



**INTERNATIONAL SOCIETY
FOR MUSIC EDUCATION**

Sound of Possibility: Hear Our Voices

**Proceedings of the
Special Music Education and Music Therapy
Commission's Online Pre-Conference Seminar**

Edited by Kimberly VanWeelden, Matthew Breden, and Erik Esterbauer

13-16 July, 2022

All abstracts presented at the 24th International Seminar of the ISME Commission on Special Music Education and Music Therapy were peer refereed before inclusion in the Pre-Conference. In addition, completed papers were fully refereed by a panel of international experts before inclusion in the Seminar Proceedings.

Editorial Board

Kimberly VanWeelden, United States of America (Chair)

Matthew Breaden, Australia (Chair-Elect)

Mark A. Belfast, Jr., United States of America

Melissa Bremmer, Netherlands

Erik Esterbauer, Austria

Emma Lines, United Kingdom

Milton Wabyona, Uganda

National Library of Australia Cataloguing-in-Publication

Author: ISME Commission on Special Music Education and Music Therapy International Seminar (24th: 2022)

Title: Proceedings of the 24th International Seminar of the Commission on Special Music Education and Music Therapy [electronic resource]

ISBN: 978-1-922303-13-4 (ebook)

Notes: Includes bibliographical references.

Subjects: Music--Congresses.

Music in education--Congresses.

ISME Commission on Special Music Education and Music Therapy

©International Society for Music Education 2022

www.isme.org

Table of Contents

(Click Page Number To Automatically Go To Page)

Acknowledgements and Thanks	4
About the Commission	5
Editorial Note	7
<i>Kimberly VanWeelden, Matthew Breaden, and Erik Esterbauer</i>	
Keynote Address	
Building a Musically Inclusive Future: How We All Can Play a Part	10
<i>Morwenna Collett</i>	
Papers	
Graduate Music Education Majors’ Perceptions of Their Preparation to Teach Students with Disabilities	22
<i>Amalia Allen</i>	
Music Educators’ Access To and Use of Individualized Education Program IEP Documents	42
<i>Mark A. Belfast, Jr. and Kimberly VanWeelden</i>	
Elemental Music and Dance for Inclusive Mixed Abled Settings	57
<i>Erik Esterbauer</i>	
Thoughts on Time	68
<i>Shirley Salmon</i>	
Tears in the Key of E: Supporting Siblings of Autism with Music	79
<i>Meghan Wald and Elaine Bernstorf</i>	

Acknowledgements and Thanks

We are grateful to the Commissioners listed below for all their work for the 2022 Special Music Education and Music Therapy Pre-Conference Seminar of the ISME World Conference. They provided expert, independent advice; reviewed the submitted presentations; created a seminar schedule; uploaded videos; created music playlists; curated the seminar program; and reviewed the completed papers for the Proceedings.

Commissioners

Chair – Kimberly VanWeelden, USA

Chair Elect – Matthew Breaden, Australia

Mark A. Belfast, Jr., USA

Melissa Bremmer, Netherlands

Erik Esterbauer, Austria

Emma Lines, UK

Milton Wabyona, Uganda

We would also like to thank the persons listed below for their assistance to the Commission over the past two years.

ISME Board Liaison

Jessie Chen, Taiwan

Administrative Assistants for Social Media

Brandon Meeks, USA

Victoria Warnet, USA

Working Group Leaders

Kimberly McCord (USA) for the North, Central, and South America Working Group

Shirley Salmon (Austria) for the Europe, Africa, and Middle East Working Group

About the Commission

Mission Statement

The Commission on Special Music Education and Music Therapy strives to contribute to any field of practice that examines the relationship between music, education, health, and well-being through the promotion of inter-disciplinary dialogue and exchange between practitioners and scholars.

History

The Commission was established in 1974 in order to support and shape the development of special music education and music therapy internationally. Originally named the Commission on Music in Special Education, Music Therapy, and Music Medicine, the Commission formally changed to the current iteration in 2014.

Core Values

The Commission aims to promote the role of music to foster physical, psychological, social, and spiritual well-being across the lifespan by:

- providing an international forum for the exchange of ideas within special music education, music therapy, and other related professional fields, and their place within different cultural contexts;
- increasing the visibility of research and best practice within special music education, music therapy and other related professional fields;
- stimulating international research networking and the initiation of international practice and education projects between commission members;
- sharing contemporary technologies, equipment, and methodologies that enhance the musical lives of children and adults requiring special support;
- providing support via networking for music educators, music therapists, and others in related professional fields; and
- informing funders and policy makers and advocating about the role of music for children and adults requiring special support.

Vision

The Commission's vision is to:

- promote understanding of the unique roles and scope of special music education and music therapy in different countries and regions of the world;
- improve professional training and education of practitioners working in special music education and music therapy;
- promote the interdisciplinary exchange of how to best meet the music, education, and health needs of children and adults requiring special support;
- share international perspectives on the current research in special music education, music therapy, and other related professional fields;
- to promote the educational, therapeutic, and health benefits of music across the lifespan;
- nurture musical talent in children and adults requiring special support by sharing international practice, research, and training initiatives;
- promote and advocate for students requiring special support to ensure they are afforded the same quality music education and access to music more generally as that of typically developing students; and
- share international practice, research, and training initiatives around special music education, music therapy, and other related professional fields.

Editorial Note

Kimberly VanWeelden

Florida State University, USA

kvanweelden@fsu.edu

Matthew Breaden

Western Sydney University, Australia

m.breaden@westernsydney.edu.au

Erik Esterbauer

Mozarteum University Salzburg, Austria

erik.esterbauer@moz.ac.at

The 2022 ISME pre-conference seminar on Special Music Education and Music Therapy took place in July 2022. We designed the seminar as an online event to fulfill the Commission's commitment to foster a forum for dialogue and exchange while attempting to respond creatively to the challenges posed by ongoing COVID-19 concerns. While we would have preferred to welcome everyone in person in Australia, as it would have been wonderful to experience that beautiful country together, we are grateful that technology allowed the Commission to continue to engage with professionals from across the world, as well as provide the opportunity to include some who may have been unable to attend the seminar otherwise.

The theme of this year's seminar – Sound of Possibility: Hear Our Voices – was chosen to highlight the continued need to advocate and promote the inclusion of vulnerable, disadvantaged, or marginalized people in using, learning, experiencing, and performing music. The Commission has a long history of advocating that all voices be heard, a sentiment that extended to the presentations heard throughout the seminar during 31 live question-and-answer sessions involving 49 presenters from nine countries. All recordings of the presentations remain freely available through the Commission's YouTube channel as an ongoing educational resource (see <https://www.youtube.com/@ismespecialmusicedmusicthe8817>).

The dialogues during the seminar highlighted the value of this coming together of practitioners and scholars to share practice and research, as well as questions, dilemmas, and areas for innovation. Some of the dialogues and topics developed in the seminar are reflected in the proceedings. The keynote address of Morwenna Collett, which is included more or less in its original presentation format, opens the proceedings by bringing to the fore critical considerations regarding barriers in our music industry that prevent some people from engaging with and participating in music in the same way that others do. Collett's address reflects the spirit of the seminar.

Following the keynote are five papers that cover an array of topics, such as best practices to support siblings of autism with and through the music education experience, elemental music and dance experiences for inclusive mixed-abled settings, and considerations about the impact and aspects of time in special music education. Results of research on the perception of music education majors regarding their preparation for teaching in inclusive contexts or the implementation of a legal framework like the IEP in the US and its use in everyday school life are presented as well. In line with the Commission's vision, the proceedings reflect the voices of practitioners and scholars from varied areas within and around the fields of special music education and music therapy. They also promote interdisciplinary and cross-cultural exchange regarding music's role in fostering well-being across the lifespan.

We hope the papers within the proceedings will be helpful in your continued work, and we look forward to welcoming you at the 50th Anniversary of the Special Music Education and Music Therapy Commission during the 2024 ISME pre-conference seminar in Finland.



Keynote Address

Building a Musically Inclusive Future – How We Can All Play a Part



Morwenna Collett | Arts, diversity, access & inclusion

An accomplished Australian leader with 15 years' experience in the arts, not-for-profit, government and university sectors, Morwenna has worn the hats of CEO, Board Director, project manager, lecturer, researcher, trainer, and advisor. She is a musician and identifies as disabled. As a senior arts consultant specializing in diversity, access, and inclusion, Morwenna is working towards a future where everyone has equal access to participate in the arts. She is sought after nationally and internationally for her expertise and works with arts, cultural and screen organizations to help them make positive changes to support the inclusion of people from diverse backgrounds. She makes an impact by producing diversity related strategies and programming, Disability Action Plans, evaluation & research projects and delivering Disability Inclusion Training.

Morwenna is a member of advisory committees with the City of Sydney, Sydney Festival, Perth Festival and Sydney Fringe Festival and is a Board Director of Arts Capital. She was previously the CEO of Accessible Arts and a senior leadership team member of the Australia Council for the Arts. In 2020, she completed a Churchill Fellowship, exploring inclusive music programs, venues and festivals which actively engage disabled people across the USA, UK and Ireland.

Website: www.morwennacollett.com Email: morwennacollett@gmail.com

Abstract

Music is a universal language that unites us. It is infused in our daily lives and could even be considered a basic human right. Unfortunately, there are barriers in our music industry which prevent some people from engaging with and participating in music in the same way that others do. These barriers can include inaccessible venues, lack of inclusive training pathways and negative attitudes.

This presentation argues that all of us, no matter which section of the music industry we work in,

have a role to play in removing these barriers, creating positive change, and building a more inclusive musical future for everyone. The speaker will share a selection of case studies of how access barriers have been removed at various levels of the music eco-system – by music teachers, training institutions, music ensembles and music funding bodies. These stories are designed to inspire delegates to incorporate ideas around inclusion into their own practices and work, so that together we can change the music industry so that it includes everyone.

Keynote Address

Hello everyone, my name is Morwenna, and it's a huge delight to be with you all today. I'd like to start with a thank you to the organizers of the International Society for Music Education Special Music Education and Music Therapy Commission conference for having me with you as a keynote speaker. I'd also like to thank each and every one of you for tuning in to my talk.

Before I begin today, I'd like to acknowledge that I am joining you from Aboriginal land. I live and work on the land of the Gadigal, who are one of the 29 clans of the Eora Nation. The Gadigal are the traditional owners and the knowledge holders of the beautiful land we now call Sydney.

I'd like to pay my respects to elders past, present, and emerging and thank them for the continued custodianship of this land. In Australia, we live on unseated land, which always was and always will be Aboriginal land. In fact, there's a strong link between our First Nations people and disability, with nearly half of our First Nations people having a disability or a long-term health condition compared to one in five of us in the general Australian population, so we do have some work to do in terms of access to healthcare and the systemic and structural barriers for many people living in our First Nations communities.

My name is Morwenna Collett, and I'm an arts consultant specializing in diversity, access, and inclusion. I work with music, arts, and cultural organizations to help them make improvements so that they can produce work with, by, and for everyone in our communities, including people with disability. I've got a background as a classical musician, and I'm a proud disabled person. Disability became a part of my life in my first year of university. I was studying flute at the Queensland Conservatorium in Brisbane, and it was at that time that I experienced a range of sudden neurological symptoms, which ended in a diagnosis of multiple sclerosis. That was 20-plus years

neurological symptoms, which ended in a diagnosis of multiple sclerosis. That was 20-plus years ago now, and for me, those symptoms meant having to do things a little bit differently from the usual way elite classical musicians operate. I had periods of losing some of the fine motor skills in my hands, I couldn't stand for long stretches of time, and playing in the evening became difficult due to pain and fatigue issues. Now all of those things had solutions, such as playing in shorter periods of time, sitting instead of standing, or changing the times of day of concerts, but it was hard to see how those hurdles could be overcome if I was planning a lifetime playing in traditional orchestral or soloist environments. These barriers were there because of the way things are done in classical music, and it was the inflexible nature of the industry at the time that made it difficult for me to imagine being able to carve out a viable, sustainable career as a performer. I couldn't see myself represented on stage, and there were no role models of other disabled musicians for me to look up to. Ultimately, this led me to combine my life experience of disability and my professional interest in the arts and turn advocating into my career today.

Twenty years ago, as a young music student, I couldn't see a way to navigate the industry as a performer, and that's part of what led me down the path of arts management. Through the work I do now, I'm helping to shape what the future of our industry looks like and trying to remove some of that inflexibility. I want to rethink how we do things and get rid of the barriers so that other disabled people have more choices than I felt that I had when it comes to a career in music and the arts. This is my lived experience and also my professional experience, and I hope that the combination of these things today produces a useful discussion.

Music is a universal language and something that is infused throughout the daily lives of almost everyone, providing a soundtrack to our lives and helping us just get through the day. Music unites us, and it brings people together. Music is good for the soul and health and well-being, and I think it creates well-rounded human beings. In my mind, access to music is a basic human right and something that everyone needs to be included in. However, unfortunately, there are still many examples of exclusion in our music industry; exclusion from physically inaccessible venues, exclusion from school music programs, exclusion via a lack of accessible pathways into the profession, or exclusion from employment opportunities in our music workforce.

A recent study from the UK showed that only 1.8% of the music industry workforce in the UK identified as disabled, with 73 percent of those surveying feeling like the music industry has a reputation for

long hours, which can actively discourage people who are disabled and may need more flexibility in their work. Now here in Australia, only nine percent of our professional artists' population identify as disabled, compared to 18 percent of our general population, so this shows that we do have some work to do to remove barriers and make sure our music industry is accessible and inclusive.

Part of the problem is there can be a bit of passing the buck or blame-shifting for this exclusion across different levels or areas of the music sector. For example, an orchestra might say they have no disabled musicians because none are coming through the conservatorium or the university systems, or a university might say they don't have any disabled students because none are coming through the school system. This is not a particularly helpful way of thinking, as it's just shifting the responsibility without proactively coming up with some solutions. So, what I want to talk to you about today is that each and every one of us has a role to play in helping to make the future of our music industry accessible and inclusive.

No matter what your role or organization, your work can help create broad cultural change and make sure that the next generation of disabled people are not excluded from the art form that we all know. In life, this work must start at the most fundamental level. With the audience today primarily music educators and therapists, many of you will have hugely influential roles with the people you're working with. Your belief in your students and patients can significantly impact not just their general health and well-being but also what they believe is possible to achieve through music. In today's talk, I'm going to share some stories from different parts of the music ecosystem to give examples of the positive steps that individuals and organizations can take to help make real change. As individuals, you are shaping our industry's future, and you need to know what's possible. That's what I'm hoping to impart to you today.

Before I get into the case studies with you, it's important to be clear on why we need to address any of this. Why should people with disability be included in music or the arts? No doubt everyone tuning in today to this talk will agree that they do, but let's briefly unpack some of the reasons why this is important. A good place to start is Article 30 of the UN Convention on the Rights of Persons with Disabilities, which talks about participation in cultural life, recreation, leisure, and sport. This Article recognizes the rights of people with disability to participate equally with others in cultural life. It also specifically addresses the need to enable people with disability to have the opportunity to develop and utilize their creative, artistic, and intellectual potential, not only for their own benefit but also for

the enrichment of society. This is an excellent reminder that we need to acknowledge people with disability as makers and creators of art, not just consumers or audience members. Arts organizations need to expect and plan not just for audience access but for artist access as well. Another good argument for inclusion is to look at the prevalence of disabled people within arts and cultural communities. The Australian Council recently released its first public diversity report titled *Towards Equity*, which found that artists with disability are vital contributors to Australia's arts and cultural sectors but that a range of inequities and barriers exist regarding arts attendance and employment. The report also highlighted that Australians living with disability are more likely than other Australians to be making art but less likely to be making money from it, and that's not okay. So, let's bust some myths and misconceptions by sharing some of that research with you.

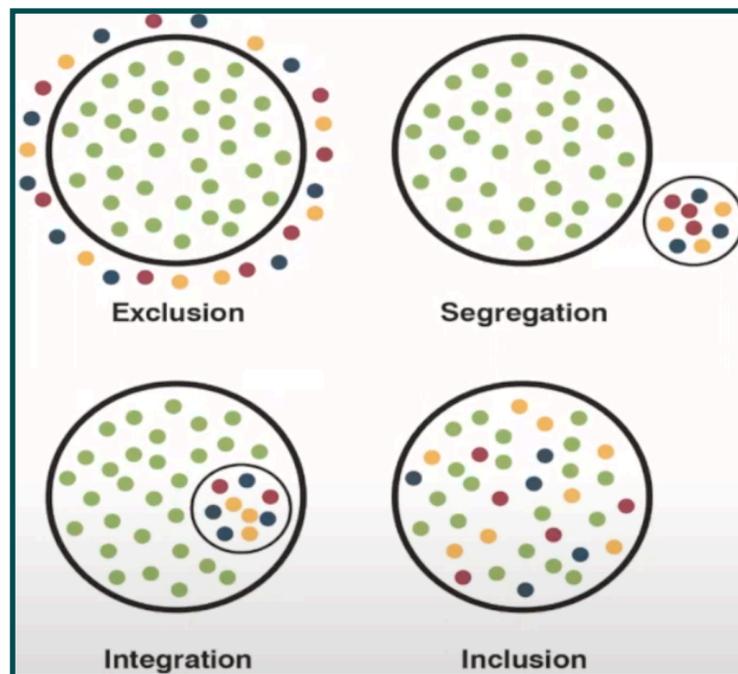
- People with disability attend the arts just as much as people without disability.
- People with disability are more likely to create art (57%) than people without disability (42%).
- People with disability are more likely to volunteer in the arts (24%) compared to people without disability (14%).
- People with disability are more likely to give money to the arts (21%) compared to people without disability (9%).
- Artists with disability earn, on average, 42% less than their counterparts without disability.
- Around 18% of Australians identify as living with disability, whereas only 9% of professional artists identify.

