturally responsive pedagogy,

> on the other hand, must respond to the cultures actually present in the classroom. (p. 45)

Reyes-Aceytuno (2020) explained that multicultural education involves teaching tolerance, kindness, and essential awareness, but does not involve the change in mindset required of culturally responsive teachers.

Critical Race Theory

First described by Derrick Bell, Kimberlé Crenshaw, and other legal scholars, critical race theory (CRT) stems from critical legal studies and radical feminism from the mid-1970s (Arshad, 2021; Hartlep, 2009). Sociology professor Prudence Carter described critical race theory as a theoretical framework developed in the 1970s to examine how racial disparities are systemically embedded in laws and policies (PBS NewsHour, 2021). Hartlep (2009) asserted that CRT was:

> Created as a response to critical legal studies (CLS) – the legal movement that challenged liberalism, denying that law was neutral, that every case had a single correct answer, and that rights were of vital importance. People of color associated with the CLS movement were marginalized. This marginalization, frustration, and dissatisfaction led to CRT being born, issues of race forming its epicenter. (pp. 4-5)

Harmon (2012), Hartlep (2009), and Lantz (2021) described four tenants of critical race theory:

a) Racism is normalized and ordinary and promotes the notions of colorblindness and meritocracy which “allow whites to feel consciously irresponsible for the hardships people of color face and encounter daily and, secondly, they also

maintain whites' power and strongholds within society" (Hartlep, 2009, pp. 6-7). Anderson (2017) and McCoy and Rodricks (2015) defined meritocracy as the belief that one can control their own destiny if only they work hard enough (the "pull yourself up by the bootstraps" narrative). Colorblindness refers to the idea that race and racism does not affect social, economic, or academic outcomes and ignoring differences promotes racial harmony (Scruggs, 2009). According to Mayfield (2021), "colorblindness assumes a racial utopia where racism is nonexistent and our sordid history of inequity is a ghost of the past" (p. 34). Crenshaw et al. (1995) and Gotanda (1991) asserted that colorblindness "serves to maintain racial subordination" (Dixson & Rousseau, 2005, p. 15). Critical race theorists label meritocracy and colorblindness as "microaggressions":

> Brief, everyday exchanges that send denigrating messages to people of color because they belong to racial minority group. …. Microaggressions are often unconsciously delivered in the form of subtle snubs or dismissive looks, gestures, and tones. These exchanges are so pervasive and automatic in daily conversations and interactions that they are often dismissed and glossed over as being innocent and innocuous. (Sue et al., 2007, p. 273)

In an interview with teacher Larry Ferlazzo (2015), Zaretta Hammond argues, "as teachers of culturally diverse students, we need to educate ourselves about the realities of structural racialization in society and recognizing how colorblindness is just another form of implicit bias" (para. 23).

b) The privileged majority will work for racial justice and progress if or when it benefits them. Law professor and early critical race theorist, Derrick Bell, first described this idea of "interest convergence" (Bell, 1992; Shih, 2017). CRT scholars argue that affirmative action and civil rights legislation like *Brown v. Board of Education of Topeka* only happened as both black and white interests were aligned. Bell contended that the *Brown* ruling was an attempt to restore America's reputation and credibility abroad during the Cold War (George, 2021). When interests diverge, these actions actually best serve whites (Delgago, 2009; Delgado & Stefancic, 2001, 2007; Dixson & Rousseau, 2006; Hartlep, 2009; Lawrence, 2002; Shih, 2017; Taylor et al., 2009).

c) Race is a social construct, "much to the detriment of people of color" (Hartlep, 2009, p. 8). Race is not defined by biology, rather "measured, and experienced in demonstrably different ways both across and within societies over time" (Lantz, 2021, para. 6; see also Chou, 2017; Dohms-Harter, 2021). Proponents of critical race theory argue that this construct was manufactured to oppress people of color (Arshad, 2021). Smedley and Smedley (2005) argued that the history of slavery in the United States forms the basis of the construct. To justify slavery, "individuals of African American descent had to be constructed as having sub human [sic] characteristics, and many held with the view that humans of African descent were created separately from other 'more' human beings" (Castrellon, 2010, p. 13). Critical race theorists point to historical examples including, the "one drop rule" and the Three-fifths Compromise (Castrellon, 2010; McCormick, 2021; Smedley & Smedley, 2005).

d) One can understand racism and its psychological, emotional, social, professional, academic, and fiscal implications by listening to those who have experienced it (Harmon 2012; Matias, 2013). The stories told in schools are structured around white, middle-class values and are "predicated on the belief that schools are neutral spaces that treat everyone justly" even if this is not truly the case (Hartlep, 2009, p. 10). "Without CRT's counter-story-telling, the true stories would never be publicly proclaimed, and perhaps the world would come to believe and perceive that all was fine" (Hartlep, 2009, p. 11).

While CRT has been in existence since the 1970s, more recent events such as the death of George Floyd in 2020, misunderstandings about its scope, and a hot political climate have brought it back into the limelight (Austin, 2022). The origins of CRT are in the law, however, its implications have bled into issues of race and racism in education (Crenshaw, 2002; Hartlep, 2009; Tate, 1997). Carter asserted that the idea of "critical race theory", especially in the context of K-12 schools, is conflated with the ideas about how one teaches and asks students how to think critically about race:

> I see that [critical race theory] as a strawman for many communities, politicians particularly trying to shape the knowledge base and what we teach students. I think there is some fear about raising consciousness about structural inequality, about structural racism because it does implicate many of our practices in our society. It indicates what we would have to do differently in government and some of that is ideological in terms that there's a lot of resistance to how we do things to be fairer and more just in our society. (PBS NewsHour, 2021, 1:42)

Arshad (2021) echoed, “CRT has become a ‘catchall’ to outlaw the education of anything related to systemic racism, white privilege and even basic concepts of equity” (para. 5).

Critical Race Theory versus CRE. According to Sawchuk (2021),

> Critical race theory is not a synonym for culturally relevant teaching, which emerged in the 1990s. This teaching approach seeks to affirm students’ ethnic and racial backgrounds and is intellectually rigorous. But it’s related in that one of its aims is to help students identify and critique the causes of social inequality in their own lives. (para. 19)

While not synonymous with culturally responsive education, Harmon (2012) assessed that critical race theory and culturally responsive education mutually support each other.

In 2020, a group of Republican politicians began demanding that critical race theory be banned from public education (Strauss, 2021). However, critics argued that critical race theory is a framework to understand the role of race in the law, and it is not taught to K-12 students. Strauss (2021) claimed that this “culture war” on critical race theory is a reincarnation of sex education battles of the late 1960s and early 1970s:

> Turning to the Nixon playbook, they’ve [political operators] brought the culture war to the schools, knowing that the wedge will drive deep when it comes to children.
>
> Families often know only the broad contours of what is being taught in classrooms, and that makes them vulnerable to claims that young people are being exploited, manipulated, or indoctrinated. So it should come as no surprise that public education is a ripe target for politically manufactured controversy. (paras. 20-21)

Nevertheless, at the time of this study, 42 states had passed or were considering bills to ban critical race theory from K-12 schools (Schwartz, 2022). While intended to ban critical race theory, many of these bills have implications that will impact teachers training and practice in culturally responsive education, curriculum development, material selection, and lesson planning.

Appropriation

Throughout the 1980s, educational theorists began to describe new concepts including "culturally appropriate" (Au & Jordan, 1981), "culturally congruent" (Mohatt & Erickson, 1981), and "culturally compatible" (Vogt et al., 1987). However, Lind and McKoy (2016) described these ideas as an intent to assimilate a student into the mainstream culture and to:

> Train students from marginalized groups to "fit in" within the status quo of the dominant society. Although students of color or of low socioeconomic status weren't necessarily seen as "victims" of their environments, as suggested by the cultural deprivation paradigm, there was still an expectation that adherence to the dominant cultural pattern was key to academic achievement. There was however, a line of research being developed that looked at bridging the cultural gap between home and school by valuing and validating students' lived cultural experiences. (p. 13)

This shift from blame, deficit thinking, and appropriation paved the way for modern culturally responsive education theories to emerge (Coston, 2010; Lind & McKoy, 2016).

Attributes of Culturally Responsive Education

In her 1994 book, *The Dreamkeepers*, pedagogical theorist and teacher educator Gloria Ladson-Billings studies the practice of eight exemplary teachers working with African American students. It is in *The Dreamkeepers* where Ladson-Billings has been credited with first coining the term, "culturally relevant pedagogy" (Bond, 2017; Ladson-Billings, 1994). She explained that culturally relevant pedagogy "empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes" (Ladson-Billings, 1995, p. 20).

Geneva Gay (2000) first used the term "culturally responsive teaching" in her 2000 book and subsequent writings. She defined culturally responsive education as "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (Gay, 2010, p. 31). Irvine (2002) explained how culturally responsive teaching transforms the curriculum as students are taught to view the subject matter through multiple perspectives, "including the lens of the oppressed and disenfranchised groups" (Harmon, 2012).

Cultural Competence. "Cultural competence is built around having an understanding, awareness, and a degree of working knowledge of how culture plays itself out for different people" (Clark et al., 2016, p. 269). In the context of education, cultural competency involves the understanding of how and why culture influences teaching and learning. Furthermore, "culturally relevant teaching requires that students maintain some cultural integrity as well as academic excellence" (Ladson-Billings, 1995, p. 160). Some researchers suggest that school can be hostile for marginalized groups (Hollins, 1994;

King, 1994; Majors & Billson, 1992; Ogbu, 2004). For example, the "African American student wearing a hat in class or baggy pants may be sanctioned for clothing choices rather than specific behaviors" (Ladson-Billings, 1995, p. 161). On the other hand, cultural competence can merge with academic achievement. Ladson-Billings described teacher Patricia Hilliard's cultural competence. Hilliard asked her second-grade students to share samples of non-offensive lyrics from popular rap music during a poetry unit. The teacher used these examples to facilitate discussions about literal and figurative meanings, rhyme scheme, alliteration, and onomatopoeia (Ladson-Billings, 1995).

Neuroscience. Author of *Culturally Responsive Teaching & the Brain*, Zaretta Hammond (2015b), defined culturally responsive education as:

> An educators ability to recognize students' cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content in order to promote effective **information processing.** All the while, the educator understands the importance of being in a relationship and having a social-emotional connection to the student in order to create a safe space for learning. (p. 15)

Hammond's research involves the "marriage of neuroscience and culturally responsive teaching" (Hammond, 2015b, p. 3).

Levels of Culture. Culture is not limited to religion or ethnicity. According to Hammond (2015b), culture is the "way that every brain makes sense of the world" (p. 22). She identified three levels of culture: surface, shallow, and deep.

- Surface culture: Surface culture is observable and obvious. Examples include dress, celebrations, and food.
- Shallow culture: Shallow culture involves unspoken rules. Examples include: manners, concept of time, eye contact, and nonverbal communication.
- Deep culture: Deep culture is about beliefs and norms that construct one's worldview. Examples include spirituality, notions of fairness and justice, and concepts of self (Hammond, 2015b).

Hammond argued that the key for teachers is to identify and understand patterns that occur across different deep cultures (cultural archetypes). She identifies two cultural archetypes: collectivism and individualism, and oral and written tradition (Hammond, 2015b).

Collectivism and Individualism. One of the universal patterns Hammond (2015b) identified across different cultures is" a group's orientation toward either collectivism or individualism" (p. 25). However, industrialization and movement into urban communities made an impact on deep culture from communal to more individualistic (Hammond, 2015b). Sinek (2014) highlighted the tension between individualism and collectivism within a human's biology: "of the four primary chemical incentives in our bodies, two evolved primarily to help us find food and get things done while the other two are there to help us socialize and cooperate" (p. 46). Sinek (2014) describes dopamine and endorphins as "selfish" as these chemicals encourage a human to work hard, hunt, and get things done. Conversely, serotonin and oxytocin are "selfless" and incentivize harmony, cooperation, loyalty, and trust (Sinek, 2014). Unlike reptiles, the brains of mammals are developed to encourage social behavior. "We're just not strong enough to survive alone,

let alone thrive. Whether we like to admit it or not, we need each other. That's where serotonin and oxytocin come in" (Sinek, 2014, p. 55).

Hammond (2015b) described an individualistic worldview as favoring hard work, independence, individual effort and achievement, self-reliance, and competition. Conversely, collectivist cultures value interdependence, family, relationships, cooperation, and cooperative learning. Hofstede et al. (2010) evaluated countries throughout the world to determine if their cultures were individualistic or collectivist. These researchers utilized Geert Hofstede's 100-point Likert scale (the highest scores are the most individualistic, the lower are collectivist). These scores are referred to as an individualism index. The United States ranked the highest with an individualism index of 91, followed by Australia (90), the United Kingdom (89), the Netherlands (80), and New Zealand (79). Guatemala (6) scored the lowest indicating a highly collectivist culture. Countries with the lowest individualism indices include Ecuador (8), Panama (11), Venezuela (12), and Columbia (13). Hammond (2015b) noted that overall, South American and African countries are the most collectivistic.

Tyler et al.'s (2006) research involving Midwestern fourth graders further illustrates this point. The students in the sample were African American students from two different schools in lower-income neighborhoods. Ninety-five percent of the students sampled qualified for free or reduced lunch. In the study, researchers quantified student perceptions of their own, their teachers', and their parents' preferences for culturally themed behaviors. The researchers found that the students preferred working communally both at home and at school. While the students also perceived that their parents would value communal behaviors, they viewed that their teachers would value individualism

and competition. “The reported misalignment in the culturally situated learning practices present in these students’ home and school environments is indicative of cultural mismatch or discontinuity in their academic lives” (Tyler et al., 2006, p. 375). This mismatch of cultural norms and worldview can understandably cause issues in the classroom. Hammond encouraged using the collectivism versus individualism archetype as a starting point to understand and build “on the shared culture of your students” (Hammond, 2015b, p. 26).

Oral and Written Tradition. The second cultural archetype Hammond describes is oral and written traditions. According to Hammond (2015b),

> Some cultures have relied on the spoken word rather than the written word to convey, preserve, and reproduce knowledge from generation to generation. By telling stories and coding knowledge into songs, chants, proverbs, and poetry, groups with a strong oral tradition record and sustain their cultures and cultural identities by word of mouth. (p. 28)

This oral tradition is tied closely with a communal worldview. Individualistic societies gravitate to a written tradition. Students from a collectivist culture generally encode knowledge more efficiently through oral and performance methods such as song, dance, rhymes, poetry, and chants (Hammond, 2015b).

While research is limited in directly connecting the idea of collectivism, oral tradition and music, Shaw (2012) noted,

> Culturally responsive teachers recognize aural learning as a valid learning style and teach music orally when appropriate, considering the cultural responsiveness and validity of doing so. Teaching orally can provide opportunities for some

> students to use their preferred learning modality while strengthening the overall musicianship of all singers. (p. 78)

Additionally, Shaw (2012) warned teachers to be aware of how their own deep culture may not match those of their students. This awareness, along with careful selection of teaching strategies, and choosing appropriate repertoire and curriculum, can "improve the quality of students' educational experiences through culturally responsive practice" (Shaw, 2012, p. 81).

