

## Honoring Trans and Gender-Expansive Students in Music Education

California All-State Music Education Conference • Friday, February 10, 2022 • 10:00 am

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### Session Discussion Points & Activities

1. Creating Safe Space with Safe People
  - a. **“Safe people travel, carrying the message of justice.”**
    - i. Dr. Jason Nichols, *Maryland Political Review*
  - b. Learning from Trans & Gender-expansive (TGE) persons
  - c. Mistakes with good intentions (and prompt apologies as necessary) are OK.
  - d. QR code to post questions
2. Considering Policy and Practices to support Trans and Gender-expansive singers
3. Considering Student-Parent-Administrator interactions
4. Vocal exercises for *all* singers that help Trans singers (individual and group vocal technique)
  - a. SOVT singing (oovostraw.com)
  - b. Respiration, phonation & resonance, developing vocal flexibility



### Selected Resources

- Aguirre, R. (2018). Finding the trans voice: A review of the literature on accommodating transgender singers. *Update: Applications of research in music education*, 37(1), 36-41.
- Bartolome, S. J., & Stanford, M. E. (2017). “Can’t I Sing with the Girls?”: A transgender music educator’s journey. In B. C. Talbot (Ed.), *Marginalized Voices in Music Education* (pp. 128–150). Routledge.
- Cates, D. S. (2019). *Choral directors’ experiences with gender-inclusive teaching practices among transgender students*. PhD Dissertation. University of Missouri-Kansas City, MO.
- Rands, K. E. (2009). Considering transgender people in education: A gender-complex approach. *Journal of Teacher Education*, 60(4), 419–431. <https://doi.org/10.1177/0022487109341475>
- Robison, T., & Culp, M. E. (2021). Promoting gender inclusivity in general music: Considerations for music listening. *General Music Today*, 10483713211016034.



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Garrett, M. L., & Palkki, J. (2021). *Honoring trans and gender-expansive students in music education*. Oxford University Press.

## **Gender-Related Terminology**

1. **Cisgender:** A term for someone who exclusively identifies as their assigned birth sex. The term cisgender is not indicative of gender expression, sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life (Trans Student Educational Resources [TSER]).
2. **Gender:** A set of socially constructed and context/culture-dependent ideas and behaviors.
3. **Gender Binary:** The concept that there are only two genders, man and woman, and that everyone must be one or the other. Also implies the assumption that gender is biologically determined
4. **Gender-Expansive:** An umbrella term that acknowledges the variety of gender identities and expressions in children, youth, and adults.
5. **Gender Expression:** The outward presentation of a person's femininity, masculinity, or other socially gendered traits, including choices of clothing, hairstyle, voice, and body language.
6. **Gender Identity:** A deeply held internal sense or feeling of being a particular gender or genders. For trans persons, their assigned birth sex and their gender identity are not necessarily the same.
7. **Gender nonbinary:** A term used to describe people who experience their gender identity and/or gender expression as falling beyond the categories of man and woman. They may define their gender as falling somewhere in between man and woman, or they may define it as wholly different from these terms (Gay & Lesbian Alliance Against Defamation [GLAAD]).
8. **Pronouns:** Words used in place of a noun to refer to an individual (e.g., he, her, their, etc.). Also known as a preferred pronoun, preferred gender pronoun, or proper gender pronoun, although these terms are falling out of use because they imply something other than a "real" pronoun (and all of our pronouns are "real" pronouns). *It is best to share your pronouns and allow another person the opportunity to do the same, or not.*
9. **Queer:** A term for people of marginalized gender identities and sexual orientations who are not cisgender and/or heterosexual. This term has a complicated history as a reclaimed slur (TSER).
10. **Sexual Orientation:** Emotional, romantic, or physical attraction toward other people. While sexual behavior involves the choices one makes in acting on one's sexual orientation, sexual orientation is part of the human condition, and one's sexual activity does not define one's sexual orientation; typically, it is the attraction that helps determine orientation (PFLAG).
11. **Trans, Transgender:** An umbrella, or broadly encompassing term of many gender identities of those who do not identify or exclusively identify with their sex assigned at birth. The term transgender is not indicative of gender expression, sexual orientation, hormonal makeup, physical anatomy, or how one is perceived in daily life (TSER).
12. **Trans woman / trans man:** Trans woman generally describes someone assigned male at birth who identifies as a woman. This individual may or may not actively identify as trans. It is grammatically and definitionally correct to include a space between trans and woman. The same concept applies to trans men. Please ask before identifying someone. Use the term and pronouns preferred by the individual (TSER).



**NOTES**

**NEW FROM OXFORD**



**T**rans and gender-expansive (TGE) youth deserve a safe and empowering space to engage in high quality school music experiences. Supportive music teachers ensure that all students have access to ethically and pedagogically sound music education.

In this practical resource, Matthew L. Garrett (he/him) and Joshua Palkki (he/him) encourage music educators to honor gender diversity through ethically and pedagogically sound practices across choral, instrumental, and general music classroom environments by highlighting the narratives and experiences of TGE musicians.

**FEATURES**

- Includes stories and lived experiences of TGE youth and their music teachers which have never been published before
- Features practical, ready-to-use suggestions based on TGE youth experiences and the authors' classroom teaching experiences, published research, and professional development experiences with music teacher colleagues

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