The data from this report shows that people with disability are absolutely interested in the arts as audience members, supporters, and makers, but there is still a range of barriers that need to be removed for everyone to have full and equal access to the arts. We can see people with disability attend just as much art as people without disability; in fact, they are more likely to create art, volunteer in the arts, and give money to the arts than people without disability. However, despite all of this involvement in the arts, we also know that artists with disability earn a whopping 42 percent less than their counterparts, which is a really big chasm that we must work on closing the gap. Further, one-third of artists with disability experience unemployment compared to only a quarter of artists without disability, so we also know that underemployment is a huge issue as well. Finally, while

18 percent of Australians identify as having a disability, only nine percent of our professional artists identify as having a disability.

Unfortunately, in Australia, disability discrimination is still incredibly common with 38 percent of complaints received by our Australian Human Rights Commission relating to disability. In fact, this percentage is much higher than the complaints received related to race, gender, or age discrimination. These data highlight the need to do more to ensure people with disability have equitable and dignified access to everyday things across many different facets of our society.

When we think about what the word inclusion means and how we include people, we need to consider how we're removing barriers to ensure that people are included. So, what are all of these barriers that enable exclusion to happen, and how can we find solutions to remove those barriers, and where do these pop up in the context of music? I like this diagram, which shows us a road map from exclusion to full inclusion.



As you can see, sometimes integration means people are in the main group but still in a cluster and separate from others within that main group. When I think about this in the context of music, it makes me think of things like physically inaccessible venues excluding people from entry, venues where there might be only one not-so-great seating area that segregates all wheelchair users into one particular corner, or a workshop where all the disabled kids are bunched together. Thus, to work in a

truly integrated model, the ideal is that we design all of our music programs and activities with universal access in mind. To do this, we must plan for everyone right from the start of that design stage - whether it's a venue or a workshop. This pre-planning will help ensure there is no need to retrofit or integrate access at the end of the design process because it's been considered right from the start.

Now, in addition to this idea of universal design, which has been getting a lot of good discussion over recent years in Australia, we're seeing a real rise across industries in talking about diversity, inclusion, and belonging with key arts organizations. For example, the Sydney Opera House recently released a brand new diversity, inclusion, and belonging strategy. Louise Herron, the CEA of the Opera House, has described these three areas as the following:

diversity - being invited to the party

inclusion - being invited to dance

belonging - feeling at home to choose the music

I really like that analogy. For people with disability to be genuinely included, I think we also have to belong, and that's something that I hope we, as music professionals, can think about in terms of how we make this a reality in the programs we work on.

So, how can we, as music professionals, ensure that we work to remove these disabling barriers and provide pathways for people to engage with music and work in our industry should they choose? As I mentioned earlier, there's absolutely a role for all of us in this, no matter which part of the music ecosystem we work in. If we want to change the face of the music industry, we all need to jump in, roll up our sleeves, and play our part in whatever area or level we're working in.

Example 1

I now want to share with you some stories from different parts of the music ecosystem to give you some examples of some of the positive steps that individuals and organizations can take to make a real difference. First, let's talk about music educators. I'm sure many of us fondly remember just how influential some of our past music teachers have been on our careers and, indeed, our relationship with music. I met the incredible musician Galen Lee when interviewing people for my Churchill

Fellowship a couple of years ago. We spoke about all sorts of different things, but something that she really impressed upon me was the influence of her early music teacher and what a role they had in shaping her life. They saw the possibility and potential in her as someone with a different physicality. She was lucky to have found a music teacher open to exploring other options for how a violin could be held rather than someone who conformed to the usual way of doing things. Together they came up with a way for Galen to play the violin like a cello and hold her bow like a bass player, which worked incredibly well for her. Galen's music teacher focused on a technique and translated it for her. The openness she experienced through that early relationship helped Galen develop a love of music and the violin, which ultimately led her to become an amazing touring musician. Galen left me with a great quote: "that great teachers focus on how the learner wants to learn, not on how the teacher wants to teach."

Example 2

The next example I want to talk about is training institutions. During my Churchill fellowship travels, I had an opportunity to visit the Royal Conservatoire in Scotland. The administration and faculty at the Conservatoire have spent quite some time considering the barriers disabled people can experience accessing the arts and how their institution can resolve them. For several years now, they've been building and delivering a deaf theater course taught using British Sign Language and English, which attracts deaf actors from around the world. The Conservatoire recognize the different life experiences that people come with, and they know that previous educational experiences have failed for some. Now, while this course isn't specifically in music, it has significantly impacted the culture and attitudes towards disability across the rest of the Conservatoire, including the music area. The head of this BSL program, Claire Lamont, says there's been a massive shift in learning and the type of theatre work produced over the last five or so years. She explains that when all of their students graduate now, they're going out into the industry with a better understanding of diversity and inclusion than they would have had otherwise. This organizational attitudinal shift has seen them attract higher numbers of disabled students across their institution more broadly, and this is now actually higher than the percentage of the population. With people feeling more comfortable disclosing and requesting access to the accommodations they need to succeed in their studies, the Royal Conservatoire undertook a major curriculum reform, which shifted away from some of the more traditional ways. Adjustments include the flexibility of time of day for people's recitals, the ability to sit instead of stand, no requirements to memorize the material, the opportunity to restart a recital if

needed, and the ability to record lectures and have note-takers for students who need this accommodation. The institution acknowledges the importance of considering access at every step of the student journey, removing barriers to student success, and keeping records that monitor and report on their progress. This institution is an exciting model for disability inclusion for all of its students.

Example 3

The last example I will highlight is of a professional music ensemble deeply. In 2017, the Bournemouth Symphony Orchestra (BSO) embarked on a journey to make its orchestra more accessible and inclusive. As a response to the under-representation of disabled people in the arts workforce, the aim was to begin a transformation that reaches far beyond just audiences. The BSO aspired to change the nature of the orchestral workforce, create exceptional music, and embrace the creativity and inspiration that comes from working with diverse people. This project was supported by an Arts Council England Change Maker Grant, an initiative aimed at increasing diversity within senior leadership in the arts.

Each participating organization selected an individual from an underrepresented demographic group for work placement and associated training. Unfortunately, the BSO is the only music organization to apply for this program - not just in the disability area but in any area of diversity, which does say something about the classical music industry in the UK five or so years ago. Now with this project, there were three prongs. The first was training for James Rhodes, a young disabled conductor, to accelerate his development experience and confidence as an artist by providing him the opportunity to curate, manage, and direct a new ensemble. The second was the creation of the BSO Resound, an ensemble created and directed by James that gives a series of public performances and workshops. The third prong was around the BSO activities, including training for all staff to embed accessibility, inclusion, and disability awareness throughout the organization.

The program has been disability-led since its inception, James actually applied to the BSO to participate in the program and was then heavily involved in the program's design and the application to the Arts Council England. With the appointment of the new CEO, Dougie Scarfee, at the time, the orchestra was ready for organizational change when the program commenced. There was a complete buy-in across the organization and strong support from senior management from

the start. It was clear that it wasn't just a learning and development team initiative. Rather than thinking about inclusion as a project of its own, the BSO changed to understand that being inclusive is the heart and the soul of an organization. BSO Resound members were recruited internationally to find the best musicians for the program. Quality was the highest value as it would be part of the core output and needed the same quality as the general BSO ensemble. BSO resound players also play with the full BSO ensemble at various times.

There are several challenges with this program to work through, of course. James is a wheelchair user, and there was no lift up to the BSO offices, so they had to think creatively about how to manage any of the difficulties that came up. Now the impact this program has had on James, the BSO Resound ensemble musicians, the BSO musicians more broadly, and staff generally has been significant. Jane says, "that this has been life-changing is an understatement. I've moved from a place of you can't to I can, I will, and I have!"

For BSO, it has led to broad organizational change and better diversity across their programs, audiences, workforce, and partnerships. The BSO has done some great work documenting this project over multiple years, and it's attracted some great media attention, particularly in 2018

when James and BSO Resound performed with the VSO at the BBC Proms. Furthermore, through this project, the BSO has developed five principles of success for working inclusively.

1. The social model of disability is central,
2. Everyone in the organization needs to be involved,
3. Senior leadership and the trustees of the organizations need to drive the change,
4. The highest artistic standards and quality are expected and maintained, and
5. Opportunities for disabled people are created within every aspect of the organization's work

There's quite a lot of information about this project on their website, and they're very committed to sharing their learnings from this experience, so do go and take a look.

Conclusion

As you can see from these short case studies, there's a whole range of different ways that people and organizations can make positive changes in whatever area of the industry they work. Whether they're a music teacher, training institution, music ensemble, or even a funding body, we can all do something to help create a cultural shift and a more inclusive society. Change happens through each of us taking steps at an individual level. As music educators and music therapists, you have essential roles to play in

helping develop future generations of disabled people who engage with music recreationally or professionally. As artists and as audience members, pathways do exist for disabled musicians to progress and follow their aspirations in the profession. We need to set the bar high and be able to point people to role models of others who have gone before them so because you can't be what you can't see. We also need to know that those accessible pathways are out there so we can help our students and our patients discover them. It's our job to help people see what's possible and advocate for change across our industry. As you attend the rest of this year's conference, please think about what you, as an individual, can do to help create this cultural shift across the music industry. I hope you leave the conference with an idea for a tiny new step you can take to help create a positive ripple effect.

To finish, I'd love to leave you with a quote from Doug Scarpe, the CEO of the BSO, who commented on the profound impact their inclusion work has had on their organization, as it highlights how this sort of positive change happens.

"Putting inclusion at the heart of the orchestra has been transformative. Embracing the small everyday things that over time, lead to systemic change has brought us closer to the society which we are here to represent and whose lives we enrich through our music. It has changed the way we look at our company, our art, our audience, and our role in the world."

Thank you so much for your time today. I've really enjoyed being with you, and I hope you enjoy the rest of the conference. Thank you.



Papers

Graduate Music Education Majors' Perceptions of Their Preparation to Teach Students with Disabilities

Amalia Allan

Anderson University, USA

aallan@andersonuniversity.edu

Abstract

Findings from the literature have revealed that music teachers lack preparation to work with students with a wide range of abilities and behaviors. Additionally, music teachers' opinions of inclusion may be tied to their preservice preparation. Therefore, the purpose of this study was to examine graduate music education majors' perceptions of their preparation to teach students with disabilities and their opinions of inclusion in music settings. Participants were graduate music education majors (N = 22) at a large college of music in the southeastern United States. The dependent measure was a Qualtrics survey created by the researcher. It contained four main sections: (a) Classroom, Instructional, and Behavior Management Strategies; (b) Disability, Legislative, and Interprofessional Knowledge; (c) Perceptions of Inclusion in Music Settings; and (d) Open-ended Comments. For the first three sections, participants indicated their perceptions of individual items using an 11-point sliding scale with 0 indicating "Not at All" and 10 meaning "Completely." The fourth section had four questions for open-ended responses. One demographic question asked participants the type of training they had received for teaching students with disabilities. Graduate music education majors' types of preservice preparation were first analyzed using sums and percentages. The highest percentage (23%) was for a "lesson/unit in an undergraduate course that is not for teaching students with disabilities" followed by "out of college – conference workshop" (21%). Descriptive statistics revealed that opinions of inclusion in music education, Section 3, had the highest mean rating (M = 6.94, SD = 1.58), followed by Section 1 about preparation for using special education strategies (M = 6.12, SD = 1.95). Section 2, about disability and legal knowledge, had the lowest overall mean rating (M = 4.85, SD = 2.64). A Friedman Test was calculated to determine if there was a difference between the first three survey sections. Results indicated a significant difference $\chi^2 = 12.93$, $p < 0.05$, $W = 0.29$. Post hoc analyses using a series of Wilcoxon Matched-Pairs Signed

Ranks tests with a modified Bonferroni adjustment ($\alpha = 0.02$) indicated significant differences between Sections 1 and 2, and Sections 2 and 3. Qualitative coding of short answers aligned with quantitative results. Results revealed that participants' preparation of disability knowledge was significantly less than their preparation for using strategies and their opinions of inclusion. Implications will be discussed in the paper.

Keywords: music teacher preparation, inclusion, disability

Introduction

Within the United States education system, people with disabilities have struggled with gaining equitable treatment and opportunities. Education for people with disabilities has moved from an exclusion model, in a completely separate location, to an inclusion model, where students with disabilities are educated with their typically-disabled peers to the maximum extent possible (Darrow, 2015). Throughout the 1900's, most of these children were offered educational services in separate and segregated residential institutions or asylums (Adamek & Darrow, 2018). Following the racial desegregation of schools in the 1960's, advocate groups began to vouch for the desegregated education of children with disabilities, and federal legislation on the issue began to be implemented (Adamek & Darrow, 2018; Darrow, 2015). In 1975, the U.S. Congress passed the All Handicapped Children Act (now known as the Individuals with Disabilities Education Act), which mandated a free and appropriate education (FAPE) in a least restrictive environment (LRE; IDEA, 2004). With inclusive educational practices and expectations rising, it has been crucial for music teachers to find ways to include these underrepresented people in their classrooms.

Objectives have been set within the field of music education on a national level to secure equitable practices for all students, regardless of their backgrounds or abilities (Madsen 2000; 2020; NAFME, 2021). In 2000, music educators at the Housewright Symposium presented a list of agreement points for music education for the year 2020 in a document called Vision 2020 (Madsen 2000; 2020). The twelfth and final agreement point stated that barriers would be removed for the inclusion of all students. Vision 2020 was reinstated once again in the year 2020 with the hope that all points of agreement might continue to be met (Madsen, 2020). The National Association for Music Education (NAfME) then set forth position statements in connection to their mission (NAfME, 2021). The statement on Equity and Access in Music Education states that "All students deserve access to and in the delivery of music education" (NAfME, 2021, para. 3). Unfortunately, music teachers have felt challenged to put this aim into action (Allan, 2020; Hammel, 2001; VanWeelden & Whipple, 2014a).

Researchers have found that music teachers of all areas have been underprepared to teach students with disabilities, and this has been linked to their preservice preparation (Culp & Salvador, 2021; Darrow, 1999; VanWeelden & Whipple, 2014b). Darrow (1999) discovered that music teachers of all areas were not prepared to understand diverse student needs and use inclusive strategies. In 2014, VanWeelden and Whipple conducted a replication study of a survey conducted by Gfeller et al. (1990) and found that music teachers ($N = 1,194$) considered certain disabilities more difficult to teach than they were 24 years earlier. Culp and Salvador (2021) looked at university curricula for the inclusion of diverse learners - both with and without disabilities. After analyzing responses of 162 NASM-accredited institutions, they found that 56.2% offered a course for teaching diverse students and that 61.9% integrated inclusion lessons throughout coursework. Over 20% of undergraduate programs did not indicate if they offered, required, or integrated any kind of preparation for teaching a diverse student population. Taken together, these and other studies have indicated gaps in music teacher preparation, which might be linked to inclusion barriers in music education (Allan, 2022; Hammel, 2001; Hourigan, 2007; Salvador, 2010).

The Three Inclusion Barriers

In their book *Music in Special Education*, Adamek and Darrow (2018) presented three barriers to successful inclusion and strategies to overcome them. These barriers aligned with three main categories: organizational, knowledge, and attitudinal. The first, organizational barriers, "relate to the ways schools and classrooms are structured, how goals for students with disabilities are defined, how instruction is delivered, and how classrooms are managed" (p. 75). Knowledge barriers "relate to the range of knowledge and skills that teachers need to provide effective service to students" (p. 78). The third, attitudinal barriers, "relate to beliefs and attitudes that teachers may have about educational services for students with disabilities" (p. 77). Some of the strategies Adamek and Darrow shared to overcome these barriers included classroom organization ideas (for organizational barriers), consulting with school community members (for knowledge barriers) and learning about student strengths and accomplishments (for attitudinal barriers). Studies that examine specific strategies to overcome inclusion barriers in music education are very limited in number.