Teacher Characteristics and Beliefs. Ladson-Billings (1995) and Hammond (2016) noted that culturally responsive education is not an add-on set of strategies, rather, "just good teaching." Rychly and Graves (2012) identified four characteristics of culturally responsive teachers:

- Caring and empathetic: Rychly and Graves (2012) argue that the term "caring" is not synonymous with "nice" or "kind," rather describes a teacher who holds all students to high standards while seeking to understand the perspectives and cultural backgrounds of their students (Dalton, 1998; Gay, 2002; Irvine, 2003; McAllister & Irvine, 2002; Nieto, 2004; Robins et al., 2006). Ware (2006) describes culturally responsive teachers as "warm demanders."
- Reflective about their attitudes and beliefs about other cultures: "Teachers will be unable to fully do the work of culturally responsive pedagogy if they do not first investigate their own attitudes and beliefs about other cultures" (Rychly & Graves, 2012, p. 46). Whether conscious or unconscious, teachers have their own attitudes and biases about other cultures (their own and others), assimilation, language development, and achievement (Nieto, 2004; Quaye and Harper, 2007).

- Reflective about their own cultural frames of reference: Also described as one's "worldview", a cultural frame of reference influences a teacher's behaviors and symbolic curriculum found in a classroom – "images, symbols, icons, mottoes, awards, celebrations, and other artifacts" that the teacher values (Gay, 2002, p. 108). Failing to examine one's own worldview can unintentionally lead to cultural blindness in which cultural differences are ignored or considered trivial (Banks et al., 2001; Howard-Hamilton, 2000; McAllister & Irvine, 2002; Nieto, 2004; Robins, et al., 2006; Rychly & Graves, 2012). Rychly and Graves (2012) continue, "if teachers have not done the work of uncovering their own worldviews, then this frame of reference could stealthily undermine students' feelings of empowerment and beloningness, which … will likely lead to minority students' lack of success in school" (p. 46).
- Knowledgeable about other cultures: Rychly and Graves (2012) explain that because CRE requires adjustments and changes in teaching practices "in order to reach students with learning styles other than those of the dominant culture, it follows that teachers will have to have knowledge of these cultural practices in order to adjust instruction appropriately" (p. 46). Teachers need to be aware of the values and norms in non-dominant cultures in terms of communication, learning styles, collaboration, problem-solving, gender roles, and behavior expectations (Gay, 2002; Irvine; 2003; McAllister & Irvine, 2002; Nieto, 2004).

CRE Strategies.

Hammond (2015b) explained three stages of information processing in the brain – input, elaboration, and application. She offers four culturally responsive teaching strategies to "help move students through each stage" (Hammond, 2015b, p. 18):

- Ignite: Getting the brain's attention is the first step to learning new content. Culturally responsive attention-getting strategies activate the reticular activating system (RAS) – a portion of the brain responsible for alertness and attention (Hammond, 2015b). "This is why in oral cultural traditions, learning or storytelling is started with some attention-getting activity – drumming, chanting, hand clapping" (Hammond, 2015b, p. 128). Other suggestions for teachers include novelty, puzzles or mysteries, call and response, music, provocations, and semi-structured talk (Hammond, 2015b).
- Chunk: The brain can only process a certain amount of information at one time. Hammond (2015b) suggested that teachers use "chunking" – giving students small bits of information at one time.
- Chew: Once students have been given a chunk of new information, they need time to process. Sousa (2001) found that the brain can only intake information for 12-20 minutes before it reaches capacity. At this point, the brain will cycle down for 5-10 minutes for information processing. Hammond (2015b) suggested that culturally responsive teachers give students time to process new information through unstructured think time followed by cognitive routines. Cognitive routines are "the basic mental maneuvers the learner uses for information processing" (Hammond, 2015b, p. 132). Hammond (2015b) described four

cognitive routines including similarities and differences, whole-to-part, relationships, and perspectives. Other techniques for active processing include talk to learn, using rhythmic mnemonics in song or spoken word poetry, using graphic organizers, infographics, and other nonlinguistic representations, metaphors and analogies, word play and humor, and "story-ify" the content (Hammond, 2015a).

- Review: Students need an opportunity to practice new learning within 24 hours. Hammond (2015b) suggested using authentic review strategies such as playing games, problem solving, or working on a project.

Other researchers and educators have identified additional strategies for culturally relevant education including:

- Utilize *symbolic curriculum* effectively (Gay, 1995). Symbolic curriculum includes "images, symbols, icons, mottoes, awards, celebrations, and other artifacts that are used to teach students knowledge, skills, morals or values" (Gay, 2002, p. 108). Symbolic curriculum can be found in bulletin board decorations, classroom books, and statements of rules, etiquette, and values.
- Be aware of the strengths and weaknesses of adopted curricula and supplement with teacher-selected materials that "consider students' cultural, linguistic, and racial identities" (Aceves & Orosco, 2014, p. 20; Banks, 2004; Gay 2002, 2010, 2013; Ladson-Billings, 2009).
- Allow students to solve meaningful problems (Aceves & Orosco, 2014; Ladson-Billings, 2009).

- Adopt instructional plans that allow students to consider values, experiences, and ethics – not just factual information (Gay, 2002).
- Give students voice and choice (Kea et al., 2006; Tomlinson, 2005). “In culturally responsive classrooms, teachers provide opportunities for choice in classroom activities, encourage child-directed learning, and assist students as they engage in these activities” (Aceves & Orosco, 2014, p. 19).
- Provide instructional scaffolding, which “occurs when teachers control for task difficulty and promote a deeper level of understanding using students’ contributions and their cultural and linguistic backgrounds” (Aceves & Orosco, 2014, p. 16). Scaffolding can be especially beneficial for English language learners (Gerber et al., 2004; Goldenberg, 2013; Vaughn et al., 2006).
- Give ongoing, specific, responsive feedback (Aceves & Orosco, 2014).
- Build a classroom community of trust and responsibility (Escalanté & Dirmann, 1990; Fullilove & Treisman, 1990; Gay, 2002; Tharp & Galimore; 1988).

Music Education and Culturally Responsive Education

Research connecting music education and culturally responsive education is relatively limited (Lind & McKoy, 2016). While scholars like Bond (2017) have examined CRE and music education in the modern sense, few have considered its history and progression. Like CRE in the general sense, the roots of culturally responsive education in music can be traced back to the multicultural movement in the 1970s (Walter, 2018).

Multicultural Music Education

Desegregation and waves of immigrants vastly changed the demographic of American schools (Lind & McCoy, 2016). A call to a more inclusive and diverse curriculum gained steam through two landmark events: The Yale Seminar of Music Education and the Tanglewood Symposium. Both challenged participants to voice concerns and make plans to adequately serve a changing demographic in American school music programs (Campbell, 2002; Lind & McKoy, 2016). The 1963 Yale Seminar focused on bridging gaps between teachers and musicologists and chastised teachers for the lack of emphasis on culturally relevant music – especially for children of color (Lind & McCoy, 2016; Yale School of Music, 2018). In 1967, the Tanglewood Symposium sponsored by the Music Educators National Conference (now the National Association for Music Education), also addressed the growing concerns for the future of music education in a culturally diverse society (Seaboldt, 2021). From the symposium came "The Tanglewood Declaration" asserting the importance of a culturally responsive, social justice-oriented music education as a core component of school curriculum:

> It was imperative [that] the music education profession addresses itself to the musical needs of every constituency in the nation – a nation only beginning to achieve a moderate degree of consensus on civil rights, to realize the potential of rapidly developing technology, and to become aware of the inadequacy of its schools. (Mark, 2000, p. 26)

Among the many committees formed as a result of the symposium were the *Music of Our Time* committee and the *Critical Issues* committee. While the *Critical Issues* committee focused on training and recruiting pre-service music teachers for inner-city schools,

Music of Our Time focused on identifying culturally diverse repertoire from across the globe (Lind & McKoy, 2016). This "surface level" or "contributions approach" in multicultural music education focused primarily on texts and repertoire (Banks, 1988, 1999; Hammond, 2015; Walter, 2018). "In music, this meant that music textbooks, method books, repertoire, and materials were more inclusive of music of varying ethnic backgrounds and/or different countries" (Walter, 2018, p. 24). The addition of multicultural and world music repertoire and new state and national standards further "reflected a shift in the profession toward a more inclusive philosophy with regard to music content" (Lind & McKoy, 2016, p. 15). However, cultural responsiveness and music do not end with appropriate repertoire selection (Abril, 2013). According to Fitzpatrick (2012),

> Our pedagogy is reflected, then, not only in our … content but also in the ways that we handle questions, concerns, and dialogue. In this way, even our most informal interactions with students – hallway discussions, end-of-class questions, or mumbled asides – become important part of our curriculum. (p. 58)

These studies and revelations through the 1960s and 1970s paved the way for culturally responsive education.

Toward Culturally Responsive Music Education

The basis of culturally responsive teaching as described by Ladson-Billings (1995), and Gay (2000) was initially developed by studying how teachers successfully worked with African-American students. Similarly, the foundations of CRE in the music classroom "surfaced in connection to the need for developing strategies to work with urban populations" (Bond, 2017, p. 156). McAnally (2013) extended this work by

studying how general music teachers use culturally responsive strategies with students in poverty. McAnally (2013) explained that while "poverty is not synonymous with culture," CRE can help music teachers work more effectively with the complexities children in poverty encounter (p. 27). DeLorenzo (2012) examined participation rates in school-based ensembles among Black and Latino students. He found that students of color were underrepresented in ensembles and postulated that financial burdens and lack of appeal to their own cultural heritage may be the reason (DeLorenzo, 2012). Shaw (2012) and Fleischaker (2021) offered additional rationale: lack of time, the complexity of the cultural make-up of the ensemble, and the teacher's comfort level with teaching diverse music.

Researchers and theorists have studied the cultural mismatch between the changing demographic in American schools in contrast to the traditional use of Eurocentric music (Benedict, 2012; Bond, 2014, 2017; Johnson, 2004). Bates (2021) expanded:

> The unrelenting dominance of Western classical music in North American schools sets up a curricular and pedagogical environment in which students living in poverty and/or working-class students are less likely to feel at home, given collective musical tastes and preferences for almost anything other than Western classical music. It can be an alienating environment, in a Marxian sense, when compulsory labor in music class seems unrelated to personal interest, needs, or values. Applying an argument commonly made in favor of culturally responsive pedagogies, it may be more ethical to first validate and deepen understandings in

> the musical genres and practices that reflect students' cultural identities (socioeconomic or otherwise). (p. 223)

In applying the principles of Bourdieu's work with cultural capital, Bates (2021) argues that Western classical music in North American schools reigns supreme and is considered "high-brow" leaving other genres that may resonate with an increasing number of students behind as second rate. Bates (2021) explained, "the problems associated with cultural capital are not to be found in its uneven distribution, but in the tendency to rationalize and reproduce inequality and exploitation by making naturally occurring cultural distinctions into arbitrary hierarchies" (p. 225).

Even less research is available connecting CRE and Western European-based elementary-specific pedagogies such as Orff Schulwerk, Dalcroze, and Kodály. Kelly-McHale (2013) suggested that Kodály's emphasis on Western notational literacy and the use of American folk songs is a colorblind approach completely dismissive of the diverse student population. She further explained that students in unresponsive classrooms view "school music experiences as an isolated practice with no connection to how music is learned or experienced outside of Western classical contexts" (Bond, 2017, p. 166). According to Kruse and Gallo (2020), the elementary music pedagogy associations in the United States have made strides to include marginalized musical cultures in their publications and diversity statements. However, "despite these efforts, diverse musical styles could be integrated in ways that favor the conventions of an approach over experiences that engage learners in culturally informed practices" (Kruse & Gallo, 2020, Whiteness in Elementary General Music section, para. 2).

Characteristics of Culturally Responsive Music Education

While relying heavily on culturally responsive strategies for the general education setting identified by researchers such as Gay (2000, 2002, 2010), Ladson-Billings (1995), and Hammond (2015b), music pedagogues have identified several practices and beliefs more specific to music education. Culturally responsive music teachers:

- Hold high expectations for student musicians individually and collectively (Ballantyne & Mills, 2008; Lind & McKoy, 2016; Spradley, 2013).
- Provide critical feedback in performance (Spradley, 2013).
- Create learning communities: According to Lind & McKoy (2016), "working collaboratively to create beautiful music is the cornerstone of many music education programs. Students – work collaboratively, – to improve musical performance while learning about music and music making" (p. 71).
- Create supportive and caring classrooms: "Music educators are in a unique position to demonstrate cultural caring with students because we [music teachers] often teach the same students over the course of several years" (Lind & McKoy, 2016, p. 65; Robinson, 2006).
- Allow for student sharing time of musical products (McEvoy & Salvador, 2020).
- Use engagement strategies (Spradley, 2013).
- Understand and embrace communication styles specific to musical cultures represented in the classroom (Hoffman, 2011; Lind & McKoy, 2016).
- Play name games: "Not only to learn names but to also encourage individual student responses through singing, chanting, or moving. These games can be drawn from community cultural traditions" (McEvoy & Salvador, 2020, p. 25).

- Make meaningful connections with families and seek to understand their musical cultures (Lind & McKoy, 2016).
- Engage in regular self-reflection and seek ongoing content-specific professional development (Spradley, 2013; Wiens, 2015).

Similarly, Baker (2012) found that culturally responsive music teachers share common dispositions or personality traits including determination, empathy, and flexibility. Spradley (2013) determined that the most effective teachers in her phenomenological study also possessed a strong belief that they bore most of the responsibility for student learning – not external factors.

Self-Efficacy

Bandura's (1977, 1997) theory of self-efficacy is one of the four processes of goal realization that make up the social cognitive theory (Redmond, 2016). Self-efficacy is a person's belief in their own capacity to execute the behaviors necessary to complete a goal (Bandura, 1977, 1997). Van der Bijl and Shortridge-Baggett (2002) noted that individuals are more likely to participate in activities in which they think they will be successful. This willingness and motivation can influence performance and learning in three ways: a) by influencing the goals that a person chooses for themselves, b) by influencing the effort a person will put forth to complete a task, and c) by influencing a person's persistence and follow-through in new and challenging tasks (Bandura, 1982; Lunenburg, 2011). Bandura and Locke (2003) asserted that self-efficacy is a powerful predictor of task performance.

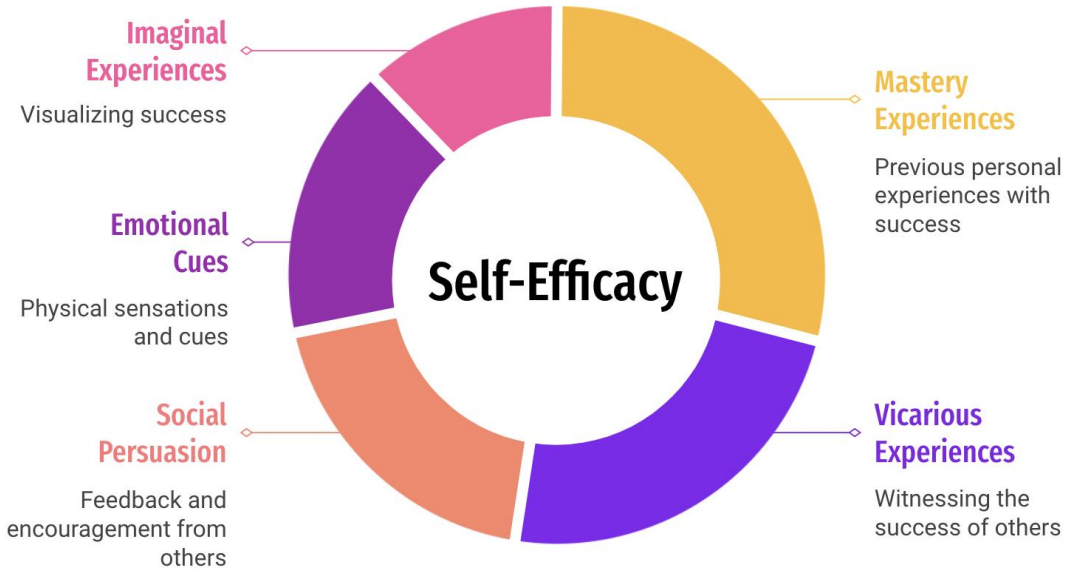
Bandura (1997) described four sources that influence one's self-efficacy beliefs:

- Mastery experiences: A person's previous performance (mastery experience) influences self-efficacy beliefs more than the other sources described by Bandura (1997). Practicing the skills needed to acquire a skill or improve performance indicates to a person that they are capable (Lopez-Garrido, 2020).
- Vicarious experiences: Bandura (1997) described vicarious experiences as witnessing another's success with a task and how that success can influence one's beliefs about their own capabilities.
- Social persuasion: Also called verbal persuasion, Bandura (1997) maintained that receiving positive verbal feedback can persuade a person that they are capable of success. This type of persuasion may be achieved through the *Pygmalion effect.* Lunenburg (2011) described the Pygmalion effect as "a form of a self-fulfilling prophesy in which believing something to be true can make it true" (p. 3). Conversely, people who receive negative feedback and told they are not capable of achieving success are likely to avoid the task or give up easily (Mulder, 2010).
- Emotional cues: Emotional or physiological cues influence self-efficacy. Lunenburg (2010) listed physiological symptoms that one may experience if they feel that a task it too difficult and they expect to fail: heart pounding, sweaty palms, headaches, and feeling flushed. Self-efficacy can be boosted when a person is in a healthy state (Bandura, 1982). According to Lopez-Garrido (2020), "by learning how to manage anxiety and enhance mood when experiencing challenging situations, individuals can improve their sense of self-efficacy" (Emotional & Physiological States section, para. 4).

