Welcome to the Special Music Education & Music Therapy Commission’s Seminar!

It is my privilege to welcome you all to the 2016 ISME Commission on Special Music Education & Music Therapy pre-conference seminar in Edinburgh.

The theme of this year’s seminar is “Imagine the Future: Everyone plays music.” The theme of the seminar alone portrays our vision of a world, in which making and learning music is possible for everyone. It can be said that the Special Music Education and Music Therapy Commission concentrates on the most relevant question: how to remove obstacles to music and to provide innovative strategies for inclusive music education. At the same time our mission is to report the positive overall influence that music has.

The seminar offers an excellent overview of the latest research, practices, and innovations in the field. The seminar is also a great opportunity to meet colleagues from all over the world, to form networks, and to make new friends. Through collaboration and friendship we are stronger and our voices are better heard while making our dream a reality: “Everyone plays music”.

I’d like to thank all the Special Music Education and Music Therapy Commission’s leaders for their help and dedication to fulfill the commission’s goals and to make the seminar happen. Big thanks also to the Commission Liaison Dr. Kimberly McCord, who has consulted and greatly supported the Commission and my own work. I would also like to express immense thanks to the seminar’s host organizations Drake Music Scotland and Reid School of Music (ECA University of Edinburgh) on behalf of myself, ISME, and the Special Music Education and Music Therapy Commission. Special thanks go to the Drake Music Scotland’s Programme Manager Emma Lines, who has been responsible for most of the practical arrangements, briefings, and overall organizing.

The biggest thanks go to the seminar presenters, who will share their expertise and knowledge with everyone, and who participate in networking and sharing the latest news of the field. I hope that you all have great moments and encounters during the seminar!
The Special Music Education seminar in 2016 is dedicated to Janet Montgomery, who passed away this spring. She was an early leader in special music education positions and worked as a pioneer in the field. In addition, she was the chair of the Special Music Education & Music Therapy Commission for most of the 1980’s through 2002.

Markku Kaikkonen
Chair
ISME Commission on Special Music Education & Music Therapy
IMAGINE THE FUTURE: EVERYONE PLAYS MUSIC - WELCOME FROM DRAKE MUSIC SCOTLAND

Drake Music Scotland is delighted to host the ISME Commission on Special Music Education and Music Therapy’s Pre-conference Seminar with our co-hosts Edinburgh University Reid School of Music. We express a warm Scottish welcome to all delegates, who have come from many countries around the world to Edinburgh for a packed four-day programme of stimulating presentations, practical workshops and performances representing the wide range of exciting work in our field.

Our core belief – shared with many of our colleagues – is that it is vital for disabled musicians and all those who need additional support to have the same opportunities as their peers to actively participate in music-making, benefit from a music education, and be included in creative and cultural activities of all kinds.

The aims of the Pre Conference Seminar are for us to come together to:
- Promote Practice and Research in the fields of Special Music Education and Music Therapy through a range of presentations;
- Exchange information regarding training and education standards in these fields;
- Foster international dialogue and discussion between practitioners, researchers, funders and policy-makers;
- Disseminate examples of good practice and research initiatives

Every day we see how the opportunity to be involved in playing, learning and making music with others, to be part of a band or ensemble and take part in concerts before a public audience, can benefit people in many different ways. Our Artistic Programme includes projects in special schools throughout Scotland, weekly tuition for individuals and ensembles at our Edinburgh base including our newly formed Digital Orchestra, and high-profile performance projects with key national figures and organisations such as Sir James MacMillan - Scotland’s pre-eminent contemporary composer - the Royal National Orchestra of Scotland, Scottish Chamber Orchestra and Royal Conservatoire of Scotland. This work and that of our colleagues promoting the development of musical and creative skills also produces a range of personal and social benefits: increased mobility and co-ordination, improved language and communication skills, better physical and mental wellbeing, boosted confidence and self-esteem, an enhanced sense of
self-worth and identity, wider social horizons, a better quality of family and community life.

As well as this, training and professional development opportunities should be available to disabled musicians who want to develop a professional career, as players and performers, composers, teachers and music leaders, and as the best role models to inspire the next generation. To ensure the future of this work, a strong body of evidence based on robust research is essential. Drake Music Scotland views this conference itself as an example of the way forward with partnerships and collaborations between academic centres of excellence, educational institutes, organisations in the cultural sector, and individual artists being forged to nurture the potential for more activity based on better information to lead the way to the future.

We believe in inclusion. The contribution made by people with disabilities to our artistic and cultural life is fundamental to ensure we all benefit from a healthy, equal and fair society where everyone’s voice is heard and where we are all enriched by diverse perspectives and viewpoints. We hope you will continue with us on this exciting journey and would like to give resounding thanks to everyone involved in ISME 2016.

Thursa Sanderson OBE
Chief Executive
Drake Music Scotland
Come and see us in the Kirkland Suite

“Figurenotes has helped our children progress in music beyond all expectation”

10% off at ISME

The note is as long as it looks

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<th>Figurenotes</th>
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Progress to conventional notation

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figurenotes@dramemusicscotland.org
facebook.com/figurenotes
@figurenotes
THE 2016 PRE CONFERENCE SEMINAR IN SPECIAL MUSIC EDUCATION AND MUSIC THERAPY IS DEDICATED TO

JANET MONTGOMERY

Former long-time ISME member and chair of the Commission on Special Music Education and Music Therapy, Janet Montgomery, died March 19th 2016.

At the time of her death she was Division Chair of Music Education at the University of Maryland at College Park. Janet was the longest serving chair of the Commission and was one of the first special music educators in the United States. She produced many publications, presentations, and received many awards in over forty years in music education.

After a ten-year absence from ISME, she had hoped to attend the 2016 World Conference. Janet worked tirelessly to further the importance of music for all children, including those with disabilities. Her work lives on through the thousands of students she taught during her career and her many seminal articles.
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<thead>
<tr>
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<tr>
<td>8.00am – 9.00am</td>
<td>Registration</td>
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<tr>
<td>9.00am – 10.00am</td>
<td>Welcome from Markku Kaikkonen, Commission Chair, Thursa Sanderson OBE, and Drake Music Scotland present “Imagine the Future - Everyone Plays Music” – Pete Sparkes</td>
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<td>3 – Make Music, Change Lives: Nordoff Robbins Scotland music therapy presentation and experiential workshop – Sandy Matheson, Nordoff Robbins Scotland</td>
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<td>or 4 – Figurenotes© and everybody can play – Markku Kaikkonen, Resonaari and Figurenotes Resources - Lauren Clay, Drake Music Scotland</td>
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<td>Paper 5 - A Study of Creative Dance Activities on Dementia Family Caregivers - Kuang-Tsu Chiang &amp; Wei-Chun Wang</td>
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<td>Paper 6 - Music Therapists’ Use of Music to Facilitate Reading Development in Children - Cynthia M. Cross</td>
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<td>Paper 7 - Collaborating with Special Educators – Mara E. Culp</td>
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<td>5.30pm – 6.00pm</td>
<td>“Exceptional Music Pedagogy for Children with Exceptionalities” – Book Launch</td>
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<td>6.00pm – 7.30pm</td>
<td>Wine and Canapé Reception</td>
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<td>7.30pm – 9.00pm</td>
<td>Opening Concert Hosted by Drake Music Scotland</td>
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End of Day One
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<tr>
<td>8.00am – 8.30am</td>
<td>Paper 8 - The Effect of Peer Modeling on the Rate of Appropriate Behaviors Exhibited by Students with Disabilities in Multiple-Age Settings - Laura Meehan, Christy Todd, Alice-Ann Darrow</td>
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<tr>
<td>8.30am – 9.00am</td>
<td>Paper 9 - Special Music Education and Music Therapy Collides with Science - Helen J Farrell</td>
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<tr>
<td>9.00am – 9.30am</td>
<td>Paper 10 - Everyone is welcome to play! Bringing Special Music Education into Scuola Musicale Giudicarie: challenges, resources and results for a long term experience of joyfully making music - Gabriella Ferrari</td>
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<tr>
<td>9.30am – 10.00am</td>
<td>Paper 11 - The Impact of a Service Learning Collaborative Performance Project on Choral Students’ Attitudes Toward Individuals with Disabilities - Rhonda Vieth Fuelberth</td>
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<tr>
<td>10.00am – 10.30am</td>
<td>Paper 12 - New Voices: MT Services for Culturally and Linguistically Diverse Students with Multiple Disabilities - Amelia Greenwald Furman</td>
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<tr>
<td>10.30am – 11.00am</td>
<td>Coffee Break</td>
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<tr>
<td>11.00am – 11.30am</td>
<td>Paper 13 - Disability Porn: A Qualitative Analysis of Comments on Music and Persons with Disabilities Found on International YouTube Posts - Michelle Hairston, Alice-Ann Darrow</td>
</tr>
<tr>
<td>11.30am – 12.00pm</td>
<td>Paper 14 - Experiences and Perceived Outcomes in Teaching Executive Functioning to Elementary School Children Through Music, Visual, and Performing Arts Integration - Dr. Bethanie L. Hansen</td>
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<tr>
<td>12.00pm – 12.30pm</td>
<td>Paper 15 - Many-Sided Music Education Approaches for Diverse Learners - Markku Kaikkonen</td>
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<tr>
<td>12.30pm – 1.30pm</td>
<td>Poster Sessions</td>
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<td>1.30pm – 2.30pm</td>
<td>LUNCH</td>
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<tr>
<td>2.30pm – 3.00pm</td>
<td>Paper 16 - A Qualitative Analysis of Evaluative Comments Made by Older and Younger Participants in Multiple Intergenerational Music Programs: Implications for the Global Ageing Perspective - Melita Belgrave, Alice-Ann Darrow</td>
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<tr>
<td>3.00pm – 3.30pm</td>
<td>Paper 17 - The impact of Figurenotes system for music educational equity in Finland - Sanna Kivijärvi</td>
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<tr>
<td>3.30pm – 4.00pm</td>
<td>Paper 18 - A Case Study of Using Holistic Music Educational Approach on Developing Young Children with Multiple Disabilities Communication Skills and Physical Movement - Liza Lee</td>
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<tr>
<td>4.00pm – 4.30pm</td>
<td>Paper 20 - Learning Disabilities and Music – Kim McCord</td>
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<tr>
<td>4.30pm – 5.00pm</td>
<td>Coffee Break</td>
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<tr>
<td>5.00pm – 5.30pm</td>
<td>Paper 21 - musicALL - An Inclusive Music Project at Hazelwood School - a school for young people aged 2-18 years with Sensory Impairment and Additional Complex Learning Needs. - Julie McKenzie</td>
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<tr>
<td>5.30pm – 6.00pm</td>
<td>Paper 22 - The Rise of Disability as Identity and Culture: Implications for Music Educators and Researchers - Sierra Norris</td>
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<tr>
<td>6.00pm – 7.00pm</td>
<td>Round Table - Interdisciplinary dialogues in music, health and wellbeing - Giorgos Tsiris (Chair), Dr. Philippa Derrington, Pete Sparkes, Dr. Neta Spiro, Dr. Graeme Wilson</td>
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<tr>
<td>7.00pm – 8.00pm</td>
<td>FREE TIME/TRAVEL TO CEILIDH</td>
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<td>8.00pm – 11.00pm</td>
<td>Ceilidh By the Beach</td>
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End of Day Two