Despite the implementation of legal mandates and national objectives in music education, music teachers in the United States do not feel prepared to teach students with disabilities. Additionally, Adamek and Darrow (2018) have identified three inclusion barriers that might be linked to music teachers' lack of preparation for inclusion. Therefore, the primary purpose of this study was to examine elementary music teachers' perceptions of their preparation to teach students with disabilities. Its secondary purpose was to examine elementary music teachers' perceptions of their preparation so to reduce the three inclusion barriers - organizational, knowledge, and attitudinal - as

defined by Adamek and Darrow (2018) when teaching students with disabilities. Specific research questions included:

1. What type of preservice preparation have graduate music education majors had for working with children with disabilities?
2. What are graduate music education majors' perceptions of their training for organizational strategies for inclusion?
3. What are graduate music education majors' perceptions of their training for inclusion knowledge?
4. What are graduate music education majors' attitudes toward teaching students with disabilities?
5. What differences exist between graduate music education majors' perceptions of their training for organizational strategies, perceptions of their training for inclusion knowledge, and attitudes towards inclusion?

Method

Participants and Sampling

Participants were graduate music education majors at a large southwestern university ($N = 22$). A convenience sampling method was used since participants were easily accessible to the researcher. Graduate music education majors were selected for the sample since they had public school teaching experience and represented various music teaching areas. The music teaching areas of these graduate students included band ($n = 10, 45\%$), choir ($n = 4, 18\%$), piano ($n = 4, 18\%$), orchestra ($n = 3, 14\%$), and elementary/general ($n = 1, 5\%$). Email invitations were sent to 42 graduate music education majors. Though 25 started the survey, only 22 completed the survey, resulting in a 52% response rate.

Survey Instrument

The dependent measure was a Qualtrics survey created by the researcher called the Inclusion Preparation in Music Education Survey (IPMES). The IPMES contained a demographics section and four survey sections: (a) Organizational Strategies (28 items); (b) Inclusion Knowledge (20 items); (c) Attitude Statements (20 items); and (d) Open-Ended Questions (3 questions). For the first three sections of the IPMES, participants were asked to indicate their perceptions of individual items using

an 11-point sliding scale with 0 indicating “Not at All” and 10 meaning “Completely.” The first section requested participants’ perceptions of their preparation for specific organizational strategies (including environmental, instructional, and behavior management strategies), the second section asked about their preparation on inclusion knowledge items (including disability, interprofessional, and legislative knowledge), and the third section examined their ratings of attitude statements when teaching students with disabilities. The fourth section had four questions for open-ended answers: (a) For which aspect(s) of teaching students with disabilities do you wish you had been better prepared? (b) For which aspect(s) of teaching students with disabilities do you feel you were most prepared? (c) In what ways do you think your training (or lack thereof) has affected your opinions of working with children with disabilities? Demographic questions asked participants their primary music teaching area and type of special education training.

Ideas for IPMES items came from the literature and the researcher’s experience. In the first section on preparation for strategies, items stemmed from Adamek and Darrow (2018), Darrow (1999), Jellison et al. (1984), McCord and Watts (2010), and Whipple and VanWeelden (2012). The researcher developed items in the second section on preparation regarding disability knowledge. Items in section three, on opinions of inclusion in music settings, were inspired by VanWeelden & Whipple (2014a). Section 4, with open-ended comments, was original and created by the researcher.

Procedure

The IPMES was administered in electronic form using Qualtrics. Forty-two graduate music education majors received an e-mail invitation to participate in the survey with a link to the IPMES at the bottom. The e-mail invitation gave a brief description of the study. After clicking the survey link, participants were presented with a cover page to the survey, which served as the consent form for the study. This cover page presented brief details about the survey – its purpose, general structure, and approximate duration. Participants were informed that by giving their digital consent and continuing to the survey, they were agreeing to the consent terms. There were additional statements that responses would remain confidential and that participants could stop taking the survey at any time without penalty. The average completion time for the survey was 10 minutes.

Validity

Three professionals in music education agreed to serve on a content validity panel – a published researcher in music education and music therapy, a music administrator of a school district, and a paraprofessional with musical ability whose specialty was working with elementary-aged children with disabilities. Per their suggestions, the survey was reworded and reformatted. It took them approximately 10 minutes to complete the survey and these data were not used in this study.

Data Analysis

The data from 22 complete surveys were entered into IBM SPSS Statistics 27 software for quantitative calculations and open-ended comments for the three short-answer questions were coded qualitatively using an Excel spreadsheet. SPSS Statistics was used to calculate descriptive and nonparametric statistics. The Excel spreadsheet held the three short-answer questions, where each question had its own bottom tab within the same document. On each spreadsheet page, the first column listed anonymous participants by number and the second column held their open-ended answer to the question. The columns that followed held coded groups, the code title appearing at the top of the column. A tally system was then employed for frequencies in each cell, so sums could be calculated by column to help identify dominant themes. This coding process made use of an inductive analysis (Miles et al., 2020).

Results

Forty-two graduate music education majors were invited to participate in a survey on their perceptions of their preparation to teach children with disabilities and their opinions of inclusion in music education. Of all invited students, 22 completed the full survey, and these data were collected for further analysis.

What type of preservice preparation have graduate music education majors had for working with children with disabilities?

Graduate music education majors' types of special education preparation were first analyzed using sums and percentages (see Table 1). The highest percentage (23%) was for "lesson(s)/unit(s) in an undergraduate course that is not for teaching students with disabilities" followed by "out of college – conference workshop" (21%). The third highest type of training was an "undergraduate course specifically for teaching students with disabilities outside the music department" (9%). "Graduate course specifically for teaching students with disabilities outside the music department" (0%) had the lowest percentage, and "Undergraduate course specifically for teaching students with disabilities within the music department" (2%) had the second lowest percentage. Participants could indicate more than one type of special education training.

Table 1***Sums and Percentages for Type of Special Education Preparation***

Type of Special Education Training	Σ	%
Lesson(s) or unit(s) in an undergraduate course that is not for teaching students with disabilities (e.g., methods class)	14	23
Outside of college – conference workshop(s)	13	21
Undergraduate course specifically for teaching students with disabilities <i>outside</i> the music department	9	15
Lesson(s) or unit(s) in a graduate course that is not for teaching students with disabilities (e.g., graduate-level education class)	8	13
Outside of college – professional/staff development	8	13
Graduate course specifically for teaching students with disabilities <i>within</i> the music department	6	10
Outside of college – certification (e.g., ESE or similar)	2	3
Undergraduate course specifically for teaching students with disabilities <i>within</i> the music department	1	2
Graduate course specifically for teaching students with disabilities <i>outside</i> the music department	0	0

In their open-ended comments, some participants chose to remark on their special education training, which were coded and categorized. The categories with the highest frequency of comments included Graduate Preparation Better Than Undergraduate Preparation ($n = 8$), Training Came with Work Experience ($n = 3$), and Lack of Training Spurred Independent Learning ($n = 2$). An example of a comment for Graduate Preparation Better Than Undergraduate Preparation included Participant 7, who said, “My graduate training helped me to see all the options there are for students with disabilities. There were many holes in my undergraduate training.” In the category Training Came with Work Experience, Participant 9 explained, “I have solely relied on my experiences teaching various learning personalities to try to figure out what strategies would work best for my

students with disabilities.” An example of a comment for Lack of Training Spurred Independent Learning included, “It has incited a desire of knowing more about the subject matter as a way of better serving students who may need special attention” (Participant 12). Several participants expressed a desire to learn more about disabilities with the intention of better serving their students.

What are graduate music education majors’ perceptions of their training for organizational strategies for inclusion?

Means and standard deviations were calculated to gauge graduate music education majors’ perceptions of their training for organizational strategies (see Table 2). For each item, the sentence began with, “To teach students with disabilities, my education and training prepared me to understand and implement...” The item with the highest mean score was “Modeling” ($M = 8.23$, $SD = 2.79$), followed by “a structured environment” ($M = 7.81$, $SD = 2.24$) and “step-by-step instruction” ($M = 7.64$, $SD = 2.38$). “Sensory integration” ($M = 3.86$, $SD = 2.64$) received the lowest mean score, followed by “a strength-based approach” ($M = 3.91$, $SD = 3.31$) and “assistive technology” ($M = 3.95$, $SD = 3.06$). Another notable mean includes the fourth lowest, which was “color coding” ($M = 4.45$, $SD = 3.46$).

A few participants specifically mentioned their preparation for organizational strategies in their open-ended comments – either a lack of preparation or positive mentions of preparation. Organizational strategies included environmental, instructional, and behavior management strategies. Six remarks were made regarding a lack of preparation for organizational strategies. This includes Participant 15, who said, “[I wish I would have been better prepared for] music specific aspects of special ed. My training was very general.” Similarly, Participant 20 remarked, “The education courses that were focused on special education only referred to general education classrooms, and I had a tough time taking what we learned and applying it to a music setting.” Numerous comments were made throughout all short-answer responses that stated a need for music content-specific preparation. Positive mentions of preparation for organizational strategies ($n = 10$) were generally shorter in length. An example is Participant 1, who said, “[I think I was best prepared] to provide differentiated instruction.” Participant 5 stated, “I feel like I was well prepared to modify lessons for students with physical challenges.” Three participants stated they were well prepared for students with physical challenges.

Table 2***Means and Standard Deviations for Organizational Items***

Organizational Item	<i>M</i>	<i>SD</i>
Modeling	8.23	2.79
A structured environment	7.81	2.24
Step-by-step instruction	7.64	2.38
Frequent verbal reinforcement (e.g., verbal praise)	7.55	2.39
Differentiated Instruction (DI)	7.36	2.61
Extra time to complete tasks	7.27	2.60
Individualized instruction	7.05	2.89
Frequent nonverbal reinforcement (e.g., stickers)	6.95	2.70
Predictable routines	6.77	2.81
Echoing	6.64	3.57
Alternate assessments	6.59	3.03
Multilevel instruction	6.59	2.77
Visual aids	6.59	2.67
Additional cues/prompts	6.23	2.93
Adapted objectives/goals	6.14	2.70
Preferential seating	6.09	3.04
Peer partners or other peer strategies	6.00	3.02
Pacing strategies	5.86	3.06
Adaptations for physical limitations	5.81	2.97
A reward system	5.73	3.37
A variety of hands-on experiences	5.27	3.87
Small group work	5.27	2.75
Choice-making opportunities	5.05	3.92
Universal Design for Learning (UDL)	4.64	3.36
Color coding	4.45	3.46
Assistive technology	3.95	3.06
A strength-based approach	3.91	3.31
Sensory integration	3.86	2.64

What are graduate music education majors' perceptions of their training for inclusion knowledge?

Means and standard deviations were calculated to gauge graduate music education majors' perceptions of their training for inclusion knowledge (see Table 3). For each item, the sentence began with, "To teach students with disabilities, my education and training prepared me to..." The item with the highest mean score was "consult with parent(s)/guardian(s)" ($M = 6.82$, $SD = 3.67$), followed by "understand and implement an Individualized Education Program (IEP)" ($M = 6.18$, $SD = 3.86$) and "consult with a special educator" ($M = 6.22$, $SD = 3.35$). The fourth and fifth highest means were "consult with other professional (e.g., school counselor, speech pathologist)" ($M = 5.86$, $SD = 3.58$) and "consult with a general classroom teacher" ($M = 5.68$, $SD = 3.94$). The lowest mean score was "understand other special education terminology (e.g., LRE, stim)" ($M = 2.45$, $SD = 2.65$), followed by "work with a music therapist" ($M = 3.22$, $SD = 3.66$) and "create and implement modified instruments and tools" ($M = 3.86$, $SD = 3.37$).

A few participants specifically mentioned their preparation for inclusion knowledge in their open-ended comments – either a lack of preparation or positive mentions of preparation. Inclusion knowledge included disability, legislative, and interprofessional knowledge. Several participants ($n = 14$) commented on their lack of preparation for inclusion knowledge. Pertaining to legislative and disability knowledge, Participant 3 stated, "I wish I knew how to create IEPs, BIPs, and 504s. I wish I knew how to contribute to those. I also wish I knew more about the different disabilities." Participant 8 touched on the need for interprofessional knowledge, by saying, "[I wish I knew] how to communicate with the professionals in my building when they have no interest in helping the students with special needs (including the special education teachers). The school where I taught... would not accommodate my desire to join meetings." There were nine positive mentions of preparation for inclusion knowledge. Most positive mentions were relating to legislative knowledge, like Participant 10, who mentioned, "I was prepared to read, interpret, and implement legally binding agreements like IEPs and 504s." Similarly, Participant 20 stated, "I think I was really prepared with the knowledge of terms such as ILPs, FERPA, IDEA...The education class I was in was very adamant on the understanding of these laws."

Table 3***Means and Standard Deviations for Knowledge Items***

Knowledge Item	<i>M</i>	<i>SD</i>
Disability Knowledge		
Consult with parent(s)/guardian(s)	6.82	3.67
An Individualized Education Program (IEP)	6.18	3.86
Consult with a special educator	6.22	3.35
Consult with other professionals (e.g., school counselor, speech pathologist)	5.86	3.58
Consult with a general classroom teacher	5.68	3.94
Work with aids/paraprofessionals	5.64	3.53
A Behavior Intervention Plan (BIP)	5.41	3.78
The Family Education Rights and Privacy Act (FERPA)	5.18	3.63
Understand the difference between accommodations and modification	4.91	3.26
A 504 Plan	4.77	3.73
The Individuals with Disabilities Education Act (IDEA)	4.77	3.46
The American with Disabilities Act (ADA)	4.59	3.57
Work with a principal	4.36	3.86
Identify and understand the symptoms of different disabilities	4.09	2.89
Identify and understand the behaviors of different disabilities	4.09	2.97
A behavior contract	3.91	3.41
The Rehabilitation Act, Section 504 (Section 504)	3.91	3.57
Create and implement modified musical instruments and tools	3.86	3.37
Work with a music therapist	3.22	3.66
Understand other special education terminology (e.g., LRE, stim)	2.45	2.65

What are graduate music education majors' attitudes toward teaching students with disabilities?

Means and standard deviations were calculated to gauge graduate music education majors'

perceptions of their training for classroom strategies (see Table 4). Participants were asked to rate different statements that began with “I believe that students with disabilities...”. The statement with the highest mean score was “should be treated with the same respect as other students in the class” ($M = 9.91$, $SD = 0.29$), followed by “...should be given the same opportunities to succeed as other students in the class” ($M = 9.50$, $SD = 1.01$) and “are a joy to watch succeed in a music setting” ($M = 9.05$, $SD = 2.54$). The lowest mean score was given to “...are included equally in ensembles (in general – yours and others)” ($M = 4.00$, $SD = 2.65$). Two statements tied for the second lowest mean score— “...are easy to teach in a music setting” ($M = 4.09$, $SD = 1.90$) and “are easy to handle in terms of behaviors” ($M = 4.09$, $SD = 2.02$).

The third open-ended question asked participants the impact their training may have had on their attitudes towards teaching students with disabilities, and some participants stated directly that their attitudes were impacted negatively or positively. Nine comments were coded as “Negative Attitudes Resulting from Lack of Training.” An example of this type of statement is Participant 2, who said, “I think [my training] has affected my opinion of working with children with disabilities greatly. I began teaching feeling like I don’t know what to do with children with disabilities which made me fearful and frustrated.” Participant 14 stated, “I think my lack of training has kept me from pursuing teaching students with disabilities. I have in the past referred students to other teachers for private lessons who I felt were more prepared for their particular needs.” Six comments were coded as “Positive Attitudes Resulting from Training.” An example is Participant 3, who said, “I think my training has made me a kind, welcoming, and understanding teacher.” Participant 19 stated, “My opinion before was that special needs children deserve the same access to a music education as the others. This opinion was only strengthened and supported throughout my training.”

Table 4

Means and Standard Deviations for Section 3 of the IPMES

Inclusion Statements	<i>M</i>	<i>SD</i>
I believe that students with disabilities...		
should be treated with the same respect as other students in the class	9.91	0.29
should be given the same opportunities to succeed as other students in the class	9.50	1.01

are a joy to watch succeed in a music setting	9.05	2.54
are capable of contributing to a musical performance like other students in the class	8.73	2.18
are capable of succeeding in a music setting like other students in the class	8.50	2.09
are capable of learning in a music setting like other students in the class	7.95	2.32
are a joy to teach in a music setting	7.77	2.88
are capable of remaining engaged like other students in the class	7.55	2.65
should participate in festivals (solo and ensemble) like other students in the class	7.50	2.79
can help the music learning of other students in the class	7.36	3.06
should participate in the same curriculum as other students in the class	7.36	2.87
can help the music performances of other students in the class	6.95	3.12
should be spoken to in the same manner as other students in the class (e.g., tone of voice, pace)	6.91	2.35
are successful in general music classrooms (in general – yours and others)	5.64	2.75
are included equally in general music classrooms (in general – yours and others)	5.23	3.09
should be graded the same as other students in the class	5.59	2.34
are successful in ensembles (in general – yours and others)	5.04	2.94
are easy to teach in a music setting	4.09	1.90
are easy to handle in terms of behaviors	4.09	2.02
are included equally in ensembles (in general – in yours and others)	4.00	2.65

What differences exist between graduate music education majors’ perceptions of their training for organizational strategies, perceptions of their training for inclusion knowledge, and their attitudes towards inclusion?