Researchers later identified “imaginal experiences” (or visualization) as a fifth source of self-efficacy influence (Maddux, 2013; Maddux & Meier, 1995). By imagining desirable outcomes, “the levels of self-efficacy in said individual would rise given that they are now more susceptible – after portraying themselves at the finish line – to believe in themselves” (Lopez-Garrido, 2020). Figure 4 illustrates the five sources of self-efficacy.

Figure 4

Five Sources of Self-Efficacy



Note. Adapted from “Self-efficacy: The exercise of control,” by A. Bandura, 1997, pp. 79-115. Copyright 1977 by W H Freeman/Times Books/Henry Holt & Co.; “Self-efficacy and depression,” by J. E. Maddux & L. J. Meier, pp. 143-169. Copyright 2013 by Springer.

Teacher Self-Efficacy

Coladarci and Breton (1997) explained that "teacher self-efficacy is reflected by the teacher's confidence that he or she personally is capable of such instruction that one possesses personal agency with respect to the task of pedagogy" (p. 230). Researchers have studied the role of self-efficacy in education, beginning with Rand corporation studies in the late 1970s (Barnes, 2000; Pajares & Schunk, 2001). The Rand studies were based on Rotter's (1966) theory of locus of control and Bandura's self-efficacy research (Armor et al., 1976; Zee, 2016). According to Zee (2016), Rotter theorized that individuals perceive outcomes in their life as being contingent on external control (i.e. luck, fate, or a higher power), or internal control (i.e. their own actions and behaviors). Grounded in Rotter's ideas, "the Rand researchers conceived teacher efficacy as the extent to which teachers believed that they could control the reinforcement of their actions, that is, whether control of reinforcement lay within them or in the environment" (Tschannen-Moran & Hoy, 2001, p. 784). In the first Rand study, teachers were asked to indicate their level of agreement with two statements using a 5-point Likert scale:

1. "When it comes right down to it, a teacher really can't do much because most of a student's motivation and performance depends on his or her home environment" (Tschannen-Moran & Hoy, 2001, p. 784). This item was designed to measure general teaching efficacy (GTE). GTE refers to a teacher's beliefs about the power of external factors (such as class, race, gender, violence in the home, socioeconomic status, and the value placed on education by the family) compared to the influence of teachers and the school system (Ashton et al., 1982; Tschannen-Moran et al., 1998).

2. "If I try really hard, I can get through to even the most difficult or unmotivated students" (Tschannen-Moran & Hoy, 2001, p. 785). Rand item 2 measured personal teaching efficacy (PTE): how a teacher believed their own individual practice helped students overcome obstacles and achieve success in school (Tschannen-Moran et al., 1998).

According to Tschannen-Moran et al., (1998),

> The sum of the two items was called the teacher efficacy (TE), a construct that purported to reveal the extent to which a teacher believed that the consequences of teaching – student motivation and learning – were in the hands of the teacher, that is, internally controlled" (p. 4).

At the end of the first Rand study, Armor et al. (1976) concluded that teachers' beliefs in their practices and capabilities made a significant positive impact in success with teaching minority students in an urban setting. A subsequent study conducted by the Rand corporation found teacher self-efficacy "to be a strong predictor of the continuation of federally funded innovations at the end of funding" (Tschannen-Moran & Hoy, 2001, p. 785).

After the success of the Rand corporation studies, other researchers "sought to expand and refine the notion of teacher efficacy, developing measures they hoped would capture more of this powerful construct" (Tschannen-Moran & Hoy, 2001, p. 785). Other notable self-efficacy instruments include the Responsibility for Student Achievement (Guskey, 1981), Teacher Efficacy Scale (Gibson & Dembo, 1984), Teachers' Locus of Control (Rose & Medway, 1981), Teachers' Sense of Efficacy Scale (Tschannen-Moran & Hoy, 2001), and the Webb Efficacy Scale (Ashton et al., 1982). Teacher self-efficacy

studies have been since replicated in specific subjects and practices throughout education (for example: classroom management, culturally responsive teaching, preservice teacher training, and leadership).

Outcomes. Tschannen-Moran et al. (1998) concluded that teacher perceptions regarding their own practices is predictive of outcomes and will impact student learning (see also Sehgal et al., 2017; Wildauer, 2017). More specifically, researchers have found that a high sense of efficacy can produce the following positive outcomes:

- Teachers hold high expectations for students (Ashton, 1984).
- Teachers are more supportive of student goals (Bandura, 1993).
- Teachers believe they can positively impact student learning (Ashton, 1984).
- Teachers are more likely to try innovative strategies (Berman et al., 1977; Guskey, 1988; Stein & Wang, 1988).
- Teachers report less stress (Pintrich & Schunk, 1995).
- Teachers are more likely to respond effectively to challenges in the classroom (Hani et al., 1996; Ross, 1992).
- Teachers are able to manage classroom behavior more effectively (Chacon, 2005; Woolfolk et al., 1990).
- Teachers report higher levels of job satisfaction (Aloe et al., 2014; Collie et al., 2012; Klassen & Chiu, 2011).
- Teachers report increased student achievement (Denham & Michael, 1981).

CRE Self-Efficacy

"Despite the positive effects of teacher self-efficacy in general, little research has examined the extent to which teachers feel competent specifically in their ability to

implement CRT [CRE]" (Cruz et al., 2019). Much of the current research connecting CRE and self-efficacy can be traced to Siwatu's (2005, 2007, 2009, 2011) work. In studying self-efficacy beliefs of Midwestern pre-service teachers, Siwatu developed the Culturally Responsive Teaching Self-Efficacy (CRTSE) scale (2007) and the Culturally Responsive Teaching Outcome Expectancy (CRTOE) scale (2007). Through an intensive literature review, Siwatu (2007) identified culturally responsive teaching competencies he organized into four components: classroom management, curriculum and instruction, student assessment, and cultural enrichment. These competencies became the foundation of the CRTSE and the CRTOE. Siwatu et al. (2017) also developed the Culturally Responsive Classroom Management Self-Efficacy (CRCME) scale. Numerous other researchers have utilized the CRTSE, CRTOE, and CRCME scales in their studies (Chu, 2011; Chu & Garcia, 2014; Cruz et al., 2020; Evans, 2017; Everett, 2020; Fitchett et al., 2012; Fry et al., 2010; Johnson, 2021; Lastrapes & Negishi, 2011; Leonard et al., 2018; Lesner, 2014; Malo-Juvera et al., 2016; Meka, 2015; Moore, 2019; Moore et al., 2021; Saker, 2012; Santiago-Rosario, 2019; Snider, 2015; Taylor, 2020; Young & Young, 2021).

Other researchers have developed similar scales. Karataş and Oral (2017) developed the Cultural Responsive Teaching Readiness Scale. Skepple (2011) designed the Culturally Responsive Teaching Preparedness Scale (CRTPS) for pre-service teachers. The CRTPS has been replicated in other studies (McCullough, 2020; Penny, 2013).

Additional research has been conducted on the connections between teacher self-efficacy, culturally responsive education, and specific subject areas:

- Science (McKinnon et al., 2014; Stepp & Brown, 2021)
- Social Studies (Fitchett et al., 2012; Lesner, 2014)
- Mathematics (Young et al., 2019)
- Reading (Clark, 2020; Kelly et al., 2015)
- Early Childhood (Everett, 2020)
- Special Education (Chu & Garcia, 2021)
- Physical Education (Krüger, 2018)
- Science, Technology, Engineering & Math (Leonard et al., 2018)

Music Teacher Self-Efficacy

The body of knowledge is still relatively limited regarding teacher self-efficacy specific to music education. Recognizing the lack of a music-specific teacher self-efficacy framework, Biasutti and Concina (2018) designed a quantitative study to develop a model. The researchers administered questionnaires to 160 secondary music teachers in Italy. Questions focused on the teacher beliefs on their own musical abilities and self-efficacy. According to Biasutti and Concina (2018), "the findings have shown that a general score of music teacher self-efficacy can be predicted by a multidimensional model, including music teachers' personal and professional traits, such as social skills, beliefs about musical ability, teaching experience, and gender" (p. 264).

Other researchers have developed various scales to measure pre-service and in-service music teacher self-efficacy. Bergee (2002) developed the Preservice Music Teachers' Classroom Management Self-Efficacy Scale (see also Fisher et al., 2021). Additionally, Hargreaves et al. (2002), and Hennessy (2000) examined self-efficacy beliefs of pre-service music teachers.

Wagoner's (2011) Music Teacher Identity Scale (MTIS) was constructed to measure self-efficacy of practicing music teachers it its relationship to teacher identity. Bergee and Grashel (2002) and Quesada (1992) also studied in-service music teacher self-efficacy. Potter (2021) examined the relationship between music teachers' teaching experience and self-efficacy beliefs. Fisher and Rose's (2011) research considered how age, experience, and teaching practices effected music teachers' sense of self-efficacy in terms of movement (one of the main components of Orff instruction). At the time of the study, the researcher found no studies directly linking Orff Schulwerk practice overall and self-efficacy.

Summary

Reflection of past and current research and history can help inform best practices of the future. Carl Orff and Gunild Keetman were visionaries ahead of their time. Their work changed the course of elementary music education throughout the world. Hines et al. (2018) noted, "further evidence of Orff and Keetman's foresight emerges as we step from the past into the present. The versatility and timelessness of the approach coalesce and promote current applications" (p. 10). The philosophical basis of the Orff approach draws parallels to culturally responsive education. Even though Orff Schulwerk's origins are Western European, the approach itself is timeless and translatable into cultures around the world. In a letter to the first Bellflower Symposium organizers, Carl Orff (1965) explained the importance of culture and context:

> A large experiment [the Bellflower Symposium] would have to include, naturally, the original work, "Musik für Kinder", adapted to American standards and conditions. Research in American literature and culture would be required in

> order to select the best possible texts and melodies … The use of instruments from various ethnical groups in your country might also be considered. (p. 12)

The Orff approach draws parallels to collectivism and oral traditions that Geneva Gay highlighted in *Culturally Responsive Teaching: Theory, Research, and Practice*. Forging further connections between the Schulwerk, CRE, and teacher self-efficacy could potentially help music educators effectively meet the needs of diverse learners.

Chapter 3

Methods

The purpose of this mixed-methods study was to examine possible differences in confidence with culturally responsive teaching practices among elementary music teachers based on their level of training in Orff Schulwerk. The quantitative data was garnered through a survey instrument. The qualitative data was collected through interviews. The researcher considered teachers' perceptions regarding their own practices and experiences with both Orff Schulwerk and culturally responsive education. The rationale for conducting a mixed methods study was to take a deeper look at not only if Orff Schulwerk training may or may not impact culturally responsive teaching practices, but how and why. Chapter 3 presents an explanation of the methodology including the research design, a procedural diagram, sampling procedures, and the survey and interview instruments used to collect data. The following section also addresses the data collection procedures, quantitative and qualitative data analysis, the researcher's role, aspects of reliability and trustworthiness, and a summary.

Research Design

This study involved the use of an explanatory sequential mixed methods design. Creswell (2003) defined a mixed methods approach as "one in which the researcher employs strategies of inquiry that involve collecting data either simultaneously or sequentially to represent both quantitative and qualitative information" (pp. 19-20). An explanatory sequential design was utilized in which quantitative data was collected first, followed by qualitative data (Creswell & Creswell, 2020). Explanatory sequential design is a two-phase approach in which the researcher "collects quantitative data in the first

phase, analyzes the results, and then uses the results to plan (or build on to) the second, qualitative phase" (Creswell & Creswell, 2020, p. 304). The purpose of this type of design is to "have the qualitative data help explain in more detail the initial quantitative results" (Creswell & Creswell, 2020, p. 304). Morse (1991) described a system to label various mixed methods designs using the letters QUAN and QUAL to describe the prominent method of research and the lowercase quan and qual to denote a secondary method. In this study, the researcher utilized the typology (QUAN → QUAL) which represents a sequential explanatory design. Both the qualitative and quantitative data were of equal importance to the study. Analyzing and describing findings from both quantitative and qualitative data "weave[s] a richer and more complex story" (Hesse-Biber, 2010, p. 67).

The researcher collected quantitative data using a survey and demographic questions including the amount of Orff training a teacher had completed. The dependent variables in the quantitative portion of this study were survey responses. The independent variable was the level of Orff Schulwerk training reported by participants. The researcher used the quantitative data to test the hypotheses and analyze the results.

