



**Proceedings of the 22nd International Seminar of the
ISME Commission on Special Music Education and Music Therapy**

**The Orff Institute, Mozarteum University
Salzburg, Austria**

12-14 July 2018

**Editors
Giorgos Tsiris & Kimberly VanWeelden**

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MISSION STATEMENT

The Commission on Special Music Education and Music Therapy was established in 1974. The Commission was established in order to contribute to the progressive development of special music education, music therapy, music in special education and other related fields of practice which examine the relationship between music, health, public health and well-being. The commission seeks to promote interdisciplinary communication and exchange between practitioners and scholars who are involved in these fields.

The commission aims to:

- promote and advocate for students in need of special support—to ensure they are afforded the same quality music education and practices as that of typical developing students;
- to share international perspectives on the current research in special music education and music therapy;
- to enhance the quality of life for all children and adults in need of special support by sharing international practices in special music education and music therapy;
- to improve professional training/education of practitioners working in special music education and music therapy.

In order to promote music in the lives of all children and adults in need of special support the Commission's mission is to:

- provide an international forum for the exchange of ideas regarding the educational and therapeutic professions, and their place within each country's musical culture;
- increase the visibility of international research and best practices in the fields of special music education and music therapy;
- stimulate international research connections and the initiation of international practice and education projects (e.g. exchange programs) between commission members;
- share contemporary technologies and products that enhance the musical lives of children and adults in need of special support;
- provide support for music educators and music therapists new to their professions via mentoring in both research and best practices, networking at seminar meetings and the world conference; as well as, between meetings;

- inform those responsible for funding and policy making of the significance of music for children and adults in need of special support.

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Editorial note

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Welcome to the proceedings of the 22nd International pre-conference seminar of the ISME Commission on Special Music Education and Music Therapy. Here you will find a selection of papers presented at the seminar which took place between 12-14 July 2018 at The Orff Institute, Mozarteum University in Salzburg, Austria. Reflecting the diversity of the Commission and its emphasis on interdisciplinary dialogue, the papers originate from different professional, disciplinary and cultural spaces. This diversity offers a multitude of perspectives on music's role in promoting wellbeing within different education, health and community settings.

Our aim, as editors of the proceedings, was to embrace multiple theses and antitheses without imposing or prioritizing any particular view. We also welcomed different submission genres ranging from case studies, to research and position papers to allow the voices of different individuals to be heard, including those of scholars, researchers as well as of practitioners. As a result, the papers included in this edition vary on their tone as well as on their writing conventions. They also offer different perspectives on music, education and health which are aligned to varying degrees and, in some instances, authors put forward competing arguments and agendas.

Our editorial engagement with people's work and our endeavor to honor and communicate the original 'ethic' of each paper –whether or not this was aligned to our own viewpoints– reminded us the necessity as well as the challenge of learning and re-learning as a core component of interdisciplinary work. We invite readers to retain this critical yet generous interdisciplinary spirit while engaging with the proceedings.

Interdisciplinarity –which is at the heart of the Commission's work– is often perceived as an ideal. Real-life experience, however, shows that a sense of mutual suspicion often underpins and fuels contrasting professional agendas and vocabularies between different fields. Some of these complexities are observed in the proceedings while other recent publications (e.g., Bakan, 2018; Hadley, 2014) have offered a

platform for more explicit explorations of these complexities. Some of these issues were articulated in the roundtable of the 2016 Commission seminar, proposing the importance of interdisciplinary dialogue for the future of the music, health and wellbeing arena:

[...] we consider interdisciplinary dialogues to be key in questioning, refining and expanding our understanding of the multiplicity and diversity of music and health practices, vocabularies, agendas and traditions. In turn, this process may help with the seemingly ever-present challenges of articulating the diverse practices and approaches within and around different professional fields of music, health and wellbeing. Most importantly, this process of questioning, refining and expanding our understanding will develop novel academic training, practices, research, publishing, and professional expectations in music, health and wellbeing. Interdisciplinary dialogue – together with an openness towards its difficulties, challenges and pitfalls – emerges as a vital component for the optimal growth of knowledge in music, health and wellbeing with implications for the sustainability and social accountability of the field. (Tsiris, Derrington, Sparkes, Spiro & Wilson, 2016, p. 67)

Looking ahead, we hope the work of the ISME Commission on Special Music Education and Music Therapy continues to advance knowledge and practice in the field and expands its potential for interdisciplinary collaboration. This includes strengthening our links with other fields, such as medical ethnomusicology, psychology of music, and music medicine, which have been relatively underrepresented within the Commission's work until now.

In closing, we warmly thank the authors for their work, and we look forward to welcoming you at the 2020 Commission seminar in Helsinki.

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Layers of learning across the lifespan

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Abstract

Pedagogical approaches for persons with disabilities progress and evolve across the lifespan. From their early childhood experiences to their elementary schools, secondary level offerings, and beyond, persons with disabilities may experience very few opportunities or a wide-variety of music experiences. Our reflections focus on a public-school special music education service model in mid-size American city as it has evolved over a 40-year timespan (1976-today). Our historical treatise also will include descriptions of methods and services in both public and private schools and how professionals are being trained to foster inclusion across the lifespan in this community. Topics include university training models, professional development for practicing teachers, and consulting service through state organizations. We hope to summarize best practices that have resulted in a growth of these programs across time.

Included is information about how disability organizations in the area provide opportunities for applied learning. A candid look at pitfalls that can occur when offering music for persons with disabilities in inclusive and self-contained settings is described. The use of developmental stages research to generate a universal design lexicon in this eclectic system is discussed. Conclusions based on interviews and personal observations are offered.

Introduction and historical perspectives

Pedagogical approaches for persons with disabilities progress and evolve across the lifespan. From their early childhood experiences to their elementary schools, secondary level offerings, and beyond, persons with disabilities may experience very few opportunities or a wide-variety of music experiences. Our reflections focus on a public-school special music education service model our mid-size American city as it has evolved over a 40-year timespan (1976-today).

As individuals, we reflect our history of experiences with family, education, and community. Persons with disabilities are no different. Families and communities that support arts education enrich the lives of their people. Our community has a rich heritage of arts education, especially in our public-school settings. In the arena of music education, our community models the work of individuals who believe that all people deserve opportunities to participate in music. Music experiences have taken a variety of forms and have evolved across the decades. Briefly, this history has included both private and public music education offerings.

Since 1934, Wichita, Kansas has been the home to many persons with severe disabilities. The Institute of Logopedics (IOL) was founded that year as an organization to serve people with severe communication disorders of all types. The programs have included residential and outpatient services. Today, this same organization is named Heartspring and not only serves clients from the local community, but clients from across the globe. Music has been an important part of the programming, especially since the late 1950's. In 1961, special needs teacher Clive Robbins, with composer Paul Nordoff – the founders of Nordoff-Robbins Music Therapy – visited the institute at the invitation of IOL founder Martin Palmer (<https://steinhardt.nyu.edu/music/nordoff/history/>). Since that time, the organization has offered music as an integral service for their clients. Close connections between the Communicative Sciences and Disorders department Wichita State University (WSU) and IOL/Heartspring provided opportunities for WSU students to have observation and practicum experiences. These opportunities also were provided to music students, thanks to Betty Welsbacher, whose son, Rick, attended the institute and had experienced these music activities.

Mrs. Welsbacher was working on a master's of music education at Wichita State at the time. A few years later, as her son transitioned to attend classes in the public schools, Mrs. Welsbacher realized the importance of music being a part of that public-school programming. At the time, self-contained classrooms called "sunshine-rooms" offered early special education teaching. Mrs. Welsbacher realized that students in these programs needed adapted music programming, but that they deserved the full-service options that other students in the public schools were provided. At that time, children in the public schools had daily elementary music, with strings and band instrumental music starting at grade four through high school. Mrs. Welsbacher and several other graduate students volunteered to start a music program for the special education students so that they would have services. Several amazing women and men provided these services as volunteers for the next decade.

By the late 1960's, the special music program in the public schools was well respected. Mrs. Welsbacher had graduated with her masters' degree and had been invited to teach at Wichita State University. She realized that in order to keep the special music education program functioning in the schools, music education students would need the specialized training that she had obtained both through her observations at IOL and through her experiences as a mother of child with severe communication disabilities. She developed a Special Music Education degree program that was endorsed by the state in 1971 for both undergraduate and graduate degrees and an accompanying state certification teaching code. Janet Montgomery was one of the first graduates with the undergraduate degree, and later became an active participant in the Special Music Education and Music Therapy Commission of the International Society for Music Education (ISME). In 1976, with funding from public law 94-142, another graduate, Elaine Bernstorff, was hired by the special education department of the Wichita Public Schools (USD 259) as a special music education specialist to provide "adaptive music" services. Her position was as a traveling music specialist, to provide music education services to categorical students in nineteen classes in nine different schools. During the next decade, this specialized position was expanded to include three full-time special music educators who taught music for students with early childhood developmental disabilities, intellectual disabilities, physical disabilities, visual impairments, autism, and severe behavior disorders. Another special music education major, Lela Monger, had established a strong music program for students with hearing impairments at her elementary school. This program provided both self-contained and mainstreamed music opportunities for students aged 18 months-6th grade who had hearing loss. This program also was an outgrowth of the music research from IOL, heavily supported by audiologists and speech-pathologists in the school district. The Singing-Hands Choir exists to this day and is recognized for its inclusive format.

In the 1990's, the program again increased to four specialists who served the city's quadrants for categorical classes and consulting. At the same time, the special music education degree program at Wichita State University continued to grow with approximately 3-4 graduates each year earning the BME degree and 2-3 finishing at the master's level. This dovetailed nicely with the move toward inclusion as a primary model of services for students with special education needs, as these graduates were able to provide both regular and special music education services in their schools. The special education music specialists began to shift their services to those with extreme behavior disorders, severe autism, and those with major health needs. Over the last two decades, music has continued to be offered as a full-service component for all

students in the Wichita Public Schools. In addition, special music education graduates have been hired in many other school districts because of their extended training and ability to provide services to students with special needs in both inclusive and self-contained settings. Over the years, some of special music education graduates have added credentials in categorical special education specialties, speech pathologist music therapy, and more recently, in applied behavior therapy.

As of this writing, there are five specialists funded by the special education department with about ten percent of the other music education specialists in the district having the special music education degree. It is the goal of the Wichita State University program that every music educator is prepared to work with students who have special needs. Each graduate has completed a special music education course and is familiarized with both Universal Design for Learning (UDL) and Differentiated Instruction (DI) principles.

Guiding principles

Fundamental to the philosophy for Special Music Education is that music offered to any student or client should be developmentally appropriate and or developmentally adapted. At this time, we focus on the principles of Understanding by Design (UbD) developed by Jay McTighe and Grant Wiggins (2004). The principles of Understanding by Design are fundamental to music education standards espoused by the National Association for Music Education (NAfME). Central to this philosophy is the idea that each student should experience the Big Ideas of music with *Enduring Understandings* that are developed through experiences designed around *Essential Questions*. We support this idea with the caveat that understanding of music concepts and development of disciplinary literacy is central to the process, but that such understanding can only be developed with developmentally appropriate communication. We feel that appropriate questioning skills (which we will call *Questioning Essentials*) are important to this process. Only by using appropriate communication interactions can clients with disabilities demonstrate their own enduring understandings. Our session, *Tuning the Eye, Sharpening the Ear*, discusses these ideas and the work of Marion Blank (1973) in detail.

Current approaches

Universal Design for Learning (UDL) is central to our training program (CAST, 2018). However, given the developmental differences of many persons with disabilities, we approach UDL using principles aligned with Developmentally

Appropriate Practice (DAP, 2018). This means that while using the principles of UDL, we feel that true accessibility may incorporate what we choose to call *layers of learning*. The three guiding principles of UDL are:

1. Representation: multiple forms of representation should be provided for all learning material.
2. Action and Expression: multiple options for demonstrating understanding should be provided.
3. Engagement: provide choices to fuel autonomy for learners.

These principles work well with the Understanding by Design (UbD) model. Since our approach is that of music education for all learners, we look to the national arts standards for music as a guide for our programs (<https://www.nationalartsstandards.org/>). That being said, we default to an approach where concepts are central. This means that we always look at the structures of music and the concepts that define music as the basis of any learning. Music is defined by parameters of sound: time, pitch, intensity and timbre. These four global parameters provide a foundation for all other learning. Our curriculum develops from these natural musical constructs. Therefore, we approach music in the following ways. For us, the constructs of our philosophy of music education demonstrate a triune relationship between music concepts (cognitive understanding); music skills (psychomotor development) and music aesthetics (affective experiences). The taxonomies of educational objectives cognitive and affective domains (Bloom, 1956; Krathwohl, Bloom & Masia, 1956) provided the basis of the special music education program and were later informed by the psychomotor domain (Simpson, 1971). These objectives continue to inform the broader educational goals for our students as they have been revised. We also see this three-legged stool approach reflected in our understanding of the three guiding principles of Universal Design for Learning (UDL).

Representation

In the area of *representation*, music education remains our primary goal as a full-service component of education. We want our students/clients to experience authentic musicianship and disciplinary literacy to the fullest extent possible. Multiple forms of representation include enactive (physical representations), iconic (graphic representations and contours) and symbolic (traditional music notation). Our goal is to

remove barriers to cognitive understanding. For example, we believe that learning concepts is not the same as memorized symbol recognition. We want our clients to move through learning levels of musical concepts. We want them to understand the basic or global aspects of music that often described with comparatives. These global ideas include underlying sound parameters such as time—beat, tempo (faster/slower), meter (duple/triple), rhythm (longer/shorter sounds); pitch (higher/lower/same; steps/skips); dynamics (louder/softer) and timbre (sound sources). Then we want them to understand the segments and patterns that provide musical structures recognized in form. These include repeated and contrasting rhythmic and melodic patterns as well as expressive controls that may generate recognized patterns. Finally, we work toward understandings of distinct features. Such features are integral to generating personal expression in music rather than simple recreation/imitation. It is our belief that students can represent their conceptual musical understandings at all three levels. As espoused by Jerome Bruner, each level of representation demonstrates authentic learning (Bruner, 1975).

The positives of this approach are that allowing for multiple forms of representation increases social engagement for all participants. All of the students are able perceive tempo changes enactively, even if they need to have the help of a paraprofessional. Those who need to stay at the global/enactive representation level may still participate fully feeling the tempos through movements or by playing an object as other students are encouraged to choose visual graphics representing patterns that they hear, in this case using rhythmic icons or melodic contours; those students who need conceptual musical challenges may be able to find the matching music notation for the icons/contours, and eventually may begin to write out their own musical representations. For example, they may create rhythmic ostinatos to be played while everyone else is moving or manipulating visual representations. In this way, an inclusive music education experience provides multiple, yet authentic, representations of real music. The positive is that this layered success increases social engagement as all students may participate fully. However, a problem we have encountered is that students with special needs may have inconsistent attendance due to behavior prior to coming to music class, or due to the perceived need for more “academic” time. It is our experience that students who do come to music classes that provide these multiple forms of representation will experience success and that they enjoy the experience and do not want to miss our classes.

Action and expression

In the area of action and expression, we find that it is important to achieve balance between the behaviors that demonstrate concepts and those that demonstrate skills. Our approach is that sometimes the development of skills will open the door for conceptual understanding, but at other times, understanding a musical concept is a pre-requisite for subsequent skill development. Again, we approach this idea using a layered learning approach.

For example, we generally see that all students are able to respond with smiles and some movement changes with tempo changes. Those who need to stay at the global/enactive representation level can still participate fully by continuing their movements or moving/playing an object as other students move on to choose visual graphics representing rhythm patterns that they hear. However, when it comes to playing or singing those same rhythm patterns, their playing may be lacking. They may be able to demonstrate that they understand the concept, but their ability to sustain their singing/playing with accuracy may be a bit more problematic. On the other hand, some students demonstrate the skill of recreating musical sounds easily, yet their actions may not show us whether they truly understand the concept. They may be able to imitate the singing/playing skills but with little cognitive understanding. In these cases, we often use graphic representations that we make to help them visualize and label the music concepts they are easily able to perform. Our goal is always to encourage balanced growth across all three domains: cognitive, psychomotor and affective.

For this reason, our goals generally are tiered and sequenced as spiral learning rather than working for discrete trials mastery of individual objectives. We are aware of the individual's musical and non-musical objectives, but we are a curriculum-based model. We use music concepts in layers we think of as global music parameters, meaningful segments/patterns, and distinct musical sounds in context. Another focus for action and expression is that this means we are continually *doing* music. Learning music comes from doing music, with or without words. Non-verbal, enactive experiences with music are as authentic as sight-reading music notation. The goal is not symbol-recognition or naming of notation in isolation. Rather our goals are a variety of actions and expressions that demonstrate musical outcomes in a learning context rather than for public performance. Performance can be one of the actions for expression, but is not our primary goal.

One other aspect of action and expression is that we continuously monitor for pacing and repetition. In our experience, many authentic music experiences simply

need somewhat slower pacing and added repetitions to help our clients achieve success in inclusive and individual settings. In our experience, this one adjustment also helps learners of other language (English Language Learners-ELL) and generally does not have negative outcomes, even for students who find the concepts or skills easy. The key is that we maintain an authentic musical context rather than decontextualized exercises or drills. For that reason, we use all types of music in context. No matter whether we use folk, pop, classical, multi-cultural, or newly composed music, our goal is that we maintain the musical context whenever possible. This encourages both action and expression.

Engagement

In alignment with Universal Design for Learning (UDL) we find that the idea of choice is helpful in supporting student/client engagement. One way that we do this is by working to design developmentally appropriate activities that provide choices while we work with age-appropriate music. In this case, we may default more toward providing choice of activities while using our expertise as teachers in choosing age-appropriate music that clearly presents specific concepts or skills.

In our current public-school programming, the Kodaly sequence has been embraced by many teachers. We find that this is working well for our clients as the sequence is based upon patterns and repetition in a spiral curriculum. However, we adhere to one premise that determines our choices of music. That is, that the music must be age-appropriate for the clients. Although we may be teaching basic/global concepts at a comparative level similar to “early childhood” music learning, we strive to do that with music that has age-appropriate lyrics and actions. For this reason, folk and popular genres often are a good choice for our teaching.

Another aspect of engagement is reflected in generalizing the learning, and in handling transitions. We find that both transitions and generalizing of learning are difficult for many of our students/clients. For this reason, we do our best to establish routines. We find that having a spiral curriculum based on concept development facilitates the routines. We also use school-wide routines such as the CHAMPS program (Sprick, 2009) that is popular in many of our schools. These programs clearly establish appropriate behaviors for each activity, yet allow for choices of engagement. They work quite well with the UDL approach.

Another way that we facilitate engagement is by using stories, visuals and self-talk to aid transitions. The use of teacher-designed stories helps children image a sequence from one activity to another. This is especially true when using folk songs with concepts that are nicely sequenced. In this case, the created story simply threads

together songs and listening activities that repeat concepts and gently move to new concepts. We also use prepared visuals to assist with engagement. Frequently we have students choose between two pictures to show us their understanding. At other times, they may put pictures or arrange small manipulatives in order to show what they hear and understand about the musical concepts, patterns or structures. For students who have difficulty with music performance skills, these engagement opportunities may be quite rewarding. For students who have abstracting difficulties the use of picture-exchange programs helps them stay engaged in each activity as it is happening. This helps them remember the concepts and skills, but also helps them understand the time element across the span of the class. Using the manipulatives gives them positive behaviors for engagement. Finally, the use of self-talk also aids both engagement and transitions. For students who have trouble in space and time, a simple sentence like “tell your feet to stand on the line” may help them find their way to their place on a circle. Or “tell your hands to play the drum on the short-short long pattern” may help them focus.

One more way that we work for positive and productive engagement is by using a prepare-present-practice, or PPP, cycle within each activity. Another way of approaching this is the use of Gradual Release of Responsibility (Fisher & Frey, 2013). This cycle is conceived as “I do” (teacher models, focused instruction); “We do” (teacher and students do together- guided instruction, usually at a slower pace with several repetitions); “You do” (teacher allows students to demonstrate engagement through peer collaboration and independent work where possible). This cycle becomes a routine that facilitates transitions, but also provides appropriate pacing and repetitions. The teacher also can guide students toward individual responses as needed by starting with the global/comparatives concept cycle, then moving to patterns/segments; and ultimately toward very individualized responses. Students who need repetition can work independently while additional PPP cycles are added for more specialized learning. When paraprofessionals are present, this is especially helpful. Paraprofessionals can participate in the “we-do” aspects and maintain that level of work with students who need multiple repetitions while the teacher works with individual students. This allows maximum engagement for everyone, even the adults in the room.

Peer to peer training

How do we foster this type of programming? The answer is the use of peer to peer training. In the same manner as described above for our work with our

students/clients, we use the prepare, present, practice (I do, we do, you do) model for our interns. We find that when our interns are able to spend time in special music education settings, they learn from master teachers. It is for this reason we avoid the more recent “transition to teaching” models that currently are prevalent in our area.

Our goal has been to provide coursework that informs practicum settings. For us, interdisciplinary training with field experience is key. For the last forty years, those students who have had multiple field experiences with strong mentors have become some of our best teachers. Our current model remains one of special music education, but we also help our students understand the role and value of music therapy as a related service. In our community special music education can serve as either a related service, or as a full-service component to education. We help our students understand the difference between education, therapy and recreation. Each serves a valuable purpose for persons with disabilities. It is critical that we support each specialty for the focus it brings to a well-rounded program.

For us at Wichita State University, the interdisciplinary sequence frequently follows the following pattern. First, students experience advocacy and exposure to people with disabilities. This occurs with the special music education course they take and with visitations to two self-contained settings for people with severe disabilities. One site is Levy Special Education Center, which is part of the school district service continuum; and the other site is Cerebral Palsy Research Foundation (CPRF), which provides day activities for adults who have aged-out of the public-school offerings. Levy uses a specialized program called UNIQUE which is a curriculum-based program. CPRF provides a weekly music activity program that is more recreational in nature, but with an emphasis on finding individual engagement options that foster continued learning. Many of the people at CPRF received special music education services in the schools. Therefore, they are generally highly engaged in the music activities and demonstrate the importance of music for a life-long engagement in the arts. CPRF also has provided a small scholarship to student volunteers who commit to a semester of leading the program. It is a perfect opportunity for special music education majors to gain experience in a nurturing environment with a supportive staff.

Next, we offer experiences with young children who have developmental disabilities of various kinds. These programs have included Kaleidoscope Preschool (1999-2014) and now iSLP (2018-current). Both programs provided interdisciplinary work with speech pathologists, occupational therapists, and early childhood special education teachers. In this case, the music students work directly with curriculum designed to support early literacy development with socialization to prepare young

children for public school settings. Another similar program is Envision. This program also serves toddler-preschool aged children with and without disabilities. In this case, the primary disability area is visual disabilities but may include additional needs. In both settings, students who are suspected of having autism characteristics are included. When possible, the student interns also interact with parents. In recent years, a program called Reading Explorers provided opportunities for parents to learn how to enhance speech, language and literacy for their children to develop reading skills. Music was also a part of this program by helping parents learn the role that music (nursery rhymes, folk songs, and other music) can play in developing language and literacy.

Each of the above programs provides a voluntary opportunity for students. Many students take advantage of those settings to give them a head start on the program. However, all students in the special music education program are engaged in two semesters of field experience as part of their program. One is observational in nature, the other is their student teaching semester in which they are co-teaching with another teacher who is an alumnus of the special music education program. Occasionally, students have some time with a music therapist, but only in the context of a public-school program since we are part of a state licensure program. In the field placements, students maintain reflective journals, do planning with the peer-teachers and their university supervisor, and work on their own to develop materials that they can use in the future.

Another way that students gain experience is by doing private teaching with students who have disabilities. Some alumni do private teaching for individuals with disabilities. When needed, they will work with special music education majors to gradually transfer these students to new teachers. We find this most likely with guitar and piano instruction. However, all applied faculty are familiar with our special music education program. They will refer parents, students and teachers to us for consulting services as needed. This is an informal structure, but does provide an additional layer of learning for our special music education teachers as well as other music professionals in the field.

Some interns have outside employment while they are in their degree programs and will seek jobs at facilities that serve students with special needs. Some of these jobs include music activities, but many do not. These work settings include Heartspring (formerly the Institute of Logopedics), where our program actually began; Rainbows United, which provides services for PK-5 children who have a variety of special needs; the ARC, which serves persons with intellectual disabilities, and a variety of other programs over the years.

Finally, training with the university can occur through research projects and advanced courses in the music department and other departments. Students have participated in Honors College research projects, research with the departments of Communicative Sciences and Disorders (CSD), Psychology, Exercise Science, and Education. Most recently, we have explored work with bio-engineering and in the past we have worked with other engineering departments on multi-disciplinary projects.

Materials development

As described above, another aspect of our training is to help interns develop materials for later use. These materials may be physical materials such as song bags (bags of small objects used as props for the routine of song choice by children), or physical props such as stretch bands, scarves, microphones, etc., designed for global/enactive responses. Additional materials often include visual graphics that can be designed to represent musical concepts across all three levels. They may be pictures of people doing the enactive responses we desire (playing instruments, moving, dancing, acting out a song or game). The graphics may represent the sounds that are being heard as icons or contours. At the highest disciplinary literacy level, the graphics may be patterns or sections of music notation or complete songs. In our experience, flash cards of individual note values or pitches, are not recommended. We work to have our interns develop graphic materials that avoid decontextualized representations. For this reason, a set of pictures to represent the musical form may then be followed by another set of visuals that demonstrate the repeated phrases or patterns that show that form. These graphics may be contours or stick notation. Finally, musical notation in context as complete songs may be our end goal. In any case, the manipulatives that illustrate segments or patterns need context to be used effectively. Such contexts may include enactive movements with inserted graphics for the segment, or may include more global illustrative story-type visuals with inserted pattern icons that illustrate the focus concept.