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<thead>
<tr>
<th>Time</th>
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<th>Presenter</th>
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<tbody>
<tr>
<td>8.00am – 8.30am</td>
<td>Paper 23 - LIQUID VIBRATIONS a practice of underwater deep listening – Joel Cahen</td>
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<tr>
<td>8.30am – 9.00am</td>
<td>Paper 24 - Music Programs within Schools for the Deaf: A Preliminary Investigation into the Role of Music in Deaf Culture – Jaclyn F. Paul</td>
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<tr>
<td>9.00am – 9.30am</td>
<td>Paper 25 - The Choir Behind the Wire: Music therapy for inmate rehabilitation– Lorna Segall</td>
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<tr>
<td>9.30am – 10.00am</td>
<td>Paper 26 - Joining Forces: Impacts of Music Education and Music Therapy Collaboration in an Event-based Intergenerational Project - Dr. Melita Belgrave, Dr. Charles Robinson, Ms. Lisa Tironi</td>
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<td>10.00am – 10.30am</td>
<td>Paper 27 - NICU-MT for Premature Infants: A Survey Showing That Research and Training Lead to Clinical Specialty - Jayne M. Standley</td>
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<td>10.30am – 11.00am</td>
<td>Coffee Break</td>
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<td>11.00am – 11.30am</td>
<td>Paper 28 - Preparing Studio Music Teachers to Teach Students with Autism - Erin Parkes</td>
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<td>11.30am – 12.00pm</td>
<td>Paper 29 - I Can Play! – Digitally-based musicking with children in need of special support - Bo Nilsson</td>
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<td>12.00pm – 12.30pm</td>
<td>Paper 30 - PLAY SPACE MUSIC – Improvisation workshop for musicians and dancers with and without disabilities - Shirley Salmon</td>
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<td>12.30pm – 1.00pm</td>
<td>Paper 31 - A Case Study Comparison of a Music Therapist and A Music Educator in an American Public School - Jacqueline C. Smith</td>
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<td>1.00pm – 1.30pm</td>
<td>Paper 32 - Spanish Music Education Majors’ Comfort Levels to Teach Music to Students with Special Education Needs – Fred Spano</td>
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<tr>
<td>1.30pm – 2.30pm</td>
<td>Lunch</td>
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<tr>
<td>2.30pm – 3.15pm</td>
<td>Workshop 1 - mUsiKcare: Applications from a Music and Wellness Older Adult Piano Program - Vicki Stevens McVay, Olivia Swedberg Yinger, Lori Fagus Gooding</td>
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<tr>
<td>3.15pm – 4.00pm</td>
<td>Workshop 2 - Keep a Beat: The Impact of Rhythm on Attention Behaviors of Children in the Classroom Group Setting - Kamile Geist, Eugene Geist</td>
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<tr>
<td>4.00pm – 4.30pm</td>
<td>Paper 33 - Actualisation The Healing Effects Of Music In Modern Education - Toropova Alla, Lvova Tatiana</td>
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<tr>
<td>4.30pm – 5.00pm</td>
<td>Coffee Break</td>
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<td>5.00pm – 5.30pm</td>
<td>Paper 34 - Singing and learning: Music in inclusive early childhood settings – Potheini Vaouili</td>
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<td>5.30pm – 6.15pm</td>
<td>Workshop 3 - Figuring Out’ Figurenotes: Rewards and Challenges in Implementing Figurenotes Notation in the General Music Classroom - Nancy O'Neill, Kimberly McCord</td>
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<td>6.15pm – 7.00pm</td>
<td>Workshop 4 - ADAPT: A Comprehensive Model for Special Music Education in a Private Lesson Setting - Erin Parkes</td>
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<td>7.00pm – 7.45pm</td>
<td>Workshop 5 - Making music in a self-determined way: Ideals of Inclusion in music teaching practice - Robert Wagner</td>
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<td>7.45pm – 8.30pm</td>
<td>Workshop 6 - STOP: Enhancing Executive Functions through Music Learning – Elaine Bernstorf</td>
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**End of Day Three**

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<tr>
<td>8.45am – 9.15am</td>
<td>Paper 4 - A Case Study on Music Activities to Interaction with Peers of a Child with Autism – Jessie Chen</td>
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<tr>
<td>9.15am – 9.45am</td>
<td>Paper 37 - Whose Job Is It? The Roles of Teacher and Paraeducator in the Music Classroom - Dr. Kimberly VanWeelden, Ms. Kenna Veronee, Mrs. Laura Singletary</td>
</tr>
<tr>
<td>9.45am – 10.15am</td>
<td>Paper 38 - Peer Interaction Instruction and Activities: Observations of First-Grade Inclusive Music Classroom - Draper, E., Brown, L., and Jellison, J.</td>
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<td>10.15am – 11.00am</td>
<td>Workshop 7 - Kodaly-Based Music Activities for Children with an Autism Spectrum - Dr. Maritza Sadowsky</td>
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<td>11.00am – 11.30am</td>
<td><strong>Coffee Break</strong></td>
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<td>11.30am – 12.00pm</td>
<td>Imagine The Future Performance Presentations - Vollgas Connected, Musikschule Fürth, Robert Wagner</td>
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<td>12.00pm – 12.30pm</td>
<td>South West Open Youth Orchestra – OpenUp, Doug Bott and Barry Farrimond</td>
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<td>12.30pm-1.00pm</td>
<td>The Gloves Are On – Drake Music, Kris Halpin</td>
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<td>1.00pm – 2.00pm</td>
<td><strong>LUNCH</strong></td>
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<td>Imagine The Future Performance Presentations - Resonaarigroup – Resonaari, Markku Kaikkonen</td>
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<td>2.30pm – 3.00pm</td>
<td>IMAGINE - A Glimpse to the Future of Music Education - Imagine, Roy Tal</td>
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<td>3.00pm – 3.30pm</td>
<td>Digital Orchestra – Drake Music Scotland, Pete Sparkes</td>
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<td>3.30pm – 4.00pm</td>
<td>Certificates and Closing</td>
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**End of Day Four**

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**South Hall** and **Kirkland Suite**
DAY ONE
Wednesday 20th July 2016
## DAY ONE – Wednesday 20\textsuperscript{th} July 2016

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<td>Caregivers - Kuang-Tsu Chiang &amp; Wei-Chun Wang</td>
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End of Day One
8.00am – 9.00am – Registration at South Halls

All delegates to sign in, collect delegate badges and bags and other information about tours and concerts before the conference begins.

9.00am – 10.00am – Welcome and “Imagine the Future – Everyone Plays Music”

- Welcome from Commission Chair, Markku Kaikkonen
- Welcome from Hosts, Drake Music Scotland’s, Thursa Sanderson OBE
- “Imagine the Future – Everyone Plays Music” – Pete Sparkes

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“Imagine the Future - Everyone Plays Music”

Pete Sparkes, Drake Music Scotland

Drake Music Scotland is Scotland’s leading charity creating opportunities for people with disabilities to PLAY, LEARN, COMPOSE & PERFORM music. Artistic Director, Pete Sparkes, will speak about the wide range of projects currently taking place in Scotland, highlighting the use of Music Technology and Figurenotes notation. Our firm belief is that everyone should have the right to a progressive Music Education and be able to say “I CAN PLAY MUSIC”. We can achieve this as long as we keep having bright ideas, brave partnerships, and huge enthusiasm for change!

Pete Sparkes - Pete has led the artistic programme of Drake Music Scotland since 2010, this period including high profile new commissions in collaboration with the Scottish Chamber Orchestra, Royal Scottish National Orchestra, National Youth Jazz Orchestra of Scotland and Technophonia by Oliver Searle part of the 2012 Cultural Olympiad.

His specialism is working creatively with children and adults with Additional Support Needs – including the use of music technology and
other innovative tools like Figurenotes notation from the Resonaari School in Finland.

He delivers training and professional development for Drake Music Scotland and is in demand as a speaker at music education conferences. He also co-leads a course at the Royal Conservatoire of Scotland with composer Oliver Searle: Creative Composition with Drake Music Scotland.

Pete was Education Officer of the Scottish Chamber Orchestra from 2002-2005 and has delivered creative projects with the Scottish Book Trust, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, Artlink Central, and Jessie’s Fund.

www.drakemusicscotland.org
petesparkes@drakemusicscotland.org

10.00am – 11.00am – Imagine the Future Workshops
Choose one of the following (maximum numbers apply) – Choices should be made at registration on day one.

Workshop 1

Creating a level playing field for music and assessment in special schools

Jonathan Westrup, Drake Music

The last ten years have seen progress in how we assess the musical progress of children and young people with special educational needs and/ or physical impairments. In parallel with this, opportunities for meaningful participation in music have increased via improved and cheaper accessible music technology and the establishment of disabled-led ensembles and orchestras nationally. In this session, Jonathan Westrup will share his experiences of writing and running an accessible music course, Drake Music’s ‘Compose and Perform’ course. He’ll also consider the current offer from established music examinations and
courses in the UK and discuss how a more level playing field might be achieved in this area over the coming years.

Jonathan Westrup - Jonathan is Music Education Manager for Drake Music. His work aims to increase opportunities for disabled musicians to engage with music education, including being assessed or gaining accredited outcomes in music. This role is closely tied to Drake Music’s three-year Think2020 initiative (funded by Youth Music) which has a focus on supporting strategic and sustainable partnership work in the music education sector around SEND and music.

Jonathan was previously responsible for the daily running of Drake Music’s pioneering DM Education initiative which was nationally influential in increasing awareness of and access to accreditation and formal assessment in music for SEN/ Disabled young people and adults. This included the creation of the Compose and Perform course, one of the first disabled-led music courses in the UK. Since then, over 150 disabled musicians have gained an accredited outcome.

Jonathan has also previously taught Music at secondary level and was the Youth Culture Development Worker for youth clubs in South Bristol for many years. He currently delivers music sessions for South Gloucestershire Music Hub and Live Music Now.

In his spare time he enjoys playing in bands and cycling round country lanes with friends on a vintage Italian racer which has seen better days.

[Website and email] www.drakemusic.org jonathanwesterup@drakemusic.org

Workshop 2

'The Clarion' - a quantum leap in accessible music technology

Barry Farrimond, OpenUp Music
For the past 2 years OpenUp Music have been designing and developing a new accessible musical instrument called "The Clarion". The Clarion represents a quantum leap in accessible music technology, an instrument that is completely customisable and playable using any part of the body, including the head, feet or even by moving your eyes. OpenUp Music's CEO and Technical Director Barry Farrimond talks about the journey the instrument has been on, and the possibilities it has already opened up for young disabled musicians, including the launch of the South-West Open Youth Orchestra - the UK's first disabled-led regional youth orchestra.

**Barry Farrimond** - Barry Farrimond has over 10 year experience developing, strengthening and leading social enterprise and third-sector arts organisations. Respected as an authority on the development and application of accessible music technology, he co-founded OpenUp Music in 2014 with Musical Director Doug Bott. During his time as Chief Executive for OpenUp Music he has overseen a range of ambitious projects including the launch of the UK’s first Open School Orchestras and the formation of the South-West Open Youth Orchestra (the UK’s first disabled-led regional youth orchestra). In 2011 he was lead author for the National Foundation for Youth Music topical review document “Engagement with Technology in Special Educational & Disabled Music Settings” and is a regular speaker on the subject. Barry is driven by a belief that young disabled musicians deserve more affordable, expressive musical instruments and better opportunities to progress in the arts.

http://openupmusic.org
barry@openupmusic.org

**COFFEE BREAK**
11.00am – 11.30am

**11.30am – 12.30pm – Imagine the Future Workshops**
Choose one of the following (maximum numbers apply) – Choices should be made at registration on day one
Workshop 3

Make Music, Change Lives: Nordoff Robbins Scotland music therapy presentation and experiential workshop

Sandy Matheson, Nordoff Robbins Scotland

Nordoff Robbins therapists believe that the ability to respond to music is something that all human beings share, whatever our life histories, abilities and disabilities. The Nordoff Robbins approach to music therapy makes use of creativity, flexibility, and musicality to help support individuals’ development in educational settings. Music therapist Sandy Matheson will present an overview of the Nordoff Robbins approach to music therapy including case studies. Participants are also invited to take part in an interactive workshop demonstrating some of the skills and techniques used by music therapists to promote healthy experiences for individuals.

Sandy Matheson - Sandy Matheson is originally from Dundee and studied Music at the University of Lancaster. After a long career in music retailing, he retrained as a Music Therapist, graduating from the Masters in Music Therapy (Nordoff-Robbins) Degree programme at Queen Margaret University in 2010. Sandy joined Nordoff-Robbins Music Therapy in Scotland in August of 2010, dividing his time between work at the Broxburn clinic and outreach work in Fife. Sandy works with children and adults with a range of needs including mental health problems, learning difficulties and autism. His current outreach work takes place in three schools and a respite centre for children with profound multiple learning difficulties.

http://nordoffrobbinsscotland.org.uk/
SandyMatheson@nrscot.org.uk

Workshop 4

Figurenotes© and everybody can play

Markku Kaikkonen, Director, Special Music Centre Resonaari
FigureNotes© and everybody can play

Figurenotes is a method of notating music in a concrete way, by means of colours and shapes. This particular notation gives the same musical information as conventional notation, such as notes, note values, rests, sharps, flats, octaves and chords. Colours and shapes indicate the keys or frets of an instrument. Therefore, Figurenotes notation is a concrete way of notating music that also serves learners who have severe difficulties in understanding abstractions.

The features of Figurenotes may be described by the following four terms:

1. Concreteness
Figurenotes is a concrete notation method. Thus anyone can play who is capable of matching two symbols (the one in the Figurenotes and the one on the instrument sticker).

2. Suitability
Figurenotes is suitable for all complete beginners. It also enables people to make music who for one reason or another find it either difficult or impossible to assimilate or learn the conventional abstract notation.

3. Correspondence
Figurenotes can give all the same musical information as conventional notation. As a result, it is easy for players to switch to conventional notation, so long as they are capable of understanding abstract symbols.

4. Applicability
Figurenotes is a form of musical notation, so naturally it can be applied in the same way as conventional notation. In other words, Figurenotes can be applied to all kinds of music-making, both instrumental and vocal.

If the teacher or therapist considers that it is purposeful to apply notation in the teaching or music making, Figurenotes can be a remarkable pedagogical tool for enhancing the student’s or client’s learning and commitment. Applications and approaches like Figurenotes can be highly beneficial for people with SEN. Especially for people with
some developmental or cognitive disability (or both), Figurenotes can be the solution to participate also in a goal-oriented music education.