A Friedman test was used to determine if there was a difference between participants’ responses in the first three survey sections. Results indicated a significant difference between the three sections,

$\chi^2 = (k = 3, N = 22) = 12.93, p < 0.05, W = 0.29$. Post hoc analyses using a series of Wilcoxon Matched-Pairs Signed Ranks tests with a Bonferroni correction ($\alpha = 0.017$) indicated significant differences between Sections 1 and 2, and Sections 2 and 3 (see Table 5). These findings revealed that participants' perceptions of their preparation for inclusion knowledge was significantly less than their perceptions of their preparation for organizational strategies and their attitudes towards inclusion.

Table 5

Post Hoc – Wilcoxon Matched Signed Ranks Tests

Two Survey Section Analyzed	Z	p
Section 1 and Section 2	-2.83	< 0.01
Section 1 and Section 3	-1.72	0.09
Section 2 and Section 3	-3.66	< 0.001

Note. These analyses used a modified Bonferroni correction ($\alpha = 0.017$).

Discussion

The primary purpose of this study was to examine elementary music teachers' perceptions of their preparation to teach students with disabilities. Its secondary purpose was to examine elementary music teachers' perceptions of their preparation so to reduce the three inclusion barriers - organizational, knowledge, and attitudinal—as defined by Adamek and Darrow (2018) when teaching students with disabilities. The results revealed that most participants did not take a college or university course specifically for teaching students with disabilities, especially one that is music content-specific. Overall, participants' perceptions of their preparation for inclusion knowledge was significantly lower than their perceptions of their preparation for organizational strategies and their attitudes towards inclusion.

Most participants claimed to have some kind of special education training to teach learners with

disabilities. The highest number of graduate students (23%) shared that their training was obtained through “lesson(s) or unit(s) in an undergraduate course that is not specifically for teaching.” At the same time, the type of training with the fewest responses (apart from the type of training with no responses) was an “undergraduate course specifically for teaching students with disabilities within the music department. Taken together, these responses align with prior research showing that music teachers were lacking inclusion preparation that was music content-specific (Allan, 2020; 2022; Culp & Salvador, 2021; Salvador, 2010). The second highest mean was for training “outside of college - conference workshop(s),” which also supports similar findings in the literature (Allan, 2020; Hammel, 2001). These quantitative calculations aligned with the dominant coded groups for qualitative data - Graduate Preparation Better Than Undergraduate Preparation, Training Came with Work Experience, and Lack of Training Spurred Independent Learning.

Mean scores for participants’ perceptions of their training for organizational strategies raises questions and connects to prior research. Participants rated “modeling,” “a structured environment,” and “step-by-step instruction” highest on a 0–11-point scale, indicating that they felt best prepared to use these strategies to help with inclusion. Modeling is a strategy that is taught in music education programs for all students in general, while a structured environment and step-by-step instruction are known to be effective teaching strategies for students in all areas of education. So, this raises question if these three strategies were rated highly as a result of preparation to teach all students in general, or if participants were specifically taught to use these tactics with students with disabilities. “Sensory integration,” “a strength-based approach,” “assistive technology,” and “color coding” received the three lowest means. This is concerning considering the empirically tested benefits of these strategies when working with students with disabilities (Barton et al., 2015; Ewoldt & Morgan, 2017; McCord & Watts, 2010; Witzel & Mercer, 2013). In their short-answer comments, participants expressed the greatest need for organizational strategies that were music content-specific. Again, this aligns with the literature, which revealed that music teachers are in need of inclusion preparation that is specific to teaching music (Allan, 2020; 2022; Culp & Salvador, 2021; Salvador, 2010).

The highest and lowest mean scores for participants’ ratings of their preparation for inclusion knowledge also prompts questions and connects to the literature. Of the top five highest means, four of them pertained to “consulting with” school community members, including parent(s)/guardians(s), special education teachers, other professionals (e.g., school counselor, speech pathologist), and general classroom teachers. The second lowest mean, contrastingly, was to “work with a music

therapist.” Taken together, this might indicate that participants were prepared to seek basic educational knowledge from professionals outside their field, instead of learning to collaborate and consult with music therapists, who receive specialized training to work with children with disabilities in schools (Gooding & Springer, 2020; Ritter-Cantesanu, 2014; Salvador & Pasiali, 2017). “Understand and implement an Individualized Education Program (IEP)” received the highest mean and this may indicate that participants were mostly taught about the primary education contract for disability in the schools. Two of the lowest mean scores - “understand other special education terminology (e.g., LRE, stim)” and “create and implement modified instruments and tools” - raises questions on how music teachers are being prepared to use special education terminology and if institutions may be lacking expertise to teach music modifications in inclusive settings. The coding of participant comments aligned with the findings above.

Participant ratings of 20 attitude statements prompts further questions regarding music teacher attitude formation towards inclusion. Each attitude statement began with, “I believe that students with disabilities...” and individual items would complete the statement. The three highest means included, “should be treated with the same respect as other students in the class,” “...should be given the same opportunities to succeed as other students in the class,” and “are a joy to watch succeed in a music setting.” This may indicate that most of the participants had the desire and mindset to provide the best and most equitable music education for their students with disabilities. The lowest mean score was given to “...are included equally in ensembles (in general – yours and others),” and this may indicate that, according to these participants’ perceptions and despite their desire for student success, students may not always achieve success in ensemble settings. The two items that tied for the second lowest mean score - “...are easy to teach in a music setting” and “are easy to handle in terms of behaviors” - may confirm challenge areas for music teachers in terms of creating music-specific adaptations and behavior management strategies. Coding of qualitative data connected with the quantitative findings above.

Results from a Friedman test showed significant differences between sections of the IPMES. Post hoc analyses revealed differences between Section 1 (organizational strategies) and 2 (inclusion knowledge), and 2 (inclusion knowledge) and 3 (attitude statements). This may indicate that these participants perceived less preparation for inclusion knowledge (i.e., disability, legislative, and interprofessional) than organizational strategies (i.e., environmental, instructional, and behavior management). Additionally, it may show that these participants’ attitudes towards inclusion were

much higher than their level of knowledge to make the difference that they wished. This reflects how participants may be well intended to provide the best music education to students with disabilities, but that they do not feel prepared to do so.

Limitations

There were a few limitations to this study that should be noted. The first is the sampling method - a convenience sampling method that would limit the generalizability of these findings to all music teachers. Second is the fact that the sample was made up of graduate music education majors. Though they had music teaching experiences in the schools, they were not teaching in the schools at the time of the study, which could have led to faulty recollections or other response errors. Since these participants were not inservice teachers at the time of the study, findings may not be directly applicable to inservice music teachers - the target population. Lastly is the very small sample size, which again, limits the generalizability of the findings.

Implications and Conclusion

Results from this study provided new information on music teacher preparation relating to the three inclusion barriers as proposed by Adamek and Darrow (2018). Overall, results indicated that although music teachers are being prepared to teach learners with disabilities, there is a need for improved training regarding specific organizational strategies and inclusion knowledge. Though music teachers' attitudes towards inclusion are high, their lack of preparation for inclusion might negatively impact their attitudes towards their students with disabilities. These overarching ideas connecting the three inclusion barriers are important for music teacher educators to consider as they prepare upcoming music teachers.

Of the three inclusion barriers, and according to participants' perceptions, the knowledge barrier was the one that needed the most attention. In this study, the category of inclusion knowledge contained disability, legislative, and interprofessional knowledge. Though it is necessary for music teachers to understand disabilities, laws, and approaches for academics in general, it is important for them to know how to apply the basics of these concepts to a specialized subject like music. To be successful when teaching students with disabilities, music teachers need basic special education preparation (including disability, legislative, and interprofessional knowledge) in addition to training for how to apply this to music settings (including environmental, instructional, and

behavior management strategies). This music content-specific preparation could also help to reduce any attitude barrier that might exist. To help reduce the three inclusion barriers, researchers, music teacher educators, and practitioners can work together to help bring a positive change and improve music education for children with disabilities.

References

- Adamek, M. S., & Darrow A-A. (2018). Music in special education. American Music Therapy Association.
- Allan, A. (2020). Music teachers' perceptions of approaches that affect learning and behavior in students with special needs. *International Society for Music Education Pre-Conference Proceedings*, 10–21.
- Allan, A. A. (2022). Vision 2020: A review of 20 years of inclusion studies in music education. *Update: Applications of Research in Music Education*, 40(2), 47–55. <https://doi.org/10.1177/87551233211040088>
- Barton, E. E., Reichow, B., Schnitz, A., Smith, I. C., & Sherlock, D. (2015). A systematic review of sensory-based treatments for children with disabilities. *Research in Developmental Disabilities*, 37, 64–80. <https://doi.org/10.1016/j.ridd.2014.11.006>
- Culp, M. E., & Salvador, K. (2021). Music teacher education program practices: Preparing teachers to work with diverse learners. *Journal of Music Teacher Education*, 30, 51–64. <https://doi.org/10.1177/1057083720984365>
- Darrow, A.-A. (1999). Music educators' perceptions regarding the inclusion of students with severe disabilities in music classrooms. *Journal of Music Therapy*, 36, 254–273. <https://doi.org/10.1093/jmt/36.4.254>
- Darrow, A.-A. (2015). Ableism and social justice: Rethinking disability in music education. In C. Benedict, G. Spruce, P. Woodford, & P. Schmidt (Eds.), *The Oxford handbook of social justice in music education* (pp. 204–220). Oxford.
- Ewoldt, K. B., & Morgan, J. J. (2017). Color-coded graphic organizers for teaching writing to students with learning disabilities. *TEACHING Exceptional Children*, 49(3), 175–184. <https://doi.org/10.1177/0040059916681769>

- Gfeller, K., Darrow, A.-A., & Hedden, S. K. (1990). Perceived effectiveness of Iowa and Kansas schools. *Journal of Research in Music Education*, 38(2), 90–101. <https://doi.org/10.2307%2F3344929>
- Gooding, L. F., & Springer, D. G. (2020). Music therapy knowledge and interest: A survey of music education majors. *Journal of Music Therapy*, 57(4), 455–474. <https://doi.org/10.1093/jmt/thaa020>
- Hammel, A. M. (2001). Preparation for teaching special learners: Twenty years of practice. *Journal of Music Teacher Education*, 11(1), 5–11. <https://doi.org/10.1177/105708370101100103>
- Hourigan, R. M. (2007). A special needs field experience for preservice instrumental music educators. *Contributions to Music Education*, 34, 19–33. <https://www.jstor.org/stable/24127256>
- IDEA, Individuals with Disabilities Education Improvement Act of 2004, Pub. L. No. 108–446, 118 Stat. 2647. https://www.parentcenterhub.org/wp-content/uploads/repo_items/PL108-446.pdf
- Jellison, J. A., Brooks, B. H., & Huck, A. M. (1984). Structuring small group and music reinforcement to facilitate positive interactions and acceptance of severely handicapped children in the regular music classroom. *Journal of Research in Music Education*, 32, 243–264. <https://doi.org/10.2307%2F3344923>
- Madsen, C. K. (Ed.) (2000). Vision 2020: The Housewright Symposium on the future of music education. MENC.
- McCord, K., & Watts, E. H. (2010). Music educators' involvement in the Individual Education Program process and their knowledge of assistive technology. *Update: Applications of Research in Music Education*, 28, 75–85. <https://doi.org/10.1177%2F8755123310361683>
- Miles, M.B., Huberman, A.M., & Saldana, J. (2020). *Qualitative Data Analysis: A Methods Sourcebook*. Sage.
- National Association for Music Education (NAfME) (2021). Equity and access in music education. <https://nafme.org/about/position-statements/equity-accesss>
- Ritter-Cantesanu, G. (2014). Music therapy and the IEP process. *Music Therapy Perspectives*, 32(2), 142–152. <https://doi.org/10.1093/mtp/miu018>
- Salend, S. J. (1998). Using an activities-based approach to teach science to students with disabilities. *Intervention in School and Clinic*, 34(2), 67–72. <https://doi.org/10.1177/105345129803400201>
- Salvador, K. (2010). Who isn't a special learner? A survey of how music teacher education programs prepare future educators to work with exceptional populations. *Journal of Music Teacher*

Education, 20, 27–38. <https://doi.org/10.1177/1057083710362462>

- Salvador, K., & Pasiali, V. (2017). Intersections between music education and music therapy: Education reform, arts education, exceptionality, and policy at the local level. *Arts Education Policy Review*, 118(2), 93–103. <https://doi.org/10.1080/10632913.2015.1060553>
- VanWeelden, K., & Whipple, J. (2014a). Music educators' perceived effectiveness of inclusion. *Journal of Research in Music Education*, 62, 148–160. <https://doi.org/10.1177/0022429414530563>
- VanWeelden, K., & Whipple, J. (2014b). Music educators' perceptions of preparation and supports available for inclusion. *Journal of Music Teacher Education*, 23(2), 33–51. <https://doi.org/10.1177/1057083713484585>
- Whipple, J., & VanWeelden, K. (2012). Educational supports for students with special needs: Preservice music educators' perceptions. *Update: Applications of Research in Music Education*, 30(2), 32–45. <https://doi.org/10.1177/8755123312436987>
- Witzel, B. S., & Mercer, C. D. (2003). Using rewards to teach students with disabilities: Implications for motivation. *Remedial and Special Education*, 24(2), 88–96. <https://doi.org/10.1177/07419325030240020401>

Music Educators' Access to and Use of Individualized Education Program (IEP) Documents

Mark A. Belfast, Jr.

Southeastern University, USA

mabelfast@seu.edu

Kimberly VanWeelden

Florida State University, USA

kvanweelden@fsu.edu

Abstract

In the United States, the Education for All Handicapped Children Act of 1975 served to ensure children with disabilities had access to a free appropriate public education that emphasized special education and related services designed to meet their unique needs. It required the development of Individualized Education Programs (IEPs) and mandated teacher involvement during IEP development and review meetings. Few studies have investigated music educators' involvement in, access to, and use of IEPs. Therefore, this study sought to investigate music educators' access to and use of specific sections within the IEP documents, the IEP goals most easily and difficultly incorporated into their teaching, and where teachers received information about IEP documents. The results indicated music educators were not typically involved in IEP development meetings, and many did not have access to information related to students' current levels of academic achievement and functional performance, goals, or available services. Implications are discussed.

Keywords: Individualized Education Program, IEP, music education, students with disabilities

Introduction

The Constitution of the United States of America remains the world's longest surviving written charter of government. Notably, the original document, written in 1787, failed to provide protections for what many believed to be basic rights such as the freedom of speech and religion. Only when assurances were given that amendments would be forthcoming did enough states agree to ratify the document in 1788.

More than 230 years have passed since the Constitution of the United States was ratified, and during that time, several amendments, judicial rulings, and legislative acts have been effected to protect the civil rights and liberties of all Americans (Blandy, 1991; Costain & Majstorovic, 1994; Hanushek, Kain, & Rivkin, 2002; Harper & Schneider, 2003). Of particular interest to the present research study were those pieces of legislation that directly affected American children's access to a quality education. Indeed, at the onset of the 20th century, most American public schools were racially segregated, an act supported by the U.S. Supreme Court's 1896 decision in *Plessy v. Ferguson*. In that case, the Court ruled racial segregation laws did not inherently violate the constitution so long as the facilities for each race were equal in quality (Schauer, 1997). This so called "separate but equal" doctrine defined the American social and educational landscape for nearly 60 years. During that time, people of color continued to be marginalized, as separate educational resources for underrepresented populations proved to be inherently unequal to those available to White Americans.

It was not until 1954, when the U.S. Supreme Court announced their landmark decision in *Brown v. Board of Education*, that the Civil Rights Movement gained significant ground in the American education system. In May of that year, the Court unanimously decided separate educational facilities were inherently unequal and therefore unconstitutional. In their decision, the justices noted laws that required segregated educational facilities violated the Equal Protection Clause of the Fourteenth Amendment of the U.S. Constitution (Schauer, 1997). This clause, found in the first section of the Fourteenth Amendment, proclaims "No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; ... nor deny to any person within its jurisdiction the equal protection of the laws" (Legal Information Institute, n.d.). The years that followed *Brown v. Board of Education* saw significant changes in the American education system,

and many of those changes improved the educational experiences of people of color and other underrepresented populations.