Often the graphics are individualized. In our preschool program, we often make a large set of graphics that can be used by the entire group of students can sort of like a large puzzle with pieces that are laid on the floor in sequence, or with children holding them in the correct arrangement. However, we also recognized that some students require their own individualized visuals. This may be because they use augmented communication systems, or simply to allow them to have near-field instead of far-field visual experiences. In this case, software programs like Boardmaker® can be accessed with the help of our speech pathology peers. Such

interdisciplinary materials development is helpful to our music interns, but also provides the interns of other disciplines with an understanding that the music representations must be both authentic and accurate. Our finding is that poorly constructed visual materials can be detrimental to both the music and linguistic learning. It is for this reason that we work with our students to understand the potential pitfalls of technology. Programs like Smartboard®, teachers-pay-teachers, and some commercial technology programs can be problematic. Far-point attention issues and visuals or technology that can be generalized as entertainment rather than those that represent music graphically in accurate ways are among the problems we see. While they are lovely pieces of literature, the many art books of illustrated songs may be visually confusing for students with disabilities. For accessibility, we find that having clear and simple visual graphics is the best choice. In addition, good graphics can be important in building vocabulary but for language and music notation. Illustrations that can later support word or concept walls can be helpful in inclusion settings as they may meet the needs of all students. We found this approach especially helpful in programs such Reading Explorers. Working with other professionals to develop picture exchange communication programs (PECS) have provided great materials resources for our students who work in interdisciplinary settings.

Avoiding gimmicks and developing balance

We also try to help our students avoid gimmicks. Many great ideas such as the song bags, illustrated song collections and books, adaptive instruments, and iPad applications can become over-used and ultimately entertain rather than instruct. We also find that materials can be too costly to be of use. Costly may be in terms of financial cost, but also can be costly in terms of time for construction. We consistently encourage our students to develop materials that are constructed so they can be used for many years and that they require a reasonable amount of time to both develop and use. When too much time is spent in developing materials and not in planning, the materials over-ride their purpose. Helping our students understand the balance needed for good teaching in school settings is central to our peer to peer teaching. The development of individualized props and visuals is important, but may be a task best designed by the special music education teacher and constructed by a paraprofessional, if that is possible. Also, we caution interns that it is important that individual students not become their personal “projects”. Individualized instruction is not the same as “mini-experiments” that may or may not take away from the group learning. Balance is an important aspect of the learning process for both the students and the interns. For this reason, we encourage our students to rotate through the

different interdisciplinary settings and gain a broad skillset in their learning rather than to specialize on one area of disability or one service location. Our approach mirrors that of the speech pathology preparation program where students gain broad experience across ages and types of disorders.

Professional development

Our interns work closely with practicing teachers. We find that having joint professional development is especially beneficial. During their college years, our students attend Special Needs sessions at the Kansas Music Educators Association annual in-service conference. Recent KMEA President, Avian Bear, made a concerted effort to develop a focus on special needs. Her support boosted initiatives across the region. The Kansas Music Review, state journal, features special needs articles in almost every issue. We send out notices of both curricular and non-music professional development offerings and webinars. A few of the more effective providers have been The Autism Support Network (TASN) (<https://ksdetasn.org>), Presence Learning (www.presencelearning.com), CAST (www.cast.org) and VSA (<http://education.kennedy-center.org/education/vsa/>). We share training opportunities via Facebook and emails. We also encourage our students to participate in the NafME Children with Exceptionalities SRIG, (<https://sites.google.com/site/exceptionalitiessrig/>) which began in the 1980's, and ISME's Commission on Special Music Education and Music Therapy since 1974. We regularly include students in professional presentations in order to mentor them and help them develop community around special music education. We also host dinners between student interns and practicing teachers around topics that support special needs. This is an outgrowth of the incredible work initially done forty years ago by Betty Welsbacher to develop a community of like-minded individuals in the region.

Professional development around behavior management is another area of support that we encourage. Many of our alumni also extend their learning to include ESL endorsements (English as a Second Language). We also model our own UDL model in our emphasis on inclusive/developmentally sequenced training for both students and teachers. For example, our Kodály training program includes many inclusive-focused workshops, pre-session preparation before levels training, mentors and peer-to-peer work during levels, and extended mentorships following levels training. We use Facebook groups to foster community with peer groups as well as individual support for students who need extra support. We encourage our adult students to provide these same supports to their own students.

Collaboration

In order to provide the layers of learning that we feel are so vital to music success, we strongly believe in collaboration. So-called musicking is an important aspect of this idea. Different professionals see music differently. Some see it as recreation, others as talent, others as an opportunity only afforded to elite individuals. It is our goal to help all professionals understand that we see music as a core subject that is central to a full education for all learners, no matter their age or ability. In this spirit, we encourage our interns and alumni to develop relationships across disciplines.

Paraprofessionals and classroom teachers

We first encourage young music educators to establish good relationships with paraprofessionals and classroom teachers. We feel that both paraprofessionals and classroom teachers should always have a musical role. Their help as models and co-learners with the students is their most important role. While we appreciate their work in making materials and suggesting behavior interventions, we feel that their involvement in the music experience helps them most understand the needs of students. Many paraprofessionals and teachers have had uncomfortable music experiences themselves. For this reason, we encourage positive interactions that make music fun for everyone. We can point to multiple examples of teachers and paraprofessionals who felt they had no music ability and had been told they could not sing. One teacher in particular sang in a complete monotone manner when we began working with her students. Over the next few years, she developed her own singing ability by attending with her students, became an ardent supporter of special music education, and provided her own children with extended music training because of what she had learned. She has become an advocate for both the language and literacy development she perceives is enhanced with music education.

Other professionals

Our history has developed around collaboration with many professionals. Speech pathologists have been among the most important collaboration partners. From our founding programs to the current day, this partnership has been integral to our program. Our work with classroom and special education teachers has centered around developing integration themes and curricular goals. In addition, we consult with professionals for Individualized Education Plan (IEP) goals and information on adaptation and accommodations needed for individual students. Our work with

occupational and physical therapists, as well as adaptive physical education teachers and art therapists, has provided us with foundations that have supported our programs. We also have had excellent opportunities to work with parents. Over the years, our program has been supported by three federal grants and many smaller initiatives. In each case, partnerships have been a key to success.

Philosophical constructs

We believe that music has a purpose for individuals with disabilities that is far beyond recreation and socialization. We also feel that while performance is an important aspect of music education, performance pressure situations fostered by parents, teachers, paraprofessionals or therapists should be avoided. Exploitation is not a desirable outcome no matter how much success our clients/students experience as performers. There is a fine line between giving our clients/students the same opportunities as other musicians and setting them apart even more through exhibition. Over the years, our program has remained somewhat isolated with this viewpoint. We have separated relationships with some national level arts programs due to this belief. That being said, we do believe that performance which demonstrates inclusive advocacy is beneficial, but never to the point of exploitation for our persons with special needs or their non-disabled peers.

One pitfall that we tried to avoid is to focus on symbol recognition for performance through imitated repetition instead of through true conceptual understanding of music. We hope we have avoided the “echo me” and the “do this when you see this” tasks that plague many instrumental and vocal music programs. We have always sought a balanced program of listening, responding, singing, playing instruments, improvising, composing, reading, writing, understanding and valuing. When possible, we have tried to work for comprehension, not just decoding of symbols. The same is true for our colleagues whose approach has been to facilitate functional language and functional learning rather than sequential behavior shaping. That is not to say that modeling/imitation and decoding have their place. It is our goal that every client/student reaches his or her maximum across the cognitive, affective and psychomotor domains in tandem. We know that the affective experiences associated with music open doors to other learning for our clients/students. However, our first goal is to establish full-service music education options that also have a related service focus when possible.

Ultimately, we continuously monitor and modify our program by considering the following:

- Purpose: our philosophy is that of music authenticity for all learners
- Placements: we focus on interdisciplinary locations with opportunities for both clients/student, interns and collaborators
- Protocols: we strive to provide developmentally appropriate instruction in music rather than music activities
- Personnel: we feel that learning from each other is really the only way we progress over time.

We appreciate the opportunity to tell our story. It is one of a community of individuals who have a passion for music and for all learners; hence, it is our story of special music education through layers of learning for a lifetime for both clients/students and their music providers.

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Music therapists' clinical decision-making processes in Music Together Within Therapy: Towards a theoretical framework

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Abstract

Music therapy with young children (birth through five years) and their parents or adult caregivers in the United States suffers from a lack of early childhood music therapy theory to ground clinical practice. Thus far, music therapists working with young children have found theoretical consonance in diverse fields (i.e., music therapy, psychology, music education, and family therapy), but these theories lack attention to the indigenous knowledge base inherent of this work. This paper details research that systematically uncovered the wealth of knowledge available to music therapists inside and outside of the field, with special attention to the embedded knowledge held by music therapists who have chosen to offer Music Together Within Therapy (MTWT) into their practice. This study asked the question: What are the clinical decision-making processes music therapists undergo when working with parent-child dyads in a single individual music therapy session? An exploratory sequential mixed methods research design was implemented to first reveal the driving forces behind music therapists' clinical decision-making during the course of a single music therapy session with a parent-child dyad (QUAL phase, $n = 3$). Constructivist ground theory methods resulted in 14 theoretical statements that were then endorsed by a larger group of music therapists (QUAN phase, $n = 21$). This research is a first step to uncovering clinical decision-making processes with this population. Some noteworthy areas of congruence among the 14 theoretical statements derived from the QUAL data included a general sense of agreement in the ways in which they approached songs and music making in general with parent-child dyads. This included a fairly robust level of agreement regarding the musical constructions they chose. Music therapists indicated a high level of endorsement to nine statements regarding clinical decision-making beliefs derived during the analysis of the QUAL data. These statements lead to the design of the MTWT IMPTCD Clinical Decision-Making framework, which represents an emerging proposed theoretical model for music therapists' decision-making processes. The degree of congruence in the responses between the participants suggests a level of tacit knowledge among music therapists

that can now be made explicit, leading to advances in evidence-based practice.

Introduction

Thank you for the opportunity to speak today about clinical decision-making in early childhood music therapy. In order to situate my talk within a fairly broad area of music therapy practice, I would like to define the specific area of work that I have researched and feel confident discussing today. As in all areas of research, I am qualifying results with the statement that it may be difficult to generalize to a broader context because of factors related to my research question, availability of respondents, or research design are all applicable here. I studied music therapists' beliefs and thoughts related to their specific intervention implementation within a single music therapy session with a parent-child dyad. The research question is this: What is the process of clinical decision-making for music therapists who use the Music Together Within Therapy program (hereafter referenced as MTWT) with parent-child dyads in individual music therapy sessions?

This question was of great interest to me for three reasons:

- 1) there is no indigenous music therapy theory for early childhood populations though this is shifting at a rapid rate thanks to the prolific writing of a variety of authors and researchers (i.e., Abad & Edwards, 2004; Abad & Williams, 2007; Baron, 2017; Edwards, 2011a, 2011b; Jacobsen, 2017; Jacobsen & Thompson, 2017; Kern, 2010; Kern & Humpal, 2012; Oldfield, 2006a, 2006b, 2008; Oldfield, Bell, & Pool, 2012; Pasiali, 2010, 20012a, 2012b, 2013; Sena-Moore & Hanson-Abromite, 2015; Thompson, 2012);
- 2) clinical decision-making has not received the necessary attention it needs in the music therapy literature with the notable exceptions of the work by Amir (1999) and Bae (2011); and
- 3) a model of clinical decision-making does not exist for MTWT providers who work with parent-child dyads.

Method

I chose to answer my research question with an exploratory sequential mixed methods design. Creswell Plano-Clark (2011) define exploratory sequential designs as appropriate for studies seeking to (a) articulate variables that are salient to the phenomenon under investigation, (b) work toward a theory or framework, and (c) explore a phenomenon in depth and measure the prevalence of its dimensions. In

order to study clinical decision-making by music therapists who are MTWT providers working with parent-child dyads, I began by interviewing clinicians. I analyzed the data from the interviews using Grounded Theory Methods (Charmaz, 2006, 2014). Next I created a survey (Crede & Borrego, 2013) to give to the larger community of music therapists who were MTWT providers. Finally, I looked for the strength of the endorsement of the findings from the qualitative data through the results of the quantitative, survey, data.

Sear's Processes of Music Therapy Theory informed this research. Sears (2007) classifies the underlying constructs of music therapy processes in three ways: (1) experience within structure, (2) experience in self-organization, and (3) experience in relating to others. Within each particular classification, constructs describe the function of music within the classification.

Sear's Processes are based, in no small part in General Systems Theory by Bateson (1972) and Bertalanffy's (1968) tripartite process of equifinality, feedback, and adaptiveness. These can be summed up in this way with respect to music therapy practice: there is more than one way to approach a music therapy technique to achieve a therapeutic goal (equifinality), but it is the responsibility of the therapist to be aware of the reactions to the interventions of all the participants (feedback) and use this information to formulate her next clinical decision (adaptiveness). The primary driver of Systems Theory is second-order change—substantive change to a system. Family Systems Theory developed out of General Systems Theory (McGoldrick & Carter, 2001).

Time does not permit a full description between the alignments in the writings of family systems theorists and the music therapy literature. Please see the works of Aponte (1994); Bowen (1966, 2004); Davey, Davey, Tubbs, Savla and Anderson (2012); McGoldrick and Carter (2001); McGoldrick and Hardy (2008); Ratner, George and Iveson (2012); Satir (1967); Satir and Baldwin (1983); Satir, Stachowiak and Taschman (1975); and Watzlawick, Weakland and Fisch (1976).

In addition to the music therapy literature, clinical decision making has been discussed in psychology (Evans & Over, 1996; Hertlein & Killmer, 2004; Kellog, 2012; Kessler, Nelson, Jurich & White, 2004; Payne, Bettman & Johnson, 1993; Svenson, 1996), nursing (Banning, 2008), and psychiatry (Bhugra, Easter, Mallaris & Gupta, 2011). These frameworks rely on a combination of clinical judgment, and evidence-based practice. It seems, though, at their core in each of the disciplines mentioned, clinician's beliefs about what was happening and what could happen next in the session drove their in-the-moment clinical decision making.

To get at clinician's beliefs, I conducted interviews using a video recall

interview process with three different US based, board-certified music therapists. They all held at least a master's degree (more than the minimum required for board-certification in the US), had at least 10 years of clinical experience, and identified as Black, Latina, and Caucasian. The sessions that we watched together were from the middle of a series of sessions with their client. All three music therapists were also MTWT providers; they hold a trademark license to access materials to use both in their sessions and to give to families to take home. Using a video recall process similar to that used by Magee and Burland (2008), the therapist and I watched video of their session with a parent-child dyad. We stopped the video frequently, often more than once a minute, to discuss what had just occurred in the session. I took time to clarify my understanding of the therapist's thought process and the therapist was given as much time as she needed to explain her thinking.

Findings: Qualitative phase

I realized that music therapists appear to respond to four interrelated areas of clinical need for a parent-child dyad. These driving forces are (1) experiencing beauty, (2) creating a musical container, (3) providing opportunities for growth, and (4) providing opportunities for relating. Each driving force holds within it essential qualities that provide further nuance and differentiation to the clinical decision-making process that the therapist both controls and is responsible for; these driving forces constitute the clinical rationale in the moment of therapy. In other words, these forces are why the therapist is making the decisions she is making.

At this point in the analysis, I developed a concept that describes the relationship between two different focused codes that arose from the data. I call it the MTWT Five Levels of Music. The five levels of music arose out of the understanding of the relationship between choosing interventions and collaborative nature of the relationship, mediated through the clinicians' use of musical constructions. Throughout the data, the interview respondents articulated how they used the elements of music (i.e., melody, harmony, rhythm, and timbre) to affect clinical change. The twenty-three musical constructions represented in the data may not encompass the full repertoire of musical constructions used in early childhood music therapy, but they were common in the work these music therapists did with parent-child dyads in individual therapy. Some of the musical constructions are as follows: adding family member's names, attending to ascending and descending scale tones, awareness of the peak of the song, choosing not to use accompanying instruments, deliberate change in loudness, deliberate choice of keys, emphasizing rhythm, ending

the song aesthetically, holding a cadence, and musical container.

The MTWT Five Levels of Music represent how a single music therapy intervention can serve several functions. As a graphic, it looks like nested circles within circles, but as a process the Five Levels includes the iterative cycles of exposure and experimentation between the child, parent, therapist, and music that are identified to have occurred in the sessions. At the most observable, superficial level a music therapy intervention with a parent-child dyad consists of songs that are easy to learn and capture the dyad's attention. I call this the container of songs. The next layer in is the therapist's approach to the songs. Therapists approach the songs with an intentional, yet flexible, beginning, middle, and end. It is here where the type of experience is determined including such decisions as what songs to sing and props or instruments to use.

Musical complexity is the third layer into the 5 Levels of Music and is where the use of musical constructions occurs to maintain a level of interest for the dyad. The therapist's attention to the musical complexity of the approach to the songs permits sufficient time and space in which the music-making can do its work. Once the work has been completed, the therapist moves to the next level of music – closing the experience. This is done once the therapist has identified the moment of the end of the musical conversation; this can present in different ways including physical signs that the child is fatigued.

The therapist then navigates the transition between this moment of musicking (Small, 1998) and the next experience. Here the clinician is deciding between ending with a big musical flourish or quietly into silence; speeding up to end with a sudden stop or slowing down and pausing at the penultimate note to see if the child or parent will complete the cadence. However the experience is closed, the therapist is responsible for the choices in those moments. The fifth and final Level of Music is the core belief that empowering families is the rationale for all of the therapist's decisions. Therefore, the act of choosing an intervention in music therapy initiates the set of choices that I just described. These clinical decisions are made with two purposes: to engage the dyad and facilitate relationship. Without engagement, relationship does not happen. The music therapist makes these choices with the goal of helping families to be comfortable music makers outside the music therapy session.

The four driving forces lead to the nine belief statements about clinical decision-making that are listed on the left side of screen.

The four driving forces also gave rise to five additional statements on the right side of the screen that were specific to music therapists' beliefs that the Music Together philosophy or content assisted them in their clinical decision making.

Findings: Quantitative phase

An online survey was created in accordance with Creswell's (2014, 2015) discussions on instrument creation and was disseminated to board-certified music therapists ($n = 75$). The survey respondent group consisted of 22 board-certified music therapists. The typical survey respondent was a 39-year-old Caucasian female with either a bachelor's or master's degree with 10-14 years of clinical and early childhood experience. She's been a MTWT provider for less than a year. The survey was designed to collect frequency data to determine the strength of endorsement of the 14 belief statements. There was endorsement of each of the 14 belief statements at the level of *somewhat true of what I believe* and *true of what I believe*. No respondent selected *untrue of what I believe* for any belief statement. Slides 14-16 refer to the list of musical constructions that therapists used are listed here along with the levels of endorsement.

Nine survey items queried the respondents' strength of belief regarding music therapy clinical decision-making on a five-point Likert scale. There was agreement in most areas except for the item *responsible for creating aesthetics*. The highest agreement were with the items *awareness of goals*, *addressing concerns of the child*, *providing a normalized life experience, including the adult*, and *extending beyond the session*.

Five survey items queried the respondents' strength of belief regarding the MTWT supports to clinical decision-making on a five-point Likert scale. There was agreement in most items except *sufficient materials for creating interventions* and *dyad relating*. Three of the five items were strongly endorsed: *supporting dyad and individual*, *matching clinical decision-making*, and *collaborating between adults*.

The survey results also highlights the beliefs related to supporting parent competence through mentoring and facilitated music-making. Music therapists offering MTWT consider parent competence in their clinical decision-making. Most of the survey respondents also endorsed the belief that the MTWT materials provide sufficient variety in the repertoire from which interventions could be created. Together with the strong endorsement of the belief that the MTWT approach supports the importance of simultaneously attending to the parent-child relationship and the needs of the parent and child as individuals, it appears that the music therapists in this sample have opted to include Music Together's approach as a component of their clinical decision-making.

Conclusion

The results of this study suggest that for music therapists who provide MTWT, there seems to be an alignment with Amir's (1999) findings and Bae's (2011) findings. These are notable because the music therapists interviewed by both Amir and Bae worked with adults in individual music therapy, not parent with their very young children. Of particular interest are the points of congruence between Amir, Bae and what I found (Creating a musical container). The music therapists I interviewed indicated (and the surveyed music therapists all highly endorsed) that the choice of song matters and the musical constructs they used are deliberately chosen to affect clinical change. This highlights the importance of finding a taxonomy for talking about the music as a therapeutic change agent (hence the MTWT Five Levels of Music).

The data also suggests an alignment between the Music Together Philosophical Points and the MTWT Nine Belief Statements determined during the QUAL Phase. But, more interesting to me were the areas of divergence in ways that appear to be specific to music therapists:

- MTWT providers simultaneously acknowledge barriers to the development of basic music competence and proceeds as if the child will achieve basic music competence (the ability to sing in tune and move with accurate rhythm above and below the waist);
- MTWT providers may more intentionally include family-preferred music, even if it is outside of the Music Together repertoire;
- MTWT providers may have more formal education (which includes multicultural education);
- MTWT providers have additional knowledge and training in working with children and adults with special needs and rely on clinical assessment and clinical impressions to make decisions.

The results of this exploratory sequential mixed methods study revealed music therapists' strong preference for focusing their in-the-moment clinical decision-making in favor of providing opportunities for relating (one of the Four Driving Forces). The synthesis manifests in a preliminary theoretical framework that encompasses the knowledge of the processes of clinical decision-making that music therapists engage in when working with individual music therapy with parent-child dyads using MTWT. The proposed model of clinical decision-making makes relationship the primary focus of the decision process. Five sets of relationships have been identified in this model: (a) parent-child, (b) child-therapist, (c) parent-therapist,

(d) dyad-therapist, and (e) dyad-music.

MTWT IMTPCD: Parent-child

Music therapists using the MTWT program should consider attending to the parent-child relationship beginning with a clinical impression of the level of attachment between the parent and child. The indicators for levels of attachment include the level of responsiveness and warmth in the verbal and non-verbal communication between parent and child. An awareness of the quality of the daily interactions between the child and parent also provides necessary information for the therapist to consider when choosing interventions during the session and considering interventions to encourage for the dyad to engage in after the session.

MTWT IMTPCD: Dyad-therapist

In the MTWT approach, the parent-dyad is considered a system that requires attention in its own right. The therapist's primary focus is to ameliorate the distress the dyad is experiencing at the time of the session. The therapist also takes into account the dyads culture and ethnicity and in-the-moment concerns communicated by the dyad or perceived by the therapist. The positive experience of shared music-making in the session increases the likelihood that the dyad will continue to have positive experiences of music beyond the music therapy session is the music therapist's focus. This is accomplished through parent education that explains the *why behind the what*, the distribution of materials for the family to use, and ensuring the family has the necessary tools for listening to and playing along with the recorded music they were given.

MTWT IMTPCD: Child-therapist

The relationship between the child and the therapist requires attention. The therapist's ability to respond to the child's interests and desires while assisting the child in moments of distress requires knowledge of developmentally appropriate practice and clinical concerns. The therapist utilizes the available information, including information from the parent, in order to make the necessary in-the-moment decisions.

MTWT IMTPCD: Parent-therapist

Therapists working in the MTWT approach consider ways to include the adult in the music therapy session. This necessarily means being able to balance the adult's

presenting need for support with the need to address the child's clinical goals. The parent is viewed as a collaborator in the music therapy experience, with special attention paid to explaining the intervention, interpreting the child's response to the intervention, and how the intervention addresses the clinical concerns.

MTWT IMTPCD: Dyad-music

The therapist attends to nurturing the dyad's relationship to music by providing aesthetic experiences of music and facilitating access to aesthetic experiences of music outside of music therapy. During the session, attention is paid to the choice of tonality, meter, timbre, and genre of the songs and chants used. The music therapist utilizes elements of the MTWT Five Levels of Music to consider the way to begin, develop, and end the song. The therapist considers the dyad's need for continued exposure, change in loudness, tempo, or timbre and makes these adjustments to enable the dyad's optimal level of participation.

Future directions

Further research may investigate how this clinical decision-making process may be different from music therapy with groups of families, individual children without families, and groups of children without families. Additionally, there is a need to investigate clinical decision-making processes with music therapists who are not MTWT providers who utilize other or their own manualized or quasi-manualized approach. This will, I believe, lead to a better understanding of the theoretical foundations of early childhood music therapy parent-child dyads which we can articulate an indigenous music therapy theory for working individually with parent-child dyads.

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Beyond high school: Inclusive music making through United Sound

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Abstract

United Sound is a school-based instrumental music club dedicated to promoting social involvement through shared ensemble performance experience, predominantly in bands and orchestras. United Sound has a mission to provide music performance experiences for students with special needs through peer mentorship. It believes that everyone should feel the joy of learning in and performing with a music ensemble. Started in 2014, it has expanded across the United States to over 51 schools in 18 states. While this program has existed primarily in the public schools, there has been increasing interest in developing the program at postsecondary institutions so that all students have a musical outlet beyond high school. This paper will focus on how a university began its own chapter of United Sound as a cross-discipline program between conducting, music therapy, and music education. Additionally, the authors will share findings from research that was conducted during this project. The research questions for this project were: 1) What were the university students' perceptions of the inclusive music program? and 2) What were the new musicians', and family members of the new musicians' perceptions of the inclusive music program? Based on data gathered through written journal prompts before, during, and after the project, this paper will summarize experiences of the new musicians (young adults with disabilities), their peer mentors (university students), and family members of new musicians.

Introduction

Researchers have shown that individuals with disabilities experience improved social and academic skills as a result of participating in music making experiences. While the research on this topic has grown, the majority of the research has been

conducted in non-inclusive music settings (Brown & Jellison, 2012; Jellison & Draper, 2015; Schwantes & Rivera, 2017). Recently, there has been an increase in the number of research articles on inclusive music making settings (Brown & Jellison, 2012; Caradella, 2014; Delaney, 2016; Jellison & Draper, 2015; Schwantes & Rivera, 2017; Twyford, 2012). However, many of the studies have focused on inclusive music making experiences in elementary settings (Brown & Jellison, 2012; Jellison & Draper, 2015; Twyford, 2012). These studies have found improvements in social, academic, motor, and music skills for children with disabilities and typically developing peers in elementary settings (Brown & Jellison, 2012; Jellison & Draper, 2015).

There are a limited number of articles on inclusive music making experiences in postsecondary settings (Caradella, 2014; Delaney, 2016; Samuels, 2015; Schwantes & Rivera, 2017; Twyford, 2012). Some of these articles focus on program development (Jellison, Brown & Draper, 2015; Merkt, 2012; Sussman, 2014), while others explore the perceptions of the participants involved in the inclusive experiences (Schwantes & Rivera, 2017). One article explored the benefits of inclusive music making experiences in a postsecondary setting (Schwantes & Rivera, 2017). The authors created an inclusive music making experience on a university campus to build community between young adults with disabilities and their typically developing peers. The inclusive experience was a weekly jam session that occurred in the lobby of the participants' residence hall and attendance at two concerts. Results of the research revealed that participants perceived that the inclusive music program assisted with building community because everyone could participate at various levels. They also noted that the experience was fun, and music provided an equal playing field. Finally, participants shared an improved perception of individuals with disabilities, and stated that the project had a positive impact on the residence hall.