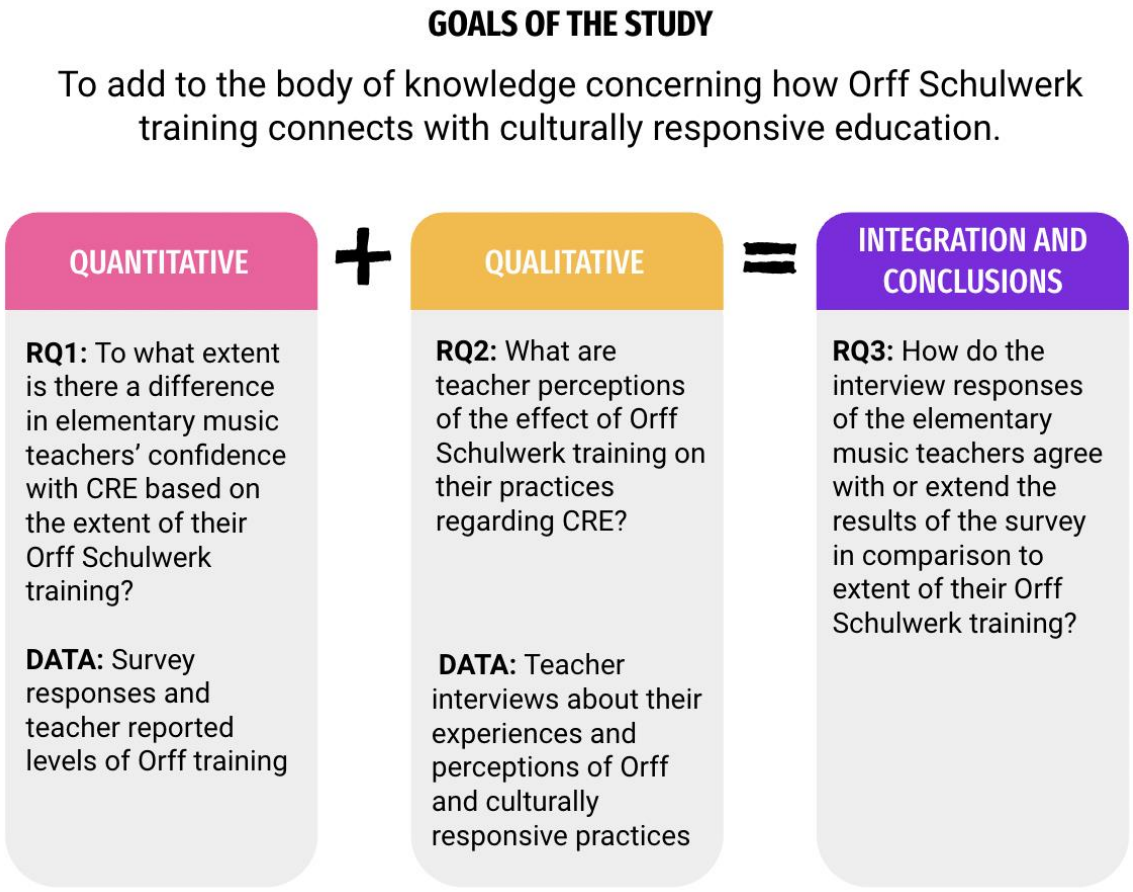
In addition to collecting quantitative data through surveys, the researcher conducted interviews for the qualitative portion of the study. The purpose of the interviews was to deepen the researcher's understanding of how teachers perceive their Orff Schulwerk training may or may not impact their culturally responsive teaching practices, and to provide insight that could not be gleaned from quantitative data alone (Creswell & Plano Clark, 2018).

Detailed Procedural Diagram

The following procedural diagram provides a visual framework explaining the process the researcher followed to address the research questions.

Figure 5

Procedural Diagram for Explanatory Sequential Mixed Methods Study



Note. Adapted from "Dissertation Methodology Schema Example," by H. Frye, (personal communication, December 19, 2021); "Mixed Methods Research: Merging Theory with Practice," by S. N. Hesse-Biber, 2010, p. 69. Copyright 2010 by Guilford Press.

Selection of Participants

The participants in the quantitative portion of the study were elementary music teachers throughout the United States during the 2021-2022 school year. Participants were chosen through nonrandom purposive sampling. Leavy (2017) explained the rationale. Purposive sampling "is based on the premise that seeking out the best cases for the study produces the best data, and research results are a direct result of the cases sampled" (p. 79). Bloomberg & Volpe (2019) described different approaches to purposive (or purposeful) sampling. The researcher utilized a combination of two purposive sampling approaches: criterion and snowball sampling (Bloomberg & Volpe, 2019; Patton, 1990).

- Criterion sampling: Criterion sampling is an approach in which a researcher pre-determines criteria to select participants (Bloomberg & Volpe, 2019; Suri, 2011). All participants included in the study were currently practicing elementary music teachers with varying degrees of Orff Schulwerk experience.
- Snowball sampling: Bloomberg & Volpe (2019) describe snowball sampling (also called network or chain sampling) as selecting participants who meet specific criteria and asking those participants to identify others who may have similar characteristics. This "chain of recommended informants will typically diverge initially as many possible sources are recommended, then converge as a few key names get mentioned over and over" (Patton, 1990, p. 175). The researcher identified key contacts whose connections added variety to the study.

Utilizing a combination approach allowed the researcher to "facilitate triangulation and flexibility in meeting the needs of multiple stakeholders" (Suri, 2011, pp. 8-9; see also

Patton, 2002). The researcher solicited participation through professional contacts, AOSA, the Heart of America Orff-Schulwerk Association, the National Association for Music Education (NAfME), and the Missouri Music Educators Association (MMEA).

The researcher utilized the same criteria to select participants for the qualitative portion of the study. The participants solicited for the interviews were uniquely positioned to provide rich feedback on the topic and represented varying amounts of experience with Orff Schulwerk (Morse, 2010; Patton, 2015). All participants in the study were American music educators reporting varying experiences with Orff Schulwerk. All responses and identities were kept anonymous. Each participant was assigned an identifying code.

Measurement

The measurement section includes a description of the tools used to collect data for this study. This section addresses the process of finding, creating, modifying, and validating the quality of the measurement instruments. For this mixed methods study, both quantitative and qualitative measurement instruments were used.

Quantitative Measurement

The measurement tool utilized for the quantitative portion of the study was designed by the researcher based on Siwatu's (2007) *Culturally Responsive Teaching Self-Efficacy* (CRTSE) scale, Gay's (2002) culturally responsive strategies, and Lind & McKoy's (2016) CRE applications in the music education classroom. Siwatu (2007) designed the CRTSE scale for preservice teachers to measure their "efficacy to execute specific teaching practices and tasks that are associated with teachers who have adopted a culturally responsive pedagogy" (p. 1091). The researcher modified questions from the

CRTSE to develop a 10-question survey for elementary music teachers to self-assess their efficacy with CRE titled the Culturally Responsive Music Education Self-Efficacy survey (see Appendix A). Participants were asked to respond to each of the ten questions indicating a degree of confidence in a Likert-type scale ranging from 0 (no confidence at all) to 100 (completely confident). The 100-point scale increases the discrimination factor (Siwatu, 2007). In self-efficacy research, specifically, Bandura (1997) suggested that a 100-point scale would generate more reliable data. Siwatu (2011) described a "strength index" which was an average of all the responses. Similarly, the researcher summed and divided the responses by 10 to indicate each elementary music teachers' degree of confidence with CRE. Higher scores indicate a higher degree of confidence in one's abilities to utilize CRE practices effectively (Cruz et al., 2019). This composite "strength index" addressed RQ1. The researcher consulted an expert panel to provide feedback on the survey questions. One expert was a retired elementary music teacher and current Orff Schulwerk teacher trainer. The second expert was a practicing elementary music teacher with 22 years of experience and had completed Orff Schulwerk Levels I and II training. Both experts were trained in CRE. The researcher subsequently modified the survey to address concerns and suggestions. The finalized list of survey items and corresponding sources are listed below.

1. *I am able to* build trusting relationships with my students (Escalanté & Dirmann, 1990; Fullilove & Treisman, 1990; Gay, 2002; Tharp & Galimore, 1988).
2. *I am able to* understand how home culture and school culture differ (Nieto, 2004; Quaye & Harper, 2007; Rychly & Graves, 2012).

3. *I am able to* help my students understand and overcome the effects of a cultural mismatch between their home culture and school culture (Gay, 2002; Irvine, 2003; McAllister & Irvine, 2002; Nieto, 2004).
4. *I am able to* create a physically and emotionally supportive environment for my students (Lind & McKoy, 2016; Robinson, 2006).
5. *I am able to* modify my lessons to meet the unique needs of my students (Lind & McKoy, 2016).
6. *I am able to* use many different teaching strategies and methods to support student learning (Aceves & Orasco, 2014; Kea et al., 2006; Tomlinson, 2005).
7. *I am able to* create meaningful lessons, projects, and performances for my students that allow them to leverage their own cultural backgrounds and interests (Aceves & Orosco, 2014; Gay, 2002; Ladson-Billings, 2009).
8. *I am able to* build on my students' preferences for oral, written, individualistic, and collectivistic learning styles (Hammond, 2015b).
9. *I am able to* select classroom materials and repertoire with my diverse students in mind (Aceves & Orosco, 2014; Banks, 2004; Gay 1995, 2002, 2010, 2013; Ladson-Billings, 2009).
10. *I am able to* hold my students to high standards while seeking to understand their unique perspectives and cultural backgrounds (Ballantyne & Mills, 2008; Dalton, 1998; Gay, 2002; Irvine, 2003; Lind & McKoy, 2016; McAllister & Irvine, 2002; Nieto, 2004; Robins et al., 2006; Spradley, 2013; Ware, 2006).

The researcher added demographic questions to the original survey to address RQ1 including years of teaching experience, and Orff Schulwerk courses attended. Participants were asked to select the extent of their training from the following choices:

1. Foundational knowledge from undergraduate studies
2. Additional coursework on Orff Schulwerk or chapter workshop attendance
3. AOSA Teacher Education Course Level I completion
4. AOSA Teacher Education Course Level II completion
5. AOSA Teacher Education Course Level III completion
6. Additional course completion beyond Level III (please describe)

Qualitative Measurement

For the qualitative portion of the study, the researcher adapted questions from both Siwatu's (2007) CRTSE scale, culturally responsive teaching strategies described by Lind & McKoy (2016), and from Bond's (2017) suggestions for future research in her literature review. The interview questions presented in Table 2 were written by the researcher to address RQ2. The entire interview script can be found in Appendix B. The researcher utilized Rubin & Rubin's (2012) suggestions to design main questions, follow-up questions, and probes.

- Main questions: Main questions "provide the scaffolding of the interview. They ensure that the research question is answered from the perspective of the conversational partner" (Rubin & Rubin, 2012, p. 116). The researcher designed open-ended questions that allowed for a myriad of responses.
- Follow-up questions: According to Rubin and Rubin (2012), "follow-up questions explore the interviewee's answers to obtain further depth and detail, to

ask for clarifying examples, and to clarify concepts and themes" (p. 117). The researcher utilized Rubin and Rubin's suggestions to ask follow-up questions related to events, concepts, and themes identified during the interviews. Lunenburg & Irby (2008) discussed formulating and pre-planning follow-up questions. While some of the follow-up questions were constructed in direct response to the interviewee's responses, the researcher pre-planned appropriate follow-up questions to main questions.

- Probes: "Probes are questions, comments, or gestures used by the interviewer to help manage the conversation" (Rubin & Rubin, 2012, p. 118). The purpose of probes is to keep an interview on target, to ask for elaboration or detail, to seek clarification, confirm understanding, to gather evidence, and to help reveal bias. The researcher utilized a list of standard probes in the interviews.

Table 2

Main Interview Questions

1. Please tell me about your teaching experience.
2. Tell me about your Orff Schulwerk training (if any). Where did you attend courses? Who were your instructors?
3. How has your Orff Schulwerk training impacted your teaching practices in music related to culturally responsive education?
4. How has your Orff Schulwerk training impacted your teaching practices in music related to culturally responsive education?
5. Describe any training or professional development opportunities that have been impactful on your teaching practices related to culturally responsive education in the music classroom?

The researcher asked follow-up questions as appropriate. Roberts & Hyatt (2019) discuss engaging expert panels "to review and comment on the interview questions" (p. 149) to help ensure credibility. Accordingly, the researcher consulted experts for feedback on the interview questions. Bloomberg and Volpe (2019) described content experts and process experts. The researcher consulted with a current Orff Schulwerk instructor and practicing elementary music teacher as a content expert to provide review and comment on the interview questions. Additionally, the researcher received process feedback from a university research analyst. Input from the content expert and process expert was incorporated and the researcher modified the original set of questions. The

researcher sent the edited questions to the same expert panel. The expert panel indicated the questions were appropriate as corrected.

Data Collection Procedures

Prior to data collection, the researcher requested approval to conduct the study from both Baker University's Institutional Review Board (IRB) and the [redacted] School District. [redacted], Director of Assessment from the [redacted] School District granted provisional approval (pending full approval from the Baker University IRB) on January 20, 2022 (see Appendix C). Approval to conduct research was received from the Baker University IRB on March 15, 2022 (see Appendix D). Upon approval from both institutions, e-mail solicitations were sent to potential study participants (see Appendix E). Individuals who responded to the e-mails were given consent forms which outlined information about the study, questions, and confidentiality. Potential participants were informed about both the survey and interview components of the study. Participants were asked to complete and return a paper or digital copy of the informed consent form to the researcher (see Appendix F). The consent forms were coded with an identification number to protect privacy. These codes were used throughout the study.

Quantitative Data Collection Procedures

Participants were informed that their voluntary completion of the study indicated they had been informed about the study and consented to the researcher using the data. The survey instrument along with demographic questions (including teaching experience and extent of Orff Schulwerk training), were sent electronically to participants on March 16, 2022. Participants were asked to complete the survey and demographic questions and

return them to the researcher. A reminder e-mail was sent to participants after one week if the survey had not been returned. The study was closed on April 16, 2022.

Qualitative Data Collection Procedures

Upon receipt of the consent form, the researcher set up interview appointments at the time and location most convenient for the participant. Participants were allowed to select the interview format: face-to-face, video conferencing, or phone. Before interviews began, the researcher reviewed the consent form and answered any questions from the participant. The researcher utilized a style of "responsive interviewing", which "emphasizes the importance of trust between the interviewer and interviewee that leads to more give-and-take in the conversation" (Rubin & Rubin, 2012, p. 36). Rubin & Rubin (2012) described three keys to responsive interviewing including the importance of developing a relationship, a friendly and supportive tone, and flexible questioning.

The interviews took place from March 2021 to April 2021. Each interview was recorded electronically, then transcribed using Trint, which is web-based transcription software. After the interviews were transcribed, they were provided to the participants for review. Upon participant approval, the researcher coded the transcripts. The researcher used Dedoose Research Analysis web-based software to store, manage, and search the codes. The codes generated by the research in Dedoose are included in Appendix G. The digital data was kept on the researcher's personal computer and backed-up on a private Google Drive. The recordings, transcribed interviews, and consent forms were destroyed or deleted one year after the dissertation defense.

Data Analysis and Integration

Following the completion of the survey and demographic information, hypothesis testing was conducted. RQ1 and corresponding hypotheses are listed below along with statistical analysis method. After the quantitative data was collected, the researcher conducted interviews to address RQ2. RQ3 addresses the integration of the qualitative and quantitative data.

Research Question 1

To what extent is there a difference in elementary music teachers' confidence with culturally responsive education based on the extent of their Orff Schulwerk training? The levels of Orff Schulwerk training were defined as:

1. Foundational knowledge from undergraduate studies
2. Additional coursework on Orff Schulwerk or chapter workshop attendance
3. AOSA Teacher Education Course Level I completion
4. AOSA Teacher Education Course Level II completion
5. AOSA Teacher Education Course Level III completion
6. Additional course completion beyond Level III

Hypothesis 1. There is a statistically significant difference in elementary music teachers' confidence with culturally responsive education, as measured by composite scores on the Culturally Responsive Music Education Self-Efficacy survey, based on the extent of their Orff Schulwerk training.

Eleven one-factor analyses of variance (ANOVAs) were conducted to test H1 – H11. The independent, categorial variable (amount of Orff Schulwerk training) was

utilized to group the dependent variable (teachers' perceptions regarding their efficacy with culturally responsive education).

The results of the one-factor ANOVA can be used to test for differences in the means for a numerical variable among three or more groups. The level of significance was set at .05. An effect size is reported when appropriate.

Hypothesis 2. There is a statistically significant difference in elementary music teachers' confidence in their ability to build trusting relationships with their students based on the extent of their Orff Schulwerk training.

Hypothesis 3. There is a statistically significant difference in elementary music teachers' confidence in their ability to understand how home culture and school culture differs based on the extent of their Orff Schulwerk training.

Hypothesis 4. There is a statistically significant difference in elementary music teachers' confidence in their ability to help their students understand and overcome the effects of a cultural mismatch between their home culture and school culture based on the extent of their Orff Schulwerk training.