In the latter part of the twentieth century, one marginalized group that saw improved educational opportunities were individuals with disabilities. On November 29, 1975, President Gerald Ford signed U.S. Public Law 94-142 into effect (U.S. Department of Education [DOE], 2010). Known as the Education for All Handicapped Children Act, a central purpose of the law was to assure all children with disabilities had access to a free appropriate public education that emphasized special education and related services designed to meet their unique needs (DOE, 2010). To ensure each student's needs were met, Individualized Education Programs (IEPs) were required, and the law mandated parental and teacher involvement during IEP development and review meetings (DOE, 2010).

Multiple federal laws have superseded the Education for All Handicapped Children Act over the last 47 years. Most notably were the 1990 amendments (Pub. L. No. 101-476), which, amongst other changes, renamed the legislation the Individuals with Disabilities Education Act. Nevertheless, throughout each reauthorization of the law, the requirement for students to be provided with an IEP has remained. The current iteration of the IEP document contains statements about present levels of academic achievement and functional performance, annual goals, related services, and needed accommodations and modifications, making it one of the primary sources of information educators can have at their disposal for instructional planning to improve educational results for children with disabilities (VanWeelden, 2015).

Frisque, Niebur, & Humphreys (1994) noted music education programs include students with a wide variety of disabilities. Unfortunately, while other researchers have found music educators generally support mainstreaming students with disabilities, the teachers often indicate they lack the competence necessary to adapt music education goals and objectives for students with disabilities (McCord & Watts, 2010; Sideridis & Chandler, 1995; Wilson & McCrary, 1996). Furthermore, there is a dearth of knowledge related to music educators' involvement in, access to, and use of IEPs. For example, McCord and Watts (2010) found music educators self-reported a low level of involvement in the IEP development process; however, their study did not pursue this line of inquiry beyond a single question. Likewise, VanWeelden and Whipple (2014) reported most of their participants had little to no involvement in the IEP process, nor did many have access to the IEP in advance of the

student's arrival in their classes; however, no further questions related to the use of the IEP were investigated. Therefore, the purposes of this research were to investigate current music educators' access to and use of specific sections within the IEP documents, determine the easiest and most difficult IEP goals to incorporate into music classrooms, identify sources of support when developing accommodations and modifications in music classrooms, and ascertain from where music educators have received information about IEP documents.

The examined sections of the IEP document include academic achievement and functional performance; annual academic and functional goals; and special education, related services, and supplementary aids and services. For each IEP document section, the following research questions were asked:

1. Do music educators have access to the section of the IEP document?
2. How much time do music educators spend familiarizing themselves with the section of the IEP document?
3. How useful is the information in the section of the IEP document?
4. How often do music educators use the information in the section of the IEP document to plan accommodations and modifications to the course curriculum, classroom activities, concerts/performances at school, and concerts/performances outside of school?
5. How accessible are the IEP documents for music educators?
6. What IEP goals do music educators perceive are easiest and most difficult to incorporate into their classes/teaching?
7. Are music goals included in the IEP documents?
8. Do music educators consult with special education teachers about strategies for effectively implementing the information found in the IEP documents?
9. Do music educators consult with other music educators to gain ideas about how to make accommodations and/or modifications to help their students with an IEP document?

10. Where have music educators received information about IEP documents?

Method

The participants ($N = 105$) for this study were individuals who taught music to students in grades kindergarten through twelve (K–12) in the state of Florida, United States of America. To recruit participants, an email invitation was distributed to members of the Florida Music Education Association by way of the association's research committee. Data were collected for 21 days, and an email reminder to participate was distributed on day 10 of the data collection period.

The instrument used to collect participant responses was a researcher-designed questionnaire developed with Qualtrics. The online questionnaire contained twenty-five questions divided into five distinct sections. The first section collected participant demographic information. This included the type of school and grade levels taught by the participants. This section also required participants to confirm whether they currently taught a student who had an IEP and whether the IEP was accessible.

The next three portions of the questionnaire asked participants to respond to items related to the following IEP document sections: a) student academic achievement and functional performance; b) student annual academic and functional goals; and c) special education, related services, and supplementary aids and services available to the student. In each of the three sections of the questionnaire, participants were asked to indicate whether they had access to the information in that portion of their students' IEPs, and how much time they spent familiarizing themselves with the information in that section. Participants then used Likert-type scales to indicate how useful they found the information in each section as well as how often they used that information to develop appropriate accommodations or modifications to course curriculum, classroom activities, performances at school, or performances outside of school. Operational definitions were provided for the following terms in each of their corresponding sections: academic achievement, functional performance, accommodations, modifications, annual academic and performance goals, special education, related services, and supplementary aids and services.

The final section of the questionnaire included both free and selected response items designed to collect data related to music educators' experiences learning about, developing, accessing, and incorporating IEPs in music settings. First, participants identified from where they accessed their students' IEP documents and how easy the documents were to access. They then described the IEP goals they believed to be easiest and most difficult to incorporate into their music classrooms or teaching.

Participants were then asked to confirm whether they ever consulted special education personnel (to identify effective IEP implementation strategies) or other music educators (for ideas related to music curriculum accommodations or modifications) after reviewing IEP documents. They were also asked how often they attended IEP meetings and how often music goals were included in their students' IEPs. Finally, participants were provided with a list of possible sources of information about IEPs and asked to identify all they had utilized. If unlisted sources were used, the option to provide that information was given.

Results

One hundred five music educators consented to participate in the study. Ninety of those participants (86%) indicated they had at least one student in their classes that had an IEP. When asked to identify the type of school in which they worked, 83% of respondents indicated they taught in a public school, 10% taught in a charter school, and 6% taught in a private school. The sample of participants taught music at the following grade levels: preschool or pre-kindergarten ($n = 6$); elementary school, which typically includes kindergarten through grade five ($n = 41$); middle school, which typically includes grades six through eight ($n = 42$); and high school, which typically includes grades nine through twelve ($n = 33$). Most respondents indicated their primary teaching area as general music (38%), band (34%), or choir (18%), while orchestra (6%), guitar (1%), piano/keyboard (1%), and "band & chorus" (1%) were also represented. When asked if they had access to student IEPs, 90% of respondents indicated they did, while the remaining 10% indicated they did not or were unsure.

Academic Achievement and Functional Performance

Academic achievement describes what the student with an IEP can do in academic subjects such as reading, math, science, etc. Functional performance describes what the student with an IEP can do functionally such as dressing themselves, walking up and down stairs, making friends, etc. Approximately 70% of the respondents indicated they had access to the section of the IEP that includes information regarding a student's academic achievement and functional performance. Of those who did not respond in the affirmative, 14% indicated they did not have access to the section, and 16% were unsure whether they had access.

Participants were also asked to indicate how much time they spent familiarizing themselves with the academic achievement and functional performance section of the IEP. The most frequently selected response was a few times per year (39%); although, some respondents indicated they reviewed the academic achievement and functional performance section once a year (25%), once a quarter (12%), a few times per month (5%), or once a week (3%). Fifteen percent of respondents noted they never reviewed the academic achievement and functional performance section of the IEP.

On a Likert-type scale from 1 (never) to 5 (always), participants indicated they sometimes ($M = 2.99$, $SD = 1.23$) found familiarizing themselves with the information in the academic achievement and functional performance section of the IEP useful to gain information about their student. The results also indicated respondents typically used the information in this section of the IEP to plan appropriate accommodations (aids or services provided so students could participate in the regular classroom) and/or modifications (changes to the regular curriculum to provide an individualized curriculum for students) to portions of their music program. The academic achievement and functional performance data were most frequently used to assist with classroom activities ($M = 3.52$, $SD = 1.47$), followed by performances outside of school ($M = 3.27$, $SD = 1.82$), performances at school ($M = 3.26$, $SD = 1.63$), and the development of appropriate accommodations and/or modifications to course curriculum ($M = 3.11$, $SD = 1.62$).

Annual Academic and Functional Goals

Annual academic and functional goals describe what a student with an IEP can reasonably be expected to achieve, academically and functionally, over the course of a school year. When asked if they had access to the section of the IPE document that includes information about a student's

annual academic and functional goals, approximately 75% of respondents indicated they did. The remaining participants noted they either did not have access to the section (13%) or they were unsure whether they had access (11%). An equal number of participants indicated they familiarized themselves with this section of the IEP a few times each year (31%) or once a year (31%). Fewer respondents reported reading the annual academic and functional goals section once a quarter (9%), a few times per month (6%), or once a week (1%). Conversely, approximately 21% of respondents never read this section of the IEP documents.

Participants used a Likert-type scale from 1 (never) to 5 (always) to indicate they found familiarizing themselves with the information in the annual academic and functional goals section to be as useful ($M = 3.02$, $SD = 1.31$) as the academic achievement and functional performance section. Similarly, these data were reported to sometimes be useful when developing appropriate accommodations and/or modifications to classroom activities ($M = 3.35$, $SD = 1.64$), performances outside of school ($M = 3.27$, $SD = 1.87$), performances at school ($M = 3.20$, $SD = 1.78$), and the music course curriculum ($M = 3.10$, $SD = 1.73$).

Supplementary Aids

The section of the IEP documents that provides information about supplementary aids typically includes data related to special education, related services, and supplementary aids and services. Special education describes the accommodations and modifications within the instruction that are specifically designed to meet the unique needs of a student with an IEP. Related services identify who specifically will provide services to the student with an IEP (e.g., special education teacher, paraprofessional, or occupational therapist), what services the professionals will provide, and how often the student will receive the services. Finally, supplementary aids and services describe the aids, services, and other supports provided so the student with an IEP might be educated with students without disabilities to the greatest extent appropriate.

Approximately 80.7% of respondents noted they had access to the section of the IEP that included information about special education, related services, and supplementary aids and services. The remaining respondents either did not have access (11.5%) or were unsure if they had access (7.6%). When asked how much time they spent reading or familiarizing themselves with the information in this section of the IEP, 38% of respondents noted they did so a few times per year.

Fewer participants reported reading this section of the IEP once a year (23%), once a quarter (13%), a few times per month (6%) or once a week (1%). Eighteen percent of respondents never read or familiarized themselves with the special education, related services, and supplementary aids and services section of the IEP documents.

As in previous sections of the questionnaire, participants used a Likert-type scale from 1 (never) to 5 (always) to indicate how useful they found the information in this section of the IEP when attempting to learn about their students. Their responses indicated participants found the special education, related services, and supplementary aids and services section of the IEP to be moderately useful ($M = 3.22$, $SD = 1.25$). When asked how often they used the information in this section of the IEP to help plan appropriate accommodations and modifications for their students, the participants reported using the information most often for classroom activities ($M = 3.65$, $SD = 1.56$), followed by performances outside of school ($M = 3.51$, $SD = 1.85$), course curriculum ($M = 3.42$, $SD = 1.69$), and performances at school ($M = 3.42$, $SD = 1.76$).

Accessing Individualized Education Programs

The data show individual music educators are provided access to IEPs in a variety of ways. The most common method of accessing the IEP was in an online format. Nevertheless, many participants noted they received a hard copy of the documents or were able to access the documents by making an appointment with a special education teacher or coordinator. Several respondents indicated they did not know how they could access IEP documents, or they were not provided with access to the documents. One participant reported receiving access to a summarized online version that only listed accommodations, and while another was given a chart by Exceptional Student Education (ESE) teachers. Two respondents indicated their schools did not use IEPs.

For those music educators that had access to student IEP documents, the researchers sought to determine how easily they were able to gain access. Participants were asked to rate on a scale from 1 (very easy/straight forward system) to 5 (very difficult/convoluted system) how easily they were able to access the information on their students' IEP documents. Overall, respondents indicated it was relatively easy to access the information ($M = 2.37$, $SD = 1.33$).

Incorporating IEP Components in Music Classes

To determine the IEP goals that were the easiest and most difficult to incorporate in a music classroom, participants were provided with free response questionnaire items that enabled them to comment about their experiences. Responses were analyzed, and frequencies were counted for specific IEP goals. The goals identified as easiest to incorporate in music classes were extended time, preferential seating, and varied instructional methods (Table 1).

Table 1
Easiest IEP Goals to Incorporate in Music Classes

IEP Goal	Frequency
Extended time on tasks	19
Preferential seating	18
Variety in presentation	12
Increasing focus or	5
Active participation in	5
Checking for	4
Reduced stimuli	4
Providing opportunities for	3
Repeating information	3
Social and emotional	3
Self-care	2
Redirection	1
Inclusion strategies	1
Providing written notes	1
Reading and writing	1
Providing breaks	1

Interestingly, extended time and preferential seating were also identified as the most difficult to incorporate in a music classroom, followed closely by non-content specific goals (Table 2). These results, as well as anecdotal evidence, suggest music educators concerned about extended time

and preferential seating may be ensemble directors who feel they are unable to adjust their ensemble seating arrangement. Due to the corporate nature of ensemble performance, these directors may also feel they are unable to provide students with the option of developing at their own pace.

Table 2
Most Difficult IEP Goals to Incorporate in Music Classes

IEP Goal	Frequency
Extended time on tasks	8
Preferential seating	8
Non-content related goals	5
One-on-one attention	4
Variety in presentation	3
Reduced stimuli	3
Enabling nonverbal students to perform	2
Alternative visuals for students with vision impairments	3
Developing fine motor skills	1
Providing breaks	1
Checking for understanding	1
Accommodations and modifications for the deaf	1
Adjustments in pacing	1
Behavioral goals	1
Modified assessments	1

Sources of Support for Music Educators

Participants were asked two questions related to their sources of support. The first question dealt with sources of support while developing effective IEP implementation strategies. It asked whether participants ever consulted with special education teachers or coordinators about strategies for effectively implementing the information found on students' IEP documents. Seventy-five percent of participants responded affirmatively.

The second question was more specific to support from the music education community. It asked participants if they ever consulted with other music educators to gain ideas about how to make accommodations or modification to help their students with IEPs. Eighty-one percent of participants noted they consulted with other music educators.

Music Educator Participation in IEP Development and Review

The questionnaire included two items related to music educators' involvement in the IEP development and review process. Each item required participants to respond on a scale from 1 (never) to 5 (always). The first question asked how often participants attended IEP meetings. Respondents indicated they did not often attend ($M = 2.11$, $SD = 1.26$). The second question asked how often music goals were included on student IEP documents, and respondents noted music goals were almost never included ($M = 1.57$, $SD = 1.16$).

Sources of Information about IEPs

Participants were asked to indicate from where they received information about IEPs. The most frequently selected sources of information included in-service training, special education teachers or coordinators, and other music educators. Other popular sources of information included an undergraduate music education course and conversations with administrators. Conversely, undergraduate and graduate special education courses were selected significantly less than the other sources of information. A complete list of responses is available in Table 3.

Table 3

Sources of Information About IEPs

Source	Frequency
In-service training	59
Special education teachers or coordinators	54
Other music educators	38
Undergraduate music education course	35
Administrators	33
Workshop session at conferences	32

Undergraduate special education course	15
Graduate special education course	3
Parents	2

Discussion

The purpose of Individualized Education Programs (IEPs) is to ensure children with identified disabilities receive instruction and related services designed for their unique needs. Despite receiving several amendments, Public Law 94-142 still requires parents and teachers to collaborate when developing each student’s IEP. It is important to note, then, Frisque, Niebur, & Humphreys’s (1994) observation that music education programs include students with a wide variety of disabilities. That observation is supported by the results of the present study, in which approximately 86% of participants indicated they taught at least one student with an IEP.

These results also suggest most music educators may have access to students’ IEPs, but that access may be limited. As many as 30% of respondents did not have access to sections of the IEP that identified the students’ current level of academic achievement and functional performance; annual academic and functional goals; or aids and services available to the student. Those who do not receive these sections of their students’ IEPs ought to request them in order to develop appropriate accommodations and modifications.

Music educators are also among the few educators who get to serve the same students year after year; nevertheless, participants reported they did not often attend IEP development or review meetings. Serving as a source of consistency, the music educator is positioned to be keenly aware of educational strategies most effective for individual students over time. As such, school administrators and special education coordinators might consider including music educators in the development and review of IEPs. Music educators should also feel comfortable requesting an invitation when those types of meetings are held for students in their program. When they are not included in the IEP development or review process, music educators may require additional support from school administrators and special education personnel to ensure achievement of IEP goals.

This study only included music educators who identified as members of the Florida Music Education Association; therefore, it is not wise to generalize these data to all music educators. Additional research on this topic, conducted on a regional or national level, would be beneficial. Furthermore, investigations that seek to determine methods of incorporating IEP goals identified as most difficult to incorporate in a music classroom are highly recommended.