Another line of research pertaining to inclusive music making experiences is pre-service and current teachers' perceptions of and training related to inclusive music making experiences. Researchers have found that music teachers are more willing to create inclusive music making experiences when they have had exposure to similar experiences during their undergraduate training (Ballantyne & Mills, 2008; Cassidy & Colwell, 2012; Delaney, 2016). It would be beneficial for college educators to develop inclusive music making experiences for undergraduate students to either participate in or observe. The authors of the current article were introduced to the United Sound project and decided to implement this experience for undergraduate music education and therapy students.

History and description of United Sound

United Sound is a school-based instrumental music club dedicated to promoting social involvement through shared ensemble performance experience, primarily in bands and orchestras (“United Sound Relationships That Resonate”, n.d.). It has a mission to provide music performance experiences for persons with special needs through peer mentorship and believes that everyone should feel the joy of learning in and performing with a music ensemble. Started in 2014 by music educator Julie Duty, it has expanded across the United States to over 51 schools in 18 states. Duty saw that there was a disconnect between the commonly held belief that music was for everyone and the realities she witnessed in her classroom, specifically when it came to students with disabilities. This disconnect led her to develop a peer mentoring program in which students with disabilities, referred to as new musicians, are paired with student volunteers, known as peer mentors, to have the opportunity to play an instrument of their choice at a personally modified level. Usually with a ratio of three peer mentors for each new musician, weekly meetings are used to help the new musician learn the basics of their particular instrument. Eventually, the smaller groups come together as one larger ensemble to play along with recorded music in preparation for a full performance with either the school band or orchestra. While this program has existed primarily in the public schools, there has been increasing interest in developing the program at post-secondary institutions, so that all students have a musical outlet beyond high school. More information about United Sound can be found at www.unitedsound.org.

United Sound at the collegiate level

The United Sound chapter studied in this project was started in fall 2017 as a cross-discipline program between conducting, music therapy, and music education. Designed to give current music students the chance to work with people with disabilities in a post high school environment and to also implement a research study that looked at United Sound in a college setting, the chapter met weekly throughout the 2017-18 academic year and performed twice with one of the university’s concert bands. When United Sound is operated in a public school, the program is typically lead by both the music teacher and the special education specialist. For this collegiate version, the structure consisted of two peer mentors that served as co-leaders, one from music education, one from music therapy, two faculty members who were also the researchers, 14 music students who served as peer mentors, and five new musicians. Following the United Sound format, each new musician was partnered

with usually three peer mentors in the hopes of creating a robust learning and social environment.

Purpose

The purpose of this project was to provide university music students with experience working with young adults/adults with disabilities in a postsecondary school setting. A secondary purpose was to implement a research study exploring the experiences of participants involved in United Sound in a college setting. The overarching research questions were:

- 1) What were the university students' perceptions of the inclusive music program?
- 2) What were the new musicians', and family members of the new musicians' perceptions of the inclusive music program?

Methodology

Participants

Once Institutional Review Board (IRB) approval was granted for the research component, music education and music therapy majors were invited via email during summer 2017 to join the United Sound chapter. A subsequent email was sent to all music students, approximately 800. The one non-negotiable condition was that they had to be available every Tuesday from 3:00 - 4:00 pm for at least the entire fall semester. Julie Duty, Founder and Executive Director of United Sound, came to campus at the start of classes in fall 2017 to assist with recruitment by talking to the university band and orchestra members, approximately 200 students. The chapter began the year with 14 students. Julie returned to campus to lead those 14 students in training sessions that consisted of the history/philosophy of United Sound, video case scenarios, and group discussion.

One issue that quickly emerged was that while the music students were ready to be a part of this project, there were no new musicians signed up. It became increasingly clear that when students with disabilities age out of the public-school system, they go off in numerous directions. Emails to organizations in the community, reaching out to contacts given to us by Julie, and word of mouth eventually resulted in two new musicians joining. That number would increase to five by part way through the second semester.

While family members were not directly involved in the weekly meetings and subsequent performance opportunities, they certainly played an invaluable role in

terms of transportation and securing instruments and assorted materials for their new musician as needed. There were varying degrees of family support, from being in the building every week to arranging for weekly transportation but only being able to attend the concerts.

Data collection

Data was collected from the participating university students, the new musicians, and the family members of the new musicians. University students' perceptions of the inclusive music program were gathered through two reflective journals (pre-project and mid-project) and one post-concert survey. New musicians' and family members of the new musicians' perceptions of the inclusive music program were gathered through one post-concert survey.

Program development

Following one month of music student only meetings, the first two new musicians were welcomed to campus on October 3, 2017. One additional new musician joined later that semester and two more began attending in spring 2018. The new musicians chose instruments either because of previous playing experience or through a structured trial and error approach that helped determine the best fit based on their level of excitement and ability to successfully produce a tone and navigate the instrument, modifying as needed. The weekly gatherings culminated in two public performances with one of the university's concert bands.

Rehearsal plan

Each weekly meeting lasted one hour and was divided up as follows:

- Group warm up (10 minutes)
- Small group focus (30 minutes)
- Nutrition / Social Break (10 minutes)
- Large group activity (10 minutes)

This format took several months to finalize as all involved worked to find the right balance of individual and group activities as well as the critically important aspect of having time to interact on a purely social level. The main focus of each session was a combination of skill development and getting to know each other.

Materials overview

As per United Sound procedures, all new musicians were given a United Sound method book unique to their instrument. It is similar to method books employed in bands and orchestras across the country in that it is pedagogically set up to sequentially address the needs of any new musician, with or without disabilities. Each book is printed in color so as to assist those learners for whom black and white notation would not be beneficial. The music examples are comprised of 60 progressive exercises that are a combination of both familiar and newly composed melodies. A unique feature of these method books is that the models used in the pictures that demonstrate things such as posture, breathing, and embouchure are persons with special needs.

Perhaps the most unique aspect of the method book is the counting system employed. Duty's experience with students with special needs lead her to design a food-based notation system. Instead of the traditional music notation system that uses eighth note, quarter note, and half note, Duty uses donut (2 eighth notes), cake, and soup, respectively. Laminated manipulatives of these rhythms were created so different patterns could be placed on the whiteboard and practiced.

Since several of our new musicians had previous playing experience, we chose to augment their learning by using book one of Bruce Pearson's *Standard of Excellence* band method series.

Culminating performance opportunities

Making concrete performance plans proved to be difficult at the outset. By the time weekly sessions with both peer mentors and new musicians were happening consistently, the university ensembles that had expressed interest in collaborating had already finalized their repertoire for the fall semester. However, two performance opportunities were organized for the spring 2018 semester with one of the concert bands on campus. For each concert, the United Sound participants performed one selection on the concert band's portion of the evening. On the first concert, the selection performed was *March of the Irish Guard* by James Ployhar. The second performance, at the end of the semester, was of John Mackey's *Snarl*, a piece written as a gift for United Sound after the composer saw a United Sound rehearsal at a national festival the previous year.

Music modifications

Once performance opportunities were confirmed, new musicians continued building skills through the method books and the pieces for the combined performance were added to the equation. Each group modified the music to fit the needs of the new musician. Methods employed included the use of colors to highlight specific notes, using computer notation software to rewrite parts, writing out a modified part by hand, and underlining which notes the new musician should focus on. Some of the groups looked at the full score to see if notes that the new musician could play would fit within the chord structure.

Results and discussion

Research Question 1: What were the university students' perceptions of the inclusive music program?

The data from this question came from two reflective journals (pre-project and mid-project) and a post-project journal that contained three open-ended questions answered by the 14 peer mentors. The researchers conducted a content analysis, and descriptive statistics were applied to the findings.

Motivation to join United Sound

On the first reflective journal, participants were asked why they decided to join United Sound. Participant responses pertained to new opportunities through inclusive music making (50%), helping and/or sharing with others (25%), and other (25%). Responses categorized as other included making on campus connections with like-minded colleagues, opportunities for community engagement, and previous inclusive music making experiences.

Excitement about participation in United Sound

For both reflective journals, participants were asked what they were excited about in terms of their United Sound experience. Participant responses on reflective journal one were meeting and interacting with new musicians (35%), personal growth (26%), and other (40%). Responses categorized as other included starting something new, experiencing joy through music, being excited to bring United Sound to campus, learning together, and new musician growth. Participant responses for reflective

journal two were new musician breakthrough (39%), continued social interaction (26%), and other (36%). Other responses pertained to concert preparation, getting started after the break between semesters, and personal growth.

When comparing the responses between the two reflective journals, of interest to the researchers was a decrease in the emphasis placed on personal growth and an increase on new musician growth and social interaction.

Anxiety about participation in United Sound

For both reflective journals, participants were asked what they were anxious about in terms of their United Sound experience. Participant responses on reflective journal one were teaching (33%), social (27%), nothing (20%), and other (20%). Other responses pertained to teaching with a playing injury, and the teaching process. Participant responses for reflective journal two were nothing (54%), teaching (15%), and other (32%). Other responses pertained to disappointing the new musician, getting started after the break between semesters, being worried that there might be a lack of resources, and making sure the new musician was progressing.

When comparing the responses between the two reflective journals, of interest to the researchers was an increase in the number of students who indicated that they were not anxious about anything and a decrease in the overall anxiety towards teaching.

The following responses were gathered from the one post-concert survey administered at the end of the spring 2018 semester.

Top enjoyable factors

Participants were asked what their top three enjoyable factors of participating in United Sound were. Participant responses were interaction with new musicians (42%), personal growth (26%), social interaction (16%), and other (15%). Other responses pertained to the learning process, working with the leadership team to plan each week, breakthrough days for the new musician, and having the opportunity to perform the John Mackey composition written as a gift for United Sound.

Learn about self

Participants were asked what they learned about their self during the United Sound experience. Responses were grouped into two categories based on how they described what they learned about themselves. Responses that were categorized under personal awareness/realization (54%) included, "I like working with others to find

new ways to teach,” and “I realized I love teaching.” Personal growth comments (46%) included, “I learned to be flexible,” and, “I learned patience and flexibility.”

Learn about others

Participants were asked what they learned about others during the United Sound experience. Responses were social interaction (38%), personal growth (23%), administrative components (15%), performance (15%), and musical growth (8%). Of interest to the researchers was that the administrative aspects of the project were mentioned by at least two students. They were interested in seeing the inside workings of starting something from the ground level as opposed to coming into the room with everything already in place for them.

Research Question 2: What were the new musicians’, and family members of the new musicians’ perceptions of the inclusive music program?

The data from this question came from one post-project reflective journal. The post-project reflective journal for the family members contained one open-ended question. Four family members completed this survey. The reflective journal for the new musicians contained three open-ended questions. Five new musicians completed this survey. The researchers conducted a content analysis, and descriptive statistics were applied to the findings.

Family members’ top enjoyable factors

Family members were asked their top enjoyable factors of having their new musician participate in United Sound. Due to the small number of participants, a content analysis was conducted and the themes that emerged were the inclusive music making experience, performing, overall enjoyment and experience for the new musician, and the opportunity to continue making music in a large ensemble beyond high school.

New musicians’ top enjoyable factors

New musicians were asked their top three enjoyable factors of participating in United Sound. Participant responses pertained to performance (64%), peer mentors (20%), and other (20%). Other pertained to everyone working together, and the social interaction aspect.

New musicians learn about self

Participants were asked what they learned about their self during the United Sound experience. Participant responses pertained to performance (56%), social interaction (11%), and personal growth (33%).

New musicians learn about others

Participants were asked what they learned about others during the United Sound experience. Participant responses were social interaction (71%) and performance (29%).

Overall observations and next steps

It is our intention to continue this program for at least the 2018/19 academic year. The fact that all fully committed peer mentors returned for the spring 2018 semester suggests that the demand for this experience is high enough to warrant its continuation. Further, the results of the research component suggest further investigation. Of interest to the authors is the identified importance of social interaction by both the new musicians and university students. The authors will continue to develop new ways of increasing and providing various opportunities for social interaction during the weekly rehearsals and possibly at other times throughout the semester outside of the rehearsals.

Plans for the upcoming year include increasing our presence across campus and in the community at large, augmenting the full ensemble experiences with more chamber music opportunities and ensuring that the peer mentors increase the amount they play their primary instrument in the weekly sessions so as to provide a sonic model.

The project resulted in an inclusive music making experience for individuals with special needs beyond the public-school setting. It is the authors' hope that those students who choose to teach will be more willing to create inclusive music making experiences because of their time spent with United Sound. It is also their hope that the practical experience gained by music therapy students will inform their studies going forward and perhaps bring an increased focus to possible areas of further research. Finally, it is our wish that the findings gathered from the university students, new musicians, and family members of new musicians will assist other professionals in developing and implementing their own inclusive music making programs.

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Relationship in special music education: A new form of assessment; The AQR Tool in inclusive music lessons

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Abstract

Relationship is the basis of human development and should be of primary importance in pedagogical contexts. Music and movement education offer an ideal basis for a holistic approach based on relationship through their ability to address cognitive, emotional, social, and creative areas of the human being. Inclusive learning contexts in heterogeneous groups depend on recognizing the diverse abilities of children and their ability to relate. The fundamental effectiveness of artistic-pedagogical music and dance interventions can be refined by observation and assessment of the quality of relationship. This paper is giving a short overview of the observation and evaluation tool for the Assessment of the Quality of Relationship (AQR Tool), which has been developed for music therapy and is in adaption for special music education. The AQR Tool consists of four scales, which focus on: the instrumental expression, the vocal-pre-speech quality, the physical-emotional expression, and the therapist/pedagogue and his/her interventions. Each scale focuses on certain points of observation and is divided into seven relationship qualities ("modi") that are described by characteristics of relationship aspects. Next, the paper will discuss a research project implemented at the Orff Institute in Salzburg, Austria, working on an adaption of this tool for pedagogical use. Inclusive groups of music and dance lessons were videotaped and selected scenes were analyzed with the adapted AQR Tool. Phenomena related to relationship matters not outlined in the AQR Tool but relevant for pedagogical situations were identified, classified and assessed. Furthermore, new aspects of observation were generated and validated through inter-rater reliabilities, thus leading to an expanded version of this tool. The adapted AQR Tool seems to be an appropriate instrument for observing and assessing the quality of relationships, especially for the means and concepts of inclusive music and dance education. Further modifications and extensions of the AQR Tool are necessary in order to be applied in the field of special music education in school and non-school contexts (developmental level, relationship abilities, educational interventions).

Background

The original human rights-based idea of inclusion has developed in the last 15 years into a cross-sectional discipline in the most varied areas of life, but especially in pedagogy its influence has become a major topic nowadays (Booth & Ainscow, 2016; Gibson & Haynes, 2009; Rix et al., 2010; Woolley, 2017). The various traditions and national agendas in inclusive teaching areas are as varied as the field itself (Armstrong, Armstrong, & Spandagou, 2011; OECD, 2003). In music education many approaches have been developed and publications have drawn attention towards inclusion and its processes (Adamek & Darrow, 2010; Economidou Stavrou & Stakelum, 2015; Jellison, 2015; VanderLinde Blair & McCord, 2016). Tischler (2013) refers to the heterogeneous groups that predominantly exist in inclusive systems and require individualized views and procedures with differentiated measures. Music education and music therapy, through their ability to address cognitive, emotional, social and creative areas of the human being, provide an ideal foundation for a holistic approach in both disciplines. In addition to the diverse abilities such as musicality, physical restrictions, cognitive preconditions, it is also of great importance to focus on the socio-emotional or relationship skills of the learners.

The monumental analysis of meta-analyses *Visible learning* by John Hattie has exerted enormous influence on educational research. Hattie attributed a prominent role to the teacher-student relationship and gave it a place in the forefront of important factors (number 12 out of 150), which have impact on learning (Hattie, 2009, 2012). This awareness, that the relationship aspect of school life is an essential one, has also led to the measurement of teacher-pupil interactions (Pianta, Hamre & Stuhlmann, 2003). Especially in the field of inclusive education, it is necessary to get a deeper view on these models of relationship. A profound knowledge of qualities of relationship in terms of the fundamental dimension of the ability to relate is recommended.

Assessment of the quality of relationship with the AQR Tool

The cooperation between music therapist Karin Schumacher and developmental psychologist Claudine Calvet, which began in the 1990s, enabled the developmental psychological foundation of music therapy experiences with children suffering from a profound developmental disorder, especially autism. Their efforts resulted in the formation of an observation and assessment tool to get a clear idea about relationship aspects in music therapy. The Tool for the Assessment of the Quality of Relationship

(abbreviated as AQR Tool) is a qualitative observation method, which is designed to identify the developmental level of a client's functioning and relating in music therapy for the purpose of assessment, diagnosis, further planning and evaluation.

Above all, the theory of the self-concept of the infant researcher Daniel Stern (1985) underpinned the music therapy experience. The theory of early organization of behaviour according to Heidelinde Als (1986), attachment theory (Bowlby, 1969; Main, Hesse & Hesse, 2011) and findings from infant research and brain research (Hüther, 2009) completed the theoretical background. Thus, the AQR Tool was developed in the search for proof of effectiveness for music therapy interventions (Schumacher & Calvet, 2007; Schumacher, Calvet & Reimer, 2013, 2019a, 2019b; Schumacher & Calvet-Kruppa, 1999).

The AQR Tool focuses on the way in which relationships to oneself (body and voice), to objects (musical instruments) and to the other human being (e.g. music therapist) appear and develop.

Figure 1 shows an overview of the structure of the AQR Tool. It comprises of four scales, which work with observational focuses. Each of them is described with particular characteristics that enable the different levels of the quality of relationship to be identified.

Based on certain characteristics, the quality of relationship skills can be assessed and thus determined comprehensibly. In the analysis of the physical-emotional expression (PEQR), one focuses on the intra-personal and interpersonal relationship, the physical contact, the affect and the quality of the eye contact. Vocal pre-speech qualities (VQR) demonstrate the expressive quality of the voice, its relationship to one's own body and to the therapist. In the assessment of the instrumental expression (IQR), the choice of the instrument, the relationship to the object, the musical resources used and the play space are analysed. Of central importance and a special feature of the AQR Tool is the scale for the assessment of the therapist (TQR) and his/her interventions. In order to be able to verify the effectiveness of music therapeutic work, the interventions of the therapist in particular must be analysed. The assessment using the TQR scale can be used to detect possible intervention errors as well as over-stimulation or under-stimulation of the child. The developmental psychology-oriented feature lists for each of these four scales serve as a basis for assessing the quality of relationship. Schumacher et al. (2013, 2019a) have therefore defined on the basis of the work of Stern (2000) and Sroufe (1997) seven levels of abilities to relate – so-called "modi" – that follow the logic of a typical development.

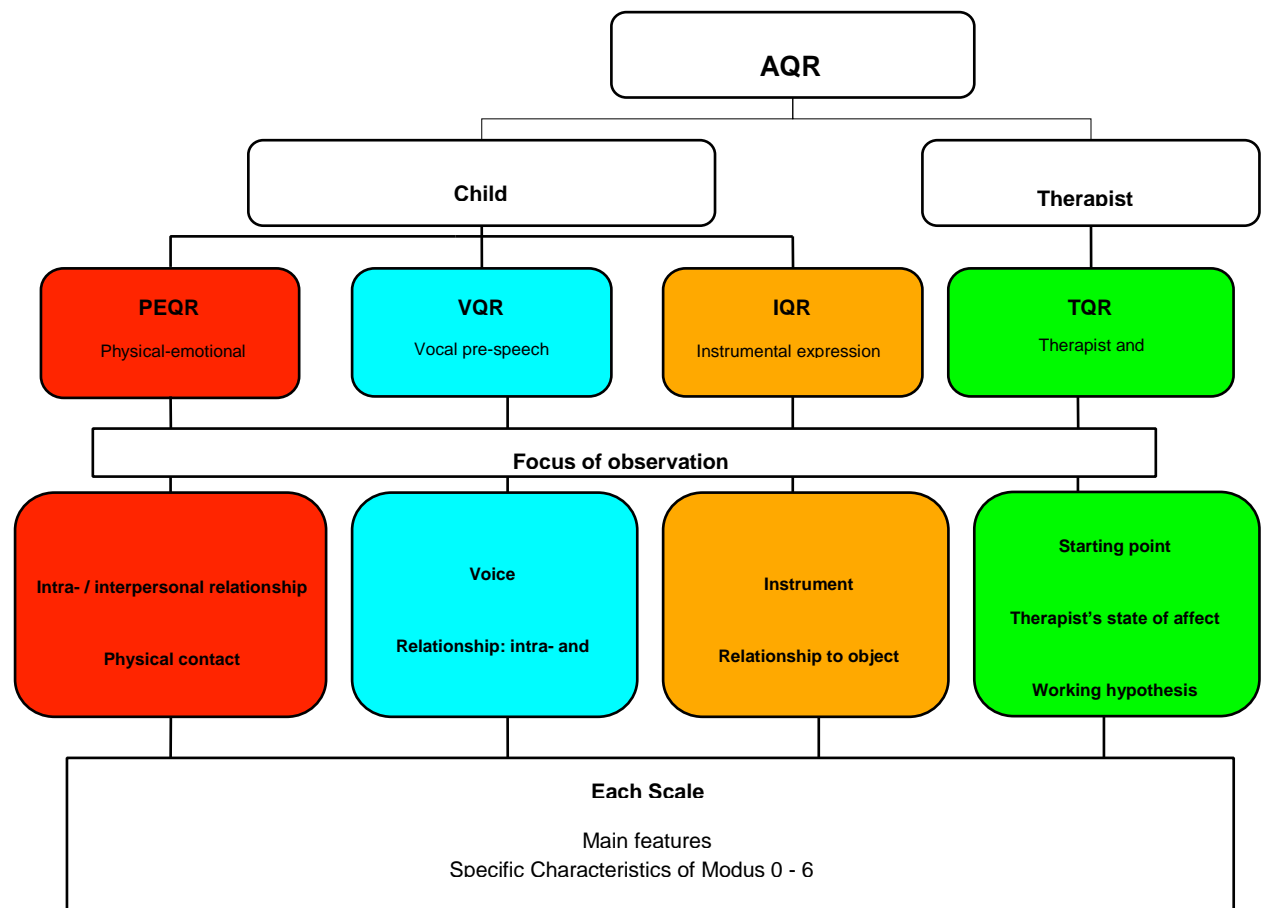


Figure 1: Structure of the AQR Tool (see Schumacher et al., 2013, p. 36)

The main characteristics of the modi are:

- 0 Lack of Contact / Contact Rejection: The lack of social interaction or reaction to musical activities. The child seems to be unapproachable for the therapist. The therapist accepts this emotional state. Music is offered with the intention of creating an atmosphere that makes a relationship possible without forcing it.
- 1 Sensory Contact / Contact-Reaction: The therapist's concentration on the child's sensory needs supports intermodal perception and leads to synchronised experiences. The results are a short awareness of the child's own body accompanied by brief vocalizations.
- 2 Functionalizing Contact: If the child shows a high inner tension the therapist regulates these affects with affect attunement and affect shaping, so that the child can experience affect regulation through another.

- 3 Contact to Oneself / Self-awareness: The child's awareness of its own body or voice as the origin of activity or the intentional explorative handling of a musical instrument will be supported by the therapist's imitating and accompanying the child's expressions and actions.
- 4 Contact to Another / Intersubjectivity: The ability for inter-attentionality (joint-attention) is developed. The child shows interest in the therapist and in the joint activity; social referencing occurs.
- 5 Relationship to Another / Interactivity: The ability to imitate is developed. In the dialogical exchange of motifs, mutual referencing, as well as making pauses, becomes evident. The therapist takes up the child's motifs and experiences that the child answers.
- 6 Joint experience / Inter-affectivity: Joint expressive playing or vocalizing that is accompanied by a positive emotional state arises. The main feature is pleasure. The relationship is firmly established.

The application of the AQR method is done via a microanalysis of relevant scenes of max. 3 minutes that have been videographed during music therapy sessions. Starting with an analysis of the intervention of the therapist by using the TQR scale, the next step, depending on whether the client/patient expresses physical-emotional, vocal and/or instrumental contents, the scene is analysed with one or more of the three scales for the child. Only if the mode of the therapist agrees with that of the client/patient we can expect a constructive course of therapy (Mössler et al., 2017). If this is not the case, the therapist's approach to his working hypothesis and his goals as well as musical resources should be discussed.

Working with the AQR Tool in inclusive or special music education

The AQR Tool has been designed for working with children with developmental disorders, specifically autism, and must be adapted to any other area of application. Especially in the context of inclusive pedagogy the AQR Tool could provide valuable support. Comparable to the results of music therapy where a therapeutic relationship arises only when the therapist musically and emotionally adapts to the child's utterances and develops further playing ideas based on the child's

current state of development (Mössler et al., 2017), the same can be supposed for a pedagogical relationship in an inclusive setting: the correspondence of relationship qualities is of immense importance.

The use of the AQR Tool in schools and especially in inclusive classes and extracurricular music groups was carried out by Fragkouli (2013) and Salmon (2012), clearly stating the advantages of the AQR in this field. Pauls refers to this application with the following statement:

In this context, the insights into practice of determining qualities of relationship are particularly noteworthy. For the first time, music and dance educators, as well as therapists, have at their disposal a tool that reliably displays the quality of their relationship skills and thus enables them to work more adequately, specifically, cautiously and individually. (Pauls, 2010, p. 15)

Further developmental work on the AQR Tool was done by Jordan (2017) for incorporating a speech scale. In particular the research project "Assessment of the quality of relationship in inclusive music lessons" at the Orff Institute of the Mozarteum University Salzburg, will bring forth an adaptation of the AQR Tool for educational areas (Esterbauer, in press).¹

Objective

The content and methodical decisions of teachers in (elemental) music teaching should be subjected to critical, empirical consideration with regard to their influence and their effect on the quality of the relationship of children in heterogeneous learning groups. To gain insight into successful methodological measures in artistic-educational and inclusive contexts, it is important to assess the development and skill level of the children as precisely as possible and to pay attention to their possibilities to relate.