At this moment Figurenotes are used in instrument tuition, early childhood music education, music teaching at schools as well as in special music education, rehabilitation and therapy.

Figurenotes is a musical notation system originally devised by Mr Kaarlo Uusitalo and since 1998 have been developed together with Uusitalo and Mr Markku Kaikkonen in research and development projects carried out at Special Music Centre Resonaari (Helsinki, Finland). FigureNotes Global Ltd is a company founded to develop and market Figurenotes. The company has all IP- and copyrights for the FigureNotes.

Markku Kaikkonen - Markku Kaikkonen works as a director at Special Music Centre Resonaari. He received his MMus (music educator and therapist) at Sibelius Academy (Helsinki, Finland) and accomplished Advanced Studies in Dance and Music Pedagogy at University Mozarteum’s Orff Institute (Salzburg, Austria). He is a co-author/editor of dozens music education books and articles. Over 50 of his songs for instrument tuition and early childhood music education have been published. Mr. Kaikkonen is a guest lecturer in continuing education programs in Finland and abroad. He is a board member of Finnish Society for Music Education and Concert Centre Finland. He serves as a chair in Commission on Special Music Education & Music Therapy of International Society for Music Education ISME.

http://www.helsinkimissio.fi/resonaari markku.kaikkonen@resonaari.fi www.figurenotes.com

Figurenotes resources from Drake Music Scotland

Lauren Clay

Lauren Clay – Lauren is Drake Music Scotland’s Figurenotes Officer, managing and delivering a popular and wide-ranging programme of training for teachers and music practitioners. She has also been responsible for the development of award winning resources (Best SEN
Resource, Music Teacher Awards for Excellence). Since she started her role in 2012, Drake Music Scotland has developed a committed network of Figurenoteators across the globe and she loves nothing more than hearing about how this wonderful notation has helped people to play music.

Lauren is also busy as a freelance violinist and teacher; this practical experience ensures she has valuable insight into what teachers and musicians need in their work. She is passionate about music and strongly believes that nothing should act as a barrier to music making.

www.figurenotes.org
Figurenotes@drakemusicscotland.org

12.30pm – 1.00pm – Paper 1

The Role of Music to Facilitate Transition for Older Students: UI REACH Program at The University of Iowa

Mary S. Adamek, PhD, MT-BC, Clinical Professor, Music Therapy, The University of Iowa, Iowa City, IA USA

Background

More 6 million students receive special education services in US schools. Approximately 50% of these students are between the ages of 12 and 21, and over 50,000 individuals with autism transition from school to adulthood every year. Over the past decade music educators have had an increasing role in the education of students with disabilities and they regularly teach students with various disabilities in inclusive and non-inclusive music settings. While many middle and high school programs offer music classes for students with disabilities, there are few programs for college-aged students with disabilities. Focus of presentation

This presentation will focus on the ‘Music Experiences’ class at The University of Iowa REACH program. UI REACH is an on-campus program for college-aged students who have intellectual disabilities and autism. UI REACH prepares students to transition to post-secondary education or employment. Program goals include developing vocational skills, community and leisure skills, self-determination and independence.
skills, and academics and life-long learning. ‘Music Experiences’ is a curricular offering in the program that uses music learning to build skills related to these UI REACH program goals.

**Approach**

This class uses active music making through singing and instrument playing, music learning through basic music literacy skills, and creative expression through songwriting, improvisation and movement. Music can be highly engaging to the students and through participation in this class they practice skills necessary for transition, engagement with others, and improved quality of life. Elements such as Autonomy, Mastery and Purpose are linked to the program goals to ensure that the engaged music interventions directly meet the needs of these older students. Inclusive music opportunities on the college campus will also be discussed.

**Summary**

Music Experience is a curricular offering in the UI REACH program at The University of Iowa. Goals of this class are congruent with the goals of the UI REACH program, and these goals are focused on helping the students develop and practice skills that will help them transition to adulthood.

**Conclusions and implications**

Many music educators have not had extensive training to work with students with disabilities, and older students can be challenging due to the disparity between their age and abilities. Music interventions must be chosen carefully to meet the unique learning needs of these older students.

**Mary Adamek** - Mary Adamek, Ph.D., MT-BC, is a Clinical Professor of Music Therapy at The University of Iowa. She co-authored the textbook, Music in Special Education, published by the American Music Therapy Association (AMTA) and she has contributed chapters in several music therapy, music education, and special education books. She maintains an active leadership role in state, regional and national music therapy organizations and is a past-president of AMTA.

Dr. Adamek has extensive professional experience as a music therapist and music educator. She is a specialist in the areas of music in special
education, full inclusion music education, and supervision of music therapy students in training. She is a recipient of the 2015 American Music Therapy Association Lifetime Achievement Award, the 2013 University of Iowa College of Liberal Arts and Sciences Outstanding Outreach and Community Engagement Award, and the 2011 American Music Therapy Association Award of Merit.

mary-adamek@uiowa.edu

1.00pm – 1.30pm – Paper 2

Figurenotes, Facilitating Musical Engagement: a Perspective from Australia

Matthew Breaden, Researcher, Western Sydney University, Australia

In order to facilitate active music-making by individuals with special needs, effective ways are needed of enabling a long-term and sustained engagement with music. This paper will present some current aspects of a continuing research project undertaken in Australia to investigate the effectiveness and applicability of a simplified visual notation system, Figurenotes, as a tool to facilitate and maintain musical engagement. Figurenotes was developed in Finland in the mid-1990s, and now used in several countries in both music therapy and education settings. It is designed to enable people who would otherwise not be able to deal with the abstract nature of conventional notation, to read music, play an instrument at a basic level, and thus to participate in meaningful musicking experiences - both independently and in group settings. This paper will elucidate some elements of the research project through presentation of case studies of work with individuals with intellectual disabilities in sessions over the course of several months, using Figurenotes, and will reflect on the effect of the work in facilitating the development of social engagement and self-concept. Ethical issues in the presentation will be addressed through obtaining of relevant permissions, and from de-identifying the materials used. The presentation will examine, through the case studies, how using Figurenotes can facilitate social interaction through shared musical
experiences, and will also reflect on the development of self-concept and self-efficacy through the clients’ playing for themselves and for significant others. An important aspect of the work is that it enables the clients to continue to play music at home between sessions, thus enabling a deepening relationship with music and for music to become part of everyday life. In addressing the seminar theme of “Imagine the Future: Everyone Plays Music”, the presentation of these case studies aims to provide a small but significant snapshot, from an Australian perspective, of one practical way to achieve this in practice.

Matthew Breaden - Matthew is a qualified teacher and Registered Music Therapist from Australia. He is currently undertaking a research project based at Western Sydney University, working with children with autism spectrum disorder (ASD) from across Sydney to develop their music skills, and investigating associated changes to self-concept and social interaction. His project is currently focussed on the use and applications of Figurenotes notation system.

m.breaden@westernsydney.edu.au

LUNCH
1.30pm - 2.30pm

2.30pm – 3.00pm – Paper 3

Hearing colors- The perception of music emotion and the association with colors

Ching-Chieh Chen and Dr. Wang, Wei-Chun

Synesthesia is a combination and coordination of perception which is a simultaneous response to a stimulus in more than one sensory mode, such as hearing colors or seeing sounds. Previous studies have shown that music and color can independently carry emotional valence and share the emotions that they evoke. Some literature has discussed the relationship among music elements, colors and emotions. However, the musical elements those studies exploring were tempo and mode, rarely
other elements, such as instrumentation, harmony, etc. Therefore, the purpose of this study was to examine the relationship among music, colors and emotions, especially focus on the specific musical elements, tempo, mode, and instrumentation.

48 college students were participated in this study. They were asked to correspond the 37 colors in Berkeley color Project when listening to 16 classical music excerpts chosen under the consideration of the three musical elements, and complete the "matching questionnaire".

The results showed that there were strong relationship between tempo and hue, tonality and lightness, instrumentation and saturation, and the matched elements shared the similar emotions they evoked. There was a strong significant difference between the means of fast tempo and slow tempo on passionate-indifferent rating (M_{fast-passionate} = 4.08, M_{slow-passionate} = 2.45). Subjects felt passionate when they listened to the music with fast tempo, and associated with warm colors. Conversely, they felt indifferent when listening to the music with slow tempo, and associated with cold colors. There was a strong significant difference between the means of major and minor mode on bright-dark rating (M_{major-bright} = 3.88, M_{minor-bright} = 2.58). Subjects were evoked bright feeling by the music with major mode, and associated with high value colors, while they were evoked dark emotion by the music with minor mode, and associated with the low value and saturation colors.

There was also a significant difference in majestic-delicate rating between large and small instrumentation (M_{large-majestic} = 3.96, M_{small-majestic} = 2.46). Subjects felt majestic for the music with large instrumentation, and associated with the deep, high saturation colors. They felt delicate for the music with small instrumentation, and associating with the beige, low saturation colors.

The findings are expected to offer references to music educators in designing the cross-art curriculum to inspire students' multi-sensory perception, and to artists in composing cross-disciplinary artworks as well.

**Keywords:** Musical Emotion, Music Perception, Color Association,
Classical Music

Chen, Ching-Chieh - Applied Science and Technology National Taiwan University of Science and Technology

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Dr. Wang, Wei-Chun - Associate Professor, Department of Humanities and Social Sciences National Taiwan University of Science and Technology

vgnwang@hotmail.com

3.00pm – 3.30pm – Paper 35

Applications of meditation and singing for Parkinson's disease: A pilot study

Wang, Wei-Chun, Associate Professor and Chair/ Department of Humanities and Social Science, National Taiwan University of Science and Technology

Chen, Ching-Chieh, Doctoral Candidate/ Graduate Institute of Applied Science and Technology, National Taiwan University of Science and Technology

Parkinson’s disease is a degenerative central nervous system disorder, and it’s most common manifestations are motor and coordination dysfunction. Autonomic neuropathy may also cause a lot of discomfort to the patient, such as sweating, postural hypotension, palpitations and so on. In addition, patients with Parkinson’s disease are also prone to chronic pain and depression, anxiety, insomnia and other emotional disorders, resulting in poor quality of life. However, relationship between autonomic neuropathy and pain or mood disorders still need further clarified. Meditation therapy stems from the ancient philosophy and regimen. Its methods such as breathing, meditation, relaxation, Manthra, are aim to promote physical and mental health. Through modern science confirms that meditation can improve pain, reduce anxiety, improve insomnia, and changes sympathetic/parasympathetic effects. Music therapy with group singing are derived from the ancient art, which could induce brain plasticity, facilitate respiration, phonation,
articulation, resonance, and strengthen the respiratory system. Rhythmic music can promote pleasure, stimulate thinking, movement and coordination.

This study was aimed to investigate the effect of meditation and singing on improving function of autonomic neuropathy and quality of life for patients with Parkinson’s disease. Five patients with Parkinson’s disease were recruited and randomly divided into two groups—singing group and meditation group to participate in the study. However, only one participant of each group completed 6-week classes, 60 minutes per week. The Parkinson's Disease Quality of Life Questionnaire, ANSWatch, and spirometry were used to assess the quality of life, function of autonomic neuropathy, and lung function before and after the 6-week experiment.

Results of this study showed that both meditation and group singing did reduce pain, diminish mood disorders, and improve quality of life in patients with Parkinson’s disease. Meditation was beneficial to autonomic neuropathy (LFpretest=6, LFposttest=23; HFpretest=15, HFposttest=29).

Both Meditation and group singing enhanced the lung function. Comparing the pre- and post-test, FVC scores of Meditation show an increasing from 0.60 to 0.63, and FVC of group singing also increased from 0.41 to 0.45. FEV1 scores of Meditation show an increasing from 0.26 to 0.55, and group singing also increased from 0.36 to 0.37. PEF scores of Meditation show a significant increasing from 0.32 to 0.71, and group singing also increased from 0.48 to 0.56. The findings are expected to offer references to patients with Parkinson’s disease and their family, rehabilitation specialist, and music therapists.

**Keywords:** Parkinson’s disease, Autonomic neuropathy, Meditation, Group singing, quality of life

**Wei-Chun Wang** - Dr. Wei-Chun Wang is the Chair and Associate Professor of Department of Humanities and Social Sciences, National Taiwan University of Science and Technology. She received the D.M.A. in music education and choral conducting from University of Oregon, U. S. A. (2007), the Master of music in conducting (1996), and a Bachelor of Music from National Taiwan Normal University (1991).
Dr. Wang teaches courses in Music Perception, Music Therapy, Musical Theater, Conducting, and Choral Ensemble. Besides as a music educator, she is an outstanding choral conductor. She has successfully conducted Mozart Requiem and Bach Cantata BWV105 & 147 with Festival Orchestra and Choir in 2004 Oregon Bach Festival. She is the director of Bella Voce Choir and Yun Zhong Choir, and the advisor of Vox Nativa Children’s Choir, which was invited to perform in APSMER 2011. She currently serves as Director of Association of Music Education R.O.C., and Executive Director of Taiwan Kodaly Society.