Hypothesis 5. There is a statistically significant difference in elementary music teachers' confidence in their ability to create a physically and emotionally supportive environment to their students based on the extent of their Orff Schulwerk training.

Hypothesis 6. There is a statistically significant difference in elementary music teachers' confidence in their ability to modify their lesson to meet the unique needs of their students based on the extent of their Orff Schulwerk training.

Hypothesis 7. There is a statistically significant difference in elementary music teachers' confidence in their ability to use many different teaching strategies and methods to support student learning based on the extent of their Orff Schulwerk training.

Hypothesis 8. There is a statistically significant difference in elementary music teachers' confidence in their ability to create meaningful lessons, projects, and performances for their students that allow them to leverage their own cultural backgrounds and interests based on the extent of their Orff Schulwerk training.

Hypothesis 9. There is a statistically significant difference in elementary music teachers' confidence in their ability to build on their students' preferences for oral or written, and individualistic or collectivistic learning styles based on the extent of their Orff Schulwerk training.

Hypothesis 10. There is a statistically significant difference in elementary music teachers' confidence in their ability to select classroom materials and repertoire with their diverse students in mind based on the extent of their Orff Schulwerk training.

Hypothesis 11. There is a statistically significant difference in elementary music teachers' confidence in their ability to hold their students to high standards while seeking to understand their unique perspectives and cultural backgrounds based on the extent of their Orff Schulwerk training.

Research Question 2

What are elementary music teachers' perceptions of the effect of Orff Schulwerk training on their practices regarding CRE?

The qualitative analysis involved coding of interviews. Each interview was recorded digitally and transcribed using Trint. A coding procedure was developed to

allow the researcher to identify patterns, similarities, and differences in responses. Saldaña (2011) described coding as "a method of discovery – to the meanings of individual sections of data" (p. 95). The researcher utilized the Dedoose application to store and organize interview responses.

Research Question 3

How do the interview responses of the elementary music teachers agree with or extend the results of the survey in comparison to the extent of their Orff Schulwerk training?

Leavy (2017) described data integration as how a "researcher relates quantitative and qualitative datasets" (p. 171). In this study, the researcher considered both qualitative and quantitative data using a side-by-side comparison. The researcher first reported "the quantitative statistical results and then discuss[ed] the qualitative findings (e.g., themes) that either confirm or disconfirm the statistical results" (Creswell & Creswell, 2020, p. 301). After analysis, the researcher presented the integrated quantitative and qualitative results in a narrative discussion and in a joint display analysis identifying similarities and differences between the results of the analysis of the two types of data.

Reliability and Trustworthiness

The survey tool utilized in this quantitative portion of the study was based on the Culturally Responsive Teaching Self-Efficacy (CRTSE) scale developed by Kamau Oginga Siwatu (Siwatu, 2007), Bond's (2017) literature review, and Lind & McKoy's (2016) work with culturally responsive teaching in music education. The CRTSE was initially developed for preservice teachers and consists of 40 items. The items measure self-reported levels of confidence in a teacher's ability to utilize culturally responsive

pedagogy. Responses range from 0 (no confidence at all) to 100 (completely confident). "The CRTSE scale was created based on existing literature and validated through a pilot study to determine factor structure and both internal and external reliability" (Cruz et al., 2019, p. 203; Siwatu, 2007). In addition to Siwatu's (2007, 2009, 2011) research, the CRTSE scale has been utilized in other studies (Chu, 2011; Chu & Garcia, 2014; Cruz et al., 2019; Evans, 2017; Everett, 2020; Fitchett et al., 2012; Frye et al., 2010; Johnson, 2021; Lastrapes & Negishi, 2011; Leonard et al., 2018; Lesner, 2014; Malo-Juvera, Correll, & Chambers Cantrell, 2016; Meka, 2015; Moore, 2019; Sarker, 2012; Snider, 2015; Young & Young, 2021).

The researcher developed a survey tool titled the Culturally Responsive Music Education Self-Efficacy (CRMESE) survey. The ten questions were validated by an expert panel. Both experts had been trained in culturally responsive education strategies. One expert was an elementary music teacher with 22 years of teaching experience and had successfully completed Orff Schulwerk teacher training Levels I and II. The second expert was a retired elementary music teacher and Orff Schulwerk teacher trainer. The expert panel gave feedback and suggestions, and the researcher subsequently modified the survey items.

Guba (1981) defined four criteria for a trustworthy qualitative study: credibility, transferability, dependability, and confirmability. The researcher employed the following provisions described by Shenton (2004), to ensure trustworthiness: prolonged engagement with the participants and organizations involved in the study (AOSA) prior to the survey and interviews, triangulation of data (quantitative and qualitative), utilizing participants with a wide range of experiences, building rapport and encouraging honesty

from participants, iterative questioning, peer review, reflective commentary, member checks, literature review, and in-depth methodological description.

- Prolonged engagement with the participants and organizations involved in the study: Shenton (2004) described prolonged engagement as "the development of an early familiarity with the culture of participating organizations before the first data collection dialogues take place" (p. 65). Prolonged engagement allows a researcher to gain a deeper understanding of the content and establish trust and rapport with the participants. In preparation for the study, the researcher attended AOSA Teacher Education Course Levels 1 and II, attended the national AOSA Professional Development Conference, became a member of AOSA, and built relationships with Orff practitioners throughout the United States.
- Triangulation of data: The researcher utilized quantitative and qualitative data to "build a coherent justification for themes" (Creswell & Creswell, 2020, p. 274). Lunenburg and Irby (2008) assert that triangulating data lends credibility and provides rigor to a study.
- Utilizing a wide range of participants: The researcher used a stratified purposeful sampling approach to identify participants with a wide range of experiences with Orff Schulwerk from around the country (Bloomberg & Volpe, 2019). The participants have attended levels training in different locations with different instructors.
- Building rapport and encouraging honesty from participants: Participants were given frequent opportunities to withdraw from the research. The informed consent included a section regarding willing participation and reminded participants that

they could refuse participation at any point for any reason. The researcher aimed to "establish a rapport in the opening moments indicating that there are no right answers" (Shenton, 2004, pp. 66-67). The importance of building rapport and trust is echoed in Rubin and Rubin's (2012) description of "responsive interviewing" (p. 36). The researcher utilized the responsive interviewing framework to approach teacher interviews.

- Iterative questioning: Shenton (2004) described the "use of probes to elicit detailed data and iterative questioning, in which the researcher returns to matters previously raised by an informant and extracts related data through rephrased questions" (p. 67). The researcher utilized iterative questioning to identify suspected contradictions.
- Peer review: The researcher received feedback from colleagues, Orff Schulwerk instructors, and professors throughout the duration of the study. This feedback allowed the researcher to "refine his or her methods, develop a greater explanation of the research design and strengthen his or her arguments in light of the comments made" (Shenton, 2004, p. 67).
- Reflective commentary: Guba and Lincoln (1989) described how reflective commentary aids in "progressive subjectivity". Progressive subjectivity is "the monitoring of the researcher's own developing constructions, which the writers consider critical in establishing credibility" (Shenton, 2004, p. 68). The researcher regularly evaluated the study including background research, methodologies, and results.

- Member checks: Creswell and Creswell (2020) defined member checking as a process in which a researcher shares qualitative findings such as emerging themes and descriptions with participants to check for accuracy. In this study, three participants were offered member checks to verify that their thoughts were accurately described and analyzed by the researcher.
- Literature review: The researcher examined previous findings regarding culturally responsive education and Orff Schulwerk. The research then utilized this background information to frame study findings in the existing body of knowledge (see the Findings Related to Literature section of Chapter 5).
- In-depth methodological description: According to Bloomberg & Volpe (2012), "dependability refers to whether one can track the processes and procedures used to collect and interpret data" (p. 45). Chapter 3 describes the methods, tools, and procedures used throughout the study.

Shenton (2004) also argued that the credibility of the researcher is essential to reliability and trustworthiness "as it is the person who is the major instrument of data collection and analysis" (p. 68; see also Patton, 1990).

Researcher's Role

"Qualitative researchers recognize and acknowledge that their own background shapes their interpretation, and they thus 'position' themselves in the research to acknowledge their own cultural, social and historical experiences" (Bloomberg & Volpe, 2012, p. 43). At the time of the study, the researcher was an elementary music educator in a large suburban Missouri school district during the 2021-2022 school year. The researcher held a bachelor's degree in instrumental music education, a master's degree in

education, and was a doctoral candidate in educational leadership. The researcher is a white female who, at the time of the study, had taught elementary music for 15 years in two public school districts. Finally, the researcher participated in Level 1 and Level II Orff Schulwerk training in 2021 and 2022 and was a member of the local chapter of AOSA as well as the national organization. The researcher was aware of the potential for bias due to her professional background.

Limitations

Limitations are "factors that may have an effect on the interpretation of the findings or on the generalizability of the results" (Lunenburg & Irby, 2018, p. 133). The following limitations could affect this study:

- Personal teaching experiences and background could vary.
- Quality and amount of undergraduate and post-graduate training could vary.
- Personal teaching philosophies may be different among participants.
- Teachers could understand and interpret the survey questions in various ways.
- The comfort levels of the teachers in the interviews could vary.

Summary

This chapter included an explanation of the methods utilized in this mixed-methods study. This chapter described the methodology of the study including the research design, a procedural diagram, selection of participants, measurement, data collection procedures, data analysis and integration, reliability and trustworthiness, the researcher's role, and limitations. The results of the quantitative and qualitative analyses are presented in Chapter 4.

Chapter 4

Results

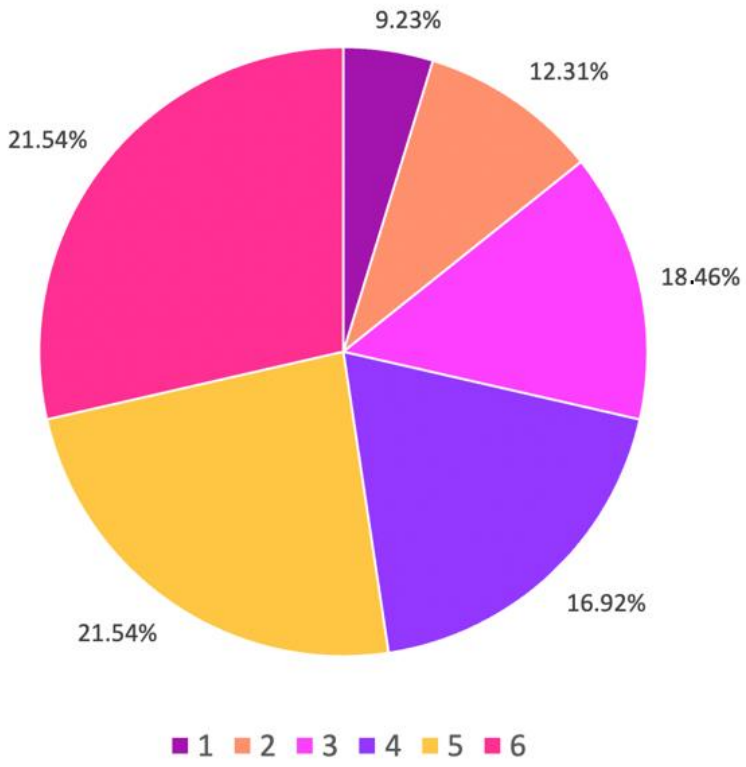
The purpose of this mixed-methods study was to examine correlations between culturally responsive teaching (CRE) and Orff Schulwerk training. For the quantitative portion of the study, the researcher collected surveys from 65 currently practicing elementary music teachers throughout the United States from March 16, 2022 to April 16, 2022. For the qualitative portion, the researcher conducted four teacher interviews in May 2022. The interviews were transcribed using Trint software, then analyzed and coded using Dedoose. The underlying themes and connections with the quantitative data will be discussed in Chapter 4.

Descriptive Statistics

Background information describing the participants in the quantitative portion of the study are listed in Appendix H, including the teacher identifier code, years of teaching experience, and the amount and location of Orff Schulwerk training. The teachers surveyed in the quantitative portion of the study reported a varying degree of Orff Schulwerk Training. Figure 6 illustrates the percentage of teachers in each category.

Figure 6

Levels of Orff Schulwerk Training in Quantitative Sample



Note. [a] Orff Schulwerk experience: 1 = foundational knowledge from undergraduate studies; 2 = additional coursework on Orff Schulwerk or chapter workshop attendance; 3 = AOSA Teacher Education Course Level I completion; 4 = AOSA Teacher Education Course Level II completion; 5 = AOSA Teacher Education Course Level III completion; 6 = additional course completion beyond Level III.

The researcher also conducted interviews with five teachers for the qualitative portion of the study. Each participant had participated in formal Orff Schulwerk training. Table 3 presents the training background of the interview subjects.

Table 3

Training Background of Interview Subjects

Teacher Identifier	Levels of Orff [a]	Location(s) of Orff Training
TA	5	University of Nevada – Las Vegas
TB	5	Portland
TC	6	Orff-Institut
TD	4	Baker University
TE	5	Southern Utah University, University of Nevada – Las Vegas

Note. [a] Orff Schulwerk experience: 1 = foundational knowledge from undergraduate studies; 2 = additional coursework on Orff Schulwerk or chapter workshop attendance; 3 = AOSA Teacher Education Course Level I completion; 4 = AOSA Teacher Education Course Level II completion; 5 = AOSA Teacher Education Course Level III completion; 6 = additional course completion beyond Level III.

Results of Analyses to Answer RQs

The following section examines results from the hypothesis testing and qualitative coding results.

Quantitative Hypotheses Results

The following section presents the results of 11 hypothesis tests used to address RQ1: To what extent is there a difference in elementary music teachers' confidence with culturally responsive education based on the extent of their Orff Schulwerk training? Each hypothesis is followed by a report of the results of the analysis and a table of descriptive statistics.

Eleven one-factor analyses of variance (ANOVAs) were conducted to test H1 – H11. The independent, categorical variable (amount of Orff Schulwerk training) was utilized to group the dependent variable (teachers' perceptions regarding their efficacy with culturally responsive education). The levels of Orff Schulwerk training were defined as:

1. Foundational knowledge from undergraduate studies
2. Additional coursework on Orff Schulwerk or chapter workshop attendance
3. AOSA Teacher Education Course Level I completion
4. AOSA Teacher Education Course Level II completion
5. AOSA Teacher Education Course Level III completion
6. Additional course completion beyond Level III

Due to the limited sample size, the reported levels were recoded into three categories for the hypothesis testing:

- Category 1: Foundational knowledge from undergraduate studies or additional coursework on Orff Schulwerk or chapter workshop attendance
- Category 2: ASOA Teacher Education Course Level I or II completion
- Category 3: ASOA Teacher Education Course Level III or additional course completion beyond Level III

The results of the one-factor ANOVA can be used to test for differences in the means for a numerical variable among three or more groups. The level of significance was set at .05. When appropriate, an effect size, as measured by eta squared, is reported.

Hypothesis 1. There is a statistically significant difference in elementary music teachers' confidence with CRE, as measured by composite scores on the Culturally

Responsive Music Education Self-Efficacy (CRMESE) survey, based on the extent of their Orff Schulwerk training.

The results of the analysis indicated a statistically significant difference between at least two of the means, $F(2, 59) = 5.782$, $p = .005$, $\eta^2 = .164$. See Table 5 for the means and standard deviations for this analysis. A follow up post hoc was conducted to determine which pairs of means were different. The Tukey's Honestly Significant Difference (HSD) post hoc was conducted at $\alpha = .05$. Two of the differences were significant. The Category 3 mean ($M = 85.33$) was higher than the Category 1 mean ($M = 76.22$) and the Category 2 mean ($M = 80.17$). H1 was supported. The effect size, as measured by eta squared, indicated a large effect. There is a statistically significant difference in elementary music teachers' confidence in with culturally responsive education, as measured by composite scores on the Culturally Responsive Music Education Self-Efficacy survey, based on the extent of their Orff Schulwerk training.