These considerations have led to the following research questions:

- What adaptations of the AQR Tool are necessary to make it useful in music pedagogy?
- What specific educational interventions are involved in (elemental) music teaching by focussing on relationship matters? Analysis and

¹ For information see: [https://www.uni-mozarteum.at/apps/app_ck/ckuserfiles/67428/files/Information%20EBQ-Forschungsprojekt%20\(Stand%20Juni%202017\).pdf](https://www.uni-mozarteum.at/apps/app_ck/ckuserfiles/67428/files/Information%20EBQ-Forschungsprojekt%20(Stand%20Juni%202017).pdf)

description of the (effective) artistic-educational interventions found.

- Which of these interventions show effects on the quality of relationship and on the behaviour of children needing additional support?
- Which of the described interventions have a positive effect on the quality of relationship and the behaviour of these children and lead to an increase in the capacity and disposition to relate as the core premise and basis for learning?

Method

The research design is located in the area of qualitative teaching research and aims at comparative studies of individual cases in different heterogeneous learning groups. By means of video analysis of selected scenes (micro-situations) of music and dance lessons with the AQR Tool used, a description of the developmental level and the possibilities and abilities of the individual children as well as the content and methods offered by the teachers for their effectiveness and relevance will be produced.

Phenomena related to relationship not outlined in the AQR Tool and relevant for pedagogical situations will be identified, classified and assessed. New aspects of observation criteria and modi of relationship quality are generated throughout the process by means of video-oriented content analysis (Mayring, Gläser-Zikuda, & Ziegelbauer, 2005).²

Samples

1. Inclusive groups having elemental music and dance lessons at the Orff Institute: age 6-14 years, each $n = 5-10$
2. Inclusive classes of primary schools: age 6-10 years, each $n = 20-25$
3. Inclusive classes of secondary schools: age: 10-14 years, each $n = 20-25$
4. Classes of special schools: age 6-14 years, each $n = 5-10$
5. Inclusive groups having elemental music and dance lessons in an inclusive kindergarten: age 4-6 years, each $n = 5-10$

² Video-oriented content analysis is a qualitative research method that uses content analytic techniques for video recordings and is based on the concept described by Mayring (2010). It should not be mistaken for Video content Analysis (VCA) which is a new automated technology for evaluation of videos in diverse fields.

Video recordings of 5-10 lessons per sample have been carried out.

First results

The first data collection phase has captured 80 music and dance lessons over 9 sample groups. Videos from the school year 2016/17 have already been examined, relevant scenes were selected and the existing AQR Tool was applied to the data.

First results show the basic applicability of the AQR Tool in inclusive contexts of music education with the desired qualitative output for adapting pupil tasks and reflecting the teacher's methodological, didactic and social approach. Some of the modi, which show the same state of quality of relationship but have clearly distinguishable expressions, have been differentiated. This procedure (already introduced by Schumacher, 2014) enables the possibility of broadening the spectrum (especially for other disciplines or fields of application) by maintaining the structure of the AQR Tool and at the same time taking new phenomena into consideration (Reimer, 2016). Especially in the context of pedagogical musical activities where the quality of joint attention is usually a core requirement, a differentiated look at the modi 3 to 5 may lead to an expansion and modification of these qualities of relationship. Tasks such as imitation, listening to each other, playing together, which are of main importance in the view of most teachers, could be analysed more deeply. Not every child has the ability for these activities, so that alternative interventions are necessary and could be found through the support of the AQR Tool (Esterbauer, Salmon & Schumacher, 2018)..

In the next step, the videos from school year 2017/18 will be inspected with the selection of relevant scenes and an application of the AQR Tool to these micro-situations. Similar results are expected for this material. By reviewing the new data additional categories will be produced to extend the modi of the AQR Tool.

Conclusions

The AQR seems to be an appropriate tool for observing and assessing the quality of relationships in inclusive music and dance education as well as in music therapy. Modifications and extensions of the AQR Tool are necessary in order to be applied adequately in the field of music education in school and non-school contexts. These transformations concern topics like the developmental level, relationship abilities and educational tasks or interventions.

The main focus of the AQR Tool in inclusive music lessons is on those pupils who are less easily accessible and who have low motivation in the classroom or those

who have diverse (dis-)abilities and need additional support The AQR Tool should give assistance, so that suitable interventions can also be found for these children to enable them to participate positively in the lessons.

Benefits of the use of the AQR Tool in special music education

By taking the relationship aspect of music education into the focus of observation and by assessing the quality of the relationship we can get a range of valuable information for further music lessons.

In the first step there is diagnostic information about the current ability to relate. Different skill levels (as well in musical parameters as in social preconditions) can be observed and assessed. The recognition of the lack of joint attention, as the basis of any guided learning process, is a core feature that can be facilitated by the AQR Tool and should lead to a change in didactic approaches, especially for inclusive group work. The detection of demanding too little or too much can clearly be seen. By means of this information an adaption of the contents for individual learning and experience can be profoundly implemented. In this way the teacher can provide adequate contents and methods for different individual needs. Finally, the self-reflection of the pedagogue, a core element of the AQR Tool, can be initiated on different levels (content, methods, emotional, social factors, etc.). This should result in planning more individually tailored interventions or tasks for the learners in the future.

In this way the extended AQR Tool could be used as a guide to pedagogical practice to show which interventions produce which effects, how the quality of relationship can be strengthened and / or changed and which interventions are most suited to the development level of the respective child.

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Keep a beat: The impact of a rhythmic intervention on caregiver/infant attachment behaviors

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Abstract

Infants who do not have positive and prolonged attachment with a parent or caregiver are at a higher risk for delayed cognitive and physical development as well as delayed social and emotional development. In order to thrive, infants must have positive and prolonged organic and inorganic experiences, both of which are incumbent of a parent or caregiver. Organic experiences include making sure the infant is well-nourished and has proper sleep and inorganic experiences include all the external input needed from a caregiver such as holding, rocking, and talking. Providing music-based rhythmic experiences for an infant; heard, seen, and/or felt provides both organic and inorganic input needed for infant brain development and social/emotional development. The caregiver who provides these experiences also receives these benefits. The purpose of this study was to teach caregivers how to use music-based rhythmic experiences with their infants, observe attachment behaviors and observe any changes in caregiver cortisol and dehydroepiandrosterone (DHEA) stress-related hormones. During the study, the researchers worked with caregiver/infant dyads, both in randomized control and intervention groups. Attachment behaviors of the caregivers were documented as well as caregiver pre-post stress hormone levels of cortisol and DHEA. Results indicate that the music-based rhythmic experiences promoted sustained and positive attachment behaviors with caregiver and infant as compared to the control. Results also showed a marked decrease in the cortisol/DHEA ratio of the intervention group as compared to the control, pre and post intervention. For purposes of this article, preliminary results of the caregiver/infant attachment behaviors will be presented and the cortisol and DHEA results will be provided in another publication.

Background

Art in its many forms is innate to all humans. We produce it, we experience it, we enjoy it, and we seek it out. Research strongly suggests that experiencing the arts is necessary for a healthy life. Experiencing the arts in various ways, either by listening, observing, or performing arts-based experiences has shown to have a positive impact on well-being, healthy family development, and individual physical and mental health (Allot, 2002; Heenan, 2006; Williams, 1983). There is also research supporting the long-term impacts of participating in the arts (i.e. music, visual art, dance, theater) across various age groups and different cultures (Light, 2014).

New research on the effect of music on young children is showing evidence of the impact of music on physiological indicators of pre-term infants and their caregivers (Cevasco, 2008; Haslbeck, 2012; Palazzi, Meschini & Piccinini, 2017; Schwilling, Vogeser, Kirchhoff, Schwaiblmair, Boulesteix, Schulze, & Flemmer, 2015). Studies show how using music elements such as rhythm and melody as well as infant-directed singing can impact a variety of health outcomes for infants and children (Cirelli, Spinelli, Nozaradan, & Trainor, 2016; de l'Etoile, 2001; Fancourt et al., 2016; Light, 2014; Phillips-Silver & Trainor, 2005; Zentner & Eerola, 2010; Zhao & Kuhl, 2016). Studies also show how singing can help to improve caregiver's self-report of feelings of mood (Fancourt et al., 2016). The neuroscience evidence is also growing in the areas the impact of arts-based interventions on physiological indicators of infants and children (Holck & Jacobsen, 2016).

Infants who do not have positive and prolonged attachment with a caregiver are at risk for inorganic failure to thrive or can have lifelong social and emotional problems (Edwards, 2011a; Jahan, Nodehi, Saffarieh, & Razavi 2016; Schore, 2001; Vahabi, Salehi, Azarbar, Zayeri & Kholdi, 2014; Waters, Merrick, Treboux, Crowell, & Albersheim, 2000). Children of parents or caregivers who themselves have problems such as with drug addiction, social/emotional disorders, or simply do not have the resources due to economic disadvantage, are at risk for lifelong social and emotional problems within the family and with society (Fancourt & Perkins, 2018; Jacobsen & McKinney, 2015; Robinson, Burns, & Davis, 2009). Early positive interactions are key to help caregivers not only give their infants what they need to survive but also provide a way for the caregivers to have positive feelings when interacting with their infant.

Parents naturally connect with their infant by changing their voice inflection and providing appropriate kinesthetic behaviors such as holding and touch among other instinctual bonding behaviors (Fonagy, 2018). Many times, caregivers naturally

provide music input such as rocking or patting to a steady beat and singing to their baby to calm. Music itself has been shown to help with calming or to excite depending on tempo and volume (Geist, 2010; Geist, Geist, & Kuznik, 2012). The entrainment to rhythm with children is also fascinating indicating that this biological mechanism of matching tempo whether with body movements or neural electric activity has an immediate impact on perception, calming and attention (Phillips-Silver & Trainor, 2005; Robinson et al., 2009; Zentner & Eerola, 2010; Zhao & Kul, 2016). While the evidence is growing that interacting with an infant using music can promote positive attachment and result in longer term positive effects (Edwards, 2011a, 2011b; Fancourt & Perkins, 2018; Pasiali, 2012) there is little direction for parents who do not naturally interact with their babies using music on how to do so.

In this study, a music-based rhythmic protocol was introduced to each caregiver in a caregiver/infant dyad in the intervention group which encompassed teaching how to manipulate tempo and dynamics to promote positive and prolonged interactive experiences with the caregiver and infant. The researchers imagined that if caregivers of infants saw and felt first-hand how they could use elements of music (rhythm, tempo, and dynamics) the researchers would see increased positive attachment behaviors with the infants and the caregivers. A dance movement specialist was present during the interventions if movement needed to be involved with the music-based protocol.

Method

The purpose of this pilot study was to observe the impact of learning rhythm-based techniques on caregiver attachment behaviors and pre/post stress hormones. The study involved recruiting caregivers with infants ages 6 weeks to 10 months to participate. Once obtaining informed consent, the caregiver/infant dyad was randomly assigned to control ($n = 6$) or intervention groups ($n = 7$). Caregivers, $n = 12$, were all female except for one who was male. All caregivers reported being married, one person did not report. The age range of the caregivers was 23-50 years. Infants were between the ages of 6 weeks and 40 weeks. Eight of the infants were male and five were female.

Procedures and measures

Each caregiver participant was asked to make two visits to the research site. During visit one, for the caregiver only, a researcher obtained informed consent, administered the perceived stress measures Parenting Stress Index, Fourth Edition

Short Form (PSI-4-SF) (Abidin, 1990), the Perceived Stress Scale (PSS) 10-item self-reported stress measurement of caregivers stress today (Cohen, Kamarck & Mermelstein, 1983), and the Positive and Negative Affect Schedule (PANAS) a 26-item version (Watson & Clark, 1999) was completed by the participant to self-report affect and emotions. A registered nurse then obtained a baseline drool sample of the caregiver.

Visit two, for the caregiver and infant, was scheduled as best as possible to the same time of day as baseline of visit one. The caregiver was asked to wait 15 minutes in the lobby and complete the same Perceived Stress Scale (PSS) (Cohen, Kamarck & Mermelstein, 1983) that they completed during visit 1. The caregiver and infant then entered the clinic space (described below) and a registered nurse took vitals of heart rate and blood pressure and a drool sample from the caregiver. The caregiver was then informed which condition they would receive, either control or intervention. During data analysis, which is still ongoing, attachment behaviors were documented through video analysis of both the control and intervention sessions, which was adapted from the Parent Observation Checklist (Fahlberg, 2012).

Control condition

The caregiver/infant dyad was asked to stay for 30 minutes in the clinic room that resembled a nursery with a rocker, changing pad, play mat, developmentally appropriate toys, soft lighting, etc. The participants were audio/video recorded and were observed via camera during the condition just in case they needed something. The door was unlocked so they could leave the room if they wanted to go to the restroom. There was a restroom right outside of the clinic room. Once the 30-minute time period elapsed, the nurse entered the room and took post session vitals and a drool sample.

Intervention condition

For the participants who were assigned to the intervention group, once the nurse, the music therapist and dance movement specialist, from now on called the Interventionists, entered the room, introduced themselves to the caregiver and infant and began the intervention for the parent/caregiver. The protocol included the following procedures: observation and informal assessment of caregiver interactions with music and without music; demonstration of music-based rhythmic techniques through modeling and teaching, and supporting the caregiver if he or she wanted to practice some of the strategies. The interventionists offered feedback regarding the caregiver's rhythmic interactions, which involved music and movement, with their

infant. During the last 5 minutes of the session, the interventionists provided verbal suggestions for the caregiver on how to use the techniques at home. The nurse then came in to the clinic room to take post session vitals and a drool sample. The interventionists left the room during this time.

Results – Preliminary attachment behavior observations

Results indicate caregivers exhibited all the attachment behaviors as listed on the Parent Attachment Checklist which was adapted from the Parent Observation Checklist (Fahlberg, 2012) in both control and intervention groups. The researchers did observe certain attachment behaviors more in the intervention group. The music-based rhythmic intervention seems to have enhanced the infant/caregiver dyad by promoting the attachment behaviors to be used more often and lasting longer during the interactions during the intervention (see Table 1). While the researchers understand this is a small sample and the participants were not identified as being from an at-risk group, this is a promising result that can be used as a foundation to expand the study to a broader population.

Attachment behaviors	Control	Intervention	Used more during intervention
Respond to the infant's vocalizations	✓	✓	
Change voice tone when talking to or about the infant	✓	✓	
Engage in face to face contact with the infant	✓	✓	✓
Exhibit interest in and encourage age appropriate development	✓	✓	
Respond to the infant's cues	✓	✓	
Demonstrate the ability to comfort the infant	✓	✓	✓
Enjoy close physical contact with the infant	✓	✓	✓
Initiate positive interactions with the infant	✓	✓	✓
Identify positive qualities in the infant	✓	✓	

Table 1: Comparison of attachment behaviors of caregivers toward infants

Caregivers used the music-based rhythmic interventions more to 1) Engage in face contact with the infant, 2) Demonstrate the ability to comfort the infant, 3) Enjoy

close physical contact with the infant, and 4) Initiate positive interactions with the infant, provides clarity for the researchers on future studies on how to communicate to the caregiver when to use the rhythm-based interventions at home.

Implications

The treatment was not designed to teach specific attachment behaviors to the caregiver participants. The treatment was designed only to train caregivers how to use music-based rhythm techniques that may also have involved movement with their young child. The results of the study showed that when the caregivers were singing and moving with their child they were also exhibiting more of the attachment behaviors that are known to be instrumental in promoting healthy attachment.

This suggests that working to help parents infuse music and movement activities into their everyday interactions with their infant or toddler will help to increase the levels of attachment and emotional bonding that is vital to a child's health development. This also suggests a methodology for helping children who are at risk for attachment disorders and failure to thrive. With each successive "drug epidemic" we see a number of neglected children whose families have been decimated by drugs and/or alcohol. These parents may find it hard to connect or reconnect with their children during or after recovery. These children also may be consigned to being raised by extended family (grandparents, uncles, aunts) or foster parents. The music-based rhythmic protocol may be able to aid these caregivers in their interactions with these vulnerable children.

Future research

Based on the findings, it is recommended for future research that specific intervention protocols be developed and formalized in training materials for interventionists and for caregivers. This will broaden the impact and provide a larger sample size for future data collection. To gather more conclusive data about attachment behaviors, it is suggested that there be training and observation of the caregivers implementing the interventions after the training. This can happen in a clinic setting, a community setting, or in the home.

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Curriculum development for a music therapy-based bullying prevention and intervention program

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Abstract

Bullying is a systematic abuse of power characterized by three key traits: repetition, intention to harm, and an unequal power balance. Bullying behaviors may be verbal (e.g., teasing), social/relational (e.g., rumors), or physical (e.g., hitting), and these behaviors can be perpetrated in person or via technology. Although prevalence rates vary across countries, bullying threatens the health and wellbeing of children across the globe. In fact, PISA 2015 results indicate that internationally, an average of 18.7% of students surveyed experienced some form of bullying. Because bullying is such a complex issue, it can be difficult to prevent, address, and treat. Prevention programs that reduce direct physical or verbal bullying, remediate basic social skills such as empathy or perspective-taking, and use direct instruction or skill repetition are likely effective. However, recent research suggests that existing programs may be limited by poor design and implementation, thereby not engaging students and reducing effectiveness. Music may be a valuable tool to increase engagement because it provides a socially acceptable common interest. Use of arts-based programming has also been suggested to improve awareness and foster social-emotional learning, both of which are important components of bullying prevention programming. Research has shown that music-based programs can promote social competence and facilitate violence prevention. Researchers have also suggested that music therapy-based anti-bullying programs can use developmentally appropriate music interventions within a social learning theory framework to enhance social functioning. Such programs can provide opportunities for social engagement and modeling of prosocial behaviors in a format that may be more engaging, motivating, and effective than traditional talk-based bullying prevention efforts. However, little information exists on music therapy-based bullying prevention programming. The purpose of this paper is to provide an overview of a curriculum developed for a music therapy-based bullying prevention program. A previously created Six-Step Approach to curriculum development was used to guide the discussion with focus on the first four steps. Results from the needs assessment portion (Step 2) of the process will be shared, and

the presenter will discuss how the Six-Step Approach can be used to develop music-based programming that engages children, promotes healthy behaviors, and prevents long-term negative health outcomes.

Introduction

Bullying is a serious public health issue that regularly impacts school age children across the globe (Hymel & Swearer, 2015; Menesini & Salmivalli, 2017; UNESCO, 2017). Scholars define bullying as intentional and unwanted acts of aggression that have a high likelihood of causing physical or psychological harm characterized by intimidation, repetition or likelihood of repetition, and an imbalance of power between the perpetrator and the victim (Espelage, 2017; Hymel & Swearer, 2015; Menesini & Salmivalli, 2017). Bullying occurs both online and in person and includes a range of behaviors that can be physical, verbal, or relational in nature (UNESCO, 2017). The type of bullying experienced appears to vary by age, but the data suggest that children in elementary or middle school are more likely to bully or report being bullied (PREVNet & SAMHSA, n.d.; UNESCO, 2017). Anyone can experience bullying, but factors like poverty, gender, disability, ethnic/cultural differences, physical appearance, and sexual orientation or gender identity/ expression increase the risk of bullying (Human Rights Campaign, 2017; UNESCO, 2017).

Bullying is one of the most common forms of violence among children and youth (Menesini & Salmivalli, 2017), though prevalence rates vary across countries (Menesini & Salmivalli, 2017; UNESCO, 2017). Scholars believe that bullying can lead to long term negative academic, economic, health, and social outcomes. This includes poor school performance, depression, anxiety, and suicide (Cunningham et al., 2016; UNESCO, 2017). The social and economic costs of bullying can also be significant, with negative impacts that last well into adulthood (UNESCO, 2017).

Because bullying is a multifaceted issue, it can be difficult to prevent, address, and treat (Shafer & Silverman, 2013). Intervention programs need to be research-informed and comprehensive in nature and should include school-wide measures, classroom measures, individual components, community components, and parental participation (Espelage, 2017; Schroeder et al., 2012). Research suggests that successful programs balance promotion and prevention, focus on social-emotional learning and character development, and provide clear and consistent strategies for handling bullying (Ansary et al., 2015; Anthony et al., 2010; Swearer, Espelage, Vaillancourt & Hymel, 2010). Perhaps most importantly, successful programs also engage students (Low, Van Ryzin, Brown, Smith, & Haggerty, 2014). According to

Darrow (2017), group music making is ideally suited to engage children, facilitate cross-group relationships, promote tolerance, and help children work toward shared goals. As a result, music-based programming may be well suited to address bullying by promoting socially responsible behavior, facilitating empathy, and engaging children (Haner, Pepler, Cummings, & Rubin-Vaughan, 2010).

Strategies for music therapy-based bullying intervention and prevention programming have been outlined by music therapy researcher-clinicians like Shafer and Silverman (2013) and McFerran and Wölfl (2015). However, to date, there has been limited discussion of how to develop such programs. Given the importance of developing effective bullying programming, it may be helpful for music therapists to use established approaches when designing bullying curricula. One possible method that can be used is the Six- Step Approach outlined by Thomas, Kern, Hughes, and Chen (2016). This systematic approach is intended to be used in the development of health education curricula, though it is like models used for the development of health promotion programming (Thomas et al., 2016). The purpose of this paper is to describe how the Six- Step Approach (Thomas et al., 2016) was used to develop a music therapy-based bullying prevention and intervention program called “DRUM Out Bullying.” An overview of all six steps is provided, with focus on steps one through four. (Steps one through four were used to develop the curriculum or framework that would guide implementation of the anti-bullying programming.) Examples from DRUM Out Bullying are provided to illustrate how the approach can be used when developing music-based programs.

Curriculum development

Step 1: Problem identification

Step I, Problem Identification, involves identification and analysis of a critical healthcare need. During this step, curriculum developers define the problem, identify whom it affects and how they are affected, and then analyze both current and ideal approaches used to address the problem (Thomas et al., 2016). For this curriculum, the critical healthcare need identified was bullying, specifically bullying experienced by children in elementary and middle school in the United States. According to current estimates, approximately 18.7% of children in the United States are affected by bullying (OECD, 2017). Common forms of bullying include verbal insults, name calling, hitting/direct aggression, spreading rumors, and social exclusion/ isolation (UNESCO, 2017; U.S. Department of Health and Human Services, 2017). Bullying

can lead to impaired brain development, depression, fear, anxiety, and suicide, poor school performance, barriers to education, relationship difficulties and even criminal behavior (UNESCO 2017). In the United States, bullying has been addressed through legal and policy decisions as well as through school-wide antibullying programs (Hymel & Swearer, 2015). Anti-bullying programming in North America appears to produce moderate reductions in bullying, but program effectiveness is limited by lack of monitoring, ineffective consequences, and a failure to engage parents (Cunningham et al., 2016).

Step 2: Targeted needs assessment

After identifying the problem, curriculum developers conduct a targeted needs assessment. This allows developers to both identify and focus on the specific needs of the targeted learners. It also allows them to establish communication with stakeholders and enables integration of tailored curricular components within the overall curriculum (Thomas et al., 2016). Curriculum developers can use a variety of approaches to conduct a targeted needs assessment including interviews, focus groups, tests, and audits. Each method has both pros and cons; for instance, informal discussion is cost effective and convenient but lacks rigor. Questionnaires allow developers to ask standardized questions, collect both quantitative and qualitative data, and allow respondents to be dispersed. However, they require time, skill, and effort on the part of the developer. Direct observation can be either formal or informal and is best for observing behavior. Nevertheless, it can be time consuming and may be subject to observer bias. Using a combination of methods allows for enhanced information collection and helps address some of the disadvantages of each method.

DRUM Out Bullying

After identifying the problem (bullying) and conducting a search of the relevant research literature, a targeted needs assessment was conducted at the school in which the bullying program would be piloted. The school was a small private school with three multi-age classrooms, and teachers were the primary source for the needs assessment. Informal discussion, questionnaires, and direct observation were used to conduct the targeted needs assessment. The questionnaire completed by teachers was adapted from a data collection tool (*Teacher Survey 1*) designed by the Victoria State Government Department of Education and Training (2013) and from *Stop the Bullying: A Handbook for Schools* (Rigby, 2003). Questions focused on bullying prevalence, characteristics of those who are bullied, locations in which bullying occurs, and bullying programming.

Results of the needs assessment indicated that bullying was a “moderately serious” issue across all classrooms and that verbal and social/psychological (e.g., relational) bullying occurred “sometimes” in all classrooms. Physical bullying occurred “sometimes” in the K-2 and middle school classrooms while digital bullying was only an issue in the middle school classroom (grades 6-8). These results are consistent with data that suggest cyber bullying is more likely to occur in middle and secondary school (UNESCO, 2017). The needs assessment also revealed that teachers in all three classrooms reported that bullying occurred at least “sometimes” in the classroom, the playground, and outside of school and that instances of bullying were reported “sometimes” by staff, parents, and students.

Step 3: Goals and objectives

Step 3 involves the development of goals and objectives. Goals are broad and establish the overall purpose while objectives should be specific and measurable. According to Thomas and colleagues (2016), Step 3 is critical in that it determines curricular content and learning methods. It also enables communication, provides the basis for evaluation, and promotes responsible use of curricular resources (Thomas et al., 2016). Development of objectives focuses on three areas; learner objectives, process objectives related to implementation of the curriculum, and outcome objectives (i.e., impact beyond the curriculum). All objectives should focus on the who, what, and when of the curriculum. In other words, developers must consider who will be learning, what they will be required to learn (and how much/how well they will be required to learn it) and by when the learning must occur.

DRUM Out Bullying

The goal of the DRUM Out Bullying curriculum is to reduce bullying behaviors while also increasing pro social behaviors. Program learner objectives focus on increases in knowledge and higher levels of cognitive functioning like problem solving (Thomas et al., 2016). DRUM Out Bullying learner objectives include the following:

By the end of the program (i.e., curriculum), learners (i.e., participants) will be able to:

- Identify at least one example per category of physical, verbal, and relational bullying behaviors.
- Identify at least two positive strategies for handling bullying behaviors.
- Identify at least two behaviors that show respect (e.g., listening, appreciating diversity, etc.)

- Identify at least one impact that bullying has on individuals' health and well-being

Process objectives relate to the curriculum and focus on aspects like participation and expected learner responses (Thomas et al., 2016). Process objectives for DRUM Out Bullying include:

- *Individual Process Objective.* Each learner will participate in group discussion of bullying behaviors and management strategies at least once during the program.
- *Program Process Objective* By the end of the program, 90% of learners enrolled in the program will have participated in the shared goal of group music making.