**Ching-Chieh Chen - Chen**, Ching-Chieh is the Doctoral Candidate of Graduate Institute of Applied Science and Technology, National Taiwan University of Science and Technology. She received the Master of Music in piano performance from University of Taipei (2010), and a Bachelor of Music from University of Taipei (2006). Chen teaches courses in digital music, and expertise in music education, music therapy and piano performance.

vgnwang@hotmail.com

3.30pm – 4.00pm – Paper 5

**A Study of Creative Dance Activities on Dementia Family Caregivers**

**Chiang, Kuang-Tsu and Wang, Wei-Chun**

Since Taiwanese society is quickly aging, the population of dementia seniors also increases. Therefore the long-term care and medical treatment of the dementia has already become a major issue for Taiwanese society. Due to the heavy burden of the long-term care about dementia, the family caregivers of dementia become involved in the psychological morbidity, physical ill, social isolation, and even financial hardship.

This action research was designed to explore the effects of creative dance activities on dementia family caregivers’ physical and psychological health. Five dementia family caregivers were recruited as
subjects in this study. By means of interviews, interventions teaching program, observations and action logs, data were collected for analysis. The five movement elements: Body, Space, Time, Effort and Relationship in the Laban Movement Analysis (LMA) were used as the basis for designing the creative dance program in this study. Age, gender and experience in bodily development of subjects were also the core considerations. Additionally, corresponding movement explorations were designed to echo with the different musical elements employed in the program. Inner emotions and feelings were also explored to help the participants to build their self-awareness and self-expression. The researcher reached the following conclusions, focusing on the two main scopes as stated below:

**The teaching strategies of the creative dance for dementia family caregivers:**

1. Equipped with capabilities and flexibilities in dealing with contingencies.
2. Provision of stimulation and feedback to participants after subtle observations.
3. Repetitiveness to reinforce the learning experience and impressions.
4. The connection between music and movements to enrich the connotations in movements.
5. Well use of the scenarios and language to help the guidance of imagery.
6. Ability to summarize and integrate the sharing and discussion among participants.

**The benefits of creative dance course to dementia caregivers:**

1. The creative dance course were acceptable by caregivers;
2. The benefits of creative dance course for dementia caregivers were to alleviate the participants’ mental stress, increase physical suppleness, improve sleeping quality, and attain to care quality improvement and consistency.

**Chiang, Kuang-Tsu** - Chiang, Kuang-Tsu is the doctoral student of Graduate Institute of Applied Science and Technology, National Taiwan University of Science and Technology. She finished a music education master degree and just obtained the master degree in dance education.
from Taipei National University of the Arts in 2015. She has worked on Orff-Schulwerk for 16 years.

Since 2013, she had been teaching in supportive group for families of dementia with the creative dance to help the dementia of family caregivers to release their mental pressure, emotion and retain the positive physical strength. Ms. Chiang finds that creative dance is applicable to all ages. Therefore she started to apply creative dance teaching to elders and the family caregivers, and she expects to help different groups with her dance course design to reach physical-psychological health needed people.

Chiang, Kuang-Tsu, Graduate Institute of Applied Science and Technology, National Taiwan University of Science and Technology

Kuangts1108@gmail.com

Wang, Wei-Chun - Dr. Wei-Chun Wang is the Chair and Associate Professor of Department of Humanities and Social Sciences, National Taiwan University of Science and Technology. She received the D.M.A. in music education and choral conducting from University of Oregon, U. S. A. (2007), the Master of music in conducting (1996), and a Bachelor of Music from National Taiwan Normal University (1991).

Dr. Wang teaches courses in Music Perception, Music Therapy, Musical Theater, Conducting, and Choral Ensemble. Besides as a music educator, she is an outstanding choral conductor. She has successfully conducted Mozart Requiem and Bach Cantata BWV105 & 147 with Festival Orchestra and Choir in 2004 Oregon Bach Festival. She is the director of Bella Voce Choir and Yun Zhong Choir, and the advisor of Vox Nativa Children’s Choir, which was invited to perform in APSMER 2011. She currently serves as Director of Association of Music Education R.O.C., and Executive Director of Taiwan Kodaly Society.

Wang, Wei-Chun, Chair, Department of Humanities and Social Sciences, National Taiwan University of Science and Technology

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Music Therapists’ Use of Music to Facilitate Reading Development in Children

Cynthia M Cross, MM, NMT, MT-BC

This paper was presented for completion of the Master’s of Music degree. It is a modified Naturalistic Inquiry study examining the use of music and music elements by music therapists in conjunction with reading development. The thesis uses the Rational Scientific Mediating Model (RSMM) as a framework to review the literature and establish research questions. This model considers musical behavior, non-musical behavior, the relation between music and functional behavior, and clinical research related to the topic. The focus of the study was to explore music therapists’ use of musical elements to impact reading development and to identify common language and protocol for music and reading interventions. In addition it was hoped to establish a basis for further study of the use of music to assist reading development in school-aged children. Eleven Board-Certified Music Therapists were interviewed providing information regarding music therapy interventions, reading skills targeted, theoretical influences, and professional influences. Transcripts of interviews were analyzed to determine themes, common use of language related to the subject, common perceptions, and techniques and uses for music to impact reading development. In general subjects did not report specifically using music elements to target reading behavior. Rather, most subjects identified reading objectives determined by classroom teachers and developed music interventions to accommodate those objectives. Subjects more readily discussed music interventions as activities used but did not seek to utilize specific musical elements to impact specific reading achievements. Music therapy was most often described as a supportive service to reinforce classroom and/or IEP goals. Evaluation of music’s effectiveness in assisting students to achieve goals was primarily observational in nature, by therapists and educators alike.
The results of this study, in addition to previous research, indicate some potential for music to be used as a tool to assist students in the areas of reading and general academic development. Future qualitative research could be an important method to gain a more in-depth look at the use of music for reading and other academic skills. Further literature review regarding the topic should include an examination of the cognitive and physiological requirements for reading development.

Cindy Cross - Cindy Cross is a Board Certified Music Therapist from Vicksburg, Michigan, USA. She received her undergraduate and graduate degrees from Western Michigan University in 1990 and 2014 respectively. She was certified as a Neurologic Music Therapist in 2015 and also provides services to clients with Traumatic Brain Injury through Rehab without Walls. Currently, Cindy works for the Allegan Area Educational Association as a music therapist for students with cognitive impairments ages 3-26. She also owns and operates Southwest Michigan Music Therapy, LLC; a private practice providing Music Therapy, Early Childhood music groups, and private lessons.

www.swmmusictherapy.com

Cynthia.C.Cross@wmich.edu

COFFEE BREAK
4.30pm – 5.00pm

5.00pm – 5.30pm – Paper 7

Collaborating with Special Educators

Mara E. Culp

Background
Collaborating with Special Educators

Students with special needs have been more prevalent in inclusive classroom settings since the passage of the Individuals with Disabilities Education Act in 1975. Yet, students with special needs could be denied
access to a music education due to the teacher’s lack of knowledge regarding how to best accommodate these students. Such deficits in the educational opportunities for students with special needs may be due to a lack of teacher preparation during undergraduate studies and/or limited access to students’ individualized education plans (IEPs) as practicing educators.

Aims
This presentation will help music teachers understand how to effectively collaborate with members of a student’s IEP team in order to improve instruction and educational opportunities for students with special needs.

Method
Strategies to foster inter-disciplinary collaborative relationships will be suggested, drawn from relevant research, literature, and the presenter’s personal experiences collaborating with special education professionals. Techniques for working with students with special needs, which include using assistive and supportive technologies, color-coding, icons, other visual aides, echoing, written words, and peer mentoring will also be provided.

Summary of Main Ideas
A student identified with a special need receives an IEP that outlines current levels of achievement and any necessary accommodations and/or modifications to the student’s curriculum. The IEP is devised by the IEP team, which includes classroom teachers, parents, and special educators. Members of the IEP team can be valuable resources because they are equipped with in-depth knowledge of students’ strengths, limitations, and accommodations that have proven successful in inclusive environments.

Implications for Music Education
Collaborating with special educators and other members of a student’s IEP team can help improve instruction by providing specialized insights and knowledge to help the music educator more fully assist students. Although resources exist to aid collaboration between classroom teachers and special educators, relatively little has been done to aid
collaboration between music educators and special educators. Every student deserves access to a music education and collaborating with special educators can help music teachers produce a future wherein everyone has equal access to a music education.

Keywords
Special education, inter-disciplinary collaboration, accommodation, modification, individualized education plan

Mara E. Culp - Mara E. Culp will join the faculty of Ithaca College in Ithaca, New York, USA as a visiting assistant professor of general music education for the 2016-2017 school year. She earned a Bachelor’s of Music Education from Siena Heights University in Adrian, Michigan, USA and a Master’s Degree in Music Education from The Pennsylvania State University in University Park, Pennsylvania, USA. She has taught K-12 general, choral and instrumental music.

As a Ph.D. candidate in music education at The Pennsylvania State University, her research interests include improving speech using music, music education for students with special needs, collaborating with special education professionals, and elementary general music education. She has presented her work across the United States at state, national, and international conferences; presented as an invited speaker in Communication Sciences and Disorders departments; and has published work in the Orff Echo, General Music Today, and Choral Journal.

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5.30pm – 6.00pm – Book Launch

Exceptional Pedagogy for Children with Exceptionalities: International Perspectives

Deborah VanderLinde and Kim McCord
Editors Deborah VanderLinde and Kim McCord lead this session. International leaders in our field and from this commission will provide an overview of the research and practices described in this text. We all look forward to extended conversations regarding these and all ideas regarding music for all.


6.00pm – 7.30pm – Wine Reception and Canapés in the Kirkland Suite

Reception generously provided by Oakland University, Illinois State University and Turcan Connell.

7.30pm – 9.00pm – Opening Concert from Hosts Drake Music Scotland
END OF DAY ONE
DAY TWO
Thursday 21st July 2016
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<td>Round Table - Interdisciplinary dialogues in music, health and wellbeing - Giorgos Tsiris (Chair), Dr. Philippa Derrington, Pete Sparkes, Dr. Neta Spiro, Dr. Graeme Wilson</td>
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Rooms are indicated in the Left hand column.
South Hall and Kirkland Suite

End of Day Two
The Effect of Peer Modeling on the Rate of Appropriate Behaviors Exhibited by Students with Disabilities in Multiple-Age Settings

Laura Meehan, Music Teacher, Caminiti Exceptional Center (Tampa, FL)

Christy Todd, Director of Choral Activities, Rising Starr Middle School (Fayetteville, GA)

Alice-Ann Darrow, Professor, Florida State University (Tallahassee, FL)

Purposes
The primary purpose of this study was to examine the effect of peer modeling on the rate of appropriate behaviors exhibited by students with disabilities in two music programs. More specifically, purposes of the study were to examine the effect of peer modeling on: (1) the musical and social behaviors of students with disabilities at primary and secondary grade levels; and (2) teachers’ time spent planning and preparing to implement the intervention.

Background
Previous researchers have investigated the effect peers have on the social and academic learning of students with disabilities, and as a result of their findings, Peer-Mediated Instruction and Intervention (PMII) is considered evidence-based practice for students with disabilities. Music educators have explicitly expressed a need for interventions that result in outcomes such as: musical progress made by all students, and improved social interactions among students. Furthermore, music educators have expressed a need for interventions that require fewer demands on their time. Peer modeling is an evidenced-based practice; however, there is a need to examine its effect on student behaviors in primary and secondary music education settings, as well as its effect on students with severe disabilities.

Method
The structure of the peer modeling intervention was based on those used in two previous studies. The study was carried out in multiple
classrooms in two settings, and assessed the rate of correct responses made by students with disabilities on social and musical tasks after observing peers perform the tasks correctly. A multiple baseline design was used to determine the effect of peer modeling on students’ performance on the novel social and musical tasks. In addition, the music educators were asked to record time spent planning and preparing for the intervention.

Results
When compared to baseline data, the rate of correct social and musical responses by students with disabilities increased significantly during the intervention periods; however, students in the secondary setting made more significant gains than did students in the primary setting. These data suggest that age may be a factor when assessing the effectiveness of observational learning. Additionally, teachers at both grade levels found peer modeling to be a time-efficient intervention.

Implications/Conclusions
Peer modeling is a time efficient and effective intervention to promote the social and musical learning of students with severe disabilities in multi-age settings. Older students are either more aware of their peers’ behaviors, or are more influenced by them than younger students.

Laura Meehan - Laura Meehan holds a bachelor’s degree in music education from Texas Tech University and a master’s degree in music therapy from Florida State University. She is a board certified music therapist, and a certified teacher in the areas of music and special education. Her research in music for special learners has been published and presented at the state, national, and international levels.