References

- Blandy, D. (1991). Conceptions of disability: Toward a sociopolitical orientation to disability for art education. *Studies in Art Education, 32*(3), 131–144. doi: 10.2307/1320684
- Costain, A. N., & Majstorovic, S. (1994). Congress, social movements and public opinion: Multiple origins of women's rights legislation. *Political Research Quarterly, 47*(1), 111–135. doi: 10.1177/106591299404700106
- Frisque, J., Niebur, L., & Humphreys, J. T. (1994). Music mainstreaming: Practices in Arizona. *Journal of Research in Music Education, 42*(2), 94–104. doi: <http://dx.doi.org/10.2307/3345494>
- Hanushek, E. A., Kain, J. F., & Rivkin, S. G. (2002). New evidence about Brown v. Board of Education: The complex effects of school racial composition on achievement. *Journal of Labor Economics, 27*(3), 349–383. doi: 10.1086/600386
- Harper, G. W., & Schneider, M. (2003). Oppression and discrimination among lesbian, gay, bisexual, and transgendered people and communities: A challenge for community psychology. *American Journal of Community Psychology, 31*(3/4), 243–252. doi: 10.1023/A:1023906620085
- Legal Information Institute. (n.d.). 14th amendment. Retrieved September 15, 2022, from <https://www.law.cornell.edu/constitution/amendmentxiv>
- McCord, K. A., & Watts, E. H. (2010). Music educators' involvement in the Individualized Education Program process and their knowledge of assistive technology. *Update: Applications of Research in Music Education, 28*(2), 79–85. <https://doi.org/10.1177/8755123310361683>
- Schauer, F. (1997). Generality and equality. *Law and Philosophy, 16*(3), 279–297. <http://dx.doi.org/10.2307/3504874>

- Sideridis, G. D., & Chandler, J. P. (1995). Attitudes and characteristics of general music teachers toward integrating children with developmental disabilities. *Update: Applications of Research in Music Education*, 14(1), 11–15. doi: <http://dx.doi.org/10.1177/875512339501400103>
- U.S. Department of Education (2010). Thirty-five years of progress in educating children with disabilities through IDEA. Retrieved from http://www2.ed.gov/about/offices/list/osers/idea35/history/index_pg10.html
- VanWeelden, K. (2015). Understanding the individualized education program model within the United States. In K. A. McCord and D. V. Blair (Ed.), *Exceptional Pedagogy for Children with Exceptionalities: International Perspectives* (chapter 14). New York, NY: Oxford University Press.
- VanWeelden, K., & Whipple, J. (2014). Music educators' perceptions of preparation and supports available for inclusion. *Journal of Music Teacher Education*, 23(2), 33-51. <http://doi.org/10.1177/1057083713484585>
- Wilson, B., & McCrary, J. (1996). The effect of instruction on music educators' attitudes toward students with disabilities. *Journal of Research in Music Education*, 44(1), 26–33. doi: <http://dx.doi.org/10.2307/3345411>

Elemental Music and Dance for Inclusive Mixed Abled Settings

Erik Esterbauer

Mozarteum University Salzburg, Austria

erik.esterbauer@moz.ac.at

Abstract

Elemental music and dance can provide individualized forms of musical and movement experience for inclusive mixed abled settings. This article presents definitions and preconditions of inclusive music making for mixed abled settings. In one of the practice teaching groups at the Orff Institute of the Mozarteum University Salzburg, adults with additional support needs from three sheltered workshops and a few caregivers attend weekly music and movement sessions, together with bachelor or postgraduate students. All the participants show very diverse abilities in music making and dancing. The main idea of this mixed abled group is to create experiential spaces and activities for personal expression and for the development of individual skills in music and movement, for increasing social learning processes and participation as well as enhancing the didactic knowledge and competencies of the students in inclusive settings. Conclusions drawn from video analysis show the diverse levels in sensory, motor and musical skills and in the possibilities of social interaction and relationship. Additional group-reflections expand the teaching skills of the students and help in developing a flexible, spontaneous and diversity-centered approach for working pedagogically in inclusive contexts with music and dance.

Keywords: elemental music and dance education, video analysis, enhancement of pedagogical skills, mixed abled settings

Introduction

In making music one expects the members of the group to interact with the subject, the game, the song, the movements, words, or activities that one is offering. The more diverse the participants are,

the more one has to deal with the heterogeneous differences as a main topic. Activities such as making music and singing together, imitating and learning rhythms, melodies or accompaniments but also movements and dance are not always possible in the same way for each participant. Therefore, the teacher has to find out how to deal with these heterogeneous aspects in mixed abled groups.

Definitions

Elemental music making as well as elemental dance is a concept of active and creative music or dance practice for everybody. It is "the realization of an original, central musical potency anchored in each individual" (Keller, 1984, p. 801, translated by the author). As elemental music is linked very strong to Carl Orff and the Orff-Schulwerk his well-known definition of 1964 is relevant here:

"Elemental music is never music alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, uses no big forms or grand structures; instead it consists of small series forms, ostinatos, and small rondo forms. Elemental music is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child." (Orff, 1964/2011, p. 144)

According to the Austrian composer and pedagogue Wilhelm Keller elemental music making exists independently from any determined age or from special talents or disabilities. It is the musical interactivity of persons with their individual capabilities (Keller, 1984). Especially in the case of difficulties in perception, experience or contact and no or little ability to play, which are the bases of learning and assimilating the world, Orff's as well as Keller's ideas have a significant and contemporary meaning (Salmon, 2010).

Concerning the idea of heterogeneous groups the term "mixed ability" is one of the common descriptions (especially in the European context). This term is gradually gaining acceptance as a more appropriate replacement for such words as handicapped, disabled, or mentally retarded. The term mixed ability does not have any connotations associated with it, allowing a person with a disability to be referred to without judgment or insult. The Collins dictionary gives the following definition: "A mixed ability class or teaching system is one in which pupils of different abilities are taught together in the same class" (Collins COBUILD Advanced English Dictionary, 2022). Mixed

ability also refers to an educational movement in which children and also adults of different physical, mental, learning, and also language abilities are placed together in a classroom or a group context. The term is frequently used in the field of dance education and performance, where the founder of the DanceAbility concept, Alito Alessi, has defined it as: “mixed-abilities groups (i.e., people with and without physical and mental disabilities)” (Alessi & Zolbrod, 2003, p. 58).

When talking about mixed abilities the concept of inclusion and its understanding has to be clarified. The German pedagogue Georg Feuser points out that every group is heterogeneous. The individuals show different developmental levels and therefore have different competencies in perception, cognition, and behaviour (Feuser, 1984/2018). Feuser created the following definition of inclusive pedagogy (originally in the 1980s, continuously adapted with latest adjustments made in 2018):

“Inclusive Pedagogy means that

- all (people)
(without excluding anyone due to the type or severity of their disability)
- work, play and learn together
- in cooperation with each other
- within one theme, activity, or task
- according to their own individual capabilities
(physical, emotional, mental, social.....)
- at their respective developmental levels
- oriented on their zone of proximal development. (Feuser, 1984/2011, 1984/2018)

Inclusive Music Making

Feuser (2015) speaks of two essential aspects in inclusive education that have to be kept in mind:

To realize full participation the cooperation within one theme, activity, or task of the

participants as well as an inner differentiation of the learning process and its components and methods has to be facilitated through the person who is teaching, instructing, or guiding.

Cooperation means that all of the participants work, play or learn together without exclusion of anybody. The subject or theme is made available to everyone through diverse channels of presentation or tasks. The didactic idea of inner differentiation reflects on the different learning profiles and the necessity of diverse learning paths and methods. Furthermore, the needs, motives, interests of each person should be addressed which offers opportunities for active participation. The inner differentiation therefore does not only refer to the content but also to the didactic models and methods, the tasks themselves, the utilized objects (instruments, aids) and materials (songs, dances, improvisations, accompaniments etc.)

According to Wilhelm Keller (1996), one of the pioneers of inclusive music making, there are as many educational and learning goals as group members. As each player receives an individual suitable role or assignment he or she can take part as a fully-fledged member of the group. It enables so-called normal, talented, and disabled people to play together in one group without any participant being under- or over-challenged by adapting tasks and roles to suit the capabilities of the individuals instead of the group having to adapt to a fixed form (Keller, 1996). The objectives in those groups are:

- the socialization of all group members together
- the development and promotion of productive and reproductive musicality according to the individual possibilities of each participant.
- The orientation is not based on the "work of art" but on the potential and real needs and wishes of the participants.

A further goal lies in the temporary lifting of the disability, in which the "disabled" person is accepted and recognized as a full partner. This is achieved through appropriate tasks and roles (sometimes by upgrading supporting roles) (Keller, 1974, 1996).

The disabled person also does not live on bread alone but has the same right to enjoy life as the so-called normal or talented. Musical enjoyment is an irreplaceable element

in finding harmony and balance in one's personal as well as social life. (Keller, 1974, p. 2)

This quotation of Keller from the 1970s is still valid now fifty years later and the necessity to find forms to provide music education for all people is still continuing.

What Goodkin (2012) points out for the Orff-Schulwerk approach concerning children, may be expanded to the process of inclusive mixed abled groups. Every participant should be empowered to create music or dance at his or her own level of skill and understanding.

Each contribution of the participants should not only be recognized but also appreciated. Therefore, the teacher has to adapt, simplify or even expand or extend parts of a piece or, as Keller stated, compose music according to the abilities of the group (Kallos & Widmer, 2000). The teacher thereby should create opportunities for talent, and create challenges for discovery. This can be supported by understanding the learning style of each student (Goodkin, 2012). Considering inclusive music making with mixed abled groups the following aspects need attention:

- orientation on competences and resources – this might be one of the core ideas in all educational contexts;
- didactic reduction/elementarization;
- inner differentiation;
- cooperative activity;
- shared curriculum;
- creating and experiencing authorship; and
- elemental aspects of making music in inclusive contexts.

Preconditions

Besides these “methodological” considerations some preconditions of the participants for inclusive music making have to be reflected upon. These refer to the diversity of the group concerning:

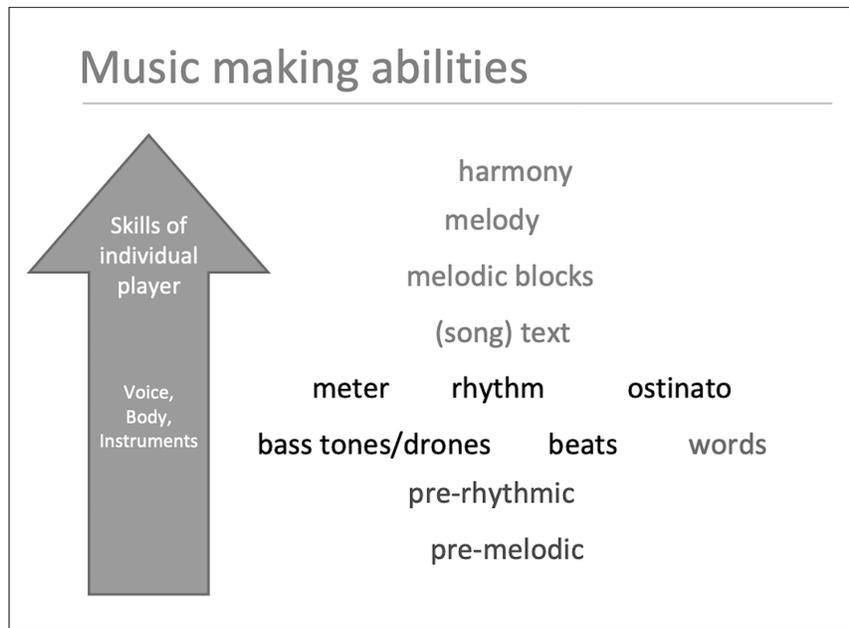


Figure 2: Music making abilities according to Salmon (adapted from Salmon, 2016b)

In planning lessons, tasks could be created and prepared for these components of musical structures. By differentiating the diverse skills and creating equivalent tasks or roles according to these components one can find the matching activity contribution for every participant.

One more precondition is crucial in making inclusive music activities a satisfying experience for all – participants or audience, leader or assistants: the consideration of the diverse qualities of relationship – as they have been outlined by music therapist Karin Schumacher and psychologist Claudine Calvet, based mainly on the theory of development of the self by Daniel Stern (Schumacher, Calvet & Reimer, 2019). Via the assessment and observation method called the AQR Tool (Assessment of the Quality of Relationship) one can determine the way relationships are established

- to oneself (in musical terms to the body and the voice);
- to objects (which are usually musical instruments); and
- to other people (in this case the music therapist or the music teacher).

This tool is a qualitative observation method which is designed to identify the developmental level of a client's functioning and relating in music therapy and music education for the purpose of

assessment, diagnosis, further planning and evaluation. By the means of 4 different scales according to activity areas (physical-emotional, vocal, instrumental and therapeutic/pedagogical) the relational possibilities can be assigned to 7 levels – so-called modes. The different levels start with lack of contact or the rejection of the contact, leads over (for example) to the observance of self-awareness, and has its most developed form in the experience of interaffectivity – a real joint experience on the emotional level (for a concise description of the tool, see Esterbauer, 2018).

In pedagogical contexts the most important factors for educational work are the modi 4 to 6. In modus 4 – contact to another/intersubjectivity – the other person emerges in the consciousness of the child or participant, in modus 5 – relationship to another/interactivity – the main characteristic is the development of dialogue and imitation. In modus 6 – joint experience/interaffectivity – emotions are shared in a playful activity.

Joint attention (modus 4) is a core signpost for the assignment of tasks within the group: (Morales et al., 2000). Without the capacity for joint attention, success in many pedagogical contexts would be difficult to achieve. If joint attention is underdeveloped or not present in a child, conventional pedagogical approaches, like "come, look", "join in" are not successful. Tasks such as playing music together, call and response singing, taking over rhythms or melodies, imitation and thematic development can only be carried out on the basis of a developed joint attention.

Examples

To demonstrate the aforementioned ideas an inclusive mixed abled music and movement group was scientifically observed and many lessons were filmed. In the "Lebenshilfe-Group" adults with additional support needs from three sheltered workshops attend weekly music and movement sessions, together with care persons for the participants from the sheltered workshops (normally community service providers). A third group of participants are bachelor, master or postgraduate students at the Orff Institute, the Department for Elemental Music and Dance Pedagogy at the Mozarteum University Salzburg.

The participants show very diverse abilities in music making and dancing. The main idea of this group is to create experiential spaces and activities for personal expression and for the development of individual skills in music and movement. Increasing social learning processes, interaction, participation and support of diverse forms of communication is an additional aim. A

further goal lies in enhancing the didactic knowledge and competencies of the students in inclusive settings.

Video recorded examples show the diverse levels in sensory, motor, and musical skills and in the possibilities of social interaction and relationship. The significance of non-verbal teaching strategies, the assessment of possibilities to relate, and the development of individual forms of communication through music and movement can be demonstrated through microanalysis of the video sequences. A short description of three videos exemplifies some of the observable aspects of inclusive music making. In the first Video (of about 1 min) one can see a partner task in creating diverse sounds of raindrops on an instrument called Soundshapes¹. About 5 duos are presented in the video, where every participant is listened to and given the role of an equal contributor. The results are very diverse in technique, tempo, dynamics etc.

In a second video (lasting about 2 min) the interactive possibilities grounded on joint attention and dialogical interplay are shown. The teacher takes over a duo inside a group dancing activity. The duo partner has decided to stay sitting in the chair. So the teacher started a dance of hands and the participant joins in. The role of leading and following interchanges continuously.

In a third video (about 1 and a half minutes) the teacher adapts to the participant's form of playing a xylophone. The diversity of the participant in concentration and consciousness of playing as well as the inner motivation why they are playing together is observable and leads to a special form of accompaniment.

Conclusions

Considering all the points outlined in this paper, the starting point of inclusive music making should be an appropriate assessment and analysis of the diverse possibilities of each participant. With the analysis of video examples one can see and also show the diverse levels in sensory, motor and musical skills as well as the participants' currently observable quality of relationship.

1. The Soundshape consists of a wide, stable frame made of Acousticon, a mixture of cardboard and resins. A membrane (drum skin) made of durable nylon fiber material, which is also used for drum skins, is stretched between the frame.

Inclusive learning in mixed abled groups or ensembles depends on the appropriate assessment of these diverse abilities and resources of each participant. In the end this should lead to individualized tasks for every individual and the possibility for everyone to participate and engage in activities of music and dance.