Outcome objectives focus on behavioral and health outcomes (Thomas et al., 2016). Process objectives for DRUM Out Bullying include:

- There will be an improvement in pro-social scores on the Pro-Social Scale of the Bullying Prevalence Questionnaire from pre to post program.
- There will be an improvement in bullying knowledge from pre to post program.
- There will be a reduction in bullying behaviors as measured by the Bullying Prevalence Questionnaire or the Peer Interactions in Primary School Questionnaire from pre to post program.

Step 4: Educational Strategies

During Step 4 content and methods are chosen (Thomas et al., 2016). Methods chosen must be feasible and congruent with program objectives. Diverse strategies are suggested to increase motivation and address varying learning styles.

DRUM Out Bullying

DRUM Out Bullying is research-informed and the musical components are based on concepts outlined by Shafer and Silverman (2013) and McFerran and Wölfl (2015). DRUM serves as an acronym for concepts covered in the program; those concepts include information on bullying, how to recognize and respond to bullying (use your words), positive social emotional behaviors (e.g., respect, cooperation, appropriate emotional expression), and attitudes that are incompatible with bullying and other negative peer interactions. As suggested by McFerran and Wölfl (2015), active music making serves as the foundation of the short term, intensive program.

The program also explicitly discusses bullying, both behaviors and management strategies, and group work that focus on respectful group interactions are integrated. Examples of the group work include song writing, Orff-based exercises, and other exercises (i.e., drumming, singing, music games) that allow for the use of modeling and rehearsal of skills. Consistent with suggestions by Shafer and Silverman (2013), the curriculum is grounded in social learning theory, incorporates positive reinforcement, and provides musical opportunities focused on skill generalization. Both the music and the exercises incorporated are developmentally and age appropriate, and flexible so that they can be tailored to meet local needs.

Steps 5 and 6: Implementation, evaluation and feedback

Step 5 involves both preparation for and actual implementation of the curriculum. Support is obtained, resources are secured, and barriers are addressed. Once these aspects have been completed, the curriculum is introduced and then administered. Step 6, the final step in the process, involves evaluation and feedback of both individual learners and the program (Thomas et al., 2016).

DRUM Out Bullying

DRUM Out Bullying has been piloted and data collected during the program will be analyzed and used to improve program performance. Data will continue to be collected in the future to ensure ongoing effectiveness and allow the program to adapt as needed to meet participant needs.

Conclusion

Bullying is a complex issue that affects millions of children and adolescents globally. Therefore, it is important to identify effective programming that demonstrates consistent results. Group music making is ideally suited to engage children and facilitate relationships, and music therapy scholars have outlined strategies that can facilitate effective anti-bullying interventions. This paper provided an overview of the development of DRUM Out Bullying, a music therapy bullying prevention and intervention program developed using the Six Step Approach outlined by Thomas and colleagues (2016). The first four steps of this systematic approach, (1) problem identification, (2) needs assessment, (3) goals and objectives, and (4) educational strategies, were used to develop an intensive, short term program grounded in social learning theory. Use of the Six Step Approach or similar methods

can help health educators develop programs that ethically and responsibly meet the needs of their learners, patients, and society.

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Inspiration porn – Part II: An analysis of music education and music therapy majors’ descriptors of musicians with disabilities profiled on the internet

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Abstract

The purpose of this study was to: (1) analyze music education and music therapy majors’ positive and negative comments regarding musicians with disabilities profiled on the Internet, (2) compare participants’ use of positive descriptors for musicians under an audio-visual condition and an audio-only condition that conceals the musicians’ disabilities, and (3) determine which descriptors are used most often to describe musicians with disabilities. Of particular concern to the researchers were comments disability activists have coined “inspirational porn.” Music education majors ($n = 35$) and music therapy majors ($n = 35$) served as participants ($n = 70$). Stimuli for the study were three Internet videos of musicians with disabilities performing on piano, guitar, and drums. The videos were presented to participants under two conditions: audio-only, and audio-visual, in that order. After both presentations, participants were asked a series of questions regarding the videos. From their responses, all adjectives were extracted and categorized as negative or positive. These adjectives and their categorizations constituted the data for the present study. Analysis of the data revealed four major findings: (1) significant differences between responses under the two conditions, with the audio-visual condition resulting in participants’ use of significantly more positive descriptors than the audio-only condition, (2) both music education and music therapy majors made significantly more positive than negative descriptors to describe the stimulus musicians, and (3) musicians with disabilities are most often regarded as ‘inspirational,’ and ‘amazing.’ Results indicate that even music majors with training in special education and disabilities can succumb to disability condescension. Suggestions for combating ‘inspiration porn’ are given.

Introduction

A 2016 web-post entitled, “9 Famous Musicians with Disabilities to Inspire You” opens with the following statement, “Thanks to these nine musicians who proved disabilities are never hindrances to success. Get inspired with their stories.” (Abion, 2016, p.1). Persons with disabilities are often described as inspirational; however, not without controversy. The term is frequently used in news reports or Facebook posts depicting an individual with a disability accomplishing a task that may indeed be extraordinary, or only ordinary. News reports or Facebook posts with accompanying phrases such as “If they can do it, so can you!” or “What’s your excuse?” are designed to motivate the nondisabled reader. As one twitter user wrote upon Stephen Hawking’s death “We really need to stop referring to disability and success/achievement as if they’re somehow diametrically opposed” (Crowe, 2018).

Disability activists and advocates consider the term “inspirational,” or any form of the word (inspire, inspiring, etc.), as “separating, objectifying, condescending and regressive in terms of equality and inclusion,” and furthermore, reject the premise that the term adds any positive value to the status of persons with disability (Davis, n.d.). In her 2014 TEDTalk video about disability and the media, *“I’m not your inspiration, thank you very much,”* Stella Young, late Aussie activist/comedian with osteogenesis imperfecta, popularized the term ‘inspiration porn,’ a term now frequently referenced in disability literature (Young, 2014). “Inspiration porn is defined as any meme, video or feel-good article that sensationalizes people with disabilities” (Heideman, 2015, p. 1). Examples are the teenager with Down Syndrome who is crowned homecoming queen, or the football player with cerebral palsy who is allowed to take the football into the end zone. Such media accounts give the person without a disability a hit of “inspired” emotion, and thus, fulfills the “pornographic” self-gratification of people without disability. Such media accounts also contribute to existing attitudes — including charity and its appeal to emotionality — that perpetuate inspiration porn (Gagliardi, 2017).

Although ‘inspiring’ is generally regarded as a positive reference, it is its assignment to persons with disabilities merely going about activities of daily living that is considered offensive. Bewildered, Stella Young was quoted as saying, “I can’t help but wonder about the source of this strange assumption that living our lives takes some particular kind of courage found in the news media, an incredibly powerful tool in shaping the way we think about disability” (Davis, n.d.). The media have incredible power to influence our perception of others; particularly of those we do not know personally or those with whom we have limited contact. Various minority groups have all struggled to have greater ownership of how they are portrayed in the various

media (Cones, 2012; Haller & Zhang, 2014). Consequently, it is important to remember the media are not always accurate in their portrayals of minorities, and it is the consumer who must question and challenge media depictions (Darrow, 2015).

Various media are the primary information source about disabilities for the public. Analysis of social media profiles involves finding opinions expressed in the content itself, or observers of the content, and extracting the sentiment they contain (Bannister, 2015). Analysis of social media posts or opinions expressed about them may also provide a lens to explore the perceptions of our youth regarding disability. “Since younger populations use social media to a greater extent than older populations, monitors may be able to capture stereotypes and perspectives of disabilities that exist among demographics different from those that produce and read traditional media” (Parekh, Vorstermans & Hearn, 2015, p. 220). Fortunately, social media offers people with disabilities the opportunity to respond to their online representations through posts, comments, and videos of their own (Heideman, 2015; Young, 2012).

Various researchers have examined how disability is depicted in the media, both in print and videos, and how these representations can be unwittingly victimizing and stereotypical (Darrow, 2011, Darrow & Loomis, 1999; Haller, Dorries & Rahn, 2006). Researchers investigating sentiments toward people with disabilities generally ask participants to reference a hypothetical individual with a disability (Barr & Bracchitta, 2015; Darrow & Johnson, 1994), or fictitious characters (Darrow, 2011; Darrow & Loomis, 1999) rather than authentic individuals found in the media. Real people with disabilities are often the subject of Facebook pages such as *People with Disabilities Rock!*, and *This is What Disability Looks Like*. Captions that accompany posts (created by the poster) and comments written below posts (created by commenters) have provided useful data to examine attitudes toward people with disabilities. Several researchers examined comments posted online about people with disabilities profiled in social media (Darrow & Hairston, 2016; Gagliardi, 2016).

In a study designed to determine whether comments on Facebook posts about people with disabilities fit the ‘inspirational’ narrative, Gagliardi (2016) analyzed comment threads on three sets of Facebook posts. Each set consisted of two posts: one depicting a person with a disability, and another depicting a person without a disability, both engaging in similar activities. Sentiment analysis was used to identify and compare the strength of emotion expressed across the comment threads in each dataset, and content analysis to count and compare mentions of the word-stem ‘inspir’ and other terms relevant to inspiration porn. These analyses were used to investigate whether Facebook users were more likely to use a ‘inspiration’ frame to respond to

people with disability than to people without disability engaging in similar activities. Results revealed (1) the emotional strength of language used in Facebook comment threads about people with disabilities was greater than those about people without disabilities, and (2) hyperbolic and religious language is used more often in reference to persons with disabilities than without. Analyses of the data also revealed complexities in identifying comments genuinely indicative of ‘disability porn.’

Darrow and Hairston (2016) analyzed YouTube comments on performing musicians with disabilities. Analysis of the comments revealed: (1) musicians with disabilities are often considered ‘inspirational,’ ‘amazing,’ ‘awesome,’ ‘courageous’ or in need of God’s blessings, (2) respondents had generalized positive impressions of musicians with disabilities, (3) video respondents’ comments revealed preferences for character descriptors such as ‘courageous’ and ‘inspirational’ rather than references to musicianship, and (4) musicianship comments, though positive, may be considered overly so when compared to those for musicians without disabilities; thus, implying disability condescension. The three adjectives used most frequently to describe musicians with disabilities were amazing, inspiring, and awesome, underscoring the inspiration porn narrative.

Students, and young adults in general are some of the most active consumers of popular media; and their consumption is likely to increase as each new technology is created (Lenhart, 2015). Media images speak loudly; consequently, the media’s images, myths, and narratives play an important role in the socialization of our youth. When the media portray persons with disabilities as messengers of ‘inspiration,’ consumers are likely to ascribe to, rather than condemn, such discriminatory rhetoric. The term ‘inspirational’ is now considered a type of epithet among many individuals with disabilities (Darrow & Hairston, 2016; Heideman, 2015).

Rationale and purpose statement

Music education and music therapy majors’ comments about musicians with disabilities who appear on the Internet are a useful means for determining their attitudes toward these individuals, and their perceptions of these individuals as musicians. Rather than relying on references to hypothetical individuals with a disability, or photos of anonymous individuals, social media profiles of musicians with disabilities can provide research participants with more realistic, specific, and mutually shared images of individuals with disabilities. In addition, music therapy majors, because of their academic training, may be expected to have less stigmatized or prejudicial views of persons with disabilities than music education majors.

Based on these suppositions and the research reviewed, the purpose of this study was to: (1) analyze and compare music education and music therapy majors' positive and negative comments regarding musicians with disabilities profiled on the Internet, (2) compare participants' comments regarding the musicians under an audio-visual condition and audio-only condition that conceals the musicians' disabilities, and (3) determine which adjectives are used most often to describe musicians with disabilities. Of particular concern to the researchers were comments disability activists have coined "inspirational porn." Research questions were:

1. Is there a significant difference in the number of positive and negative comments made by music education and music therapy majors to describe musicians with disabilities?
2. Is there a significant difference in the number of participants' use of positive descriptors under the two conditions: audio-visual and audio-only?
3. What adjectives do music education and music therapy majors use most often to describe musicians with disabilities?

Method

Stimulus material

The stimuli used for the present study were three videos depicting individuals with disabilities engaged in music making. Criteria for the selection of videos were: (1) musicians with disabilities performing on instruments, (2) musicians with physical disabilities that were visible to the observer, and (3) visual clarity and fidelity of the music on the videos. The videos used for the study were:

1. *Playing piano with no hands*,
<https://www.youtube.com/watch?v=xQJGyQ85cYQ>
2. *Man with no arms killin' the drums!*,
https://www.youtube.com/watch?v=SknK9J_vPdI
3. *No hands guitar player*, <https://www.youtube.com/watch?v=KDLvlicXBV8>

Participants and procedures

Upper level music education majors ($n = 35$) and music therapy majors ($n = 35$) at a large state university served as participants ($n = 70$). Participants were primarily instrumentalists (60%), though nearly 30% describing themselves both vocalists and instrumentalists.

The stimulus videos described above were presented to participants under two conditions: audio-only, and audio-visual, in that order. After both presentations, participants were asked a series of questions regarding the videos:

1. How would you describe this musician?
2. How do you feel watching/listening to this musician?
3. Describe the musicianship skills of this musician?

After the audio-only (listening) and audio-visual (listening and viewing) presentations of the stimulus videos, participants responded to the three questions above. From their responses, all adjectives were extracted and categorized as negative or positive. Text analyzers, as well as hand counts were used to examine the question responses. Text analyzers used were: *Linguistic Inquiry and Word Count* and *Online Utility. Org*.

Results

Participant responses to the three questions were the data analyzed for the present study. Participant responses were generally brief, and most often adjectives; therefore, the findings were based on the sentiment of the adjectives expressed by participants. These findings provide an understanding of the peculiarities of respondents' word use and expressed sentimentality about the depictions of musicians with disabilities found on the Internet videos. The results for the study are reported by each research question.

Research question #1: Is there a significant difference in the number of positive and negative comments made by music education and music therapy majors to describe musicians with disabilities?

The total number of positive and negative of adjectives used by music education and music therapy majors were tallied. These figures constituted the data used for analysis. Duplicate synonyms used by a participant for the same video example under the two conditions were omitted in the final tally.

A two-way analysis of variance yielded a main effect for positive/negative adjectives, $F(1, 136) = 168.67, p < .0001$, indicating significantly more positive adjectives were used to describe musicians with disabilities ($M = 4.57, SD = 1.09$) than were negative adjectives ($M = 2.3, SD = 1.02$). The main effect of major was non-significant, $F(1, 136) = .06, p > .80$; music education ($M = 3.45, SD = 2.45$), music therapy ($M = 3.41, SD = 2.28$). The interaction effect was also non-significant, $F(1, 136) = .17, p > .68$. These findings indicate neither music education nor music

therapy majors used significantly more positive or negative adjectives than the other to describe musicians with disabilities.

Research question #2: Is there a significant difference in the number of participants' use of positive descriptors under the two conditions: audio-visual and audio-only?

The total number of participants' positive descriptors under the two presentation conditions—audio-only and audio-visual—were tallied. These totals constituted the data used for analysis.

A paired-samples t-test was conducted to compare the number of participants' positive descriptors under the audio-only and audio-visual conditions. Results revealed a significant difference in the number of adjectives under audio-only condition ($M = 2.77$, $SD = .78$) and the audio-visual ($M = 3.98$, $SD = 1.02$) conditions; $t(69) = 9.44$ $p = .001$. These results suggest the audio-visual condition did have an effect on the number of adjectives used to describe musicians with disabilities. These results may also imply that when participants identify a musician as having a disability, they are likely to be more positive in their use of descriptors than when they are listening only and unable to identify the musician as having a disability.

Research question #3: What adjectives do music education and music therapy majors use most often to describe musicians with disabilities?

The comment data were also analyzed for frequency of descriptors used to describe the musicians. Forms of the same word were included in this count. For example, inspired, inspiring, inspiration, and inspired were all counted under inspirational. A rank order of participants' adjectives used to describe the musicians with disabilities is reported in Table 1. Four of the five most frequently used descriptors used by music education and music therapy majors were the same; though when ranked, these four common descriptors resulted in different orders for the two groups of participants (see Table 1). The two descriptors that differed for the participant groups were 'fabulous,' used by music education majors, and 'awesome,' used by music therapy majors. The descriptor, 'inspirational,' was ranked second for music education majors, and first for music therapy majors.

Rank	Music Education Majors	Music Therapy Majors
	Descriptors	
1	Amazing	Inspiring (inspirational, inspiration)
2	Inspiring (inspirational, inspiration)	Amazing
3	Fabulous	Awesome
4	Beautiful	Wonderful
5	Wonderful	Beautiful

Table 1: Rank order of the top 5 adjectives used to describe musicians with disabilities

Discussion

In the present study, both music education and music therapy majors used significantly more positive descriptors than negative descriptors in their comments regarding the stimulus musicians with disabilities. These findings are consistent with pedagogical literature that recommends a 4 or 5:1 ratio of positive to negative sentiments in responding to or assessing student musicians (Madsen, 2016). Authors have also suggested that praise be used if a product is worthy (Hawkins & Heflin, 2011). The individuals with disabilities used as the stimulus in the present study were good examples of musicians, with or without a disability; hence, there is no evidence to suggest positive descriptors were used indiscriminately or inappropriately.

Results revealed significant differences between responses under the two conditions, with the audio-visual condition resulting in participants' use of significantly more positive descriptors than the audio-only condition. This finding is also consistent with past research that indicates the visual aspects of a performance can influence participants' perceptions more positively than when only listening (Platz & Kopiez, 2012; Thompson, Graham & Russo, 2005; Tsay, 2013, 2014; Vuoskoski, Thompson, Spence & Clark, 2016). Pope and Barnes (2015) found that even variables such as intonation and tone quality received higher ratings when evaluators could see and hear a performance, rather than only hear the performance. It may be that participants are able to focus more acutely on the aural components of the performance without the distraction of visual stimuli; and thus, are more discriminating.

Condition results in the present study may also indicate that when participants identified the musician as having a disability under the audio-visual condition, they were more positive in their use of descriptors than when they are listening under the audio-only condition and unable to identify the musician as having a disability. If so, it would imply that musicians with disabilities are not held to the same standards as

musicians without disabilities. To determine if this premise is valid, future researchers may wish to design a study that examines whether participants who are only listening to the same performances are more positive when musicians are verbally identified as having disabilities than when they are not.

In the present study, the online identities of musicians with disabilities were framed by music education and music therapy majors in seemingly positive terms such as ‘inspirational,’ ‘inspiring,’ or an ‘inspiration,’ though numerous authors and activists have taken exception to such terms and consider them to be condescending and patronizing (Heideman, 2015; Young, 2012, 2014). Music educators and music therapists would be wise to recognize hyperbolic or exaggerated language to describe persons with disabilities online and in the classroom, question such language, and be mindful never to propagate such stereotypes in their teaching and writing. Kids as Self Advocates (2016) and numerous other organizations include in their guidelines for respectful disability language, appeals to not portray people with disabilities as courageous, brave, special, or inspiring. By using such terms, it appears as if it is unusual for people with disabilities to have talents, skills, or to live life like everyone else. Numerous disability activists have stated that disability is a social construct of public perception, or merely a limitation imposed by inaccessible environments (Smart, 2015; Stone, 2005). Therefore, viewing persons with disabilities as somehow ‘special’ or as objects of ‘inspiration’ is missing the most important aspect of their being and their humanness (Darrow & Hairston, 2016).

Implications for practice

By showing videos of musicians with disabilities in class, bringing live musicians with disabilities to campus, and leading discussions that are appropriate, students come to know persons with disabilities as musicians, not as objects of inspiration. In addition, it should always be the objective of the music educator to teach students both with and without disabilities to be musicians themselves, and ones worthy of praise and appropriate recognition. By studying famous musicians and recognizing talented students with disabilities, we have the opportunity to show our students that individuals with disabilities can be competent musicians, not ‘courageous,’ or ‘inspiring’ musicians, but *competent* musicians. As music educators, we want our students to realize that musicality resides in all people. In addition, we want our students to recognize when they and others are being patronizing or condescending toward individuals with disabilities.

Conclusion

The present study indicates that music education and music therapy majors are positive in their descriptions of musicians with disabilities, but that they are also likely to employ language which is viewed as “separating, objectifying, condescending and regressive in terms of equality and inclusion” (Davis, n.d.). We want our future educators and therapists to be positive in their assessments of others, but we also want them to aware of the tendency to be unwittingly demeaning and belittling by using terms that are inappropriate and considered to be patronizing or condescending. Words have energy and power with the ability to help, to heal, to hinder, to hurt, to harm, to humiliate and to humble (Berg, 2011). As teachers, we can discipline ourselves, and our students, to speak in a way that conveys respect. The key is awareness, the awareness to use our words with greater consciousness.

By taking advantage of opportunities to highlight portrayals of persons and musicians with disabilities that are realistic and affirming, we can challenge inappropriate stigmas associated with disabilities. Having high expectations of all student musicians, improves their chances for success, and thus, how others will perceive them as adult musicians. Being aware of and modeling appropriate language when referring to persons and musicians with disabilities will influence others to do likewise. Some musicians with disabilities will be inspiring, but because of their talents, not their disabilities. By discriminating an individual’s gifts and assets from their characteristics, we can make progress toward combating the consumption of inspiration porn.

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**Humanities at work in online higher education:
An exploration of the ways in which veteran and military
adult learners make sense of, or theorize, their experiences through
online learning in music appreciation courses**

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Abstract

Although research indicates that veterans with mental illnesses benefit from art, music, and drama therapies presented at the college level with aesthetic appreciation-oriented museum visits, and from self-directed music listening, little is known about the experiences or benefits of online music appreciation coursework alone for veteran and military adults (see for example, Ketch et al., 2015; Zoteyeva et al., 2016). This study examined the experiences of military and veteran students in an online music appreciation course. Data were collected over a six-month period from online discussion forums in music appreciation courses taught entirely online, with responses from over 400 students. Student participants were primarily adult learners (80%) and predominantly active duty or veteran status (76%). Preliminary data analysis was conducted using themes pre-determined through research questions and literature review, including knowledge and skills, connecting to prior learning, processing emotions/experiences, practicing self-helping and self-treatment behaviors, and the meaning of music in students' lives. These themes provide insights into the ways in which military and veteran students make sense of, or theorize, their experiences through online learning in music appreciation courses, and the potential value of music appreciation courses completed entirely online.

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Introduction and background

This study examined the experiences of military and veteran students in an online music appreciation course at an entirely online university. Although research

indicates that veterans with mental illnesses benefit from art, music, and drama therapies presented at the college level with aesthetic appreciation-oriented museum visits, and from self-directed music listening, little is known about the experiences or benefits of online music appreciation coursework alone for veteran and military adults (see for example, Ketch, Rubin, Baker, Sones & Ames, 2015; Zoteyeva, Forbes & Rickard, 2016). This study is part of a larger project exploring the role of humanities education in the lives of military and veteran students in anthropology, art appreciation, history, music appreciation, sociology, and writing courses within the school and is an effort to explore how veteran and military students make sense of, or theorize, their experiences through online humanities courses.

Online education typically centers on principles of transformative learning theory, as described by Jack Mezirow, and andragogy theory, attributed to Malcolm Knowles (Knowles, 1970; Mezirow, 1991, 1996;). Transformative learning theory is a constructivist orientation that assumes the way learners interpret and reinterpret their experiences is central to making meaning (Mezirow, 1991), and that interpreting one's own experiences and related meanings produces learning (Mezirow, 1996). Similarly, andragogy theory assumes that adult learners (considered students ages 25+) construct meaning and need to control the learning experience, serve as the main resource in learning, need relevance, and approach learning with some intrinsic motivation based on their perception of how it will likely benefit them (Knowles, 1970). When online courses are appropriately designed around these theories, they include opportunities for learners to reflect, interpret, and construct meaning by participating in applied activities that create experiences when needed and by connecting to their own personal life experiences and knowledge.

In the population of adult learners, military and veteran students have special circumstances that can present challenges in academic endeavors. For example, active duty military students may be deployed or serve in war zones while enrolled in coursework, making regular access to classes and internet inconsistent (Brown, 2014). They may have added impacts from being deployed and need to focus "mission first," putting work duties ahead of school obligations, and have little notice prior to unusual duty assignments that take them away from computer and classwork access (Brown, 2014). Military students commonly suffer from lack of sleep, work schedule obligations, and focus and concentration challenges, all of which become roadblocks to academic success and potentially impede timely communications with professors (Brown, 2014). Veteran students are particularly prone to experiencing Post-Traumatic Stress Disorder (PTSD), Traumatic Brain Injury (TBI), or both related to military service, and can experience long-term difficulties transitioning from military

to civilian life, affecting their success in higher education pursuits (Brown, 2014). The host of special circumstances that affect active-duty military and veteran students are significant and suggest a need for unique approaches to teaching this population and meaningful course content.

Few studies have been published in areas of military or veteran students and arts learning, however, those available suggest positive benefits from art therapies, aesthetic appreciation, and music listening. In a study of veterans with chronic & disabling emotional distress, participants experienced positive effects on mental health and wellbeing from art therapies presented at the college level and with aesthetic appreciation-oriented museum visits (Ketch et al., 2015). Veterans with affective disorders benefitted from self-directed music listening as a complement to professional treatment, when used to manage emotional and cognitive problems (Zoteyeva, Forbes & Rickard, 2016). No literature was found that focused on music appreciation coursework and military/veteran students.

The purpose of this study was to examine the experiences of military and veteran students in an online music appreciation course at an entirely online university with a high population of military and veteran students. For the purpose of this study, *online education* refers to courses delivered asynchronously, with no scheduled live lectures or components, and hosted entirely online. *Adult learners* are considered to be those students ages 25 or older, and the terms *military* and *veteran* are used interchangeably to refer to students who are either active-duty military or of veteran status. *Music Appreciation* includes traditional music survey courses that generally fit general education requirements and survey the history of Western classical music traditions, ranging from early/medieval music through twentieth-century music. In the courses studied, students were expected to learn about the history and context of music, then reflect on their listening and viewing experiences on order to connect their aesthetic experiences in the courses to their personal and professional lives.