Christy Todd - Christy Todd is the Director of Choral Activities at Rising Starr Middle School in Fayetteville, GA, where she teaches approximately 300 students in six non-auditioned choirs. In addition to traditional choral music, her classroom initiatives include a career based rock program with community mentors, and a special music education collaboration that engages students with special needs at the middle and high school level. She is in demand as an honor choir clinician and presenter at state and national conferences, speaking on topics of special music education, program recruitment strategies, and music
classroom technology integration. In 2016 she was named the Georgia Middle School Association’s Teacher of the Year, and was also selected as a national semi-finalist for the 2013 Grammy Music Teacher of the Year Award. She holds degrees in music education from Florida State University and Shorter College.

Alice-Ann Darrow - Alice-Ann Darrow is Irvin Cooper Professor of Music in the College of Music at Florida State University. Before coming to FSU in 2003, she taught at The University of Kansas for 20 years where she held courtesy appointments in the Departments of Speech and Hearing and Special Education, and worked with students at the Kansas School for the Deaf in Olathe, KS. Her areas of research and clinical specialization include nonverbal communication in the classroom, and integrated groups in clinical practice. She is co-author Music in Special Education, Music Therapy and Geriatric Populations, and editor of Introduction to Approaches in Music Therapy. She has been the recipient of research and clinical practice awards from the American Music Therapy Association, and a teaching award from the Florida Music Education Association. She is past Chair of the Commission on Music and Special Education for the International Society for Music Education.

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8.30am – 9.00am – Paper 9

Special Music Education and Music Therapy Collides with Science

Helen J Farrell, PhD (The University of Melbourne, Australia).

The accumulation of many decades of extraordinary highly regarded interdisciplinary evidence based knowledge and dialogue within and across interdisciplinary collaborations in research and practitioner communities in biology, neuroscience, genetics and cognitive and developmental sciences are apparent.
Education and therapy communities at all levels appear to have benefitted from a number of healthy collaborations in recent years. Each field benefits from and influences work in the others, including questions asked, phenomena addressed and methods employed. The interdisciplinary nature of the evidence base is rapidly developing. Research communities contribute to practical knowledge for education and therapy communities. Practitioner communities in education and therapy help to define promising research directions and contribute to the refinement of testable hypotheses for research that emerge at the intersection of mind, brain, and education.

Music collides with science. The accumulation of many decades of extraordinary highly regarded interdisciplinary evidence based knowledge and dialogue in the fields of music psychology and music neuroscience inform potentially innovative ways forward. This evidence base explores schemata of musical learning and development within and across the life span from conception and infancy, through childhood and adolescence and into adulthood.

Work with children and young people with complex special needs is multi-faceted and profoundly challenging. Categories of issues impacting in special and inclusive education sector are numerous. Music seems to provide an outlet for expression and communication for children and young people with complex special needs in an otherwise strange and confusing universe. Indeed, some may possess extraordinary musical gifts and talents despite sometimes severe, profound and multiple limitations in other domains. Other interdisciplinary evidence based knowledge and dialogue informs the efficacy of special music education and music therapy.

So, special music education and music therapy also collides with science. The paper draws together and reflects on some of the extraordinary international research and practice that has emerged. At present, collaborations between communities are still in their infancy. Fruitful areas for collaborations are possible. Useful information, research directions and promising practices in special music education and music therapy are created and identified. Special music education
and music therapy resources for researchers, practitioners, policy makers and the public are created and developed.

Imagine the future: it is July 2036. Twenty years from now. Everyone plays music. Children and young people with complex special needs become the most extraordinary musical thinkers and thinking musicians that they can be.

**Helen Farrell** - Helen has had thirty years+ experience the public education system in the State of Victoria leading multidisciplinary teams in special music education with children and young people with complex special needs.

She holds a higher research degree in music psychology in education that described cognitive, social, emotional and personality domains involved in musical development and learning across the lifespan. Particular interest is in differential musical development and learning in these children and young people.

How do genetic and environmental factors shape the musical brain and behaviour? How does participation in musical experiences and activity interact to influence beneficial outcomes across the lifespan?

The presentation explores the collision of sciences, including biology; neuroscience; genetics; cognitive and developmental science; behavioural neuroscience; neuropsychology; and experimental psychology with special music education and music therapy.

[Emails provided]

9.00am – 9.30am – Paper 10

**Everyone is welcome to play! Bringing Special Music Education into Scuola Musicale Giudicarie: challenges, resources and results for a long term experience of joyfully making music**

**Gabriella Ferrari, Music Teacher**
Scuola Musicale Giudicarie is a member of the Network of Music Schools of Province of Trento, Italy, and like the other fourteen schools, it is funded by the Department of Culture as its main purpose is to provide music education for all and at any age.

This means that even people with SEN should have access to learning and playing, finding the best pedagogical background for a successful experience.

The project started in 1998, with the first SEN pupil. In 2015, the number of students with SEN has increased to thirty-nine, based on a total amount of two-hundred students.

In this time, many efforts have been made to develop Special Music Education within a 'standard' Music School, already officially provided by the Department of Culture Curriculum.

This Research introduces the process by which teachers and students have developed an innovative model in Italy, paying attention to inclusivity and showing a new way to be a music school. Figurenotes© have been one important key to access playing and to achieve the 'music for all' purpose.

Research is based on the process realized by students who attended music school several years, starting from childhood. It focuses on the fact that the improvement of music skills is associated with the development of social abilities as well as a rise of motivation. This is noted thanks to successful participations in collective activities such as joining orchestra, pop bands, dance group and choirs. This Research also analyzes how, thanks to a long term commitment, students can flourish in a way in which music become a constant activity in adulthood.

Results confirm that it is possible for a Music School, initially conceived for people without SEN, to develop curricula in such a way that people with disability may improve their life making music, sharing the richness of their hearts in a stimulating environment.
Research reports against the cost in terms of resources required too, and challenges faced in overcoming the belief that people who are not using conventional notation are not able to become good musician. As well, the presence of students with SEN contributes in developing social abilities for students without SEN.

Finally it is confirmed that Special Music Education can take place together with Non special Music Education and that the presence of students with and without special needs in the same educational environment is a precious opportunity for everybody and for the society.

Gabriella Ferrari - Born in 1966, obtains the degree in clarinet at the Conservatory A.Bonporti (Trento) in 1989. Interested in the social value of music making, she attends the School of Musical Animation at the Music Centre Di Benedetto (Lecco), obtaining a degree in Socio-Cultural Music Education.

Since 1997 she has been teaching at the Music School Giudicarie, where in 2002 she introduced Figurenotes®, developing research and applications. Here, she teaches both to students with and without disabilities: keyboards, piano, clarinet, band playing, ensemble and childhood music education also holding a Music Theatrical Lab. She gives courses for Continuing Education and collaborates with institutions and schools both in local and in other Italian Regions, where she is invited for workshops about Special Musical Education. Finally, she collaborates with the Childhood Neuropsychiatric Centre of the Health Pro vincial Department of Alto Garda-Tione, which has in the MSG its main representative about music rehabilitation.

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www.scuolamusicalegiudicarie.it
www.specialmentemusica.it
The Impact of a Service Learning Collaborative Performance Project on Choral Students’ Attitudes Toward Individuals with Disabilities

Rhonda Vieth Fuelberth
Associate Professor, Music Education, University of Nebraska-Lincoln, USA

Service learning is increasingly used as an appropriate means of enhancing learning in institutions of higher education. Service learning in music education through collaborative performance opportunities may provide opportunities for growth that extend beyond musicianship and artistry. Because of changes in educational policies and practices resulting from legislation that ensures free and appropriate access to educational experiences, schools, communities, and other civic organizations are increasingly adopting inclusive educational and participatory practices. Guiding principles in these legislative actions promote the inclusion of U.S. citizens with a wide variety of differences. Up to 95% of students with disabilities are now being served in the general classroom environment.

The purpose of this study was to examine the impact of a service learning collaborative performance project on choral students’ attitudes toward individuals with disabilities, and to examine participant reflections of the collaborative performance for emerging themes.

The research questions that guided the study were:

1. Does participation in a service learning collaborative performance project with an inclusive choir have an effect on collegiate choral ensemble members’ attitude toward individuals with disabilities?

2. How do participants describe their expectations, experiences, perceptions, and beliefs following the service learning collaborative performance project?
3. How might the service learning collaborative performance project impact the participant’s attitudes toward including individuals with disabilities in future musical experiences?

Student members of a collegiate choral ensemble participated in a service learning collaborative performance project with members of an inclusive and intergenerational choral ensemble. The collegiate choral ensemble (N=50) was a soprano/alto choir made up of primarily of freshmen and non-music majors. The inclusive and intergenerational choir was a university sponsored community ensemble made up of individuals with a variety of physical, sensory, and cognitive challenges as well as family members and friends who support them. Prior to participation, collegiate participants completed a questionnaire designed to collect general demographic information as well as information regarding previous contact with individuals with disabilities.

After the combined choirs’ rehearsal and performance event, participants contributed a reflective essay where participants wrote about their experiences. Reflection is considered a key component to service learning. Participant reflections of the collaborative performance were analyzed for emerging themes.

Rhonda Vieth Fuelberth - Rhonda J. Fuelberth is associate professor of music education at the University of Nebraska-Lincoln, Glenn Korff School of Music where she serves as the Chair of Graduate Music Education. In addition to teaching courses in choral music education, music and special education, and conducting and literature for school ensembles, she is the artistic and program director for i2Choir (Inclusive, Intergenerational, Exponentially Better Together), an effort to open choral singing opportunities to individuals who have a variety of physical, sensory, behavioral/emotional, and cognitive challenges, as well as those who support them through their friendship and musicianship. She frequently serves as a clinician and guest conductor, and has presented and published research at the state, regional, national and international levels of the National Association for Music Education, the International Society for Music Education, and the American Music Therapy Association.

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New Voices: MT Services for Culturally and Linguistically Diverse Students with Multiple Disabilities

Amelia Greenwald Furman

Background

The urban school-age population around the world is becoming increasingly diverse and it is important to be knowledgeable of all students’ needs. Currently in the Minneapolis Public Schools 27% of the students report a language other than English as their home language. Chamberlain, in 2005 reported that the needs of Culturally and Linguistically Diverse (CLD) students go beyond English-as-a-second-language programs. A significant number of Minneapolis Public school students with and without special needs are from culturally and linguistically diverse (CLD) backgrounds.

CLD students in addition to a new language are acquiring a new culture, a new way of thinking, and a new way of behaving and communicating. Due to difficulty in assessing student skills and abilities there is concern that CLD students are over represented in special education. Much of the research focuses on high-incidence disabilities, with an emphasis on learning disabilities (LD) since that diagnosis accounts for over half of the population with disabilities in the United States. There is little research on the representation of children from CLD backgrounds with moderate and severe disabilities.

The amount of information on evidence-based practice with CLD students with disabilities such as Down Syndrome, Williams Syndrome, and ASD, is very limited. In these cases the disability often becomes the major focus with cultural, linguistic or other aspects ignored.

Focus/Approach: This session reflects current music therapy and music education work done in the urban setting with students with moderate
and severe disabilities in addition to their family cultures of Hmong, Somali and Spanish. Music therapists and educators need to be aware of differing cultural views regarding the etiology and meaning of disabilities. There are also differing cultural views on music. For instance much of the instruction for students with severe disabilities is focused on stimulation and working with toys, a Western approach and a very foreign concept to many families especially those using grandparents as caregivers. Being informed often prevents misunderstandings that impact a student’s educational program. There is a range of cultural differences around literacy especially in the home setting. This impacts the acquisition of reading and language skills of students and is important information for music therapists and educators.

Given the increasing diversity of the school setting music therapists and educators need to understand the cultural background of students as they cope with the process of second language learning in addition to the needs created by moderate to severe disabilities.

**Amelia Greenwald Furman - AMY** is a music therapist/music specialist with the Minneapolis Public Schools. She holds a BA in harp performance, a master’s degree in music therapy, a music education license and certificates in Orff Level I, and Neurologic Music Therapy. Her clinical interests include early childhood, ASD, culturally and linguistically diverse students, and inclusion/mainstreaming in the music education classroom. Amy has presented at national and international professional conferences and has written for a variety of professional journals and music therapy publications. She has served music therapy organizations in many capacities and currently serves on the AMTA Board of Directors as Past President.

**Lead Music Therapist**  
**Minneapolis Public Schools**  
**Immediate Past President, American Music Therapy Association**  
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**COFFEE BREAK**  
11.00am – 11.30am
11.00am – 11.30am - Paper 13

Disability Porn: A Qualitative Analysis of Comments on Music and Persons with Disabilities Found on International YouTube Posts

Michelle Hairston, Professor, East Carolina University
(Greeneville, NC)
Alice-Ann Darrow, Professor, Florida State University
(Tallahassee, FL)

Purpose
The purpose of this study was to conduct a qualitative analysis of comments regarding musicians with disabilities found on international YouTube posts.