Table 4

Descriptive Statistics for the Results of the Test for H1

Variable	*M*	*SD*	*N*
Category 1	76.22	11.69	15
Category 2	80.17	8.15	21
Category 3	85.33	6.40	26

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 2. There is a statistically significant difference in elementary music teachers' confidence in their ability to build trusting relationships with their students based on the extent of their Orff Schulwerk training.

The results of the analysis indicated there was not a statistically significant difference between at least two of the means, $F(2, 62) = 0.351$, $p = .706$. See Table 6 for the means and standard deviations for this analysis. No follow up post hoc was warranted. The Category 1 mean ($M = 86.43$) was not different than the Category 2 mean ($M = 88.52$) or the Category 3 mean ($M = 89.14$). H2 was not supported. There is a not a statistically significant difference in elementary music teachers' confidence in their ability to build trusting relationships with their students based on the extent of their Orff Schulwerk training.

Table 5

Descriptive Statistics for the Results of the Test for H2

Variable	*M*	*SD*	*N*
Category 1	86.43	8.86	14
Category 2	88.52	13.04	23
Category 3	89.14	7.27	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 3. There is a statistically significant difference in elementary music teachers' confidence in their ability to understand how home culture and school culture differs based on the extent of their Orff Schulwerk training.

The results of the analysis indicated there was not a statistically significant difference between at least two of the means, $F(2, 62) = 2.880$, $p = .064$. See Table 7 for the means and standard deviations for this analysis. No follow up post hoc was warranted. The Category 1 mean ($M = 83.57$) was not different than the Category 2 mean ($M = 84.13$) or the Category 3 mean ($M = 89.64$). H3 was not supported. There is not a statistically significant difference in elementary music teachers' confidence in their ability to understand how home culture and school culture differs based on the extent of their Orff Schulwerk training.

Table 6

Descriptive Statistics for the Results of the Test for H3

Variable	*M*	*SD*	*N*
Category 1	83.57	6.63	14
Category 2	84.13	12.49	23
Category 3	89.64	7.81	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 4. There is a statistically significant difference in elementary music teachers' confidence in their ability to help their students understand and overcome the effects of a cultural mismatch between their home culture and school culture based on the extent of their Orff Schulwerk training.

The results of the analysis indicated a statistically significant difference between at least two of the means, $F(2, 59) = 5.860$, $p = .005$, $\eta^2 = .166$. See Table 8 for the means and standard deviations for this analysis. A follow up post hoc was conducted to determine which pairs of means were different. The Tukey's Honestly Significant Difference (HSD) post hoc was conducted at $\alpha = .05$. One of the differences was significant. The Category 3 mean ($M = 70.08$) was higher than the Category 2 mean ($M = 47.1$). H4 was supported. The effect size, as measured by eta squared, indicated a

large effect. There is a statistically significant difference in elementary music teachers' confidence in their ability to help their students understand and overcome the effects of a cultural mismatch between their home culture and school culture based on the extent of their Orff Schulwerk training.

Table 7

Descriptive Statistics for the Results of the Test for H4

Variable	*M*	*SD*	*N*
Category 1	54.00	22.13	15
Category 2	47.10	28.20	21
Category 3	70.08	20.05	26

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 5. There is a statistically significant difference in elementary music teachers' confidence in their ability to create a physically and emotionally supportive environment to their students based on the extent of their Orff Schulwerk training.

The results of the analysis indicated there was not a statistically significant difference between at least two of the means, $F(2, 62) = 2.906$, $p = .062$. See Table 9 for the means and standard deviations for this analysis. No follow up post hoc was

warranted. The Category 1 mean (M = 81.79) was not different than the Category 2 mean (M = 87.96) or the Category 3 mean (M = 90.25). H5 was not supported. There is not a statistically significant difference in elementary music teachers' confidence in their ability to create a physically and emotionally supportive environment to their students based on the extent of their Orff Schulwerk training.

Table 8

Descriptive Statistics for the Results of the Test for H5

Variable	*M*	*SD*	*N*
Category 1	81.79	16.01	14
Category 2	87.96	9.39	23
Category 3	90.25	8.41	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 6. There is a statistically significant difference in elementary music teachers' confidence in their ability to modify their lesson to meet the unique needs of their students based on the extent of their Orff Schulwerk training.

The results of the analysis indicated a statistically significant difference between at least two of the means, $F(2, 62) = 3.996$, $p = .023$, $\eta^2 = .114$. See Table 10 for the

means and standard deviations for this analysis. A follow up post hoc was conducted to determine which pairs of means were different. The Tukey's Honestly Significant Difference (HSD) post hoc was conducted at $\alpha = .05$. One of the differences was significant. The Category 3 mean ($M = 89.89$) was higher than the Category 1 mean ($M = 80.71$). H6 was supported. The effect size, as measured by eta squared, indicated a medium effect. There is a statistically significant difference in elementary music teachers' confidence in their ability to modify their lesson to meet the unique needs of their students based on the extent of their Orff Schulwerk training.

Table 9

Descriptive Statistics for the Results of the Test for H6

Variable	*M*	*SD*	*N*
Category 1	80.71	13.28	14
Category 2	88.22	9.90	23
Category 3	89.89	8.32	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 7. There is a statistically significant difference in elementary music teachers' confidence in their ability to use many different teaching strategies and methods to support student learning based on the extent of their Orff Schulwerk training.

The results of the analysis indicated there was not a statistically significant difference between at least two of the means, $F(2, 62) = 2.648$, $p = .079$. See Table 11 for the means and standard deviations for this analysis. No follow up post hoc was warranted. The Category 1 mean ($M = 86.07$) was not different than the Category 2 mean ($M = 88.22$) or the Category 3 mean ($M = 93.04$). H7 was not supported. There is not a statistically significant difference in elementary music teachers' confidence in their ability to use many different teaching strategies and methods to support student learning based on the extent of their Orff Schulwerk training.

Table 10

Descriptive Statistics for the Results of the Test for H7

Variable	*M*	*SD*	*N*
Category 1	86.07	14.30	14
Category 2	88.22	9.67	23
Category 3	93.04	7.86	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 8. There is a statistically significant difference in elementary music teachers' confidence in their ability to create meaningful lessons, projects, and performances for their students that allow them to leverage their own cultural backgrounds and interests based on the extent of their Orff Schulwerk training.

The results of the analysis indicated a statistically significant difference between at least two of the means, $F(2, 62) = 3.277$, $p = .044$, $\eta^2 = .096$. See Table 12 for the means and standard deviations for this analysis. A follow up post hoc was conducted to determine which pairs of means were different. The Tukey's Honestly Significant Difference (HSD) post hoc was conducted at $\alpha = .05$. One of the differences was significant. The Category 3 mean ($M = 83.04$) was higher than the Category 1 mean ($M = 76.29$) and the Category 2 mean ($M = 71.74$). H8 was supported. The effect size, as measured by eta squared, indicated a medium effect. There is a statistically significant difference in elementary music teachers' confidence in their ability to create meaningful lessons, projects, and performances for their students that allow them to leverage their own cultural backgrounds and interests based on the extent of their Orff Schulwerk training.

Table 11

Descriptive Statistics for the Results of the Test for H8

Variable	*M*	*SD*	*N*
Category 1	76.29	16.48	14
Category 2	71.74	18.93	23
Category 3	83.04	12.35	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 9. There is a statistically significant difference in elementary music teachers' confidence in their ability to build on their students' preferences for oral or written, and individualistic or collectivistic learning styles based on the extent of their Orff Schulwerk training.

The results of the analysis indicated there was not a statistically significant difference between at least two of the means, $F(2, 62) = 1.385$, $p = .258$. See Table 13 for the means and standard deviations for this analysis. No follow up post hoc was warranted. The Category 1 mean ($M = 72.93$) was not different than the Category 2 mean ($M = 71.91$) or the Category 3 mean ($M = 79.82$). H9 was not supported. There is not a statistically significant difference in elementary music teachers' confidence in their ability to build on their students' preferences for oral or written, and individualistic or collectivistic learning styles based on the extent of their Orff Schulwerk training.

Table 12

Descriptive Statistics for the Results of the Test for H9

Variable	*M*	*SD*	*N*
Category 1	72.93	18.17	14
Category 2	71.91	19.98	23
Category 3	79.82	16.47	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 10. There is a statistically significant difference in elementary music teachers' confidence in their ability to select classroom materials and repertoire with their diverse students in mind based on the extent of their Orff Schulwerk training.

The results of the analysis indicated there was not a statistically significant difference between at least two of the means, $F(2, 62) = 1.751$, $p = .182$. See Table 14 for the means and standard deviations for this analysis. No follow up post hoc was warranted. The Category 1 mean ($M = 78.86$) was not different than the Category 2 mean ($M = 83.17$) or the Category 3 mean ($M = 87.11$). H10 was not supported. There is not a statistically significant difference in elementary music teachers' confidence in their ability to select classroom materials and repertoire with their diverse students in mind based on the extent of their Orff Schulwerk training.

Table 13

Descriptive Statistics for the Results of the Test for H10

Variable	*M*	*SD*	*N*
Category 1	78.86	19.41	14
Category 2	83.17	12.28	23
Category 3	87.11	11.22	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Hypothesis 11. There is a statistically significant difference in elementary music teachers' confidence in their ability to hold their students to high standards while seeking to understand their unique perspectives and cultural backgrounds based on the extent of their Orff Schulwerk training.

The results of the analysis indicated a statistically significant difference between at least two of the means, $F(2, 62) = 3.494$, $p = .037$, $\eta^2 = .101$. See Table 15 for the means and standard deviations for this analysis. A follow up post hoc was conducted to determine which pairs of means were different. The Tukey's Honestly Significant Difference (HSD) post hoc was conducted at $\alpha = .05$. One of the differences was significant. The Category 3 mean ($M = 84.29$) was higher than the Category 1 mean ($M = 74.29$) and H11 was supported. The effect size, as measured by eta squared,

indicated a medium effect. There is a statistically significant difference in elementary music teachers' confidence in their ability to hold their students to high standards while seeking to understand their unique perspectives and cultural backgrounds based on the extent of their Orff Schulwerk training.

Table 14

Descriptive Statistics for the Results of the Test for H11

Variable	*M*	*SD*	*N*
Category 1	74.29	16.04	14
Category 2	84.30	12.31	23
Category 3	84.29	10.69	28

Note. Category 1 = foundational knowledge from undergraduate studies and/or additional coursework on Orff Schulwerk or chapter workshop attendance; Category 2 = AOSA Teacher Education Course Level I and/or Level II completion; Category 3 = AOSA Teacher Education Course Level III completion and/or additional course completion beyond Level III.

Qualitative Coding Results

This section addresses RQ2: What are elementary music teachers' perceptions of the effect of Orff Schulwerk training on their practices regarding CRE? The researcher analyzed qualitative data collected from five elementary music teachers with varying degrees of Orff Schulwerk training. Interview questions addressed teachers' understanding of CRE as a result of their Orff Schulwerk training. The interviews were

recorded using a Voice Memo on an iPhone. The transcripts were produced using Trint software. The researcher utilized Dedoose software to aid in identifying overarching themes.

Finding 1: There is No Common Definition of CRE in Elementary Music.

Each interview participant was asked to define or describe CRE in the elementary music classroom. The responses were wildly varied between each participant. None of the participants offered a definition, but each gave examples of what CRE meant to them in the context of elementary music.

Multiculturalism & Surface Culture. Four of the five participants mentioned utilizing repertoire and genres specific to cultures around the world. Teacher A referenced hip hop, Navajo ceremonial music, and Filipino music. Teacher B discussed religious music specific to his teaching context and Indigenous music. Teacher C gave examples of music from Bulgaria and India. Teacher E describes using videos of global music including Spanish dances and Ukrainian songs.

Teacher E specifically referenced Zaretta Hammond's *Culturally Responsive Teaching and the Brain.* She explained that she realizes that CRE is more than surface culture, and that teachers confuse multiculturalism with CRE. While Teacher C did not specifically refer to Hammond's work, she discussed how many cultures share music orally, rather than written in notation. She argues that being aware of that is necessary to present certain types of music more authentically. Teacher C gave an example of how one might teach differently in a predominantly Black community, as many of the students may attend churches where music is taught strictly by rote. Teacher C also described how the community make-up influences the elementary music classroom. She discussed

teaching in a community with a large population of Haitian immigrants. She learned about Creole, Haitian music, and brought in Haitian dancers and culture bearers. In her work as an editor for an elementary music textbook publisher, she used material she had learned from her Haitian students and families. Again, she emphasized that Afrocentric music is transmitted orally by echoing.

Appropriateness. Each participant referenced appropriateness in the interview. Both Teachers A and B discussed being sensitive with their Indigenous population represented in their communities, and how they choose repertoire that is appropriate and non-offensive. Teacher A stated,

> We do a song in Navajo that's appropriate that I can share as a non-native. There are only so many songs that I can share that are appropriate. That was a learning experience for kids who asked, “why can't we learn the dance?” It would not be appropriate for us to learn this dance. The students ask, “why not?” Being able to tell them how we can respect it, but we can't perform it is huge. We are all still learning, and we want to make sure that we do right by the people with the songs that we're learning and trying to share. But as a non-native, I say, “I can only share this much and then seek out the information on my own to try to find the songs of the people whose land we're on.” That's a new way of thinking for a lot of us, truthfully. We’re all on land that doesn't belong to us. So being able to respect that and then take into consideration all the political ramifications of that is important too.

Teacher B also discussed sensitivity and appropriateness related to Indigenous peoples. He referenced the piece, *A Thousand Hungry Savages*, included in a well-known

elementary music curriculum series (the text series has issued replacement pieces for problematic repertoire, including *A Thousand Hungry Savages*). Teacher B discussed his process for changing the text of certain pieces to be more inclusive:

> [There are] certain cultural songs in America and even in the Western world, where it is not appropriate for how we have galvanized human culture and show respect to people. Some of the songs from the slave trade era have morphed themselves into folk music. I feel they can be gone away with. Or maybe at the very least, the musical inspiration might be kept but in a different, more respectful demeanor in the lyrics.

Teacher B also referenced another potentially problematic piece, *Chicken on a Fence Post*, which has derogatory and racist slurs in the original lyrics. Like Teacher A's changes to *A Thousand Hungry Savages,* Teacher B kept the tune of *Chicken on a Fence Post,* the overall theme of a chicken, and the musical components (such as sixteenth notes) but changed the lyrics. Teacher B explained, "we have to be culturally responsive with the lyrics, and I think that is an embodiment of the Schulwerk. It [the Schulwerk] is arranging stuff that fits our culture and our students."

Inclusion and Social-Emotional Learning. Each teacher participant discussed inclusion in their interview. Themes of differentiation for diverse learners (including gifted, special needs, behavioral needs, and students who have experienced trauma). Teacher E shared how she uses technology in the music room to accommodate for special learners.

Four of the five teacher participants referenced the importance of social-emotional learning (SEL) in the music classroom. Teacher D mentioned other initiatives her district

uses to encourage SEL, including Conscious Discipline, Positive Behavior Intervention & Supports (PBIS), and Behavior Intervention Support Team (BIST). She also discussed screening tools including the Student Risk Screening Scale (SRSS), Student Internalizing Behavior Screening Scale (SIBSS) and how she uses this data to support students with behavioral needs. Teacher B also shared how PBIS and trauma-informed strategies are important in his classroom.