Methods

This study involved qualitative processes and data, approved through an Institutional Review Board (IRB) committee, because qualitative processes were best suited to the exploration of students' experiences and comments throughout the class (Bloor & Wood, 2006; Creswell, 2007; Miles & Huberman, 1997). Forum prompts in the course were altered prior to the onset of this study to include specific questions and reflective elements more likely to prompt students to share personal connections

and understandings, based on theories of andragogy and transformative learning (Knowles, 1970; Mezirow, 1992, 1996).

Data were collected over a six-month period in 2017 and 2018 from discussion forums in music appreciation courses taught entirely online, with responses from 417 students. Data from participants who chose to opt out of study participation was removed prior to analysis. Student participants were primarily adult learners (80%, see Figure 1) and predominantly active duty or veteran status (76%, see Figure 2). Music appreciation is considered a general education elective open to all students at the university, therefore student participants possessed varying degrees of music knowledge ranging from no formal subject-matter knowledge to prior instruction and/or existing subject-matter expertise.

Data were collected from discussion responses of three different weeks of the course in each section taught during the study duration, stripped of individuals' names after demographic data was confirmed, and coded using NVivo software. Through a preliminary analysis of online forum discussion responses, five pre-determined themes were examined to determine what military and veteran students said about their experience of taking music appreciation online, as noted in their forum discussion posts and replies. These five themes were identified based on the aims of

$n = 87$ Traditional College Age (18-24); 20%

$n = 330$ Adult Learners (25+); 80%

Figure 1: Breakdown of age groups represented in the participant population ($n = 417$)

n = 232 Active Duty Military; 56%
n = 75 Veteran; 18%
n = 110 Non-Military/Civilian; 26%
**n* = 307 Combined Active Duty Military + Veterans; 74%

Figure 2: This graph illustrates the proportions of civilian, active-duty military, and veteran student participants (*n* = 417)

music appreciation courses as identified in literature and the initial questions leading to the development of this study. Themes included knowledge and personal skills, connecting to prior learning, processing emotions/experiences, practicing self-helping and self-treatment behaviors, and the meaning of music in students' lives. Representative quotes from each theme were selected for illustration purposes. The findings provided in this paper include results based on the general thematic analysis for the five pre-determined themes, and additional findings through further data analysis for emergent themes will be reported in a future follow-up publication.

Findings

The pre-determined themes identified for preliminary data analysis in this study included knowledge and personal skills, connections to prior learning, processed emotions and experiences, some degree of self-helping or self-treatment behaviors, and the expression of various levels of music's meaning in students' lives. These themes were selected based on generally accepted aims of music appreciation courses and meanings derived from music studies (Cornelius & Natvig, 2013; Friedheim, 1968; Hafer, 2012; Kerchner & Abril, 2009; Love, 2014; Pierce, 2015), the andragogy

theory (Knowles, 1970), and transformative learning theory (Mezirow, 1991, 1996), the initial questions that led to the development of this study, and the few studies related to art appreciation and music listening (Ketch et al., 2015; Zoteyeva, Forbes & Rickard, 2016). Each theme is presented here for brief identification with representative quotes and connections to relevant literature.

Knowledge and personal skills

The first theme, knowledge and personal skills, focuses on the basic outcomes one might expect from a music appreciation course (Cornelius & Natvig, 2013; Friedheim, 1968; Pierce, 2015). Knowledge includes music terms, music elements, historical eras, composer names, prominent musical works, and the identification of basic historical eras in Western art music. Students most often wrote that their learning from the course was in these areas. For example, one student wrote that he learned how to use “music terminology, such as harmony,” and another stated more generally “I have expanded my music knowledge.” Personal skills include focused listening, relating to others who can speak about music in an informed manner, identifying music elements, applying terms, and analyzing general events within music. A majority of student participants wrote that they felt some degree of learning or improvement in these areas. For example, one student explained, “I can hear the music in layers,” and another, “I’ve learned about mindful listening.” Students described their knowledge and personal skills from having taken the online music appreciation course in various ways, and the preliminary data analysis overwhelmingly identified these areas as the most prominent theme.

Literature in the arena of music appreciation supports knowledge and personal skills as important goals of any music appreciation course, and a typical course description focuses on these aspects as primary goals. According to Cornelius and Natvig,

After taking a music appreciation course, students should be equipped with tools to distill fundamental understandings from all of their musical experiences, beginning from the here and now and extending to the there and then, that is, from Beyoncé to Bach. (Cornelius & Natvig, 2013, p. 139)

Music appreciation courses, which may also be considered surveys of Western Art Music, traditionally focus on giving general education students an understanding of music through studying specific musical works, most often coming from historical eras of Western art music ranging from early music and the medieval period through

twentieth century modernism and later developments. Some core elements emphasized in this approach are music terms, used to identify, describe, and discuss music selections and samples, listening skills, basic facts about eras, composers, genres, styles, forms, and specific musical works, and the contexts in which music examples were originally composed and performed, in order to help students better value and relate to the music. A course description for music appreciation reflects these elements, such as this example from a 2017 community college course: “Music appreciation is designed to foster an understanding of music through the study of selected examples of musical works. Emphasis is placed upon the analysis of compositions in conjunction with references to cultural and historical developments” (Givens, 2017, p. 1). This kind of course description suggests that students should benefit through their increased abilities to understand music generally, especially through learning about its historical context, and be able to apply their understandings to selected listening examples. It is noteworthy to learn that the same outcomes expected of typical music appreciation courses were also described by online students as their primary “take-aways” from having completed the online music appreciation course.

Connections to prior learning

The second theme, connections to prior learning, focuses on a key aspect of andragogy theory, that online learning must connect to students’ understandings and experiences in order to meet the needs of adult learners (Knowles, 1970). In this area, some ways in which this was demonstrated was through students describing their perspectives about eras, issues, contexts, factors that influenced music’s development, relationships between what was studied and their own music preferences, and ways in which they valued a music selection even if it was not their preference. Students’ comments in this theme indicated that they related to their previous listening experiences and their current music preferences while learning about music during the course. For example, one student wrote, “My perceptions have definitely changed. I heard many songs I had heard before, but because of this class, I am able to enjoy them even more now because of the knowledge that I have gained throughout this course,” and another explained, “I’ve learned that music from the past was a tremendous stepping stone to the music we hear today.”

Some students became more aware of circumstances in their own lives or reflected on past experiences because of their music learning in the class. For example, when reflecting on her creation of a world music project about Peru for the course, a student wrote,

There was a lot about this class that makes me more aware of my own life and has taught me to look at things more slowly. Listening to a song three or four times has taught me that I may not get the full experience of something the first time I do/ see/ hear it. My husband is from Peru, so this week's assignment tied into my life because I was looking into some of the history of where he is from. I had a few questions for him as well!

Another student reflected after completing his world music project about Japanese traditional music and wrote,

Looking back on some of my duty stations overseas, I wish that I had taken this class before doing all of that traveling. I feel it would have been very beneficial to help me understand what that culture was expressing through music. It most certainly will be helpful in the future during any other traveling, even post-retirement. I feel this class was well taught, and for me was challenging, because most of the course material I wasn't exposed to. Music will always be an expression to me. I focus heavily on lyrics and what the message of the song is. After this class, I see there are many more ways to convey your message if the audience is aware of they are listening to.

Many students related new knowledge gained during the course with which they personally connected through their learning activities. Although andragogy focuses on connecting to the knowledge and experiences of adult learners to meet their learning needs (Knowles, 1970), transformative learning theory suggests that students can have new experiences through learning activities and learn by reflecting and interpreting those new experiences (Mezirow, 1991, 1996). In one example, a student indicated that she connected to learning through the course content and reflecting on related activities,

I am not sure that I can nail down a favorite composer. However, doing a little more research on Billy Holiday gave me a greater respect for her and others like her that used their music to voice their strong opinions about the issues of their time.

Just as the theories of andragogy and transformative learning were reflected in students' comments, literature in the field of music appreciation supports the theme of students making connections to prior learning, knowledge, and experience as an

important aim of the course. In *Redefining Music Appreciation: Exploring the Power of Music*, Pierce said,

The goal of the course is to give students enough inspiration to ignite a spark for musical inquiry and also meet each student wherever they are in their understanding. This means that the course needs to be infused with a variety of elements that support personal relevance within the course structure (Pierce, 2015).

Student data in the present study reflected that students regularly connected to their own prior learning and experiences, as well as learning through new activities and reflecting afterward.

Processed emotions and experiences

The third theme, processed emotions and experiences, was determined as a research question in the development of this study: “How do veteran and military students make sense of, or theorize, their experiences through online humanities courses?” Data in this area reflected that many students felt they had come to understand music on a deeper level, connected to more types of music emotionally, and understood or related to composers and their lives/struggles (especially those with military backgrounds). As an example, one student wrote, “Music brings me a great sense of joy and relief, especially when I know that the artist has composed it with a sincere idea in mind that they want to share with the audience.” Another student explained his long history of deployments in Korea, Italy, Germany, Iraq, and Afghanistan, and wrote,

I suffer from PTSD and I am a recovered alcoholic.... While I was in the military I would go see counselors, and they had never served in the military or had never had a substance abuse problem. The only thing they have are some degrees hanging on the wall and sometimes that would cause me to shut down.... I have gained a great respect and knowledge for the music of the ancient times. I never knew that Beethoven was deaf, even though he has some of the most classical and best compositions in music even ‘til this day. I would have to say Beethoven is my favorite not only because he composed good music but as I stated he did it all as a deaf person. This course has been very beneficial to me because after reading about the composers and their personal problems *I could feel their pain in some of the music....* (Italics added for emphasis).

This student appeared to have made significant personal connections to the music and processed some degree of emotion, as a result of his learning in the course.

Literature about music appreciation courses suggests that meaningful learning requires guidance in both music elements and listening skills, which can be challenging to effectively teach in the online environment. According to Friedheim (1968), “The aim of the course is not so much to impart specific information as it is to impart an approach to music that is as meaningful as possible. The student must learn to hear more carefully.” Based on data from students in this study, comments about emotions were fairly common in discussions, but few seemed to have specifically discussed processing their past military experiences in particular.

Self-helping or self-treatment behaviors

The fourth theme, self-helping or self-treatment behaviors, was selected after conducting a literature review for the present study. Although there are few studies about military and veteran students and art or music appreciation courses available, two studies were (Ketch et al., 2015; Zoteyeva et al., 2016). In the study of art appreciation for veterans with severe mental illnesses, it was determined that courses in art appreciation benefitted veterans in their recovery process (Ketch et al., 2015). In the study of self-selected music listening by veterans with affective disorders, it was noted that music listening positively impacted veterans’ emotion-regulation (Zoteyeva et al., 2016). In a third study about military and veteran students, it appeared that students in online music appreciation courses might identify ways in which they used music for self-helping or self-treatment behaviors, an area worth of investigation related to Brown’s (2014) discussion of PTSD and TBI as issues that commonly affect military and veteran students. Although this theme was identified, in the preliminary data analysis, few students mentioned strategies used that could be considered self-help or self-treatment as a result of having studied music appreciation, however, several mentioned these strategies during the first week of class.

In a few examples identified where students identified their strategies for using music prior to entering the class, students mentioned the role music served to help them regulate emotions, consistent with Zoteyeva et al.’s (2016) findings. For example, one student wrote,

After completing this course, music still serves as my emotional touchstone. I enjoy music because it centers my emotions (or un-centers them). I love that music has the power to make me feel differently than I would if I was just sitting in silence.

Another student explained,

Music will always be my healer and motivation for everything that I do. Music helps me cope with certain emotions that I'm going through better than I would if I tried to explain it to someone and the motivation to keep driving forward.

A third student described music composing as his avenue for working through having PTSD:

I joined the U.S. Army [29 years ago].... I served in the first Gulf War until my discharge in 1991. Being in the military taught me discipline, honor and a commitment to excellence which has been a part of my life since. In 2009, I was diagnosed with PTSD. I have had symptoms for years like migraines, nightmares, reoccurring dreams, and sudden rage. My goal is to get this illness under control and lead a happy life and to graduate. Music has helped with my PTSD in many ways.... I learned how to use music creation software *Garage Band* and *Logic Pro*.... And I have composed 15 songs.

Meaning in students' lives

The fifth theme explored in preliminary data analysis was meaning in students' lives. In this area, there were many possible ways to explore meaning, some of which also fit within other themes. For example, meaning could include philosophical meaning of music or participating in the course, purpose or significance in music itself, the composer's intended meaning, music's meaning in context of history and culture, and meaning for the individual listener. In one's initial exploration of music, determining the composer's intended meaning of a given music selection is the primary goal. Instructors try to lead students to discover music's meaning by teaching about the composer's life and the context in which music was created. Learning the meaning of music and listening selections from various eras in Western art music's history is a worthwhile goal in becoming an "educated" and well-rounded person, when considering general education goals. Because meaning could be explored through many lenses, including those generally accepted as goals of music appreciation courses, this theme was explored broadly in order to determine what music actually meant to students at the end of the online music appreciation course.

Students varied in their ideas about finding meaning in music and in their online music appreciation course experiences. Some stated that the meaning they found was in a greater awareness of music itself and improved abilities to hear and enjoy aspects of music. For example, one wrote,

The information I've learned has really given me a deeper appreciation for music. Music used to be something I enjoyed listening to, but this course has made me able to think about music at a much higher level. I find myself in an analytical state of mind when I listen to music now. I like to try and pick out some of the elements of music in a song and see how they're being applied.

Another student stated,

So after completing this class the role that music has on my life is a large one as I've learned how to really appreciate it what it means, how inspiring music can be. Some music can tap into your emotions.

Other students explained that the meaning they found in studying music appreciation was more about the total value of the music they heard, including time spent composing, practicing, and performing it. For example, a student said,

Having seen the evolution of western music throughout this course, I realize now that it was not mastered overnight but was the result of many centuries of hard work built on top of one another. The artists who created this music slaved for perfection and would accept nothing less. I realize from their example that if I ever want to achieve anything music or otherwise I can give no less.

Another wrote,

I used to only think that country and rock artists were my only taste in music, but I continuously find myself doing school work and other tasks on the computer with Beethoven or Mozart playing in the background. I think the amount of skill and musical knowledge it took to compose something like Beethoven's *Symphony No. 5* or Mozart's *Symphony No. 40* are drastically higher than what it takes to produce today's music. You really have to respect these composers and what they did.

Literature supports the findings that all students will likely benefit and find meaning in music and in their music appreciation studies. Hafer wrote, "By the end of a music appreciation course, students should come away loving music—new music, different music, perhaps challenging music, but music that stays with them and embraces them and makes them come back for more" (Hafer, 2012, p. 61). Although students did not all describe gaining the same type of meaning from their online music

appreciation experiences, almost all students did describe meanings from the music and from their experiences in the class, and many of these found meaning in music to a greater degree than they said they had felt prior to taking the course.

Discussion

The preliminary data analysis for five broad themes identified in this study provided insights into the ways in which military and veteran students make sense of, or theorize, their experiences through online learning in music appreciation courses, and the potential value of music appreciation courses completed entirely online. Most, if not all, students were able to describe having gained specific knowledge and skills from the online course experience similar to the aims of music appreciation generally, suggesting that taking the course online did not necessarily prevent them from learning key aspects of the course. Many students described connections to prior learning and existing knowledge, as well as connections made through the learning activities themselves, suggesting that online music appreciation that includes opportunities to reflect and discuss appropriately applies transformative learning and andragogy theories. Although it did not appear that military and veteran students processed past experiences through taking the course, many discussed emotions and did appear to benefit through emotional connections to the course content or music, and many students came into the course discussing ways in which they used music for self-help or self-treatment in their lives. Many student participants found meaning in their online music appreciation studies, especially through their increased awareness of music itself and the various processes of composing, creating, and performing it. In summary, based on the preliminary data for the five themes discussed here, military and veteran students benefitted from their studies of music appreciation online in many ways.

The preliminary findings from this study can be helpful to those considering teaching music appreciation online in several specific ways. First, because music appreciation is traditionally taught live through a lecture-model, instructors new to teaching this course online can be reassured that students will benefit and find meaning through this mode of instruction. Second, because the forum prompts for this study were altered to include questions that led students to reflect and make personal connections with successful outcomes, designing and teaching online courses to include reflection and opportunities to apply content to students' lives are recommended as strategies instructors can use with confidence while relying on andragogy and transformative learning theories. Third, these findings suggest that

online music appreciation courses benefit military and veteran students. For this reason, instructors who have military or veteran students should be aware of the special needs of this population and work to be flexible in teaching them, as well as building relationships with these students throughout the course. It may be helpful for online music appreciation faculty to seek training in working with students who have PTSD and other disabling conditions, to more fully understand their needs and guide them throughout the course.

Noted limitations of the present study are that not every student answered the forum prompts fully, limiting the success of data analysis, and that forum responses were all graded, which may have impacted the ways in which students responded to the forum prompts implemented for this study. Instructors were not specifically coached on the focus or aims of the study, so they did not work to ask questions of students when more information might have been needed, limiting the data collected. In future research, it is suggested that faculty receive an orientation to guide them in asking follow-up questions to ensure that students respond fully to the forum prompts, with potential follow-up interviews as needed.

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**Inclusive Pedagogy in Arts – Europe (IPA-E):
A new Erasmus+ Program of the European Union with seven
educational and music educational institutions**

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Abstract

This paper focuses on the new Inclusive Pedagogy in Arts – Europe (IPA-E) project, which is co-funded by the Erasmus+ Program of the European Union. Seven educational and music institutions from Finland, Lithuania, Germany, and Austria work together on this project. The project partners are at the forefront of developing inclusion in their own countries, both in music schools and in art pedagogy education. While each organization has a slightly different approach to inclusion, which is part of the richness of this project, all have the same values and willingness to develop inclusive pedagogy in arts. The exchange of experiences promotes the theoretical and practical knowledge of each partner. In addition, mixing different approaches could promote new innovations and best practices, which may deepen inclusive thinking, teaching, and curriculum work. This paper will report the administration perspective for inclusion based on the experiences of the Kuopio Conservatory and the University of Music and Performing Arts Vienna. Discussion of the approaches, ideas, and development of methods for inclusion in relation to the IPA-E project, both in Finland and in Austria, as well as successful and proven practice examples of inclusion will also be presented. Our paper will also detail the necessary training courses and describe how to adapt good practice examples to other European-interested parties.

Introduction

This paper focuses on the perspective for inclusion based on the experiences of the partners. Discussion of the approaches, ideas, and development of methods for inclusion in relation to the IPA-E project as well as successful and proven practice examples of inclusion will also be given. The paper will also detail the necessary professional training and describe how to adapt good practice examples to other European-interested institutions.

1. Equal opportunities for disadvantaged groups

This project, a strategic partnership under Key Action 2, began in September 2017 and is set to run for just under 2 years. Key Action 2 sets education policy priorities such as designing curricula that enable learning across national and sectoral borders. A further priority is to allow the educational content of new curricula to more closely approach the demands of actual professional practice, such as in the fields of instrumental pedagogy, dance pedagogy, and general music education. Furthermore, new learning and teaching methods *for all arts pedagogy* are to be tried out and ultimately implemented in the interest of easing cross-border recognition of knowledge and working toward more equal opportunities for disadvantaged groups.

2. An intensive exchange of experience in inclusive pedagogy between the project partners

All institutions are committed to the United Nations Convention on the Rights of Persons with Disabilities (2006), which, in its Article 24, demands the right to highest education and the right to social participation of all people in order to build an inclusive education system. The common denominator is the values of participation, inclusion and diversity. All project partners have many years of experience in the field of living music making with skill-mixed and mixed-age groups, where the making of music can take place in various social fields. An intensive exchange of experience should advance the theoretical and practical knowledge of each partner.

All associated institutions are in very good shape with regard to diversity, intersectionality, and inclusion. There are organizations for Diversity, departments for Equality, and representatives for People with Disabilities. Most of them pay great attention to the theme of inclusive music pedagogy.

3. What special approaches serve the project Inclusive Pedagogy in Arts – Europe?

The project partner of the German University Vechta near Bremen for instance deal with the question: (How) Can students be professionalized in the combination of a teaching project with a planning and reflection seminar for music lessons in an inclusive setting? With a group of students they are searching ideas how to plan, implement and reflect the contents of music lessons. MAXQDA will be used to evaluate the results. They show consequences of the analysis and the identification of best practices and sources of error. The project strengthens scientific and practice-oriented research in dealing with heterogeneity and inclusion and integrates competence development in this area into the entire process of teacher education. Also, the music school in Vechta (*Kreismusikschule Vechta*) offers instrumental instruction for people with disabilities, which is no longer something exceptional among member institutions of the Association of German Music Schools following their “Potsdam Declaration” of 2014.

The main contribution of the Savonia University of Applied Sciences Department Music and Dance (Finland) is the combination of music and dance in the inclusive pedagogy.

The Lithuanian partners (Siauliai Universitetas and Siauliai 1-oji muzikos mokykla) are working theoretically and practically with the problematics of changing a traditional art pedagogic culture to an inclusive one.

Since 2002 the University of Music and Performing Arts, Vienna, Austria, has been offering topics on inclusive music making in lessons and courses. Some results could be included as best practice projects in this IPA-E Erasmus project:

- The Inclusive Sound Festivals every three years in Vienna with inclusive music bands in collaboration between the University of Music and Performing Arts, Vienna and the music school in Vienna (Hennenberg, 2013);
- The mdw’s band All Stars Inclusive;
- The inclusive learning boxes for music lessons in schools, which were produced in seminars and developed in cooperation with the University of Vienna.

For instance, in December 2016, the mdw’s band All Stars Inclusive, received the € 25,000 Diversitas Prize of the Federal Ministry of Science, Research, and Economy. Since this band was formed in 2010, interested individuals with and without handicaps as well as their friends and/or helpers have been meeting weekly at the Department of Music Education Research, Music Didactics, and Elementary

Music Education (IMP) to make music together with music students. Working as a group, the band's members arrange their favourite songs and also compose new ones. The band gives music students the opportunity to gather experience with inclusion in the context of music education (Wagner, 2012). People with and without handicaps can indeed make music together as an ensemble – with encountering each other on an equal footing and learning from each other being the goal, here, towards which band members work under the musical leadership of Bernhard Lengauer (and Marlene Ecker). This project model is accompanied from a scientific angle by Beate Hennenberg of the mdw's Department of Music Education Research, Music Didactics, and Elementary Music-Making (Hennenberg, 2015). The band has already performed in contexts including the Vienna Sound Festival, the Volkstheater's Rote Bar, and at the award ceremony for the literary prize Ohrenschmaus.

The mdw committed itself to a universally binding cultural change in favor of social inclusion and diversity, as required by the UN Convention on the Rights of Persons with Disabilities, the National Action Alliance for Disabled People (2012) and the Austrian Higher Education Development Plan for the period 2016-2021.

The expertise of this project's Finnish participants mainly results from the Act on Basic Education in the Arts (1998). Music therapy and music pedagogy are two different areas in Finland. Officially, music therapy is a part of health care and is a rehabilitation form like physiotherapy or speech therapy whereas music pedagogy is a part of the education system. Usually, music therapists have also the education of music pedagogy or care. Most of the Finnish music pedagogies work at music schools or other art institutes, which give the Basic Art Education in music. The funding will be shared by the state, municipalities and parents. Teachers are highly educated but their studies do not include courses concerning students with special needs as much as the music therapy studies do.. In music therapy the role of music is to be a tool for improving physical, emotional, social, cognitive functions of the clients. In music education the learning of music is the goal. A traditional division has been that the so-called 'normal' children will get music education and children with any kind of special needs belong to the field of music therapy.

Basic education in the arts is provided primarily for children and young people on an extracurricular basis. Basic arts education concerns music, dance, theatre arts, literary arts, visual arts (architecture, painting, drawing and handicrafts) as well as circus arts. Basic education in the different fields of art progresses in a goal-oriented manner from one level to the next, and provides students with the skills to express themselves as well as the ability to apply for vocational training and education or higher education in this field. The tuition complies with the curricula approved by the

education provider, which must be based on the national core curriculum determined by the Finnish National Agency for Education (Finlex, Basic Art Education Act 813/1998).

Before 2002, Finnish law on equality was not implemented in the basic education of arts. At the request of Anna-Elina Lavaste, the director of Kuopio conservatory, the definition of a possible student in a music school was broadened during the preparation of the new curriculum. The term individualized tuition “IVT” was added to the new curriculum of basic education of arts, which catered the possibility for the students with special needs to study at Music Schools. Music schools in Finland were suddenly faced with a new challenge: what does IVT tuition mean in practice? Individualized tuition requires incorporating novel ideas into the education of music teachers as well. With funding from the Board of Education, the Kuopio Conservatory was given the task to create pedagogical and administrative guidelines for IVT. Annukka Knuuttila was one of those taking part in creating the guidelines. According to the new regulations, if the student is not able to study according to the general curriculum because of a disability, an individual curriculum can be created to serve the student’s needs. The individual curriculum contains the information about the study goals, the amount of study time, how the tuition is arranged, possible special support arrangements for the student, possible performances/examinations, and the principles for evaluating the student (Hakkarainen, 2013).

Even though the focus of the IVT is strictly on music education, the feedback from the parents and school teachers has indicated that the goal-oriented music lessons help the children in a holistic way. It has advanced learning skills like concentrating, listening, fine motoric skills, speaking and increasing self-confidence. During these years, and based on accumulated experience at Kuopio Conservatory, a need has arisen to investigate whether the pedagogical methods used are in fact rehabilitating as well.

The most important thing of the tuition is to find the musical and developmental level for each individual student. Also, each individual’s way of learning and their learning pace have to be observed, and teachers are required to introduce increasingly creative pedagogical solutions (Knuuttila, 2017).

4. In the inclusive art pedagogy music therapy and music pedagogy merge in a new way

Derived from inclusive thinking, the core idea in the IPA-E Project is that everyone is entitled to high quality art education. The project partners have made similar observations: despite cultural differences between partner countries the impact of music education can also be rehabilitating. In the inclusive art pedagogy, music therapy and music education are facing each other in a new way. Because of that, the training of teachers must be globally observed in a new way too. This will pose new interesting challenges to the teachers' training regarding the combination of educational and therapeutical knowledge and practice.