Background
Anonymous comments about persons with disabilities on social media and analyses of these comments via qualitative software are a useful means for determining current and international perspectives on disability and music participation. Of particular concern are comments disability activists have coined — inspirational porn. Inspiration porn is any meme, video or feel-good article that sensationalizes people with disabilities. Examples are images of individuals with disabilities engaged in ordinary activities, in the case of our study—music making, and captioned with comments that describe the images as inspirational.‘ The disability community rejects depictions and comments like these; furthermore, suggesting their only purpose is to make the non-disabled viewer or reader feel good.’ Disability activists suggest that inspirational highs from watching people with disabilities thrive need to be replaced with energy placed on more important issues like educational access and employment for individuals with disabilities.

Method
A representative sample of international videos depicting individuals with disabilities engaged in music making were the stimuli used for the present study. The data used for analyses were the comments posted about the music stimulus videos. These comments were analyzed using the qualitative software Linguistic Inquiry Word Count (LIWC) and
SentiWordNet thesaurus, a lexical WordNet-based resource containing sentiment annotations. These analyses allowed principal themes to emerge with respect to understanding the peculiarities of respondents' word use and expressed sentiments about the depictions of musicians with disabilities.

**Results**

The induction process, and the process for determining trustworthiness—as described in numerous qualitative analysis texts—were used to determine the following four major emergent themes: (a) musicians with disabilities are generally considered inspirational, (b) generalized positive impressions of musicians with disabilities, (c) video respondents’ preference for descriptors such as courageous and inspirational rather than references to musicianship, (d) implied disability condescension.

**Implications/Conclusions**

The identities of underrepresented groups are often shaped by how these groups are framed in commentary on social media. The identities of persons with disabilities are often framed in seemingly positive terms such as inspirational and courageous. Numerous authors with disabilities have suggested that disability is a social construct of public perception. Music educators can do much to combat such perceptions by reframing how their students with disabilities are perceived in class and on social media.

**Michelle Hairston** - Michelle Hairston is a Professor of Music Therapy at East Carolina University, and Chair of the Music Therapy and Music Education Department. She has 39 years of experience teaching and being a music therapist. In addition to East Carolina University, she worked at a School for Intellectual Disabilities in South Carolina and the Georgia public schools as a Behavior Disorders specialist. She is a Past President of the American Music Therapy Association and has received the AMTA Service Award as well as the Southeastern Region Award for Service and Award for Research. She is a former recipient of the ECU School of Music Outstanding Teacher and Scholar Award. Dr. Hairston has been published in *The Journal of Music Therapy, Music Therapy Perspectives, Southeastern Journal of Music Education, Journal of*
Research in Music Education, and International Journal of Music Education. She is certified as a Neonatal Intensive Care Music Therapist.

Alice-Ann Darrow - Alice-Ann Darrow is Irvin Cooper Professor of Music in the College of Music at Florida State University. Before coming to FSU in 2003, she taught at The University of Kansas for 20 years where she held courtesy appointments in the Departments of Speech and Hearing and Special Education, and worked with students at the Kansas School for the Deaf in Olathe, KS. Her areas of research and clinical specialization include nonverbal communication in the classroom, and integrated groups in clinical practice. She is co-author Music in Special Education, Music Therapy and Geriatric Populations, and editor of Introduction to Approaches in Music Therapy. She has been the recipient of research and clinical practice awards from the American Music Therapy Association, and a teaching award from the Florida Music Education Association. She is past Chair of the Commission on Music and Special Education for the International Society for Music Education.

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11.30am – 12.00pm – Paper 14

Experiences and Perceived Outcomes in Teaching Executive Functioning to Elementary School Children Through Music, Visual, and Performing Arts Integration

Dr. Bethanie L. Hansen Co-author (not attending): Mr. Jeff W. Hansen

This study was a qualitative examination of the executive functioning instruction provided to 29 fourth grade children, using music, visual art, and performing arts integration. This investigation of experiences shared by the teacher and his students could help readers understand whether overt instruction of executive functioning to a mainstreamed class of children both with and without disabilities has benefits in social interaction quality and academic performance. Research questions included: (a) What was the process of teaching executive functioning to
a group of fourth grade children? (b) What perceived effect, if any, did music and arts integration have on the social interaction quality of a group of fourth grade children? (c) What perceived effect, if any, did music and arts integration have on the academic performance of a group of fourth grade children? (d) Did the experiences or perceived outcomes for children with disabilities who participated in executive functioning instruction through music and arts integration differ from the experiences and perceived outcomes of children without disabilities in a group of fourth grade children? Data collection methods included interviewing, observing, and researcher journaling; analysis involved data coding, selecting representative quotes, sorting thematically, and summarizing. Important themes included metacognition, teamwork, productivity, and a sense of belonging. Noteworthy perceived outcomes for a child with Attention Deficit Hyperactivity Disorder (ADHD), a child with Dyslexia, and a child on the Autism spectrum disorder are presented as well as those of children without disabilities.

Key words: Executive Functioning, Music and Arts Integration, ADHD, Autism, Dyslexia, 4th Grade

Bethanie Hansen - Dr. Bethanie Hansen has taught public school music for 20 years and is an Associate Professor and Faculty Director for the School of Arts & Humanities at American Public University/American Military University. She holds a Doctor of Music Arts in Music Education degree from Boston University.

Dr. Hansen has presented teacher workshops and research both in the United States and in Brazil on topics such as ADHD, Autism Spectrum Disorder, working with children who have special needs in music classes, careers, writing, and online education. Her current research interests include online learning, autism spectrum disorders, and music education areas.

Jeff Hansen - Mr. Jeff Hansen has taught public school for 11 years and is also a graduate student in Educational Leadership at American Public University. He is active in the music community as a former director of the Mighty Oak Barbershop chorus and current performer in various quartets. As part of his teaching philosophy, Mr. Hansen regularly
includes arts integration throughout the school day and prepares an extensive musical play with his 4th grade students annually as well.

Dr. Bethanie L. Hansen, Associate Professor and Faculty Director, School of Arts & Humanities, American Public University Systems, Charles Town, WV, U.S.A.

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Mr. Jeff W. Hansen, Teacher in Boise School District, Boise, ID, U.S.A., and Graduate Student in Educational Leadership at American Public University, Charles Town, WV, U.S.A.

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12.00pm – 12.30pm – Paper 15

Many-Sided Music Education Approaches for Diverse Learners

Markku Kaikkonen
Director
Special Music Centre Resonaari

Because of the interaction between the teacher and the student, learning music has a social dimension. However, the versatile special needs of human beings often bring additional challenges to interactions and teaching/learning processes. For example, developmental disabilities or physical impairments can create difficulties in perceiving. Still, methods in music learning and teaching - carefully combined with the practices (imitation, echo, note reading, language usage, composing, and music technology) - can significantly generate and enhance the organized behaviour, interaction skills, and learning of the special needs students. The aim of this presentation is to explicate how students with special needs learn musical skills, and equally how music, methods, and practices in music learning organize and differentiate students’ behaviour and interaction skills.

This presentation introduces many-sided music education approaches developed in the Special Music Centre Resonaari (Helsinki, Finland).
Different methods are used in these teaching processes and approaches. Many-sided teaching is also efficient in developing individual’s cognitive and motoric capabilities as well as linguistic and social skills.

The presentation will introduce examples of different teaching approaches and tasks that can be easily varied and cued to meet the versatile skill levels and needs of the students. Also, Special Music Centre Resonaari Music School’s methods and philosophies for diverse learners will be introduced. These examples and approaches will provide multiple tools for music teachers and also for therapists in different fields.

Markku Kaikkonen - Markku Kaikkonen works as a director at Special Music Centre Resonaari. He received his MMus (music educator and therapist) at Sibelius Academy (Helsinki, Finland) and accomplished Advanced Studies in Dance and Music Pedagogy at University Mozarteum’s Orff Institute (Salzburg, Austria). He is a co-author/editor of dozens music education books and articles. Over 50 of his songs for instrument tuition and early childhood music education have been published. Mr. Kaikkonen is a guest lecturer in continuing education programs in Finland and abroad. He is a board member of Finnish Society for Music Education and Concert Centre Finland. He serves as a chair in Commission on Special Music Education & Music Therapy of International Society for Music Education ISME.

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12.30pm – 1.30pm – Poster Sessions

Poster 1

**Teaching Music to Students with Special Needs: A Model for Pre-Service Music Educators**

Alice M. Hammel, DMA; Instructor of Music Education; James Madison University, Harrisonburg, VA, USA;
As the number of students included in music classes grows, it is increasingly important for teachers to provide high quality music experiences for students who learn differently. Pre-service and in-service teachers feel unprepared to serve students with special needs. Similarly, experienced music teacher educators may lack knowledge and experience related to this area. While music teacher educators have substantial knowledge and experiences related to a variety of content (e.g., saxophone embouchure, duple and triple meter, analytical skills) that inform their work with pre-service music teachers, it is uncommon for their expertise to include facilitating learning for students with special needs.

Approaches that visit core understandings and principles in varied contexts over time may be more beneficial than a single course or experience. Just as ‘one shot’ professional development experiences are less effective than long term ones, we suspect that long-term engagement with this content results in deeper understanding and greater commitment to implementing these ideas in practice. In this poster presentation, we describe a curricular model for providing pre-service music educators with knowledge and skills they need to effectively teach music students with special needs. We also explore how early career teachers who have received this instruction may, as they apply these principles in their classrooms, provide a kind of “reverse professional development” for teacher educators at the institution they attended.

The model adopted by our university is a music-specific, four-year sequence taught by an acknowledged expert in teaching music to students with special needs. Instruction takes place during one week each semester, and provides opportunities to apply these concepts in multiple music education courses (e.g., instrumental methods, vocal methods). Other faculty members who teach courses in the undergraduate music education curriculum benefit from developing
pedagogical knowledge that may not have been included in their own training as music teachers or music teacher educators.

Through this poster, three teacher educators are joined by three early career teachers who have progressed through this model and share their experiences. We also draw from essays written by upper-level undergraduate students who have summarized what they believe is valuable about this model and the skills taught.

Teacher educators reflect on what they are learning from the young teachers. They also explore the concept of what might be called “reverse professional development.” Acknowledging the level of pre-service preparation their students received far exceeds their own, it is likely these teacher educators have much to learn from their former students.

Alice M. Hammel - Dr. Alice M. Hammel is a widely known music educator, author, and clinician whose experience in music is extraordinarily diverse. She is currently affiliated with James Madison and Virginia Commonwealth Universities and has a large private studio in Richmond, VA. She is a co-author of several resources available through Oxford University Press including: *Teaching Music to Students with Special Needs: A Label-Free Approach*, *Teaching Music to Students with Autism*, and *Winding it Back: Creating Individualized Instruction in Music Classrooms and Ensembles*. She is Chair of the National Association for Music Education Task Force on Students with Special Needs. Her primary goal is to become a better teacher with each passing day.

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Poster 2

Adaptations and Modifications Used By String Orchestra Teachers to Accommodate Students with Autism in Inclusive Settings

Annalisa C. Chang
The purpose of this study was to investigate what adaptations and/or modifications string orchestra teachers provide in inclusive settings to facilitate learning for students with autism spectrum disorder (ASD). Specifically, the researcher sought to determine: (1) what type(s) of adaptations and/or modifications string teachers provide for these students, and (2) what challenges, if any, string teachers experience when teaching students with ASD in inclusive settings. Participants (N = 2) for this pilot study were school orchestra directors from the Southeastern United States. Participants were asked a series of demographic questions to determine if they taught students with ASD in inclusive settings. Orchestra directors were then asked to answer an open response question in which they described what adaptations and/or modifications they used to facilitate learning for students with ASD. Responses were coded by the researcher and divided into three broad categories: (1) environmental accommodations, (2) instructional accommodations, and (3) behavioral accommodations. Results of this study indicated the majority (n = 23) of the accommodations described by teachers were behavioral. Fifteen of the accommodations described were instructional, and 13 were environmental.

**Annalisa Chang** - Annalisa Chang is a Ph.D. Candidate at Florida State University. Prior to moving to Florida, she was an orchestra, chorus, and general music teacher in the North Carolina Public Schools. She received her B.M. and M.M. in Music Education from the University of North Carolina at Greensboro, where she was a North Carolina Teaching Fellow. She is active in the Tallahassee area as a violinist and fiddle player. Her research interests include string teacher education, inclusion of students with exceptionalities in string classrooms, and music education for students in underserved populations.