Representative and Cultural Awareness. A common theme found in each interview was that teachers believe that cultural awareness is a factor in CRE: both in being aware of what cultures are represented in their communities and what value they add, and in choosing lessons and repertoire that is representative of the students in the room. Teacher A explained,

> I think that in 2020 and forward, we have more of a responsibility to be inclusive and to reflect what actually happens in our classrooms. So even though my district is pretty conservative, we still have representatives of so many other cultures. So, we make sure to use songs that they [the students] identify with, not necessarily just the songs from the Western categories. Just being able to make it meaningful and relevant and appropriate for the age group.

Teacher B also recognized how culture varies by location. He stated, "my microcosm of fourth grade might have a different culture than a town in Florida."

Teacher Responsibility. Three of the five participants mentioned the role that music teachers have in selecting appropriate and inclusive repertoire for their students. Teacher C also discussed the importance of "doing the homework" before presenting a

piece. She indicated that a teacher can do harm by unintentionally disregarding cultural issues.

Teacher A shared her process for asking permission from culture bearers to share music in an appropriate way:

> I have to outsource that [cultural music]. I have to find somebody who's better at it than I am. I think we all mean well, and we're not malicious about what we do, but we inadvertently do the wrong thing. But I think right now it's because we just don't know what the wrong thing is. So it is about being able to have access to people. For me, it was [redacted], saying, "here's what I'd like to do with it. Do I have permission from you? You're the person who taught it to me." If I don't, then of course I will respect that. But I think it's so hard. And I think if we if we show the kids all the steps that we go through to make sure that it's important and it's relevant, like they'll see it and they'll see its importance, too. And hopefully then they'll take that into their own lives: when it's appropriate to ask permission or if it's appropriate to, and to see their actual place within something. I think that's a huge lesson too … If we as teachers show them the actual steps in order to do it [share music] in a morally correct way, I think that it's bigger than just teaching a song. It is showing respect for the people who are involved in it. And that is hard. It is so much work, but it's worth it. It's good work.

Teacher B indicated that repertoire choice should be up to the individual and the community.

Finding 2: Culturally Responsive Education is Naturally Embedded in the Orff Schulwerk Approach. Every interview respondent indicated that CRE is naturally

embedded into the Orff Schulwerk approach. Whether modeled in their training by their mentors, embedded into the approach in its openness, or in the idea that students bring their own contributions, the participants each gave examples of CRE in the Schulwerk. Teacher A stated,

> I think as educators, if we want to do it [CRE] properly, we have to do the work, but we also have to come to terms with it ourselves. So I think if you do that and it's important to you, then being able to use the Orff process to supplement is huge.

Teacher B echoed, being "culturally responsive to the lyrics is an embodiment of the Schulwerk."

Openness. Teacher C spoke specifically of Gunild Keetman's approach to the Schulwerk (whom Teacher C has personally met). She also discussed the history of music education in comparison of four major approaches: Orff Schulwerk, Kodály, Dalcroze, and Suzuki. According to Teacher C, that unlike Kodály, Dalcroze, and Suzuki, openness is the inspiration of the Schulwerk and it is an approach rather than a method. Teacher C described how the Orff Schulwerk approach only gives loose suggestions allowing a teacher to make appropriate choices for their context. According to Teacher C, the *Music for Children* volumes and other early Schulwerk books were not intended to be followed exactly, but to be a source of inspiration. She explained that the pieces in the volumes have an open invitation to "play with them". Teacher B echoed by describing recordings of Keetman's work with children as "nuggets" of inspiration. Each teacher described how they had autonomy to choose repertoire and strategies that fit within the cultural context

of their community. Teacher D explained, “I feel that I’m able to choose and I have a lot of leeway. I have the power to create music in my classroom and have everyone belong.”

Student-Directed. While four of the five interview participants at least mentioned student-direction in Schulwerk, Teacher C discussed it multiple times as a hallmark of the Orff Schulwerk approach. She shared several examples of how she used a topic of interest to students to springboard into creation and improvisation. She stated that some teachers stop at the demonstration and do not allow the students to make their own musical choices. Teacher C described the process for giving students room to explore and create. She warned that focusing on the music of famous composers and not utilizing the musical ideas of the children sends a message that their ideas are not valuable. A child’s freedom to create is the foundation of the Schulwerk.

Integration of Quantitative and Qualitative Results

This section addresses RQ3: How do the interview responses of the elementary music teachers agree with or extend the results of the survey in comparison to the extent of their Orff Schulwerk training?

H1 was supported indicating that there is a statistically significant difference in elementary music teachers’ confidence in with culturally responsive education as measured by composite scores on the Culturally Responsive Music Education Self-Efficacy scale. The teachers with the most Orff Schulwerk training had the highest average composite scores. Those with the least amount of Orff Schulwerk training had the lowest average composite scores.

The interview responses echo the quantitative analysis: Orff Schulwerk training does make a difference in understanding and application of CRE in the elementary music

classroom. Whether or not CRE is defined specifically in an Orff Schulwerk-inspired classroom, its characteristics are evident. Teacher A stated, “Orff lends itself really well to that [culturally responsive education].” Teacher E described how teachers using the Orff Schulwerk approach may not realize it, but naturally incorporate surface level content into their classrooms. She indicated that to “get into being culturally responsive and the appreciation of each other’s culture” requires teachers to “dig deeper.”

While the composite scores on the CRMESE did indicate a significant difference in confidence levels with CRE based on the extent of training, some of the individual items did not line up with the interview responses. Specifically, Item 2 (understanding how home culture and school cultures differ), Item 9 (confidence in building on students’ preferences for oral or written, and individualistic or collectivistic learning styles), and 10 (confidence in selecting classroom materials and repertoire with diverse students in mind) did not line up with interview responses. The hypotheses for those items (H3, H10, and H11) were not supported indicating that there is not a significant difference in confidence levels with CRE based on the extent of their Orff Schulwerk training. A comparison of interview themes and similar survey items are presented in Table 16.

Table 15

Joint Display Analysis

Themes	*Qualitative*	*Quantitative* [a]
Multiculturalism & Surface Culture	Multiculturalism and CRE are not the same, but have similarities Cultures have preferences for transmission of information (oral versus written) Teachers should be aware of cultural norms	Composite: Significant Item 8: Not significant
Appropriateness	Teachers should ask permission from culture bearers Orff Schulwerk allows for pieces to be modified to fit the culture in which its presented Appropriateness is defined by the individual and/or community in which a piece is presented	Composite: Significant Item 9: Not significant
Inclusion & SEL	Schulwerk allows for differentiation for diverse learners SEL is important in the music classroom	Composite: Significant Item 1: Not significant Item 4: Not significant Item 5: Significant
Representative & Cultural Awareness	Teachers believe that their students' unique cultures are valuable Elementary music teachers need to utilize pieces that represent the students in their classrooms Culture varies by community	Composite: Significant Item 2: Not significant Item 3: Significant Item 7: Significant Item 8: Not significant Item 9: Not significant Item 10: Significant

Themes	*Qualitative*	*Quantitative* [a]
Openness	Orff is an approach, not a curriculum or a method Schulwerk is open to interpretation Loose suggestions Can fit any cultural context	Composite: Significant Item 5: Significant Item 6: Significant Item 7: Significant Item 8: Not significant Item 9: Not significant
Student-Directed	Student interests should be considered Frequent opportunities for improvisation & creation Students should be actively part of the process	Composite: Significant Item 7: Significant Item 10: Significant

Note. [a] Survey items may be found in Appendix A. The quantitative results indicate a significant or not significant difference between teacher confidence with CRE and the extent of their Orff Schulwerk training.

Summary

Chapter 4 contains the results of the quantitative data analysis and hypothesis testing related to elementary music teachers' confidence level with CRE compared to their degree of Orff Schulwerk training. The results and analysis of 11 one-factor ANOVAs were presented. The differences in the composite scores on the Culturally Responsive Music Education Self-Efficacy (CRMESE) survey for teachers based on their level of training in Orff Schulwerk did indicate a significant difference. Furthermore, questions 3, 5, 7, and 10 indicated a significant difference. Chapter 4 contained major themes gleaned from analysis of interviews. In the integration section, quantitative and

qualitative data from the study were compared. Interpretations, conclusions, and recommendations are presented in Chapter 5.

Chapter 5

Interpretation and Recommendations

The researcher utilized a mixed methods approach to examine CRE and the Orff Schulwerk approach. The quantitative data collected in the form of a survey distributed to elementary music teachers was designed to determine if the extent of Orff Schulwerk training has a significant impact on a teachers' confidence with CRE. For the qualitative portion of the study, the researcher interviewed five elementary music teachers about their understanding and practice of CRE in context of the Orff Schulwerk approach. Both quantitative and qualitative data converged to explain how or if Orff Schulwerk training impacted CRE practices of elementary music teachers. Chapter 5 is presented in three major sections: the study summary, findings related to the literature, and conclusions.

Study Summary

The following is a review of first four chapters of research study. It is designed to provide summarize the purpose, methodology, and findings of the study, and to provide context for the conclusions including implications for action, recommendations for future research, and concluding remarks.

Overview of the Problem

While extensive research has been conducted on CRE in the general education context, little has been done specific to music education. Furthermore, even less research has been conducted connecting CRE and the three main elementary music pedagogical approaches including Kodály, Dalcroze, and Orff Schulwerk. Teachers and educational leaders are charged with providing appropriate and culturally sensitive learning opportunities for students in a rapidly changing society.

Purpose Statement and Research Questions

The purpose of this mixed methods study was to identify if and how Orff Schulwerk training influences educators' perceptions, self-reported applications, and self-efficacy with CRE. The purpose of the quantitative portion of the study was to determine if there is a correlation between time spent in Orff Schulwerk training and teacher confidence with CRE. The purpose of the qualitative portion of the study was to summarize teacher perceptions of CRE and how or if their Orff Schulwerk training deepened their understanding and practices. This study was guided by the following three questions:

Research Question 1. To what extent is there a difference in elementary music teachers' confidence with CRE based on the extent of their Orff Schulwerk training?

Research Question 2. What are elementary music teachers' perceptions of the effect of Orff Schulwerk training on their practices regarding CRE?

Research Question 3. How do the interview responses of the elementary music teachers agree with or extend the results of the survey in comparison to the extent of their Orff Schulwerk training?

Review of the Methodology

The mixed methods study addressed how or if the extent of Orff Schulwerk training significantly impacted teachers' confidence with, understanding of, and practice of CRE. An explanatory sequential design was utilized in which quantitative data was collected first, followed by qualitative data. Study participants were all elementary music teachers selected through nonrandom purposive sampling. The researcher utilized a 10-

question survey to determine the perceptions of 65 elementary music teachers regarding their efficacy with culturally responsive education (as evidenced on a Likert-type scale).

Qualitative data was collected through teacher interviews designed to explore understanding and perceptions of CRE related to the Orff Schulwerk approach and training. Each interview was transcribed by the researcher using Trint software. The researcher e-mailed three participants for member checks. Upon approval, the transcripts were uploaded into Dedoose software for the researcher to determine and analyze codes. The major themes are discussed in Chapter 4. Upon code analysis, the researcher developed a joint display analysis highlighting both quantitative and qualitative data (see Figure 15).

Major Findings

Results from the quantitative portion of the study did indicate that the extent of Orff Schulwerk training does impact a teacher's confidence with CRE. The composite scores on the CRMESE were significantly higher for teachers who reported the highest levels of Orff training. The following individual items also showed significant differences in the responses based on their level of Orff Schulwerk training:

- Item 3: I am able to help my students understand and overcome the effects of a cultural mismatch between their home culture and school culture
- Item 5: I am able to modify my lessons to meet the unique needs of my students
- Item 7: I am able to create meaningful lessons, projects, and performances for my students that allow them to leverage their own cultural backgrounds and interests
- Item 10: I am able to hold my students to high standards while seeking to understand their unique perspectives and cultural backgrounds

Responses to the following items were not significantly different based on the level of Orff Schulwerk training:

- Item 1: I am able to build trusting relationships with my students
- Item 2: I am able to understand how home culture and school culture differ
- Item 4: I am able to create a physically and emotionally supportive environment for my students
- Item 6: I am able to use many different teaching strategies and methods to support student learning
- Item 8: I am able to build on my students' preferences for oral or written, and individualistic or collectivistic learning styles
- Item 9: I am able to select classroom materials and repertoire with my diverse students in mind

Results from the qualitative data analysis indicate that there is no common definition of CRE in elementary music. However, each teacher did share characteristics of a culturally responsive classroom during their interview. Major themes that emerged were multiculturalism and surface culture, determining appropriateness of repertoire, inclusion and social-emotional learning, choosing pieces that are representative of the students in the room, being cultural aware, and the teacher's responsibility to be culturally responsive and to "do the work." The researcher also found that each participant described ways that CRE is naturally embedded in the Orff Schulwerk approach, specifically because of its openness to fit cultural context and its focus on student-directed learning through creation and improvisation.

The misalignment between some of the quantitative and qualitative data could be caused by several reasons. It is possible that variables outside of Orff Schulwerk training (for example, other professional development initiatives, teacher culture, or political views) impacted responses. Furthermore, interpretations of the questions posed in the survey and in the interviews could have influenced the results. For example, Item 3: *I am able to help my students understand and overcome the effects of a cultural mismatch between their home culture and school culture* had wildly different results, with comments, blank answers, or scores of 0. Upon examination of the question and considering feedback, the question was problematic in that it unintentionally promoted "deficit thinking" described in Chapter 2.

Findings Related to the Literature

While not synonymous, CRE is rooted in multiculturalism. Lind & McKoy (2016) noted,

> The evolution of culturally responsive teaching within the field of music education has been slow, but steady. The profession has moved from a singular focus on music form the Western European classical tradition to recognition of the significance of many music making traditions around the globe, and a mandate to broaden music curriculum content. However, expanding the curriculum to include a variety of musical genres, styles, and systems only addressed one aspect of multiculturalism as related to music and music education. The next phase of multiculturalism in music education would, of necessity, have to focus on developing understandings about how teachers and learners negotiate influential cultural factors during the education process. The next phase of

> multiculturalism in music education would need to consider the viability of culturally responsive pedagogy. (p. 17)

Though CRE's roots can be traced to multiculturalism, the terms are not interchangeable. Teacher E shared that terms surrounding CRE are often confused. Zaretta Hammond (n.d.) explained,

> Once a school team agrees that equity is important, they are challenged to get clear on the best approach when it comes to instruction. They are confronted with a new dilemma: distinguishing between multicultural education, social justice education, and culturally responsive education so they understand how each approach will (or won't) get them to instructional equity and the closing of the achievement gap. The biggest problem is they treat these three as if they are interchangeable, do the same things for student learning, and have the same impact on student outcomes. But they are not interchangeable and not all will get you to educational equity. (para. 12)

Multiculturalism is not enough (Abril, 2006). Teachers across the United States have been charged with learning about CRE, defining it, and its understanding its implications in the classroom. Music teachers specifically "have the capacity to move beyond materials and repertoire to delve more deeply into the intricacies of culturally situated musical expression" (Lind & McKoy, 2016, p. 20). Diving deeply into the basic tenants of the Orff Schulwerk approach – namely in its openness to interpretation and student-direction, demonstrates that there are natural connections with CRE. Lozada (2019) explained,

> Culturally responsive teaching has been central to Orff Schulwerk since its inception via the inclusion of music from a variety of world cultures. Consider how people from Germany, the United States, and Japan, among others, have applied their culture's singing, saying, dancing, and playing to bring music to children. The beauty of using culturally responsive teaching within the Orff Schulwerk approach is that children not only gain a deeper understanding of music through their musical cultures, but also can enhance their cultures through improvisation and composition. (p. 61)

While CRE has been researched extensively in the general education setting, more research is needed specific to music education (Bond, 2017).