The Renewed EU Agenda For Higher Education, developed by the Federal Ministry of Education, Science, and Research in 2017, which is binding for all Austrian universities, provides a foundation for this project's approach: university institutions are to contribute to innovation in our society, form knowledge alliances, enter into cooperative arrangements with educational institutions on all levels, and nurture the talents of all students. It may be that we will have more students with individual learning paths in the future, as a consequence of which the need for flexible programs of study and/or digital technologies may increase. But these challenges are not all that daunting, and the fact is that instructors, upon being asked about adjustments they have made to their teaching to accommodate our blind students, for instance, are already praising the advantages of e-accessibility compared to older teaching aids. First and foremost, it is important to point out that inclusion in universities and conservatories can only be taught if the management is 100 per cent behind (Kauppinen, 2017).

At the end of our project, lecturers, regardless of where they teach, should be able to draw on some good examples in inclusive instrumental and language education, to adapt them to their own needs, and to further develop them in diverse ways. There will be nuanced curricula designed for diversity and more flexible forms of structuring lessons – such as open distance learning for lectures, where presence is not compulsory – could be considered. For students, there should be broader job-oriented offers, including didactic and artistic subjects. Alternative testing methods are just as much a topic as the further education in sign language, which represents a professional introduction for students of the music education program. The tasks here are countless. What is certain, however, is that all those interested should be able to participate in high-quality music education with the necessary support in the form of suitable measures to promote talent according to individual needs.

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A case study on the development of a child with disabilities emotional stability by using the holistic music educational approach

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Abstract

Music is closely related to all our lives, with research indicating that music can improve children's positive emotions, communication skills, physical movements, cognitive learning abilities towards their development. This study was aimed to enhance the participant's emotional stability, and its specific purpose was to explore the applicability and feasibility of the Holistic Music Educational Approach for Young Children (HMEAYC) on the emotional stability for a three-year-old boy with developmental delay. Prior to the formal teaching, two observations were taken to obtain the participant's emotional condition. The duration lasted 16 weeks with 40-minute instructional sessions once a week. The research was observed from multiple perspectives. Based on the collected qualitative information: semi-structured observation forms, interview data, and quantitative data: semi-structured observation record scores and a social feedback scale, using multiple cross-comparison and analysis to sum up the results: first of all, through the results analysis of the quality data, it was proved that the Holistic Music Educational Approach (HMEAYC) was able to promote the participant's emotional stability; secondly, the HMEAYC towards the development of the participant's emotional stability with a positive feasibility.

Introduction

With a growing body of international research emphasizing the importance of holistic education, which focuses more on the art of cultivating the physical, the emotional, and the psychological dimensions of the developing child (Siniscalco, 2002). The research indicates that music is an incredible vehicle for children to understand and express their emotions (Petruta-Maria, 2015). The Holistic Music Educational Approach (HMEAYC) works alongside music as a medium to recognize

and educate the interconnectedness of the mind, body, and spirit at a young age. Educators of the HMEAYC may plan or assess with a focus on a particular outcome or component of learning, but they see children's learning skills as integrated and interconnected. Over recent decades, in the field of cognitive science, psychology, and neuroscience, it was found that in language, perception, and physical movement, the cognitive and negative emotions could be improved through music activities (DeBedout & Worden, 2006; Schon et al., 2008; Tierney & Kraus, 2013). Children's music mainly focuses on addressing the children with disabilities' needs, such as emotion, health, sociality, intellect, language, and creativity. Singing, rhymes, musical games, and playing instruments, are all prodigious ways for young children's learning (Besson al., 2007; Israel, 2013; Tillmann, 2014; Zalar, Kordes & Kafol, 2015), and in this respect, these are some of the inordinate ways for them to show their positive emotions. As a development method, music participation does have a positive effect on personal and social development (Hallam, 2010). Through the latest studies of the research team (Chen & Lee, 2016; Lee & Ho, 2017, 2018; Lee & Li, 2016; Lee, Ho & Yu, 2017; You & Lee, 2016), it has been proven that music can be a positive value for children with disabilities on enhancing positive emotions. The primary purpose of this case study is to examine the effectiveness and to enhance the participant's emotional stability of the HMEAYC by incorporating the research for young children with disabilities within the special education settings. The specific purpose of the study was to explore the applicability and feasibility of the HMEAYC on the emotional stability for the participant.

Terminology

The important observation target and terminology of this study include:

- *Holistic Music Educational Approach*: The Curriculum Content of the HMEAYC consists of nine activities: "Walking on the line", "Hello Song", "Attendance Song", "Singing Time", "Musical Game", "Musical Storytelling", "Musical Movement", "Relaxation Time" and "Goodbye Song", which could be expanded individually and also be flexibly reduced (Lee, 2016b).
- *A child with disabilities*: The children's retardation ability is lower by 15~50% than the average (Effgen, 2000), and lower by 1~2 Standard Deviation than the model-age grade norms (Petersen & Kube et al., 1998) at the stage of development. It is decision-making under certainty and must be compared with the parts of an area as well as the age norms of the institution

in Taiwan (Hwang & Liao et al., 2014). The participant's diagnosis of developmental delay includes intellectual disabilities, severe emotional disturbance, and Speech Delay.

- *Emotional stability*: Utilizing the HMEAYC as a medium has the effectiveness to calm a child with disabilities by encouraging their emotional stability, such as pleasant or desirable situational responses, e.g. smiling, laughing.

Literature review

When early childhood educators embrace a holistic approach, they acknowledge areas of child development: physical, cognitive, social, emotional well-being, and learning. Educators of the HMEAYC have said that it's attuned to each child's individual personal program and assesses learning because knowledgeable opportunities should be synergized and integrated. Since 2012, Dr. Liza Lee at the Chaoyang University of Technology, Taiwan has been promoting the HMEAYC for 16 years and has found it effective in special education for students (Lee & Lin, 2013; Lee & Liu, 2012; Lee, 2006, 2010, 2011). In 2016, Dr. Lee had research papers published entitled "An Empirical Study of Holistic Music Educational Approach for Young Children on Communication Development". Its integrated curriculum translates theories into hands-on practices, which integrates the music education and therapy into one (Lee, 2016a, 2016b). The study found that the musical activities make the communication fun and enjoyable, and assisted with emotional development (Moore, 2013). Therefore, early music intervention to limit the physical disability and overcome further disabilities, as well as emotional development, is very important.

The theory of HMEAYC

The HMEAYC is a model that has been combining the theories and hands-on practices for decades. In Taiwan, the researcher, who has been investigating music education for a number of years, also found a significant effect. In 2014, the researcher was invited to deliver a speech at the Press Conference of the Chinese Tienn Montessori Institute in Beijing (Lee, 2014), then officially named it as the Holistic Music Educational Approach for Young Children (HMEAYC). It is an innovative music educational model of a fusion of contemporary science and technology, multi-sensory equipment, and traditional instruments, with creative music all in one (Lee, 2008, 2010; 2012; 2014).

Four features of HMEAYC

The HMEAYC must have the principle of repetition towards the curriculum design and is expected to achieve its objective, such as the repeated changes to the same song, and the extended different changes on tempo and accompaniment. This is being able to enhance the ability of children by the principle of repetitive learning of the music curriculum design. There is no fixed formula for the children's music education curriculum. However, any adjustment is possible for the HMEAYC because all teaching activities are beneficial to the children's holistic development (Lee, 2012, 2015). The HMEAYC enhances the learning experience on four features:

- (1) *Holistic children*: this means that the HMEAYC can be applied to all children, including children in mainstream and special need settings, it is a conventional as well as inclusive education;
- (2) *Holistic field*: this indicates that the HMEAYC incorporates interactive activities from all fields of studies since it is a multi-dimensional, multi-layered method of special music education;
- (3) *Holistic faculty*: this believes that all teachers from various fields of study who acknowledge the inborn experience and intrinsic nature of music are brought together to achieve a better result of education;
- (4) *Holistic method*: this is based on the fully assimilated and the wholly integrated conventional education models provide the means to incorporate modern technology and improve education. For example, Soundbeam and other multi-sensory instruments and equipment are applied and used in the curriculum arrangement (Lee & Lin, 2013; Lee & Liu, 2012; Lee, 2006, 2010, 2011, 2012, 2015, 2016a, 2016b; McCord & Lee, 2012).

The related research on HMEAYC

Music technology is a new way of improving the development of young children, as all teaching methods lead to the children's multiple developments. Teaching music, like any form of instructional activities, is not merely a means but also a carrier. On the whole, through the music activities, young children enjoy playing and learning. Music is a great way for most young children with disabilities to improve their musical development (Lee, 2006, 2008). Therefore, the HMEAYC has facilitated positive reactions towards special needs for the different to symptoms in children with special needs through the utilization of music. The HMEAYC teaching structure has had a positive effect and has accumulated the research results for many years by Dr. Liza Lee and the research team. In recent years, the HMEAYC is not

only popular in Taiwan, but also in China (Liu, 2015). There are some scholars, early childhood educators, and primary school teachers who have launched a special study of the theory and practice, and the results were achieved with a considerable amount of positive feedback (Cheng, 2014). Through previous study and instruction, the researcher has seen these positive effects from the interaction and challenging experiments of the children's development, their collaboration with musical instruments, learning the effectiveness of an emotionally disturbed child with Attention Deficit Disorder (ADD), and the interpersonal interaction of delayed preschool children can be improved by music (Lee, 2010, 2011, 2012). The study result showed a positive effect from the different children's physical and mental situation and their development groups. This conforms to the HMEAYC principle. The appropriate curriculum was adjusted to the individual children thereby achieving the HMEAYC performance goal. Music can stimulate their cognitive abilities or emotional needs, as well as to elevate their skills development. For example, the participant that use music as a means to communicate can simultaneously enhance their social skills through interaction. Musical syntax can be seen as a representation of sound and is displayed as an image to the children. Music can also evoke emotions in the listeners which then helped to induce a different emotional state (Hallam, 2010; Moore, 2013).

Methodology

This case study was structured under the framework of the HMEAYC in order to analyze a child with disabilities performance by way of qualitative and quantitative studies. The total 16-week intervention of the HMEAYC was recorded in the metropolitan Taichung area of Taiwan, and he was selected by purposive sampling to participate in the study.

Participant

The participant was a 3-year-old male who had enrolled in an early intervention center in central Taiwan and was selected by judgmental sampling to participate in the study. The participant had been diagnosed with intellectual disabilities, severe emotional disturbance, and speech delay and tutored in a special education classroom. A review of the prior educational evaluation indicated that the overall emotional stability was in the very low to the extremely low range. Therefore, the participant was selected based on the functional assessment interview completed with the participant, and the functional assessment observations conducted during the baseline

information from the early intervention center. The school is located in Taichung and was selected by purposive sampling to participate in the study. The intervention phase involved an ongoing assessment and within the prioritized routines. In addition, activities were occasionally modified to best fit the participant's needs. After 16 weeks of intervention, the impact assessment was completed on the emotional stability directly related to the HMEAYC context. Parents and/or guardians provided written informed consent for the child's participation before enrollment in the study.

Design

Based on the participant's responses, the curriculum framework of HMEAYC was adjusted for the participant. The study used a mixed method design to include the quantitative data assessment scale, used by the researchers, and qualitative observer reports, written by the classroom teachers and the researchers. Across the HMEAYC areas, the common reasons to incorporate the qualitative research into the intervention studies were to add depth, detail, and meaning to the empirical findings; to describe the implementation process; to help develop the evaluation plan, and to test and inform the intervention. The implementation research moves the qualitative methods to a more neutral place in the research design process. Based on the collected qualitative information (i.e., the semi-structured observation forms and the interview data) and quantitative data (i.e., the semi-structured observation of the recorded scores and the social feedback scale), the researchers were able to use multiple cross-comparison and analysis to sum up the results. As for the HMEAYC curriculum, the independent variable, the emotional stability effect on the dependent variable, was observed and recorded.

Procedure overview

The methodology of the study used a quantitative analysis to measure the validity based on the assessment scales used with a "1-5" scale structured observation forms by two trained observers, and the qualitative data using the interviews with the classroom teachers, with the observation reports from the trained observers, and the researcher's teaching log. All sessions were videotaped and edited for the purpose of monitoring the progress.

Duration

The duration was a 16-week study period, with 40-minute instructional sessions once per week of specific, study-focused HMEAYC. Prior to the formal teaching, two observations were taken to obtain the participant's emotional stability condition.

Data analysis

The qualitative instruments included: the HMEAYC semi-structured musical activities observation form to gather data on the development of emotional stability, from the classroom teachers and the observers who were trained graduate students; interview reports from the teachers at the intervention center, and the parents at home; and also the teaching logs from the author. In assessing the participant's initial behavior, prior to the formal teaching, observations were taken to obtain the participant's condition. All intervention sessions were videotaped and these were viewed and scored by the trained observers. The participant's baseline information from the early intervention center; semi-structured observation forms to gather data on the development of the positive emotional status from the classroom teachers, and the two designated observers; interview reports from the teacher at the early intervention center and the parents; along with the researcher's teaching logs. The results were interpreted based on the data collected via the HMEAYC semi-structured musical activities observation form, and the interviews with the teachers, as well as the researcher's teaching log. Cross-comparison was conducted on the quantified data and the related original documents, to increase the objectivity and reliability of the research results.

Interobserver agreement

In assessing the participant's initial behavior, prior to the formal teaching, observations were taken to obtain their condition. The baseline observations concluded when the observers were in agreement about the specific nature of the participant's behavioral and developmental challenges. All intervention sessions were videotaped and these were viewed and scored by two trained observers. For the assessment standard of the emotional stability, a score of "1" indicated the participant had a no positive response of the emotional stability, such as only crying and restlessness reactions following the music activity. A score of "5" showed the participant had a full positive response to the emotional stability of the music activity.

Validity

In order to support the validity of the study, a feedback form was used by the classroom teachers and observers. All the respondents positively supported the study and scored various aspects on a “1-5” scale. A score of “1” for questions in the “goals” section indicated that the respondents strongly disagreed with whether a goal of the study had been met; a score of “5” showed that they strongly agreed that a goal had been met. No disagree or strongly disagree with scores (no “1” to “3” scores). The research observers and classroom teachers have had an attitudinal Identity to the HMEAYC curriculum. For positive emotional status, the respondents gave a score of “1” if they felt the participant had shown a high level of regression in an area of positive emotional status; they scored “5” if they observed that the participant had made a high level of progress. No scores indicated that the respondents felt the participant had made either fair progress or had regressed (no “1” to “3” scores). The research observers and classroom teachers were the sense of identity that the research participant has had a positive feedback and positive emotional stability. It indicates the effective success of the participant in the HMEAYC curriculum.

Results

Baseline characteristics

The participant was a boy aged three with a diagnosis of Development Disabilities. The participant was a new student from an early intervention center in central Taiwan. At the baseline stage, an emotionally unstable situation would often occur in the classroom, whatever was adapted towards his separation anxiety with his parent and being accommodated to the new surroundings, teachers, classmates, and so on. According to the classroom teacher, following instructions resulted in unstable emotional responses. The frequent occurrence when he was blubbering to express his needs. If it was something that he dislikes, he could use his behavior to resist, cry, and escape. If it was something that he likes, he could then accomplish his behavior with operational motion, observed, and play by himself. Prior to the formal instruction, the participant indicated no positive emotions most of the time in the classroom from the observation reports.

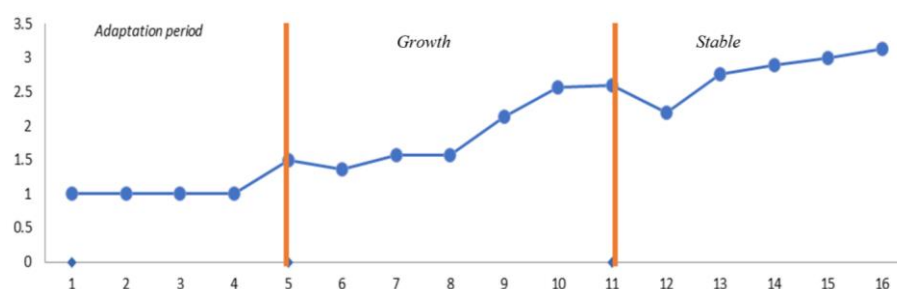


Figure 1: The changes of the participant's emotional stability

Adaptation period (1-5 weeks)

When starting a new theme topic of the week, the participant had to re-familiarize himself with the environment, which then continued for four weeks. The participant had not expressed any positive emotions. According to the observation forms and the teacher's reports, in week five, the participant exhibited an emotional fluctuation.

Growth period (6-11 weeks)

From week's six to 11, the participant had become more comfortable with the activities, so the scores gradually increased. The observer's reports indicated that the participant would hum the chorus of the songs used in the HMEAYC curriculum during an emotional stability outcome. The participant had pleasant or desirable responses, such as smiling or laughing. The participant, therefore, still made an assured level of progress in emotional stability.

Stable period (12-16 weeks)

Based on the teacher's and therapists' interviews, the participant responded better to the instructions and was especially attracted to a different pace of the music. Furthermore, the participant scored lower in week 12 due to a mild emotional instability but showed stable progress later. According to the study, the participant was able to remain positive in the HMEAYC curriculum. Therefore, the HMEAYC was proven to promote the participant's positive emotions.

Conclusions, findings, limitations and suggestions

Conclusions

Music is a prodigious way for most young children with emotional difficulties to improve their musical development (Hallam, 2010; Petruta-Maria, 2015), in respect of the positive effects of an engagement with music on a positive emotional basis (Patel, 2003; Perrachione et al., 2013). According to the analysis concluded, which found that the HMEAYC of the preschool children had a correlation with the emotional stability outcomes. The participant's emotional stability increased under the research teaching (Chen & Lee, 2016; Lee & Ho, 2017; Lee & Ho, 2018; Lee, Ho & Yu, 2017; You & Lee, 2016), hence, the HMEAYC effectiveness of calming preschool children's emotions (Lee & Li, 2016; Lee & Lin, 2013; Lee & Liu, 2012). Specifically, the HMEAYC played a key role in developing positive emotions and improving the results of learning for the child with disabilities. This sets the foundation that the HMEAYC is effective in elevating and developing emotional stability.

Findings

Based on the results, the HMEAYC has proved that it can provide a way of developing emotional stability opportunities for the development of a child with disabilities. Other than reaching the goal, it was found that there were some crucial outcomes throughout the research implementation as well. First of all, by using the different pace of the music towards the child's emotional stability the most. Secondly, the participant would hum the chorus of the songs used in the HMEAYC curriculum during his positive emotions. Thirdly, the HMEAYC's experience that the principles of repetition to the curriculum design was able to keep the young child's greater retention. This is being able to enhance the positive emotional ability of the children by the principle of repetitive learning of the music curriculum design.

Limitations and suggestions

Although there are many expected benefits from this study, there are some limitations to the HMEAYC. One of them is that the result cannot be generalized due to the fact that the sample size was small. Some of these methodological and practical problems are common in the HMEAYC interventions. They do limit the conclusions

that can be drawn from the study, but the key findings are robust. The study of how the HMEAYC can be related to general issues in emotional stability for both children in the mainstream and individuals with severe and multiple disabilities are recommended. This is needed to determine the long-term effects of using the HMEAYC approach in helping to develop emotional and other skills for all children. Moreover, it would be very helpful to have research on the HMEAYC approach with a larger variety of children across many age ranges to see if there are any long-term benefits to using this approach.

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Sound and spirit of inclusion – the Potsdam Declaration

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Abstract

On the 26th of March 2009, Germany committed itself to accept the United Nations Convention on the Rights of Persons with Disabilities for an inclusive society free of barriers. This posed a challenge to music schools and their teachers to offer individual participation to all people who want to make music across the lifespan. But how to make an offer that meets the requirements of children, youth, adults, senior citizens, people with and without handicaps, people with migration background or highly talented people? How can this collective learning, requested by inclusion, become an asset for all students?

The German Association of Music Schools has supported handicapped people for over 30 years and advocates the central idea of an inclusive society in the Potsdam Declaration 2014. A total of 700 teachers have already been qualified in the two-year extra-occupational course. Together with 7,000 handicapped students in more than 500 public Music Schools they meet the demand to make an offer for all people. This dedication is based on Prof. Dr. Werner Probst's persuasion that all people are musical because they are able to experience music. In 1979, he proved this in a pilot project and opened the door for people who had never had a chance to join a music school before. Today, an especially arranged committee of experts offers further training and expert conferences to provide a forum and an associated nationwide network for training and further education in this area of music schoolwork.

Since that time there have been changes in many places. Disabled people are in quite a lot of music schools nowadays. Many music schools open their stages for them where they show through their achievement, performance and love for playing that Werner Probst's vision is right. The extraordinary is becoming normal: the inclusion of disabled people. Participants of the workshop will gain insights through video examples as well as live demonstrations of the method and will have the opportunity to learn about the essential features and aims of an inclusive music education.



Photograph 1: The extraordinary becomes everyday – people with and without disabilities experience music making

Introduction

Natural ‘music-making’ means a self-determined experience of music. “So, you are teaching elderly people and people with disabilities, isn’t that very stressful? And – just between us – is it really worth it?”

If you are expecting a strict guide for a specific case, or a comprehensive recommendation for teaching people with disabilities in general... even my essay will not satisfy this requirement. It will neither present songs especially for the disabled, nor justify specific music education for handicapped people. How could a single concept of ‘music education for the disabled’ even presume to equally cater for the endlessly broad range of disabilities which are inherent to the human condition? This is especially true when you think of the diverse needs of people with Down’s syndrome or those who are visually-impaired, physically disabled, or with neurological disorders, such as epilepsy. Thus, some of you may find aspects of this essay too complex, and others, too simple, depending on the range of experiences you have in this area thus far.

This essay is addressed to teachers who teach or want to teach “normal”

disabled people – people with strengths, weaknesses, and certain disabilities – as well as colleagues who are curious about and courageously committed to the task of music-making with people with disabilities.

Working with disabled people is a part of education, not a new educational world which “has nothing to do with normality!” Activity orientated teaching models or social learning techniques (see the relevant literature) do not need to be reinvented. Maybe just re-thought and individually applied to the individual.

The admission of a colleague who initially did instrumental lessons with disabled people without specific training, worked on it “purely instinctively with common sense and reactively rather than actively responded”. That, for me, is therefore not an admission of weakness, but rather a return to one of our human strengths, namely, to learn from observation and then to act.

Above all, the willingness and ability of the teacher to apply their methodology to his/her observations of the (disabled) is required: How the student learns best, what type of learner is the student, in what daily form is he, what can he do best, what goals (values) does the student have, how is his experience expressed, how important is the experience for him...?

My views stem from the basics, advance to particulars, and then draw conclusions based back on the basics. Four points are my central concerns in my essay:

1. Experiencing music: This can and will always be distinctively different. However, certain factors can intensify individual experience (e.g. experiencing it as a group).
2. In every sense, and as far as possible, self-determination and self-responsible action should be central aims.
3. A (self-) critical look at the teachers’ role: With which concerns, which tasks, which aims but also with which authorization do they teach.
4. The special role of music within the arts: “Music is the art of time”. This can put certain demands on the classroom. If one allows the whole “force” of music a base for development, then, the time factor in particular must be considered. For example, it did not pose any major problems for every student of my flute class- eight mentally handicapped students – to play one song to his satisfaction.

Problems, however, did occur when a piece had to be played together.

The individual charm and the therapeutic effect emanating from individual sounds and the music are not addressed hereafter, let alone questioned. Instead, the intention of my essay is to offer ideas which enable and enhance group music-making.

It must be explicitly stated, that this common sense of music is not related to the

feeling of inclusion experienced, for example, in heteronomous or group driven-singing at football pitches. This also does not involve the teacher making the music while the students independently enjoy a funny “drum-along” session.

Just as the aim of speech training is to ensure the person knows whereof he speaks, or the aim of reading training is to ensure he understands what he reads (German language speaks of catching the meaning by reading), the aim of music education in general – as well as instrumental playing with handicapped people – is to absorb the original power of meter and rhythm gratefully, participate in it, but still see its aim in the self-understood and self-determined actions as listeners or players.

First the fundamentals:

Disabled people as well as non-disabled people have a need of music. Some people more, some less. *Even disabled people have the right to not make any music.*

Disabled people as well as non-disabled people have a need to express themselves and give substance to form their own “internal performance”.

Disabled people as well as non-disabled people have a need to get involved in discussion by means of music and via music with themselves and others.

Disabled people as well as non-disabled people have fun with music, listening to music and incorporating themselves into music in varied ways.

The quality grades of musical action (making music, forming music in a similar way, creating music) are thus only superficially quality grades of musical experience. An example may clarify this: lying flatly on water, being carried motionless, is not only a targeted preliminary practice for later swimming but also depends on trust, devotion, willingness to engage and practice. Fast swimming times state nothing about the ability to be carried by water and do not say anything about the pleasure of realizing water and therefore to communicate through it with oneself.

The question – of course, only asked in secret – if it is worth musically educating disabled people is ridiculous and also falsely put, as it is based on false aims and quality features.

Even the question which often is raised by music teachers, mostly based on fear of over-challenging handicapped students, as to where the borders of capacity are, (physically and mentally) really only blurs the view of the main questions:

1. *Which factors can support the ability to enjoy music and which might encumber?*
2. Does the experience of music allow the student to experience himself? Does this self-perception and subsequent communication skill, with the student himself and others therefore enable an appropriate better self-perception and communication ability with others? *Does musical communication with others*

lead to a healthy self-development exist?

I will attempt to link both questions through a chain of arguments and try to answer them.

You should first more closely examine musical experience without following – in my opinion – the wrong track cementing a hierarchy within the quality attributes of musical activity. Permit me to:

- listen to oneself
- listen to the other person while playing by oneself
- to differentiate listening to oneself while playing with the others

Now you could discuss at cross-purposes whether the image of quality “grades” might make sense. Or whether the levels should really be climbed strictly one after another or built on to each other?

Undeniably though there must be a joyful experience which takes place on each level or in each grade. Moreover, people themselves hold the key, depending on what kind of challenge they set themselves. If one overstrains himself, he therefore limits himself and might not get the chance to experience his full potential.

If students are asked in their group: “Could you hear the nice sound of the trumpets?” ...and the answer is “which trumpets?” ...they were - assuming that there were actually trumpets playing - too distracted by being occupied with playing themselves, and with the intricacies of the object (the instrument, technique rhythm....).

I myself doubt whether one should dismiss such a situation as a passing but necessary stage of development. In fact, I believe compellingly in the need, from the outset, of awareness of others being firmly instilled so you can achieve a “healthy” personal musical development.

When a human acts musically, he ideally tries to express himself musically. The musical expression ability is therefore firmly orientated on communication. Humans communicate to learn from reactions and accordingly develop their possibilities.