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**Poster 3**

The Development and Management of Community Music Ensembles for Individuals with Exceptionalities
Roughly 15% of the world’s population has a disability severe enough to limit participation in family and community life. The World Health Organization supports community-based rehabilitation to provide basic needs and enhance the quality of life for people with disabilities and their families. These programs often increase social interaction between individuals with disabilities and members of the general public, but they may not always involve music making opportunities. This might be due to a lack of resources, especially for individuals with disabilities.

Engaging in music making can provide an avenue for personal expression, aid in relationship building, and foster positive social experiences. Providing ensemble performance opportunities for individuals with disabilities may seem like an overwhelming task; therefore, the purpose of this study was to investigate how existing community-based programs providing music performance ensembles for individuals with disabilities were developed, managed, and funded.

Participants (N = 14) were officials in organizations that sponsored music ensembles for individuals with disabilities located in six countries and on three continents. Initial descriptive data was collected from organization websites, and officials were invited to complete an online questionnaire. The instrument enabled respondents to provide member, staff, and administrative information as it related to their unique organizations.

The results indicated that although these programs were located in different parts of the world, many of them shared similar structures and goals. Most music programs for individuals with disabilities were developed after members of a community identified a need for such programs. A majority of the responding programs operated on an annual budget over $10,000, utilized paid and volunteer staff with varying levels of musical expertise, had a designated rehearsal space, and provided their members with instruments. Most organizations also offered a variety of ensembles that performed publicly at least once a year. Of particular interest to the study were the open-ended responses from organization officials who indicated a variety of reasons for the existence of their programs. These reasons included a desire to raise expectations,
provide equal opportunities, and create positive public exposure for individuals with special needs.

Most music program officials that participated in the study indicated that they received community, financial, and member support. Subsequent investigations might explore options for additional financial assistance or organizational partnerships with these programs. Future research that utilizes qualitative methods, such as semi-structured interviews with performing ensemble members, might provide invaluable information concerning member perceptions and organizational effectiveness.

Julia Heath-Reynolds - Julia Heath-Reynolds is Assistant Professor of Music at Indiana State University where she teaches courses in Elementary and Secondary General Music and Music in Special Education. As a member of NAfME, AMTA, and ISME, Dr. Heath-Reynolds is active in the field of music education and has presented research and workshops at the state, national, and international level. She holds a BME, MME, and PhD in Music Education from The Florida State University. Her research focus includes music for special learners in primary and secondary schools, teacher training, and nonverbal communication in the music classroom.

Mark Belfast - Dr. Mark A. Belfast Jr. is an assistant professor of music education at Southeastern University. His duties include teaching music education courses, supervising student teachers and directing Southeastern University’s jazz ensemble. Dr. Belfast holds a PhD in music education from The Florida State University and he has presented research and educational clinics at multiple regional and national venues. His research interests include teacher effectiveness, performance evaluation procedures, music teacher curriculum and training, perceptions of performance quality, jazz performance and pedagogy, and standards-based music instruction.

Emily Pence Brown - Emily Pence Brown is the assistant professor of choral music education at Bowling Green State University in Bowling Green, Ohio. She holds a Bachelors degree from Rutgers University, a Masters degree from The Florida State University and recently completed her PhD at The University of Southern Mississippi. Dr. Brown
taught high school choir in Florida for five years before beginning her PhD studies. Her research interests include teacher success, wellness, retention, and vocal health.

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Poster 4

An Investigation of Accessibility Information Found On International Concert Venue Websites

Dr. Kimberly VanWeelden
Ms. Jasmine VanWeelden
Dr. Julia D. Heath-Reynolds
Ms. Laura Meehan

Performance venues often serve as one of the primary sources for music concerts within the community; and, under the Convention on the Rights of Persons with Disabilities adopted by the United Nations in 2006, these venues are required to provide accessibility to all patrons. Unfortunately, research investigating accessibility to concert venues is fairly limited; therefore, the purpose of this study was to investigate whether information regarding accessibility accommodations were available on international concert venue websites. Specifically, 14 items under three broader categories were examined: (1) purchasing tickets, (2) accessibility accommodations available outside the venue, and (3) accessibility accommodations available within the venue.

International concert venues that contained 2000 or more seats (N = 200) were examined. For each venue, the corresponding webpage was thoroughly investigated to find information about 14 items, which included: a phone number, a seating chart of the concert venue that designated disability seating, designated ticket(s) for persons with disabilities, designated tickets for companion(s), designated tickets near electrical outlets, location(s) of accessible parking spaces, provision of car to door assistance, location(s) of accessible entrances, door to seat
assistance, listening devices, sign language services, large print concert programs, braille concert programs, and audio concert programs. To help ensure consistent data collection, an operational definition for each of the 14 items was set a priori. Furthermore, two independent observers provided reliability for this study, of which each examined 25 randomly chosen institution websites to find the information. Inter-rater reliability for these was 100 percent respectively.

Of the 200 concert venues websites investigated, none contained all 14 accessibility items; however, 72% (n = 144) did contain at least one item. The concert venues that provided the most information about accessibility accommodations were the Los Angeles Music Center (11 items) and the Denver Performing Arts Complex (10 items). When results were analyzed by individual accommodation, the accessibility items listed the most frequently on the venue websites were: information about the location(s) of accessible parking spaces surrounding their venue (44%), a phone number (43%), and provision of listening devices (42.5%). Conversely, the accessibility items that were listed least frequently on the venue websites were: information about providing designated tickets near electrical outlets (<1%), audio concert programs (2.6%), and provision of door to seat assistance (3.5%). Further results are reported and discussed will be located on the poster.

Kimberly VanWeelden - Dr. Kimberly VanWeelden is Professor of Music Education at Florida State University. Her research publications regarding children with disabilities appear in leading national and international journals in Music Education and Music Therapy. She serves on the Editorial Board of Update: Applications for Research in Music Education, is a Work Group Member for the Commission on Music and Special Education of the International Society for Music Education (ISME), is the Southern Division Chair of the Music Teacher Education Special Research Interest Group (SRIG), and is a past National Chair for the Children with Exceptionalities SRIG.

Jasmine Van Weelden - Jasmine Van Weelden has interests in arts administration, including museum education and curation. She holds a Masters degree in History of Art from The Courtauld Institute of Art and a Bachelor's degree in Art History with certificates in Anthropology and
Museum Studies from The Florida State University. She has working experience in small and large institutions, such as The British Museum, The Courtauld Gallery, and The Florida State University Museum of Fine Arts.

**Julia Heath-Reynolds** - Julia Heath-Reynolds is Assistant Professor of Music at Indiana State University where she teaches courses in Elementary and Secondary General Music and Music in Special Education. As a member of NAfME, AMTA, and ISME, Dr. Heath-Reynolds is active in the field of music education and has presented research and workshops at the state, national, and international level. She holds a BME, MME, and PhD in Music Education from Florida State University. Her research focus includes music for special learners in primary and secondary schools, teacher training, and nonverbal communication in the music classroom.

**Laura Meehan** - Laura Meehan has a bachelor’s in music education from Texas Tech University and a master’s in music therapy from Florida State University. She is a board certified music therapist, and a certified teacher in the areas of music and special education. Her research in music for special learners has been published and presented at the state, national, and international levels.

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Poster 5

A Content Analysis of the Breadth of Music Literature Regarding Students with Exceptionalities

Presenter - Fred P. Spano
Co-presenter - Kimberly VanWeelden

The purpose of this study was to ascertain the breadth of literature regarding teaching music to students with disabilities. Through content analysis, the researchers analyzed music education research journal articles and practitioner journal articles from the inception of the journal, as well as dissertations/theses from 1950 to August 2015 pertaining to students with disabilities. Literature content and keyword data (existing or assigned) were analyzed by IDEA category, music areas, K-12 settings, and type of teacher training. Overall, 469 journal articles and dissertations/theses met the criteria for this study. Results indicate that of these, 142 were found in music education research journals, accounting for 30% of the literature; 176 were found in practitioner articles, accounting for 38% of the literature; and 151 were dissertations/theses, accounting for 32% of the literature regarding teaching music to students with disabilities. Other results are reported and implications are discussed.

Fred P. Spano - Fred P. Spano, PhD, is an Associate Professor of Music Education, and is also the Associate Chair for the Department of Music at the University of North Carolina at Charlotte where he coordinates several aspects for the department, including overseeing the various curricula, accreditation, and departmental assessment. Spano has presented music education research and workshops for state, regional, national, and international conferences, including the ISME World Conference in Porto Alegre, Brazil. He has co-authored two textbooks.
with Nicole Robinson and Suzanne Hall: Teaching Elementary Music: Integrative Strategies Between Music and Other Subjects, and General Music: A K-12 Experience. Spano conducts research about LGBTQ issues in music education as well as students with exceptionalities, At UNC Charlotte, Spano teaches foundations and methods classes in music education, and supervises student teachers.

**Kimberly VanWeelden** - Dr. Kimberly VanWeelden is Professor of Music Education at Florida State University. Her research publications regarding children with disabilities appear in leading national and international journals in Music Education and Music Therapy. She serves on the Editorial Board of Update: Applications for Research in Music Education, is a Work Group Member for the Commission on Music and Special Education of the International Society for Music Education (ISME), is the Southern Division Chair of the Music Teacher Education Special Research Interest Group (SRIG), and is a past National Chair for the Children with Exceptionalities SRIG.

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**Poster 6**

**Aging Out of IDEA: Preparing Special Learners for Life After the Public Schools**

**Lyn Schraer-Joiner, Robert Rocco, Nicole Olearchik**

Every year between 150,000-200,000 students with disabilities “age out” of special education (in most states at the age of 22). These recent graduates who have sensory, physical or developmental disabilities and who hail from public school settings or specialized schools “often have a much different road ahead when planning for their future” (Community Access Unlimited, 2015). In many cases, their options are often limited to generic day programs that fail to offer the intellectual stimulation and growth and consistent opportunities for socialization provided by the educational settings with which they were previously associated. Though the Individuals with Disabilities Education Act (IDEA) requires public and
specialized schools to provide transition services for students (those with Individualized Education Plans (IEPs), beginning at age 16, in order to prepare them for entry into the adult world, including opportunities available to continue their education and employment (i.e. career preparation and work-based learning experiences, transition planning and services for students with disabilities are frequently poor or never provided (The arc: For people with intellectual and developmental disabilities, 2015). In fact, many of these students transition from the public school system to the adult world finding themselves with no services or opportunities for engaging in community activity.

The Academy of Continuing Education (ACE) is a program offered to Union County, NJ residents providing continuing education courses to adults of all ages with developmental disabilities and/or physical disabilities. Project Reach formerly known as Project Reach: The Kean University Concert Series for the Deaf, has partnered with the ACE program as well as the Roselle Park Elementary Schools, and the Lake Drive Program for children who are deaf and hard of hearing on a variety of music and concert activities. This intergenerational focus will help the ACE program members to participate in their local community while also serving as role models for the students of the Roselle Park and Lake Drive Program. The purpose of this descriptive (qualitative) research study was to investigate the potential role that musical involvement (activities, concert performance) can play in aiding adults, with sensory, physical or developmental disabilities who have aged out of IDEA, with the transition or aging out process. Secondary goals of this research were to describe the perceptions of deaf and hard of hearing children in working with adult special needs populations as well as to report out on any changes in these perceptions as a result of their initial exposure to these populations on a variety of music and concert activities. Tertiary goals of this research were to describe pre-professional music education majors’ perceptions of working special needs populations prior to earning K-12 teacher certification as well as to report out on any changes in these perceptions as a result of their initial exposure to these populations on a variety of music and concert activities.
The following research questions were investigated:

1. Can music aid individuals who have aged out of IDEA in maintaining basic life skills?

2. Can music help to promote quality of life for individuals who have aged out of IDEA?

3. What types of musical activity can help to promote quality of life for individuals who have aged out of IDEA?

3. What are the perceptions of adolescents with special needs about life after public schooling? Does participating in music activities with special needs adults make a difference in their perceptions of this?

This poster presentation will highlight the results of these collaborative music activities and concerts, as well as participants’ personal music making experiences.

References


Lyn Schraer-Joiner - Lyn Schraer-Joiner is currently the Music Education Coordinator at Kean University, Union NJ where she teaches K-12 general and instrumental music education methods courses, conducting lab, and supervises Professional field interns. She is the founder and director for PROJECT REACH: The Kean University Concert Series for the Deaf and the author of Music for Children with Hearing Loss: A Resource for Parents and Teachers (Oxford University Press, 2014). Her research has been presented on the national and international levels and
published in journals including Early Childhood Development and Care, The Music Educators Journal, Music Education Research, and the Hearing Journal. She served on the editorial board for the Music Educators Journal and is a former chair (2012-2014) and commissioner (2010-2012) for the ISME Commission on Special Music Education and Music Therapy.