Conclusions

The Orff Schulwerk approach has proven to be timeless and unbound to the culture in which it originated. The major themes of the Schulwerk echo many of the tenants of culturally responsive education. Whether intentional or not, Orff Schulwerk training has an impact on elementary music teachers' practice of CRE.

Implications for Action

Meaningful professional development for elementary music teachers can be difficult. Schools and districts must consider the most appropriate topics to explore in professional development. Specialist teachers often find themselves in professional development that may have little to do with their content. Topics like CRE have implications for the elementary music classroom but may not be explicitly discussed. Bond (2017) argued,

> In addition to serving one's own students, music teacher educators can encourage the development of culturally responsive teaching through professional development training for current practitioners. CRE ideals might be shared and discussed at conferences, district professional development days, and in web-based learning communities. Although CRE has been featured in certain music education conferences within the United States (e.g., Mountain Lake Colloquium, Society for Music Teacher Education), CRE-focused sessions are rare at practitioner conferences. In any discussion of CRE, it is imperative to put forth a clear definition of the term, one that addresses all three pillars of the pedagogy articulated by Ladson-Billings. (pp. 171-172)

The research findings in the study demonstrate that there is a connection between Orff Schulwerk training and CRE understanding and practices. However, teachers may not have a common idea of what CRE really means or how to implement it in the context of elementary music. As district leaders make decisions about professional development for their elementary music staff, they should consider Orff Schulwerk training for its myriad of benefits, including its natural connections with CRE. Angeline (2014) explained the need for meaningful professional development for music specialists:

> Improvement plans dictated solely to satisfy departmental, building, district, or state mandates ignore fundamental human needs for autonomous action, and the drive toward increased competence and authenticity. In-service teachers have long recognized their own professional growth as a continuous process, one crucial to maintaining both expertise and creativity. (p. 51)

By connecting district initiatives (such as CRE) to a philosophy or approach specific for elementary music teachers, it is possible that they may find themselves more professionally fulfilled.

In addition to the implications for currently practicing teachers and district leaders, the findings from the study could impact practices for preservice training. Bond (2017) described a need to develop "culturally responsive teachers within a curriculum that infuses issues of diversity through the teacher preparation programs" (p. 171). Villegas and Lucas (2002, 2007) argued that a CRE framework would be more beneficial in preparing teachers for diverse classrooms than a singular focus on multiculturalism. Teacher E indicated that her state requires preservice teachers to take a course on CRE. As a member of the music education faculty at the University of [redacted], she teaches a course for preservice music educators considering CRE in the general sense (for example, by using Zaretta Hammond's work) and specifically to music pedagogy (personal communication, June 15, 2022). Focusing content-specific CRE training on preservice teachers could have a lasting positive impact.

Recommendations for Future Research

Replication of this study with a larger sample size might determine if the results are scalable. A change of the study participants in which non-Orff Schulwerk trained elementary music teachers are compared with fully post-level 3 teachers may also clarify what connections exist between CRE and Orff Schulwerk. Further research that associates specific CRE characteristics to the Orff Schulwerk approach may provide further clarification as to the connections between both. Bond (2017) explains, "CRE leads to facilitating skill development in a caring community motivated through high

expectations. These elements of CRE may find a more prominent position in the music education literature if they are described and reinforced through empirical evidence" (p. 170).

Additionally, further research could be conducted regarding the less common themes that emerged in the interviews. It may be beneficial to research the impact of mentors on Orff Schulwerk teachers and their CRE practices. Teacher A indicated that a teacher's approach to music education and CRE are heavily impacted by the mentor(s) they have (personal communication, June 22, 2022). A study conducted by Taranto (2010) examined the pedagogical lineage of Orff Schulwerk teachers and how that impacted their practice. Considering pedagogical lineage in comparison with CRE practices might yield further insight. Furthermore, four of the five teachers interviewed discussed the impact of COVID-19 on the elementary music classroom. Three indicated concern about the future of Orff Schulwerk practice due to the pandemic. Further research examining the effects of COVID-19 on the cultural and social aspects of elementary music could help inform future practices.

Concluding Remarks

With the changing demographics and hot political climate in the wake of a global pandemic, perhaps now, more than ever, it is necessary for music teachers to be culturally responsive. Fleischaker (2021**)** noted,

> [Culturally responsive music education] is validating of all students through affirmation of diversity, seeks to have a comprehensive understanding of students' lives in and out of the classroom, advocates authentic practices by valuing multiple perspectives, offers transformative opportunities for students by

> building strong relationships that allow individuals to challenge current practices in education, is multidimensional by offering a variety of instructional opportunities, and is empowering by allowing students to build on their cultural strengths. (p. 51)

It is clear that Orff Schulwerk is a timeless approach to elementary music education, allowing for its practitioners and students to make artistic decisions in the context of their culture. However, it is also clear that preservice and practicing teachers must come to some consensus on what CRE means and "looks like" in the elementary music classroom. Bond (2017) argued,

> Let us not wait, then, until ten years have passed before we embrace the scholarship of our education colleagues. As music educators and music teacher educators, we can respond to the multicultural nature of students in our pluralist society, acknowledge and embrace their cultural fluidity, including multi-musical and bi-cultural identities, and continue to be flexible as we adapt approaches to the continued demographic shifts that are predicted in the American education system in order to address the needs of all learners. (p. 174)

Forging connections between CRE and the Orff Schulwerk approach offers a promising path forward to reach diverse learners in a changing society.

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Appendices

Appendix A. Culturally Responsive Music Education Self-Efficacy Survey

Instructions: Please indicate your confidence level related to each statement below from 0-100 (with 0 meaning no confidence at all, and 100 meaning completely confident).

Score	*Statements*
	I am able to…
____	1. Build trusting relationships with my students.
____	2. Understand how home culture and school culture differ.
____	3. Help my students understand and overcome the effects of a cultural mismatch between their home culture and school culture.
____	4. Create a physically and emotionally supportive environment for my students.
____	5. Modify my lessons to meet the unique needs of my students.
____	6. Use many different teaching strategies and methods to support student learning.
____	7. Create meaningful lessons, projects, and performances for my students that allow them to leverage their own cultural backgrounds and interests.
____	8. Build on my students' preferences for oral or written, and individualistic or collectivistic learning styles.
____	9. Select classroom materials and repertoire with my diverse students in mind.
____	10. Hold my students to high standards while seeking to understand their unique perspectives and cultural backgrounds.

Appendix B. Interview Script

Interview Script

Thank you for your willing participation in my research study about culturally responsive education and Orff Schulwerk. The interview will be comprised of five questions or prompts. I will ask follow-up and clarifying questions as appropriate throughout the interview. Your name or identifying characteristics will not be revealed to anyone.

I will be recording the interview and I will provide you with a transcript within two weeks. At that point, you will be given a copy of the transcript and an opportunity to make any corrections or clarifications to any statements.

You may end your participation in this study at any time, for any reason.

Do you have any questions or concerns before we begin?

Questions

1. Please tell me about your teaching experience.
2. Tell me about your Orff Schulwerk training (if any). Where did you attend courses? Who were your instructors?
3. How would you define or describe culturally responsive education in the elementary music classroom?

4. How has your Orff Schulwerk training impacted your teaching practices in music related to culturally responsive education?
5. Describe any training or professional development opportunities that have been impactful on your teaching practices related to culturally responsive education in the music classroom?

Appendix C. Study Approval from the [redacted] School District

[redacted]

Research Checklist and Approval

Date: 12/19/21

Submitted to: Director of Research, Evaluation & Assessment

Submitted by: **Misty Kikoler**

Research Proposal Title: **Growing Wildflowers: The Effects of Orff Schulwerk Training on Teachers' Perceptions of Culturally Responsive Education**

Principal Investigator(s): Misty Kikoler

Checklist

- ✓ Completed "Application to Conduct Research in [redacted]
- ✓ Copy of "Informed consent" letter to study population/parents
- ✓ Copies of measurement instruments
- ✓ Approval from university human subjects committee (IRB) if applicable
- ✓ Copy of your complete application package

Approval of this research is contingent on adherence to district procedures as outlined in the document entitled "Application to Conduct Research" and the information provided with the application. The district must be notified of any substantive changes to the information contained in the application. The district reserves the right to withdraw approval of research if the research is deemed to no longer be in the best interests of the [redacted] students, staff, or the district.

Research Application: ☑ Approved ☐ Denied Date: 1/20/2022

Signatures [redacted]

Director of Research, Evaluation, and Assessment

Principal

Principal

Principal

Appendix D. Baker University IRB Approval

Baker University Institutional Review Board

March 15th, 2022

Dear Misty Kikoler and Harold Frye,

The Baker University IRB has reviewed your project application and approved this project under Expedited Status Review. As described, the project complies with all the requirements and policies established by the University for protection of human subjects in research. Unless renewed, approval lapses one year after approval date.

Please be aware of the following:

1. Any significant change in the research protocol as described should be reviewed by this Committee prior to altering the project.
2. Notify the IRB about any new investigators not named in original application.
3. When signed consent documents are required, the primary investigator must retain the signed consent documents of the research activity.
4. If this is a funded project, keep a copy of this approval letter with your proposal/grant file.
5. If the results of the research are used to prepare papers for publication or oral presentation at professional conferences, manuscripts or abstracts are requested for IRB as part of the project record.
6. If this project is not completed within a year, you must renew IRB approval.

If you have any questions, please contact me at npoell@bakeru.edu or 785.594.4582.

Sincerely,

Nathan Poell, MLS
Chair, Baker University IRB

Baker University IRB Committee
Sara Crump, PhD
Nick Harris, MS
Christa Hughes, PhD
Susan Rogers, PhD

Appendix E. E-mail Solicitation to Participate in Study

Hello,

My name is Misty Kikoler and I am a doctoral student at Baker University in Kansas and an elementary music teacher in the [redacted] School District in [redacted]. I am currently working on my dissertation focusing on possible correlations between elementary music pedagogy and culturally responsive teaching.

This e-mail is an invitation to participate in the study. As a participant, you will be asked to complete a survey regarding your perceptions and opinions about culturally responsive education and Orff Schulwerk in your own practice. The survey should take less than 5 minutes to complete. Following the survey, you will be asked to participate in a 30-minute interview. Your participation is voluntary, and you may decline to answer any questions. Any personal and identifiable information will be kept confidential.

Please respond through e-mail if you are willing to participate in the study.

Thank you for your consideration,

Respectfully,

Misty Kikoler
Baker University Doctoral Candidate
Elementary Music Teacher
[redacted] School District
[redacted]
[redacted]
[redacted]
mistyjkikoler@stu.bakeru.edu
[redacted]

Appendix F. Informed Consent Form

Research Study Informed Consent to Participate

Dear _____,

This communication is to confirm your willingness to participate in Misty Kikoler's research study including completion of a 5- minute survey and a 30- minute interview. Please indicate your preferred dates, times, and location for the interview. Local interviews may be done face-to-face, by phone or video conferencing. If you are located outside of the [redacted] metro area, please let me know if you prefer to interview via Microsoft Teams, Zoom, Facetime, or phone.

I, _____ consent to participate in the research study conducted by Baker University doctoral student, Misty Kikoler. I understand that my participation is completely voluntary and that I may terminate my participation at any time. I understand that my responses will remain anonymous and that I may correct or recant any statements I provide during the study.

Participant Signature: _____ Date of Consent: _____

Appendix G. Code Application for Qualitative Data Table

	A	B	C	D	E	Totals
Appreciation	1			1	2	4
Appropriateness	7	5	3	1	1	17
COVID-19	1	1	1		3	6
Connectivity		5	3			8
Cultural Awareness	3	1	4	1	1	10
Differentiation		1			4	5
Engagement				1	2	3
Growth	1	1			2	4
Inclusive	1	2	1	5	6	15
Mentor	4	1		1	1	7
Multiculturalism	3	1	3		4	11
Naturally CRE	1	1	2	1	6	11
Openness	1	3	8	2	1	15
Political Climate	1	3			3	7
Relationships				1		1
Representative	7	3	4			14
SEL		1	2	2	3	8
Student-Directed	1		2	2	2	7
Teacher Culture		5	1		1	7
Teacher Responsibility	5	1	2			8
Technology				1	4	5
Western Culture	2	1	1			4
Totals	39	36	37	19	46	

Appendix H: Demographic Information for Quantitative Sample

Teacher Identifier	Years of Experience	Levels of Orff [a]	Location(s) of Orff Training
T1	14	3	University of St. Thomas
T2	12	3	University of St. Thomas
T3	22	4	Oakland and San Francisco
T4	19	5	University of Kentucky
T5	25	4	New York City, University of the Arts
T6	31	4	Albuquerque
T7	25	5	Southern Utah University
T8	22	6	Missouri State University
T9	25	6	University of New Mexico, Eastman
T10	10	5	Portland
T11	5	4	Baker University
T12	7	1	N/A
T13	15	1	N/A
T14	12	5	Albuquerque
T15	4	4	Baker University
T16	20	3	Baker University
T17	0	2	West Chester
T18	32	4	University of Missouri Kansas City
T19	17	6	Villanova University
T20	37	5	College of St. Rose
T21	44	6	Orff-Institut
T22	10	6	University of St. Thomas
T23	12	1	N/A

Teacher Identifier	Years of Experience	Levels of Orff [a]	Location(s) of Orff Training
T24	17	6	University of Kentucky
T25	24	3	Central Connecticut State University
T26	17	6	Eastman School of Music
T27	15	3	Baker University
T28	18	4	George Mason University
T29	7	5	Virginia Commonwealth University
T30	38	2	N/A
T31	25	2	N/A
T32	40	5	Anderson University
T33	16	6	Peabody Conservatory, George Mason University
T34	16	4	Illinois State university
T35	3	2	N/A
T36	10	2	N/A
T37	17	6	West Chester University
T38	20	4	Winthrop University, Baker University
T39	15	5	University of Nevada – Las Vegas
T40	17	5	University of Nevada – Las Vegas
T41	24	6	Detroit, University of Nevada – Las Vegas
T42	27	3	George Mason University
T43	11	3	University of St. Thomas
T44	13	3	Illinois State University
T45	1	2	Jacksonville
T46	9	1	Concordia
T47	33	5	University of St. Thomas

Teacher Identifier	Years of Experience	Levels of Orff [a]	Location(s) of Orff Training
T48	20	3	Florida State University
T49	11	5	University of Missouri – St. Louis
T50	17	6	Southern Methodist University
T51	9	6	University of Cincinnati
T52	43	4	Ball State University, University of North Florida
T53	30	3	University of North Carolina – Wilmington
T54	35	4	Eastman School of Music
T55	2	1	University of Central Arkansas
T56	23	6	VanderCook College of Music
T57	21	5	University of Nevada – Las Vegas
T58	21	6	Calgary, Edmonton
T59	1	3	Baker University
T60	3	2	Ontario
T61	27	6	Baker University
T62	13	1	The College of New Jersey
T63	10	2	University of Alberta
T64	26	4	University of Missouri – Kansas City
T65	11	5	University of Missouri – St. Louis

Note. [a] Orff Schulwerk experience: 1 = foundational knowledge from undergraduate studies; 2 = additional coursework on Orff Schulwerk or chapter workshop attendance; 3 = AOSA Teacher Education Course Level I completion; 4 = AOSA Teacher Education Course Level II completion; 5 = AOSA Teacher Education Course Level III completion; 6 = additional course completion beyond Level III.