References

- Alessi, A. & Zolbrod, S. M. (2003). Circling forward: DanceAbility teacher trainings. *Contact Quarterly*, 28(2), 58–60.
- Collins COBUILD Advanced English Dictionary (2022). Term “mixed ability”. <https://www.collinsdictionary.com/dictionary/english/mixed-ability>
- Esterbauer, E. (2018). Relationship in special music education – a new form of assessment. The AQR-Tool in inclusive music lessons. In G. Tsiris & K. VanWeelden (Eds.), *Music Across the Lifespan: The Role of Special Music Education and Music Therapy. Proceedings of the 22nd International Seminar of the ISME Commission on Special Music Education and Music Therapy* (pp. 52–64). ISME. <https://www.isme.org/sites/default/files/documents/2018%20Proceedings%20of%20the%20ISME%20Commission%20on%20SME%26MT-FINAL.pdf>
- Feuser, G. (1984/2011). *THESIS: Inclusive Education - Education of all children and young people together in preschool establishments and schools*. <https://www.georg-feuser.com/wp-content/uploads/2019/04/Int-Thesen-E-01-Basis-%C3%9Cbbers-Louis-2011-Homepage.pdf>
- Feuser, G. (1984/2018). *THESEN zu: Gemeinsame Erziehung, Bildung und Unterrichtung behinderter und nichtbehinderter Kinder und Jugendlicher in Kindergarten und Schule (von der Segregation durch Integration zur Inklusion)*. <https://www.georg-feuser.com/wp-content/uploads/2019/04/Feuser-Thesen-zur-Integration-Inklusion-i.S.-Allgemeiner-P%C3%A4dagogik-Orig-1984-10-2018.pdf>
- Feuser, G. (2015). Zwei Prämissen für „Kooperation an einem gemeinsamen Gegenstand“ [Two premises for "cooperation on a joint object"]. *Behinderte Menschen*, 38, 45–49.
- Goodkin, D. (2012). No child left out: the Orff approach to differentiated education. *Orff-Schulwerk Informationen*, 87, 38–40.
- Keller, W. (1974). Ziele und Aufgaben des Instituts für musikalische Sozial - und Heilpädagogik am

- Mozarteum in Salzburg [Aims and tasks of the Institute for Musical Social and Curative Education at the Mozarteum in Salzburg]. *Orff-Schulwerk Informationen*, 13, 2–4. http://www.orff-schulwerk-forum-salzburg.org/deutsch/orff_schulwerk_informationen/pdf/Heft_Nr_13.pdf
- Keller, W. (1984). Elementare Musik von und mit Behinderten [Elemental music by and with disabled people]. *Musik und Bildung*, 12, 797–802.
- Kallos, C. & Widmer, M. (2000). *Zum 80. Geburtstag von Wilhelm Keller. Ein Portrait. Der Humanist und Visionär [For Wilhelm Keller's 80th birthday. A portrait. The humanist and visionary]* [DVD]. Diessen: Carl Orff Stiftung.
- Keller, W. (1996): *Musikalische Lebenshilfe [Musical life support]*. Mainz: Schott
- Morales, M., Mundy, P., Delgado, C. E.F., Yale, M., Messinger, D., Neal, R. et al. (2000). Responding to joint attention across the 6- through 24-month age period and early language acquisition. *Journal of Applied Developmental Psychology*, 21(3), 283–298. [https://doi.org/10.1016/S0193-3973\(99\)00040-4](https://doi.org/10.1016/S0193-3973(99)00040-4)
- Orff, C. (1964/2011). Orff-Schulwerk: Past and Future. In B. Haselbach (Ed.), *Texts on Theory and Practice of Orff-Schulwerk. Basic Texts from the Years 1932–2010* (pp. 134–156). Mainz: Schott.
- Salmon, S. (2008). The importance of play-songs in inclusive teaching. In S. Salmon (Ed.), *Hearing, Feeling, Playing* (pp. 243–262). Wiesbaden: Reichert.
- Salmon, S. (2010). Inclusion and Orff-Schulwerk. *Musicworks*, 15, 27–33.
- Salmon, S. (2016a). How the Orff Approach can support inclusive teaching. In Blair, D.V. & McCord, K.A. (Eds.), *Exceptional pedagogy for children with exceptionalities: international perspectives* (pp.39–60). Oxford – New York: Oxford University Press.
- Salmon, S. (2016b): Elementare Musik in der Inklusionspädagogik. Workshop bei der Tagung der Orff-Schulwerk-Gesellschaft Österreich [Elemental music in inclusion education. Workshop at the conference of the Orff Schulwerk Society Austria]. Unpublished document.
- Schumacher, K., Calvet, C. & Reimer, S. (2019). *The AQR-Tool – Assessment of the Quality of Relationship*. Wiesbaden: Reichert.
- Stern, D. N. (1985/2000): *The interpersonal world of the infant* (9th ed.). New York: Basic Books.

Thoughts on Time

Shirley Salmon

Formerly Orff-Institute Mozarteum University Salzburg, Austria

sdaysalmon@gmail.com

Abstract

Time is a most valuable resource in education and therapy. However, having time often proves to be an impossible undertaking, especially in everyday school life, as more and more task areas and duties in classes put a strain on the educational situation (Saul, 2020). Time is needed for important basic elements in all classrooms but especially in those including children with additional support needs e.g., learning with all senses, embodied cognition, an experience-oriented approach, dialogue and communication as well as differentiated instruction (Stavely 2020, Sangiorgio 2015, Haselbach 2003, Tomlinson 1995). Considering the use of time in music making is important for working with all groups, especially when taking individual levels and modes of learning as well as forms of participation into consideration. This is essential in order to include all children in the topic or activity so that each child can participate at their individual level (Feuser 2015, Stavrou 2015, 2021).

Keywords: differentiation, own time, pauses, senses, experience

Introduction

Learning and music occur through time. Dealing with time is relevant in different contexts and settings, whether music is a subject to be learned, or a principle for integrative holistic experience, or a means of fostering development or as therapy. We as adults and the children and people we work and play with are often challenged by the constraints of time in particular settings and contexts. This paper would like to present some thoughts on time that can be relevant for

educational as well as therapeutic settings. I will illustrate some of these by looking at examples from a children's group, focussing on one child.

Children tend to have a completely different sense of time than adults (Bischof-Köhler, 2000; Benke, 2011). In education this can often lead to misunderstandings if one is not aware of this difference. Children may sometimes live in their own world, their individual "here and now". They need time for processing, and some may have difficulty fitting in to the given time for tasks during lessons. We may be able to get a sense of this when we ourselves have FLOW experiences and how it feels when they are interrupted or cut short.

As adults, however, we often perceive our environment as exact planning, a flood of time-related necessities, fitting in many activities into ever shorter time windows. This can lead to misunderstandings in the perception of time, the planning of time resources, as well as individual needs. The organizational framework of schools, the timetable as well as the planning and teaching of lessons may stand in the way of natural child-oriented learning if we do not consider ways of dealing with time in our teaching.

The lack of consideration of the roles of time may even lead to inequity as Roger Saul suggests in his recent article: 'Temporality and inequity: How dominant cultures of time promote injustices in schools'. Saul emphasizes that "temporal tools like the clock and the calendar are not simply impartial backdrops against which school actors make their educations, but rather are contested, politicized, and ultimately limiting expressions of temporal experience" (Saul 2020). He maintains that "dominant cultures of school time differentiate, order, and discriminate in ways that benefit some students over others".

The aim should be to activate each child's abilities in every learning process in the best possible way. By extending and enhancing the learning environment - and the other students with their diverse competences contribute to this - a positive development is more likely to be achieved than with teaching methods that aim to speed up the learning process based on the deficits diagnosed (cf. Athey, 1990, p. 76).

Differentiation

Each group consists of individuals with different modes of learning, different readiness levels,

speeds and levels of learning (Tomlinson 1995, Stavrou 2015). Time is necessary for differentiation as individuals need different amounts and types of support. Time is needed to experience, play, experiment and create. When working with others, time is necessary for communicating, making contact, developing encounters, dialogues and relationships. As individuals need different amounts of time for processing and learning, the importance of repeating activities, often with variations, should not be underestimated.

All groups are groups of mixed ability. Georg Feuser (1997, 2001) points out, that fundamental, child-centred inclusive education involves teaching children and adolescents who are at different developmental levels and have different degrees of competencies in perception, cognition, and behaviour. It recognizes the individuality of each person (in the sense of his or her unique past experiences) and thus the heterogeneity of every human group (Feuser, 1997, 2001). Inclusive teaching means that all participants in a group work, play and learn together in cooperation with one another within one theme, activity or task according to their own individual capabilities (physical, emotional, mental, social) at their own developmental level oriented on their zone of proximal development. To realize this, it is necessary for participants to cooperate within one theme, task or activity as well as for the teacher to provide individual inner differentiation (cf. Feuser 1997, 2015).

Children have different levels of readiness and interests and have different learning profiles which means that we need to offer flexible social grouping as well as different learning paths. Differentiation can be applied not only to the content but also to the learning environment such as the space, the room, different types of instruments and props. It can be applied to the processes such as types of methods and forms of participation as well as the products such as accompanying a song, improvising or composing soundscapes (cf. Tomlinson 1995, Stavrou 2015). Goodkin reminds us that in using the Orff-Schulwerk approach, we work in a wide scope of media and try to understand each child's learning style. The teacher often needs to simplify or extend parts of a piece or compose and choreograph on many levels. Children should be able create at their own level of skill and understanding and each contribution is given recognition. The teacher needs to create opportunities for talent, and create challenges for discovery (Goodkin, 2012). This all requires time.

Types of Time

In his chapter 'Time and Rhythm as basic process of Life and Understanding' Georg Feuser

distinguishes three kinds of time:

- Intra-systemic eigen-time/own time, which is particular to each system and has to its own dynamics of change and movement;
- Extra-systemic eigen-time/time of other – which is time that is one system in relation to another; and
- A relational time between two (or more) systems that enables exchange to take place, a dialogue to be led, and makes co-operation possible. It means bringing together the intra-systemic own-time of both systems in a superordinate phase space and generates a common time that unites both.

These thoughts seem particularly relevant to music education and therapy where individuals experience themselves and others through and with music.

As we know, music can have many functions and effects. In relation to Feuer's three types of time we can recognize various possibilities. Music or sounds from two or more individuals may exist without the systems noticing or reacting to each other. Or individuals may produce sounds or music in relation to each other either as a dialogue or playing together at the same time. Music can be a means of making contact and finding a common time in music or movement between two or more individuals for instance in improvisation.

If we make music together or ask participants to move to the time of the music, we have a new time – the time of the music, to which all own-time systems adapt. In our activities, it is important that we are aware of the type of time we are using or aiming for.

We need phases or activities with joint time where the whole group is engaged in one activity and time for repetitions with variations. There should also be phases where children can experience their own individual tempo, as well as discover, explore, linger and process in their own time. Phases where the participants can work with a partner or in small groups, experimenting, improvising or composing are also necessary.

Pauses

In one-to-one sessions and in groups we can often observe that individual participants need to make

pauses. There can be many reasons behind this, one of which I want to mention here. Within Daniel Stern's model of development, Schumacher, Calvet and Reimer define a pause as "a strategy to process the intensity of an experience" (Schumacher et al. 2019, p. 76)

Looking at early development, in an optimal situation, new-born babies search for eye-contact with a caregiver as someone who reacts positively to them. The infant stays in eye-contact until he or she can no longer process what he or she has experienced. The infant then turns away and makes a "pause" (Papousek et al. 2004). Pauses are necessary to integrate the perceptive connections as well as the emotions that have arisen. The experience can then be sorted and integrated into cognitive higher structures (cf. Schumacher et al. 2019 p. 21).

It is necessary for the caregiver to recognize the meaning of pauses so as not to overstimulate the infant. If the caregiver does not give enough time for processing and overstimulates the infant, the infant will become overloaded and remains in avoidance. If this continues over a period of time, the avoidance increases and leads to defence, becoming chronic, leading to emotional instability and a reduced ability in the infant to cope in stress situations (cf. Schumacher et al. 2019 p. 24). The importance of pauses to process what has been experienced is relevant not only for infants but also for children. We should also be aware of the dangers of overstimulating or understimulating. It is necessary and essential to recognize the function of pauses in therapeutic and educational settings and recognize that individual children in groups may need and make "pauses" at different times.

The Didactic Triangle

The model of thought proposed by Siegenthaler and Zihlmann, two Swiss rhythmic teachers, is relevant when considering the importance of time in education and therapy. The areas of impression, lingering/dwelling, and expression form a triangle and influence each other. The authors describe the role of the teacher under these aspects and also propose the model as a guideline for planning lessons.

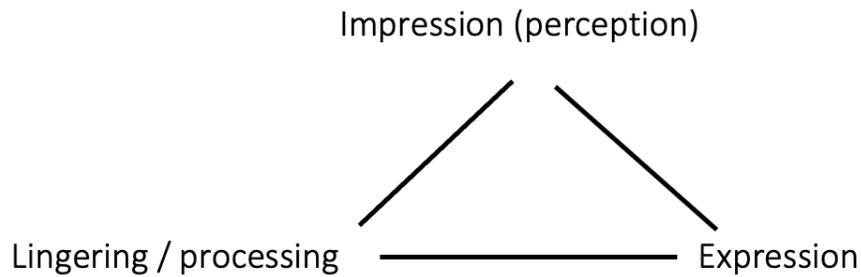


Fig.1. Denkmodell/Model of Thought. Siegenthaler & Zihlmann 1988 p. 42 transl. S. Salmon

The phase of Impression includes providing impulses, creating situations, and enabling experiences. These can be with oneself, with the partner, with the group, with an object, play materials or the environment. This phase is also used by the teacher to convey sensory impressions such as hearing, seeing, touching, moving and balancing.

Having time for the phase of Lingering and Processing is particularly important. Here processes are set in motion and supported. In this phase, time and space are given to allow participants to immerse themselves in the task. Impressions and experiences can take effect and participants can become aware of them. Here the teacher can provide free space and time for participants to play with elements, follow new impulses or ideas that have arisen.

The phase of Expression provides pace for spontaneity and creativity, helping to “bring out” internalized impressions. The teacher can encourage the learning input to be expressed in different ways and enables solutions that are valid for the moment. The teacher can also allow time and space for creating and practicing whether participants are working alone, with a partner or in a small group. Often results from this phase will be shown to others in the group. This phase allows time for spontaneity and creativity, where spontaneous or planned ideas are developed, practiced, shown or played which in turn create new impressions. (Siegenthaler & Zihlmann 1988, p.65).

The time for lingering and processing is the valuable and essential time that is necessary if children are to experience, explore and discover and get to the inside of a particular content such as a musical element, a sound, a particular instrument or movement, a scale or rhythm and so on. The time for play, exploration and practice is where children are involved in constructing their own knowledge, assimilating and accommodating. These experiences and discoveries can then be used in different forms of expression which in turn provide new impressions.

The importance of reflection during and after activities is not mentioned in this model but is often important in good pedagogy. In extending this model, we can include Reflection which can take place during or after each phase. Phases of reflection may be led and structured by the teacher and involve individual reflection as well as reflection with a partner, in a small group or with the whole group. This too needs time.

Examples

I would like to illustrate some aspects of the importance of time focussing on Debbie, one of the children in a group of mixed ages and abilities that I taught for a long time. This group is a teaching practice group at the Orff Institute, Mozarteum University Salzburg, Austria for Bachelor and Master students of Elemental Music and Dance Pedagogy.

The weekly lessons focus on:

- Increasing body awareness and Joint attention;
- Joyful playing together;
- Goals in music, dance and language;
- Non-musical goals such as developing self-awareness, social learning, communication, self-confidence, social resonance and social sensibility.

When Debbie joined the group, it was necessary for her mother to also sit in the circle and join in. Then, for over a year, it was necessary for her mother to sit in the room at the side and observe. Only then was it possible for Debbie to develop enough confidence so that she could participate without her mother being in the room.

Example 1 New song

Debbie often used to curl up or hide her eyes especially when new content was being presented. She needed a lot of time. In the video where a new song was introduced, we could observe that Debbie does not participate in the activity, she holds on to a recorder and does not show eye contact until near the end but she does seek physical contact. Here Debbie is over-challenged with this particular task of imitating and participating in time with the teacher.

Example 2 Partner game: instrument and player

When the song 'Tumbula' was first introduced, the children were asked to listen to the melody with their eyes closed. I noticed that many of them were tapping the pulse of the song and took up this idea as a task or game with a partner: one child being the instrument, the other the player. In the video we could see that Debbie has a lot of physical contact with the student teacher, plays into her hand and lets the student teacher play for her as well.

Example 3 Shell shape

In a different session we could see that Debbie understands the task which does not involve music. The student teacher shows a position on the floor, lying on her back, imitating the shape of a shell and encourages the children to become shells. Some children react quickly – Debbie takes her time and is able, in her own time, to join in and imitate the position. She chooses to be near the student teacher, and we can notice that they communicate. The atmosphere is calm and not rushed.

Example 4 Accompanying with chime bars

For the session with the song 'Tumbula', different types of instruments had been placed on round rugs in the room – the children then had time to move around, trying out the instruments and then deciding which one they wanted to play to accompany the song.

Debbie chose to play a chime bar together with another child and student teacher – the 3 chime bars formed a triad. They start playing the beat slowly and I take up their tempo, which is slower than at the beginning of the lesson. Later, when the song speeds up a bit, Debbie is overchallenged. She is still busy with self-agency playing her chime bar and would need more time to adapt to the tempo. Debbie is obviously involved in playing and concentrating hard on her instrument. She is involved in her own playing and doesn't look up until a new instrument joins the group. Later, when we start the song again together, we can see that is difficult for her to start in time with the group. The topic of Tempo is important in all groups. We always need to consider: Whose tempo? When and why?