If musical experience is to play a main role in or work-and it should- then we should set tasks, which can be mastered without forgetting the others or himself. Therefore, I prefer growing with a task instead of growing through task. In this way the students are more subjects of the learning process.

Restricting sound material and initially excluding certain techniques does not limit the students’ expression options. On the contrary, the individual (creative) development of musical skills will be definitively promoted.

A child shows its needs and feelings without much talking. And a word can have completely different meanings. By the way he expresses things, the child's meaning is clear. *The student should determine "his tasks" independently.* As organic development is always based on prior development, so learning is only possible if a student can link new subjects to previous ones. Or more commonly put -Learning builds on capability and allows new capability to form.

Development of the learning process not only depends on doing but also on understanding. Therefore, the experience of the student is a deciding link factor for new capacity and new ways of learning. Each "memory bridge" which a student can autonomously pass results in earlier achievement of the ultimate aim that "in the end a teacher should teach so well that he/she will become surplus to requirements.

It's Important to mention here, that the main principle of student-oriented lessons is not adequately explained with "pick up the students exactly where they are". It is not a linguistic subtlety but an inclusion of the educational aim of self-determination (and the individual sense-finding) by promoting not only collecting but also empowering the student to find their own interests and to also realize them. One should arouse the student's faith in their own ability by doing this offer a pool of possibilities enabling students to reach their goals.

The crucial point is in the above-mentioned formulation "self-imposed targets". The aims of a musician (disabled or non- disabled) have to be decided by himself and should be linked to his own personal values.

A feeling of self-determination and the resulting inner satisfaction always occurs when a person can choose between various options in particular situations. The inner satisfaction could be found by the choice of different possibilities either to actively choose the learned participation in a task or – without losing face – to decide to actively listen fully to their inner performance. Most importantly, a student should experience the musical work in its entirety, not that they should reproduce it all independently.

It is also necessary that the person understands his actions and has an overview of the possible impact of his own actions. Only then is he capable of learning to accept responsibility for his actions and be willing to do so. On the other hand, the possibility of taking responsibility is one of the most basic (motivation/drive) for a human being.

Making music will flourish by self-determination and through the overview. will become responsible. Both named aims – self-determination and taking responsibility for oneself – entail being able to make music (disabled or non-disabled) "within one's own grasp".

Therefore, we should reject:

1. directed and with that externally-directed reproduction of sheet music
2. specially adapted “supported” vocals for disabled people, as the sense for the piece as a whole and content gets lost. The personal action needs to remain related to the basic piece of music. Regardless of whether the composer has brilliantly arranged these-randomly detached excerpts of the piece of music, which cannot be identified by the playing student, are pointless for many disabled musicians (and not only for them).

The point of origin and the aim of dealing with a musical work needs to be the experience of it and the inner impression of tune, melody and rhythm. Making music “within one’s own grasp” does not mean “artificially simplified” note sheets. Playing triangle or claves at beat 2 and 3 in meter 75 remains soulless – even if done correctly – as long as the musician does not understand the “sense” of the beat at this point. The *terzo* only achieves its quality by recognizably connecting directly to the melody. Thus, the concept herein of ‘making music within one’s own grasp’ could be considered unrealistic if one believes musicians who are not disabled do not really understand what they are playing.

But the idea is not so far-fetched for handicapped people if one lets “them find their way” a tolerable alternative of “making music within one’s own grasp”. To manage living in a strange apartment doesn’t only knowing how to use things which are for primarily regarded as essential. Light (light switch) is normally at the right side of the door, drinks and foodstuff are in the fridge, a bed is in the bedroom, remote control is on the TV, etc. You do not need to touch other details, the apartment is understood, you can find your way around. The main thing is: You are and can decide independently. You decide freely depending on each situation when to use the light switch and if- and how much food and drink you take out of the fridge, how long you stay in bed, etc.

The main task for a music educator is therefore offering prioritized reference points to handicapped people and also to non-handicapped people “to find their way”.

Generally, *music is logical*. (A discussion of exceptions is not the concern of this essay.)

The following “regulations” are reliable reference points for anyone wishing to make music:

A tuneful bow 4-tactic, tuneful follow-ups have their finale in tonic and logically accompany by tuneful bows. Disharmonies are always dissolved, tuneful

bows are often repeated, same harmonic sequences allow the same melodies...

Unfortunately, on inspection a lot of sheet music models seem to conceal these points. This seems like someone is attempting to make music magically less approachable and therefore furthermore keeping its secrets only for the initiated few.

The following principles of music educational methods are by no means only suitable for handicapped people or in *special education*:

- *Being active musically and therefore gaining musical experience in a straightforward way*: Musical activity can also be listening to music or moving to music, etc.
- *Demand a sound idea not dependent on an instrument*: Experience of sound begins in the head and body.
- *Keep any frustrating experiences away from the instrument*: This means that rhythm, tune and melody are prepared as far as possible by means of physical instruments etc. The expected “effort” has already been mastered without the instrument and “only” needs to be transferred to the instrument. (The technique of any instrument is difficult enough).
- *Keep an “exercise” attractive by adding additional different exercises*.
- Do not ever just give the student an instrument immediately. Being allowed to use an instrument can also be a “reward” for goals achieved.
- *Select the appropriate social form*: The lessons should be aimed at playing with an instrument in a group, for reasons mentioned above, therefore group lessons are recommended as being the most suitable social form.
- *Take into account the varied concentration spans of the students and also their individual form on each day*.
- *Pre-structure the timing of task instructions*. Firstly...then...finally
- *Do not put too much content into one (task) instruction*: (Should not be like...put your finger on...remember this...and think about...and mostly do not forget to stay relaxed). Too much input just raises the sensitivity threshold; at the same time also reduces cognitive ability. A lot of partial performance weaknesses are directly connected to cognitive ability blockages.
- *From the beginning integrate the student's actions into group dynamic*: A simple accompaniment (by rhythm or melody, with body instruments or “real” instruments) to the melody of the teacher or to another group member is enough to allow the individual to grasp his participation as a part of the whole concept (as in a football match the defender understands a victory of his team as his individual victory, even if he did not score a goal).
- *Pieces of music should always be learnt based on existing ability*: A piece of

music is therefore “ready”, if e. g. only a part in the scale (beat 1 and 2) of “*alle meine Entchen*” could be played and the rest could be arranged by singing. A central question therefore should not be:

“which parts of the piece make it impossible for you to play it?”,

or

“look, you cannot do that bit, we need to start with that”,

but

“would you like to play this piece of music?”

and

“which parts of the piece of music can you already play with the instrument?”

A glance at the outer edge of instrumental education might present a poor picture: the following example shows students learning to focus on a piece of paper and finding their way in the symbolism (of letters), by inserting a known symbol in picture form. The whole text is comprehensible and this develops the desire to learn new things. Fantasy will be awakened as students not only verbalize the symbolism of the picture but often also complete the sets according to their imagination.

- *Take every opportunity to practice the task playfully.*
- *Do not only ask open questions:* but for example, if possible, give two options. (Instead of asking “where is the note in the scale?” ask “is the note on the line or in the gap?”... after the correct answer, ask “in which gap?”)
- *Then check reactions to posed questions to judge whether the question has been understood (!):* Only then can an answer given be judged as being “fair” ...if the student for example must play the third line of a song and he “cannot”, it could also be possible that he could not find the third line on his sheet of music. (an exaggerated example? –No, it’s not!)
- *Wherever possible, let actions be verbalized:* Give things names. By doing so, skills will gain another quality and can be more easily transferred to other methods of use.
- *Allow the students to teach and select each other as often as possible:* By doing this you will find out if the student understood the problem. “What is the name of the note in third line, beat 2, 3. note?”
- *Do not overload sheet music by well meant information or “amusingly drawn” pictures.*
- *Note musical combinations in an optically recognizable way:* (e.g. musical phrases in one line...) A fear of long (confusing) pieces could be eliminated

by this as similarities in melody or tune will become obvious.

- *Structure the sheets of music wisely:* If students should play “at sight”, by decoding symbols (colours, figures, letters, music notes, chord symbols), an orientation on the sheet must be guaranteed. Additionally, to this – for a lot of students – hard exercise (on which page, in which line, which beat, which note... am I?) also comes the need to reach a joint progression from symbol to symbol (music, art of time). It is recommended to introduce musical “games” before the concrete base of sheet music, which involves the necessity of finding one’s way on the sheet of music. (An example of many: the teacher plays, students read along and clap at each pause symbol...)

Also, through the step by step transposing of melodious exercises, one’s own actions need to always be a “timely” component of the melody. In addition, all measures should be pointed out which give students the confidence to embrace “new” things. A clear and familiar rhythm in class lessons are also part of this as well as an individually based teaching time for the students and also a possibly less distracting but nevertheless more stimulating attractive classroom.

Closing words

As stated at the beginning, this article at hand cannot be a “guidbook” for musical work with handicapped people. For that the characteristics of the handicaps and the backgrounds of the people are too varied. For one person it could be best to use an approach by actively making music via the names of the musical notes, whilst for others it may be better to prepare tune materials via colour.

It is essential, that teachers can employ differing methods to pick up the students at the point where they presently are...

Even more fundamental, in my view, is to ensure that the students’ possibilities are individually defined and self-determined. This means to be able to call upon “building blocks” which, depending on situation and personal existential orientation, advance one’s musical experience. It is not the aim to get students where they are, but to help them to formulate their own aims and equip them with options enabling them to reach these aims in a self-determined and independent way.

Basically, this is also a question of human dignity.

And returning to the opening question: “Teaching music to people with handicaps, is it worth it?” In my opinion teaching is always “worth” it, if

- *the teacher can (1) and wants (2) to contribute something
can (1) and wants (2) to interact positively with the human beings*

- it successfully connects the treasure trove of experience of the teacher wisely with the treasure trove of experience of the student. Or put in another way: this always happens, if one person (teacher) engages with another (student).

The development of music instruction for special learners as evidenced in articles in the *Music Educators Journal*

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Abstract

The purpose of this study was to examine trends in music instruction for special learners in the United States through the lens of the *Music Educators Journal* (MEJ). All articles ($n = 173$) related to special learners in music in the journal were examined. Articles in MEJ reflected special learner music teaching practices of their eras. Music was taught to special learners in intact special education classroom school settings prior to World War II. As special education legislation transformed the nature of music teaching to special learner populations in during the 1950s and 1960s, published articles reflected these changes – from teaching individual disability areas, to a focus on gifted education, to mainstreaming (teaching special learners in regular music classrooms), inclusion, and greater collaboration, and an expansion of music teaching to more diverse disability categories.

Introduction

Early efforts of teaching students with disabilities in the United States focused on placing them in asylums and residential schools, thought to be curative by American social activists in the mid-nineteenth century (Danforth, Taff, & Ferguson, 2006). One example was the American Asylum for the Education and Instruction of the Deaf and Dumb, founded by Galaudet in 1817 (Adamek & Darrow, 2005). Eventually, as the emphasis on placement in residential settings shifted from curative to custodial, this was seen as an outdated model.

During the era of progressive education, teachers specializing in teaching special learners were trained, and compulsory attendance laws were in place in all states. The 1920s saw the rise of tracking of students by ability, and self-contained special education classrooms began to appear in public schools (Danforth et al., 2006). These classes coexisted with residential placements in the early part of the 20th century.

The leading professional journal for the music education profession in the United States is the *Music Educators Journal* (MEJ), and its predecessor, the *Music*

Supervisors' Journal, which began publication in 1914. Articles in this journal reflected these practices applied to music teaching.

The methodology used is based in part on Volk (1993), who examined the history of multiculturalism through the lens of MEJ to document developments on this topic. All articles ($n = 173$) within the journal that related to special learners in music were examined. Through a retrospective analysis of the journal contents, trends in music instruction for special learners, as seen by music teachers in the United States, can be placed in context with historical events related to musical education of special learner populations in school settings.

Music Supervisors' Journal

The first mention of special learners in the *Music Supervisors' Journal* was in 1917, where a short description was made of the *Volta Bureau*, an organization whose purpose is to assist the hard of hearing. In the 1920s, three articles focused on teaching music to the mentally defective and retarded. Winship (1928), for example, mentions the value of rhythmic activity with low IQ students; Van de Wall (1928) stated benefits of music for “ungraded” classes, such as music as a socializing activity, and helping (then called) “retarded” students to express emotional energy. Jacobsen (1933) discussed teaching music to students who are hearing impaired, while Rodenburg (1933) mentioned the use of Braille music notation at the Illinois School for the Blind.

Music Educators Journal before World War II

Articles in the newly named *Music Educators Journal* (MEJ) continued to reflect the practice of music instruction in residential school settings as well as public school classes for students with disabilities. Wecker (1939) describes an experiment with deaf children in the Lansing, Michigan public schools. McAlister (1937) and Bernstein (1941) focused on creating modified musical instruments for physically handicapped children and musical training for blind students at residential schools for crippled children and the blind. Another article (Wayne, 1944) described benefits of instrumental music at a boarding school for emotionally maladjusted children.

Music Educators Journal after World War II

Articles in the MEJ reflected a shift in focus that came as a result of the war. Articles about music programs in residential schools were fewer, and the first articles

related to the therapeutic uses of music were published. Bernstein (1946) described the use of instrumental music with blinded veterans and with physical disabilities as a means of social adjustment, while Bernot (1949) talked about the therapeutic uses of music in a remedial course for underprivileged children. Articles on music in a school for crippled children (Manning, 1947), and in an orphanage (Robinson, 1957) both address the use of music to meet the emotional needs of children and how students with disabilities should be treated as normal as possible.

Special learners, except for the severely disabled, were increasingly being taught in public school settings. Many articles in the early to mid 1950s focused on various disabilities, and a new term was used, that of the exceptional child. Cruickshank (1952), president of the International Council for Exceptional Children, advocated using the term “exceptional child” as an umbrella term for a variety of educational disabilities (including various sensory, intellectual, emotional, medical, physical, and behavioral challenges, and the gifted), and believed this more appropriate and less stigmatizing than labels currently in use at the time. He recommended that music teachers provide special classes in schools for these children and that special learners receive music education with “normal” students whenever possible as a way to develop their educational and social acceptance. In his address, he mentioned that 16% of the student population in 1952 could be labeled as exceptional children, and called for better training to meet the needs of special learners and to recognize common needs of all children.

MEJ articles in the mid 1950s focused on methods of teaching students who are deaf (Ankrim, 1953), mentally retarded (Newacheck, 1953; Scheerenberger, 1954) and other disabilities (physical, mental, sensory, neurological; May, 1955). Scheerenberger outlines the characteristics of mentally challenged individuals, general educational objectives, musical content, and teaching suggestions. All articles mention the importance of music to overcome their disabilities.

Civil rights and rights for special learners’ movement

The 1954 *Brown vs. Board of Education* court decision granting African-American students a right to education in non-segregated settings ensured that equal rights in education could not be denied to a class of people (e.g., a racial minority). Advocacy groups for special learners (United Cerebral Palsy, National Association for Retarded Citizens, National Society for Autistic Children, Association for Children with Learning Disabilities) became active in the 1950s and 1960s (Yell, Rogers & Rogers, 1998). These groups also were instrumental in advocating for

legislation that would impact the education children would receive in schools. This led to the Disability Rights Movement in the 1960s, court challenges, and the eventual adoption of a national special education mandate (Yell, Rogers & Rogers, 1998).

Early federal involvement in special education began with the *Teaching in the Education of Mentally Retarded Children Act* (1958), providing federal funding for training teachers, and the *Elementary and Secondary Education Act* (1965), increasing funding for teaching children with disabilities (Yell, Rogers & Rogers, 1998). Provisions for special education still varied from state to state and were not yet uniform.

During the 1960s, before the advent of federal legislation mandating special education for all students, articles in the MEJ focused on a variety of disabilities. Eleven articles between 1960 and 1971 appeared related to music instruction for “retarded”, sensory impaired, and physically handicapped children. These articles include teaching approaches and resources and mention the benefits of music study for these children in terms of meeting their emotional, mental, social, and physical needs. MEJ articles began addressing other areas for the first time, including music instruction for students with communication disabilities (speech impairment and autism), and emotional disturbances.

Teaching gifted and talented students was specifically addressed for the first time in seven articles from 1958 until 1968. Klausmeier (1958) identified the gifted student as having both high IQ and either visual art or musical talent and having a need to develop their expressive abilities through the arts. Hartshorn (1960, 1968) focused on three types of academically talented students: gifted performers, less gifted performers, and nonperformers.

By the early 1970s, many states had adopted the practice of having music classes in schools for special learners. Court decisions and changing regulations influenced state laws, suggesting a shift in educational policy regarding the teaching of special learners in school settings. *Section 504 of the Rehabilitation Act* of 1973 passed, leading to the *Education Amendments of PL 93-380* in 1974 (which funded gifted and talented education programs) and finally *PL 94-142 The Education for All Handicapped Children Act* in 1975 (Yell, Rogers & Rogers, 1988).

Special focus issue: Special learners

Reflecting rapid changes in educational policy, MEJ published its first special focus issue on special learners in 1972, including 24 articles on most disability areas. Graham (1972) discussed the growth of the population of special learners in schools

from 378,000 in 1948 to over 7,000,000 students. Many special learners were being placed in music classes and ensembles, but few music teachers had training to deal with these students. Nocera (1972) called for increased training for teaching music to special learners, including coursework and a specialty in teaching music to special learners. Several articles addressed intellectually challenged students (gifted, mentally retarded), sensory impairments (deaf, blind), physically handicapped, and emotionally disturbed students. This issue includes the first articles addressing teaching music to learning disabled, brain damaged, neurologically handicapped, and multiply handicapped students. Also included in this issue were a glossary, resources, book reviews, and an events listing. Subsequently, articles documented a brass band for mentally retarded students (Knolle, 1973), and music reading using Braille notation (Herlein, 1975).

In 1975, the United States Congress enacted *The Education for all Handicapped Children Act*, PL 94-142, which mandates a free and appropriate public education (FAPE) for all students with disabilities. Provisions included education in the “least restrictive environment” (LRE), and individualized curricula for each special learner with input from teachers and parents, known as the “Individualized Education Program” (IEP). This meant that all students with disabilities would be taught music in public schools (Yell, Rogers & Rogers, 1998).

MEJ published several important articles in the late 1970s that explained PL 94-142, and the concept of mainstreaming to music teachers. Gilbert (1977) first defined *mainstreaming*, the placement of special learners in regular classes. Benefits, challenges, and implementation suggestions are provided, including the need to know special learner characteristics, and the necessity of adapting music lessons in terms of structure, complexity, and multisensory stimulation. Forsythe and Jellison (1977) described requirements of the law and implications for music teaching practice, while Dykman (1979) described benefits of mainstreaming for both special learners and regular students. Other articles described mainstreaming principles in action (Fink, 1978; Kersten, 1981; Knapp, 1979) as they relate to social interaction, adapting musical instruments for the physically handicapped (Chadwick & Clark, 1980), and gifted programs for musically talented students (Tatarunis, 1981).

Special focus issue: Teaching special students

Four years after implementation of the law, a second special focus issue examined integrating special learners into mainstreamed music classrooms. Thompson (1982) reported that 63% of music teachers were providing music

instruction to disabled learners, colleges added courses on teaching music to special learners, and books and adaptive musical materials were being developed. He also stated teacher concerns about implementing mainstreaming, including working with other members of an interdisciplinary team, figuring out the appropriate accommodations while keeping up standards, and placing special learners in an appropriate classroom setting. Many of the 14 articles in this issue applied mainstreaming principles to various special learner categories. Discussed are Orff principles of multisensory learning (MacRae, 1982), applications of mainstreaming to instrumental music instruction (Rosene, 1982), generalized techniques for mainstreaming in music classrooms (Beer, Bellows & Fredrick, 1982; White, 1982), and classroom management challenges in educationally diverse classrooms (McCoy, 1982). A biography of mainstreaming resources is provided in this issue.

During the 1980s, articles addressing the teaching of music to various special learner categories continued, expanding to mainstreaming students in band classes. Atterbury (1983) provided suggestions to diagnose and adapt materials about students with learning disabilities (LD). LD is an umbrella term coined in 1966 for a number of diverse specific learning problems in a limited domain of learning. They have normal intelligence but have difficulties with a particular limited learning task.

In 1985, several articles were published by MEJ dealing with mainstreaming instrumental students who were LD (McCann, 1985), physically disabled (Benigno, 1985), mentally retarded (Williams, 1985), and later (McReynolds, 1988) examined visually impaired students. Others focused on music for deaf students (Darrow, 1985, 1987), blind students (Levinson & Bruscia, 1985), and idiot savant students who have below average IQ and high musical aptitude (Bergman & DePue, 1986).

Gfeller and Darrow (1987) examined mainstreaming since the adoption of 94-142, identifying challenges yet to be achieved, including understanding the needs of the child, more active involvement in placement decisions (based on musical abilities), and more administrative, special education teacher, and parental support. Particularly problematic were students with sensory impairments, moderate intellectual disabilities, and behavior problems. Graham (1988) echoed these concerns while providing instructional modification suggestions for dealing with students with sensory, cognitive, and behavioral disabilities, while Gfeller (1989) focused on providing strategies for the music teacher dealing with a student with emotional and behavioral disorders.

Special focus issues: Gifted and talented, mainstreaming

Another shift in focus occurred in 1990 with the passage of the 1990 amendments to PL 94-142, renaming the law, *Individuals with Disabilities Education Act*, or IDEA. Language was changed to include person-first terminology, and the term *handicapped* was replaced with *disability* (Yell, Rogers & Rogers, 1998). In 1990, MEJ had two special Focus Issues. The first dealt with gifted and talented students, while the second focused mainstreaming in music classrooms. In her overview of gifted and talented students, Atterbury (1990a) discussed the roles music teachers play in gifted and talented education, including using musical talent along with academic, creative thinking, and other criteria as a basis for inclusion into gifted and talented programs. Sisk (1990) stated that 24 states mandate gifted and talented programs, and 47 stated provide gifted and talented education. Richardson (1990) expanded upon the measurement of musical giftedness, while Atterbury (1990b) discussed how music teachers address gifted and talented education through enrichment, acceleration, and differentiated curricula. Von Seggern (1990) who described music magnet programs, and Thomas (1990) who discussed building a gifted and talented music curriculum using the Manhattanville Music Curriculum Project (MMCP) framework provide examples of these practices.

In the next special focus issue, authors reflected upon the progress made in providing music instruction since the adoption of PL 94-142 15 years earlier. Thompson (1990) reported that most states required coursework in teaching special learners for certification, and workshops on mainstreaming were widespread. Students with disabilities were participating in both general music and musical performance ensemble classes. He also pointed out ongoing challenges of making mainstreaming work, including developing new instructional and classroom behavior management strategies, and obtaining adequate administrative support for proper placement. Thompson (1990), Darrow (1990) and Cassidy (1990) all echoed the concerns of music teacher preparation, participation in placement decisions, and the need for additional preparation time and teacher aides to work with the special learner in music classes. Hock, Hasazi and Patten (1990) concluded that because of 94-142, students formerly in institutions were now in public schools, and students formerly in self-contained special education classrooms were now being taught alongside their non-handicapped peers. They report that 92% of special learners were being taught in integrated settings, but over 80% of music educators were not involved in IEP meetings or even made aware of special learners in their own classrooms.

The remainder of articles from the 1990s reflect the development of new textbooks for teachers to learn about instruction of special learners, a few articles related to working with sensory impaired students, and books notices and reviews. In 1996, an article by Humpal and Dimmick entitled *Special Learners in the Music Classroom* made the first mention in MEJ of the term “inclusion.”

Special focus issue: Inclusion

By 2000, another shift in focus related to teaching music to special learners was reflected in MEJ. The shift from *mainstreaming* to *inclusion* was the topic of a special focus issue, including laws dealing with inclusion principles that music teachers must follow. Damer (2001a) starts by differentiating between mainstreaming (individual-class placement) and inclusion (full-day placement). Damer (2001b) continues with an examination of the laws related to the teaching music to special learners. She mentions how language used over time has changed (from Least Restrictive Environment (LRE) to Regular Education Initiative (REI)), from handicapped to disabled, from handicapped child to person with a disability. The law has changed the role of special education teachers, from an active teacher role to a special learning consultant for other teachers. Disability conditions covered by legislation expanded. Other articles in this issue discussed principles of successful inclusion (Adamek, 2001), instrumental music adaptations (Zdzinski, 2001), music software for special needs (McCord, 2001), and the use of paraprofessionals (Bernstorff, 2001). Later in 2001, choral music adaptations were also addressed (VanWeelden, 2001).

Additional articles in the early 2000s examined adapting instruction for students with dyslexia (Vance, 2004), visual impairments (Siligo 2005; Rush, 2015), and disruptive behavior disorders (de l’Etoile, 2005) and described new resources. In 2006, the most recent collection of articles, although not an official focus issue, was related to collaboration between music teachers and other parties involved in inclusion implementation (Fitzgerald, 2006; McCord & Watts, 2006; Montgomery & Martinson, 2006), and instrumental music (Lapka, 2006; McCord & Fitzgerald, 2006). McCord and Watts (2006) suggest that music classes that accommodate multiple learning styles can conform to *Universal Design for Learning* (UDL) curriculum principles that improve music instruction for all learners. The most recent articles also reflect additional disability areas not covered in previous publications, such as autism (Hourigan & Hourigan, 2009), attention deficit hyperactivity disorder (Melago, 2014), ankyloglossia (tongue-tied) (Dovel, 2010), cochlear implants (Schraer-Joiner & Prause-Weber, 2009), epilepsy (Murdock, Morgan & Laverghetta,

2014), traumatic brain injury (Bennington, 2017), academically gifted (Council & Fiedler, 2017), and gifted with disabilities (Abramo, 2015).

Conclusion

Articles in the early issues of the *Music Supervisors' Journal* and *Music Educators Journal* (MEJ) reflected special learner teaching practices of their eras. Music was taught to special learners and intact special education classroom settings in schools prior to World War II. After the war, fewer articles focus on residential music teaching situations, and more on teaching music for various disabilities in schools. As special education legislation in the states and at the Federal level changed the nature of music teaching to special learner populations, articles were published that reflected these changes, from teaching individual disability areas, to a focus on gifted education, to mainstreaming, to inclusion, and greater collaboration, and an expansion of music teaching to more diverse disability categories.

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