Example 5 Improvising with scarves

In my last example, part of the session had been taught by a student teacher. First, she gave time

and space for the children to explore, experiment and to play with the coloured chiffon scarves, to discover their qualities without giving any specific tasks to imitate and without music.

In the video example we see what happens afterwards when music is added and when there is time and space for the children to react and improvise. Debbie and a boy gradually find themselves facing each other with their scarves, reacting to each other and improvising. Debbie's encounters with her partner are affective and emotional. This can be seen in her facial expressions and the social-referencing glances which indicate that she is capable of joint attention. The task – playing, improvising and dancing with a scarf – and doing this with a partner - corresponds to Debbie's level of development.

As the activity is easier than playing the chime bar and at Debbie's level of development, she can be confident. Because of this, Debbie can open up, and has emotional freedom to make contact with someone else. We can recognize that playing an instrument is more complex than moving and improvising with a scarf as, developmentally, playing with an instrument typically develops at the end of the infant's 1st year while playing with a scarf is possible much earlier.

Conclusion

Time is a valuable resource. The challenge of working with groups is not just about the timing of a session but trying to provide the amount of time each child needs for different tasks, for dialogue, communication, learning and support. Time offers, among other things, opportunities to develop the unfolding of sensory power in teaching processes and to provide a sense of physicality in learning. The importance and relevance of physical learning is widely recognised (Stavelly 2020, Sangiorgio 2015, Haselbach 2003) and prevents learning processes from being too quickly conceived just in cognitive terms.

The topics mentioned here - Feuser's three different types of time, the importance of pauses and the importance of lingering – are some of the important considerations that may help to manage aspects of time in teaching and therapy. The topic of time, its forms, necessity, contexts and effects need to be considered more fully in educational and therapeutic contexts.

References

- Athey, C. (1990). *Extending thought in young children: A parent-teacher partnership*. London: Paul Chapman Publishing Ltd.
- Bischof-Köhler, Doris (2000). *Kinder auf Zeitreise: Theory of Mind. Zeitverständnis und Handlungsorganisation*. Göttingen: Hogrefe
- Benke, Karlheinz (Ed.) (2011). *Kinder brauchen [Zwischen]Räume: Ein Kopf-, Fuß- und Handbuch*. Berlin: Peter Lang
- Feuser, G. (1997). Thesis: Inclusive education. Education of all children and young people together in preschool establishments and schools. Retrieved from <http://bidok.uibk.ac.at/library/feuser-thesis-e.html>
- Feuser, G (2001). *Prinzipien einer inklusiven Pädagogik*. In *Behinderte in Familie, Schule und Gesellschaft*. Retrieved from <http://bidok.uibk.ac.at/library/beh201-feuser-prinzipien.html>
- Feuser, Georg (2008) "All Men will Become Brothers ..." – Time and Rhythm as Basic Processes of Life and Understanding. In: Salmon, S (2008). *Hearing, Feeling, Playing. Music and Movement for Deaf and Hard-of- Hearing Children*. Wiesbaden: Reichert Verlag
- Feuser, G. (2015). Zwei Prämissen für „Kooperation an einem gemeinsamen Gegenstand“. In: *Behinderte Menschen* 38 (4/5), S. 45–49.
- Goodkin, D. (2012). No child left out: the Orff approach to differentiated education. In: *Orff-Schulwerk Informationen*, 87, 38-40. <https://www.orff-schulwerk-forum-salzburg.org/magazine-osh>
- Haselbach, Barbara (2003). The Phenomenon of Expression in Aesthetic Education. In: *Orff-Schulwerk Informationen Nr.70* p.72 – 77. <https://www.orff-schulwerk-forum-salzburg.org/magazine-osh>
- Papoušek, M.; Schieche, M.; Wurmser, H. (Hg.)(2004): *Regulationsstörungen der frühen Kindheit. Frühe Risiken und Hilfen im Entwicklungskontext der Eltern-Kind-Beziehungen*. Bern: Huber
- Salmon, Shirley (2022). Planning with mind maps. In: *Orff-Schulwerk International. The Journal of the IOSFS*. Ed. IOSFS Vol.1, 1 p. 19 – 26 https://www.iosfsjournal.com/files/ugd/8289b4_ad24f214ed4d435787ffdaef6e3418a8.pdf?index=true
- Salmon, Shirley (2016). How the Orff Approach Can Support Inclusive Teaching. In: Blair, D.V. and McCord, K.A. (Ed): *Exceptional Pedagogy for Children with Exceptionalities: International*

Perspectives. Oxford – New York: Oxford University Press, 39 – 60

- Sangiorgio, A. (2015). *Collaborative creativity in music education: Children's interactions in group creative music making*. Thesis submitted in fulfillment for the degree of Doctor of Philosophy. University of Exeter. <https://ore.exeter.ac.uk/repository/handle/10871/20648>
- Saul, R. (2020). Temporality and Equity: How dominant cultures of time promote injustices in schools. In: *Review of Education*. Vol. 42.1, 49-69 <https://doi.org/10.1080/10714413.2020.172907>
- Schumacher, K., Calvet, C. & Reimer, S. (2019). *The AQR-Tool – Assessment of the Quality of Relationship*. Wiesbaden: Reichert.
- Siegenthaler, H., Zihlmann, H. (1988 3rd Edition). *Rhythmische Erziehung*. Hitzkirch (Switzerland): Comenius-Verlag,
- Staveley, R. M. (2020). *Embedding embodied cognition and neuroscience in music pedagogy*. (Doctor of Philosophy PhD), University of Technology Sydney, Sydney, Australia. Retrieved from <https://trove.nla.gov.au/work/246931922>
- Stavrou, Natassa Economidou (2015). Every learner counts. Addressing our music learners' needs in music teaching and learning. In: *European Perspectives on Music Education 4: Every Learner Counts*. Ed. Natassa Economidou Stavrou, Mary Stakelum. Helbling, Austria
- Tomlinson, Carol Ann (1995). *Differentiating Instruction for Advanced Learners in the Mixed-Ability Middle School Classroom*. ERIC Digest E536. <https://eric.ed.gov/?id=ED389141>

Tears in the Key of E: Supporting Siblings of Autism with Music

Meghan Wald

Wichita State University, USA

meghanwald1999@gmail.com

Elaine Bernstorf

Wichita State University, USA

elaine.bernstorf@wichita.edu

Abstract

Tears in the Key of E: Supporting Siblings of Autism with Music The CDC currently reports that 1 in 54 children have Autism Spectrum Disorder. With the prevalence of ASD continuing to grow music educators will have students with autism in their classes. It is even more likely that music educators will have students who have siblings with autism in their classes. While music programs generally are inclusive, educators must consider the impact their classes can have, especially on siblings of autism who turn to music for consistency, an emotional outlet, and for opportunities to be different. We will explore best practices to support siblings of autism with music education. While there is much literature regarding students with autism and how they can be supported, there is little research on how an autism diagnosis impacts family dynamics and results in different outcomes for siblings. Some siblings of autism exhibit behaviors of compensation, where they seek to please their parents and teachers. This might be an attempt to mitigate stress put on the family by an autism diagnosis. Others seek the attention of being an over achiever. The flip side is the sibling of autism who also struggles. Siblings may have learning disabilities, have issues with emotional regulation, or have other needs not being met because of parents being distracted or assuming that nothing is wrong by comparing their children. Additionally, another subgroup of under achieving siblings may seek unmet needs for attention by doing poorly in school or acting out. This session will discuss different ways that siblings of persons with autism may present themselves in the music program. Discussion will cover whether and how siblings need accommodations, as well as when to refer to

other professionals for assistance. How can music educators identify the emotional status of a sibling of autism or negotiate the needs surrounding the autism family situation? Will a sibling's performance as a student or musician be affected? How can music educators make an impact on the community surrounding siblings of autism and persons with autism by offering inclusive music opportunities? What impact can music education potentially have on the lives of siblings impacted by autism? What opportunities can music educators provide for emotional outlet, consistency, and support of siblings of autism? In summary, how can music educators inform themselves of the role of siblings in the autism dynamic and support their unique and individual needs?

Keywords: Autism, siblings, special music education, accommodations, family

Introduction

Siblings of autism experience the grief cycle regarding the diagnosis just like their parents do. Changes in demeanor for any child can be identified as anxiety, depression, or even academic struggles. Siblings of autism may show changes in demeanor because of their grief process. The difference between a parent and a sibling going through the grief cycle is that siblings may only come to the realization of said grief when they mature and can recognize differences between themselves and their sibling with autism. The grief cycle is not a linear process. Siblings and their parents could be feeling any mixture of feelings including denial, anger, bargaining, depression, or acceptance. Be mindful that while they love and accept their sibling with autism and the diagnosis, they may also feel angry or depressed at the same time. As a teacher or therapist, do your best to validate these feelings if and when they are brought up.

Coping

There are several ways that a sibling of autism might cope with diagnosis. Coping mechanisms may present themselves at any time, especially once a sibling receives a diagnosis. These coping mechanisms, just like the grief cycle, may or may not dissipate over time. Additionally, a sibling of autism might fit into more than one category of coping style. There are many types, but we are going to focus on three typical coping mechanisms.

The Parentified Child

The first coping type is the “parentified child” (Burak et. al., 2001, Chapter 4, p. 56) which is a sibling who has taken on a role of an additional parent for their sibling. These siblings often feel as though they have lost out on their childhood. Allow students who present as a parentified child to be more playful and carefree in your classroom. If they act out of turn or break rules, consider being a little lenient with them. They need an opportunity to explore childlike behavior that they missed. This sibling might seek out leadership roles within the classroom or the school to fill that parent-like role elsewhere. So long as they can separate their self-worth from those positions of “parenting” then let them succeed through leadership.

The Withdrawn Child

The next coping type is the “withdrawn child” (Burak et. al., 2001, Chapter 4, p. 56). This child puts up a wall between themselves and their sibling. That wall also might be between themselves and parents or any authority. This student might begin to care less about academic achievement as they reach adolescence. This could be a tactic to gain attention from parents or teachers. While this student might not want to connect with their family, the arts might provide an emotional outlet that “fills the void.” Additionally, while this student might be withdrawn at home, they might not be withdrawn in the classroom.

The Superachiever

Another coping style is the “superachiever” (Burak et. al., 2001, Chapter 4, p. 56). This student tries to compensate for the loss of a neurotypical existence for their sibling. Superachievers have above average expectations for themselves. They also might seek esteem within school by participating in honors societies and being a leader. Think of students like the drum majors, national honor society members, class president etc. When deciding to make this individual a leader within a music group, speak to them individually about their leadership. Determine where their self-image lies regarding these positions. Remind them that their grades and leadership status are not defining of their self-worth. Encourage them to discuss with their parents the expectations they have for them as a student. They might come to find that they place much harder standards on themselves than their family does. In fact, their family probably prefers that they are happy and healthy over getting perfect grades; superachievers might need to be reminded of that.

Unnoticed difficulties

Siblings of those with special needs might experience other issues that are not necessarily coping mechanisms that go overlooked. Given current genetic research from the Center for Disease Control, siblings of those with autism are more likely to also have autism or other learning deficits (CDC, 2020). These difficulties may be overlooked by parents or even teachers because their behaviors appear comparatively “normal.” If you notice siblings of autism struggling with inattentiveness, low reading and writing test scores, writing letters or numbers backwards, or other indicators of learning disabilities do report these findings to your school’s child study team. It could be that these issues went unnoticed within the household due to comparing one sibling to another.

Survivor’s guilt

Many siblings of autism also report a feeling of “survivors’ guilt.” Comparison can further trigger feelings associated with the grief cycle. Seemingly normal activities can be difficult; in this case activities can seem good or bad. Things that are supposed to be celebrations, like graduation day, getting a license, and college acceptances, can trigger the grief cycle if one thinks about how their disabled sibling might never do those things. Conversely, when events happen that someone with autism does not understand there is additional grief. Death in the family, natural disasters, and illness can be particularly difficult when the disabled sibling does not understand what is happening. Comparison is hard to avoid. If a sibling of autism stays in this space of survivor’s guilt or inverted feelings for too long, it can be detrimental to their mental health. If you notice a sibling of autism having a tough time, especially if they look upset during celebratory events, are losing interest in their favorite activities, have grades dropping etc. it might be time to refer them to the guidance counselor or school psychologist.

Support both siblings

Identifying siblings with autism is typically easy with little planning. A “Get to Know Me” form at the beginning of the year can get some basic information about siblings and homelife. If possible, check your school’s online portal for siblings of students with autism and their teachers to be aware of family needs. Check on any Individual Education Plans (IEPs) and work with the child study team as needed to determine which students have disabilities, especially autism. If you do have a student with autism, you might also teach their siblings. Discussion regarding siblings might naturally come

up but you may need to do your own investigating. It is a good idea in general to get to know your students! Although we are talking about siblings of autism who may have no issue finding places where they are included in the music program, inclusiveness is the key to advocacy and community building.

Embrace those with differences in the music classroom. Your actions show siblings that they and their family member(s) are welcomed and belong in the music classroom. Be an advocate for your students with differing needs. Other students will notice when you say something positive and inclusive; saying nothing speaks louder. Offer your music classes to the special education teachers and students if those students are not already part of your program. Sometimes it is just a matter of communication that both siblings can participate in performance-based music classes.

Be aware of your student's home life and changing circumstances. It is okay for the sibling of autism to take a day off playing to speak with a trusted adult, like the guidance counselor. Know when it is time to reach out to your colleagues for extra support or to make a referral. The sibling of autism may have needs that are just as vital to their well-being as their sibling with autism or another disability. Understand that your support and the creative outlet of the arts can make an enormous difference to siblings of autism, as well as to all students who experience disability in their families. In conclusion, we offer this poem that was written by our lead author, who is a sibling of autism.

Tears in the Key of E

By Meghan Wald (2017)

I received a picture

In a text.

From my mother

Of him, laying in my bed,

his head under my pillow

And my blanket covering his shoulders,

And curled over his feet,

With the caption,

“Somebody misses you”

But instead of responding to the text,

And I sat in my dorm, on my bed

And cried.

I cried as I read from my special education textbook,

At a line in chapter four,

That says “Elder sisters of children with special needs

Are often more stressed than other siblings,

Possibly because their parents rely on them for childcare”

And I laughed,

Because, for me,

It is absolutely true.

Then I thought about what he must be doing

Without me around.

Now, don't think of this as egotistical.

The world does keep turning

In the “Wald House” without me there.

My dad is at work.

And my mom is working,
cooking, cleaning,
AND doing enough laundry for an entire army.

And my other siblings
Are out with friends
Or doing homework
Or playing videogames.

Three things our brother cannot do

Because he

Cannot speak.

Cannot read or write,

And He doesn't understand

the relationship between the T.V. screen

And the controls in his hand,

Making all three of those options virtually impossible.

I cried

Because I thought of him being alone at home

Isolated, In a house, full of people

I don't know why it is I took on

The role of "only friend"

Or why I have become his second mom.

I don't know if it is because I am older

Like my textbook says,

Or if I have some subconscious guilt

that somehow, I caused his diagnosis

Or maybe I feel obligated

To be his best friend

Because of a feeling

Similar to, "survivors' guilt".

Because I am normal

And he is not.

And he struggles

Because he cannot

Do simple things

Like ask for food.

But I have the ability

To stand up here

In front of a class

And give a speech,

one that I wrote,

Without someone giving me
The first syllables
Of every word
Until I forced out each phrase
Until they decided I had said enough.

Most don't understand
The relationship we have.
I know how to make him laugh
I know what makes him sad, angry,
and frustrated.

I know how to help him
When he has a rough day.
I know everything about him.

I am his best friend.

And he is mine.

He is my buddy

My Mr. E

My baby

My guy

My goofball

My Play doh loving
Yoga class attending
Competitive swimming
14-year-old
Little brother Eric,
My best friend,
Who has Autism.
Going away to school
But not knowing
If he understands where I am going.
Or why I am going.
Is so painful.
I hope he understands
that I am going for him.
And despite my crying,
In the key of Eric,
I get up, and keep going.

References

- Centers for Disease Control and Prevention. (2020, March 25). What is autism spectrum disorder? Centers for Disease Control and Prevention. Retrieved March 23, 2022, from <https://www.cdc.gov/ncbddd/autism/facts.html>
- Burack, J. A., Charman, T., Yirmiya, N. & Zelazo, P.R. (2001). *The Development of Autism: Perspectives From Theory and Research*. Routledge.
- Mahbot, N., & Alias, A. (2022). The Responsibilities of Typical Adolescents Towards their Sibling with Autism. *International Journal of Social Science Research*. 4(1), 414-427. <http://myjms.mohe.gov.my/index.php/ijssr>