**Robert Rocco** - Bob Rocco began his academic career as an Instructor of Music at NYU in 1983 and in 2015 celebrated his 30th anniversary as an adjunct professor at Kean University. Bob is regarded as a pioneer of music performance technology for his work at NYU and at Bell Labs with Max Mathews during the 1980s. From 2006 - 2013, Bob conducted pioneering research with music for deaf children using the Max Mathews wireless radio baton. In 2015, this research was published in an ISME journal article (ISBN: 978-0-387-994205-3-7) entitled The Concert Series for the Deaf and Radio Baton Project: Two Unique Music Projects with Applications for the Music Classroom. In 2016, Bob taught two ACE members to conduct a live performance of Beethoven’s 5th symphony using the radio baton. Also in 2016, Bob and Maureen Butler continued their research and are planning to resume in Spring 2017 with the same two groups of deaf students.

**Nicole Olearchik** - Nicole Olearchik is a senior music education major and sign language minor at Kean University in Union, NJ, USA. Her areas of study include elementary and secondary general music. Nicole is a member of the Leadership Institute on campus which has a focus on giving back to the community. Nicole is an active member of the Kean University Concert Choir, Chorale, Wind Ensemble and Percussion Ensemble. She has also interpreted for Kean University’s Deaf Jammers club in three Deaf Jams and in “We’re All in This Together: A Collaborative Community Concert.” Nicole was the President of Kean University’s collegiate chapter for the National Association for Music Education (NAfME) and the President for the New Jersey Music Educator’s Collegiate (NJMEAC) Executive Board.

**Lyn Schraer-Joiner**
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A Qualitative Analysis of Evaluative Comments Made by Older and Younger Participants in Multiple Intergenerational Music Programs: Implications for the Global Ageing Perspective

Melita Belgrave, Associate Professor, Associate Professor of Music Therapy, University of Missouri-Kansas City (Kansas City, MO)
Alice-Ann Darrow, Professor, Florida State University (Tallahassee, FL)

Title
A Qualitative Analysis of Evaluative Comments Made by Older and Younger Participants in Multiple Intergenerational Music Programs: Implications for the Global Ageing Perspective

Purpose: The purpose of this study was to determine similarities and differences in older and younger participants' perceived benefits, goals, and continued participation in multiple intergenerational music programs. A secondary purpose was to apply findings to the global ageing perspective.
Background
The global population of people ages 65 and older is expected to triple to 1.5 billion by mid-century. Intergenerational music programs—based on intentional reciprocity between the generations—are social vehicles that bring together people of different generations in mutually beneficial, planned music activities, designed to achieve specified social and musical goals. Intergenerational music programs are considered useful because individuals in both generations have needs that can be met through interactions inherent in multi-age activities. Researchers in various countries have suggested that such intergenerational programs can be used to meet both social and economic needs.

Method
Consistent with accepted methodology in qualitative inquiry, we used the constant comparative method of data analysis which involves comparing one segment of data to another. Data triangulation and member checks were the principal methods used to ensure the trustworthiness of the data analyses used in this study. Analyses were used to address the research questions: What similarities and differences are found in younger and older participants’ perceptions regarding: (1) the benefits or outcomes of participating in intergenerational music programs, (2) the goals of intergenerational music programs, and (3) the intended participation in similar intergenerational music programs?

Results
Comments of both groups were analyzed using the qualitative software Linguistic Inquiry Word Count (LIWC) and SentiWordNet thesaurus, a lexical WordNet-based resource containing sentiment annotations. Results revealed older and younger respondents perceived the benefits and goals of program participation differently, though both groups of respondents indicated a desire to participate in similar music groups in the future. Results indicate age is an important factor in participants’ perceptions of intergenerational programs, and while the perceptions of both age groups were generally found to be positive, it seems that an understanding of differences in perceptions is critical to structuring successful programs.
Implications/Conclusions
According to a Pew Research Center study, public opinion on whether the growing number of older adults is a problem varies dramatically around the world. Intergenerational programs have been identified as one way to meet the social and economic demands of a global ageing population; therefore, it is imperative that careful consideration is given to the structure of such programs in order effectively address participant needs.

Melita Belgrave - Melita Belgrave received her bachelor’s degree in music therapy from Michigan State University. She also earned her master’s in music therapy, a certification in aging studies, and a Ph.D. in music education with an emphasis in music therapy at Florida State University. Belgrave has worked as a music therapist in special education, mental health, rehabilitation, hospice, geriatric, and intergenerational settings throughout Texas and Florida. Her research interests are music therapy with older adults and intergenerational programming. She has presented at regional, national, and international conferences, and her research has been published in the Journal of Music Therapy and Music Therapy Perspectives. She recently co-authored the text Music Therapy and Geriatric Populations: A Handbook for Practicing Music Therapists. Her current service includes working as an at-large member for the Academic Program Approval Committee and co-chair of the Diversity and Multiculturalism Committee for the American Music Therapy Association.

Alice-Ann Darrow - Alice-Ann Darrow is Irvin Cooper Professor of Music in the College of Music at Florida State University. Before coming to FSU in 2003, she taught at The University of Kansas for 20 years where she held courtesy appointments in the Departments of Speech and Hearing and Special Education, and worked with students at the Kansas School for the Deaf in Olathe, KS. Her areas of research and clinical specialization include nonverbal communication in the classroom, and integrated groups in clinical practice. She is co-author Music in Special Education, Music Therapy and Geriatric Populations, and editor of Introduction to Approaches in Music Therapy. She has been the recipient of research and clinical practice awards from the American Music Therapy Association, and a teaching award from the Florida Music
Education Association. She is past Chair of the Commission on Music and Special Education for the International Society for Music Education.

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3.00pm – 3.30pm – Paper 17

The impact of Figurenotes system for music educational equity in Finland

Sanna Kivijärvi

Music education of students with special support needs has gained increased attention amongst practitioners as well as in research. The subject of this research is Figurenotes, a simplified notation system developed at the Resonaari Centre for Special Music Education (Helsinki) in the 1990s. In Finland, the application of Figurenotes has considerably advanced the opportunities for students with intensive special support needs (i.e. cognitive and developmental disabilities) to access music as a field of education, cultural activity, and art form. For example, the utilisation of Figurenotes has allowed these students to attend to music lessons in Basic Education in the Arts, a system of extracurricular instruction that follows the goals and guidelines defined by the National Board of Education. Some students with special support needs have been exceptionally high-achieving and able to launch a career that is similar to any other established professional musician. In addition to these students’ individual musical learning and changed social roles, their individual or co-operative exceptional performances have challenged the audiences, educators, and researchers to re-assess their definitions of and attitudes towards disability and diverseness.

This research is particularly interested in analysing how the application of Figurenotes anticipates changes in educational systems, rehabilitation, and therapy, and thus what kinds of impacts it has on other areas in society, too. The objectives of the article-based dissertation are: (1) to describe the development and applicability of Figurenotes system and to relate it to other notational systems used in music education, (2) to evaluate the significance of Figurenotes in music
to discuss the impact of the application of Figurenotes on the social status of people with intensive special support needs in the Finnish society. The project is conducted as part of the research initiative “ArtsEqual - The arts as public service: Strategic steps towards equality.”

**Keywords**

music education; special music education; special support needs; Figurenotes; educational equity; social participation

**Sanna Kivijärvi** - Sanna Kivijärvi is a doctoral candidate in the Faculty of Music Education, Jazz, and Folk Music at the Sibelius Academy, University of the Arts Helsinki, Finland. Kivijärvi has an interdisciplinary training with an emphasis in special education, music education, and sociology. She received her Master of Science in special education (with teacher qualification) at the University of Helsinki. Kivijärvi is a member in various international academic research projects and groups that focus on development and promotion of music education with students having special support needs. Her research interests are in ways in which music and music education can advance equity, equality, and social justice at all levels of society.

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**3.30pm – 4.00pm – Paper 18**

**A Case Study of Using Holistic Music Educational Approach on Developing Young Children with Multiple Disabilities Communication Skills and Physical Movement**

**Liza Lee - Professor, Chaoyang University of Technology**

Holistic Music Educational Approach for Young Children (HMEAYC) is a model combining the theories and hands-on practice for decades by the researcher at Chaoyang University of Technology, Taiwan. Through a
number of studies, the effects of HMEAYC have been examined for children with multiple disabilities (Cheng, 2014; Lee, 2014, 2015a, c; Liu, 2015). The purpose of the study was to investigate the impact of using “Holistic Music Educational Approach” on improving children with multiple disabilities the developments of communication skills and physical movement. A 4 year-old child with multiple disabilities enrolled at an early intervention center in central Taiwan were selected by purposive sampling to participate. The duration was 4 sessions, 64 weeks with 30-minute instructional sessions once per week. The main methodology was a qualitative study and quantitative data was used to receive objective support. Data from the observation forms and interviews with the therapists and classroom teachers were collected.

The results indicated through the use of “Holistic Music Educational Approach”, the participant’s communication and physical movement were gradually progressive. Furthermore, the finding proved HMEAYC had a crucial and positive impact for children with multiple disabilities to express emotions, engage with others and foster learning motivation.

**Liza Lee** - Liza Lee, Ed. D. is Professor in the department of early childhood development and education at Chaoyang University of Technology in Taichung, Taiwan. She serves as Consultant for the Center for the Study of Music and Culture at the New York Institute for Social Research and is a graduate of Teachers College, Columbia University where she received her doctoral degree in music and music education. Dr. Lee conducts research in both early childhood music education and music therapy in the treatment of special needs children. Her work has led to ongoing invitations to lecture at prestigious universities, conferences and seminars around the world.

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**Paper 19**

**Disabled and Discouraged**

**George Low**

Unable to attend
Specific learning disabilities are the most frequently occurring of disabilities, also referred to as a high incidence disability. Currently the National Center for Educational Statistics (2010) estimates that 2.4 million or 41% of children in the U.S. receiving special education services are diagnosed with one or more specific learning disabilities. Dyslexia is the most common of learning disabilities but others include dyscalculia, dysgraphia, and dyspraxia. Children with learning disabilities frequently struggle with organizational skills, fine or gross motor control difficulties, and short or long term memory loss. Overy (2000, 2003) identified abnormal neural processing difficulties in individuals with dyslexia that impacts music training, especially rhythmic training. A possible intervention to improve temporal processing ability in children with dyslexia is to focus on teaching rhythm. Hornickel and Kraus (2013) studied brain function in children with dyslexia and found that dyslexics have weak auditory processing skills. Goswami (2011) identified difficulties in children perceiving amplitude rise time to be one cause of developmental learning difficulty. A multisensory approach to teaching children with specific learning disabilities has long been at the top of recommendations to music teachers (Atterbury, 1990; Overy, 2003; Register, Darrow. Et al., 2007; Westcombe, 2002; Pratt, 2008; McCord, 2004; Heikkila & Knight, 2012; Hammel, 2013). This session will focus on the most current research in regards to music and learning disabilities with strategies from research that have proved helpful to children with learning disabilities.

Kimberly McCord - Kimberly McCord is Professor of Music Education at Illinois State University where she teaches general music methods and special music education, including a Figurenotes rock band for teenagers and adults with disabilities. She is an ISME Board member, founder and first chair of the Jazz Special Interest Group, and is the past chair of the
ISME Commission on Music in Special Education, Music Therapy and Music Medicine. She founded and was the first chair of the National Association for Music Education Special Research Interest Group on Children with Exceptionalities. McCord recently co-edited Exceptional Music Pedagogy for Children with Exceptionalities with Deborah VanderLinde and has an upcoming book, Teaching the Postsecondary Music Student with Disabilities published this fall for Oxford University Press.

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5.00pm – 5.30pm – Paper 21

musicALL - An Inclusive Music Project at Hazelwood School - a school for young people aged 2-18 years with Sensory Impairment and Additional Complex Learning Needs

Julie McKenzie

Background
How this asset based project began in the classroom in response to two talented pupils with Sensory (visual/hearing) Impairment and Additional Support for Learning (ASL) needs. It will describe how the project is developing and growing and how through experience, participation and performance is now bringing together over a hundred young people from both the ASL and mainstream sectors of education.

Aims
• Inclusion – bring mainstream and ASL pupils together through music.
• Transition to positive destinations – ASL school leavers return as role models and mentors.
• Increase attainment across the curriculum.
• Partnership working – families, other schools, wider community, professional organisations
Method
The Framework of Music Support
Many young people involved in the project require support in life to carry out everyday tasks. It is therefore essential in order for them to benefit and achieve their musical best, that in a music setting support is provided by appropriately trained people who both understand the needs of the young people, and are also accomplished musicians. By pupils, tutors, music students, volunteers and professional musicians working together and learning from each other a framework of music support is formed enabling all involved to access and engage with the process of music making at whatever level is right for each individual. All can then develop skills, increase their confidence and shine musically.

Results
Evidence of the benefits that are accruing as a result of using this approach in a sustained way are being gathered through action research showing an increase in:-

- confidence, self esteem, language/communication
- young people who require ASL learning an instrument and performing publicly
- family involvement around music
- young people who require ASL becoming role models
- development of social and life skills
- young people with and without ASL needs forming friendships through music
- sharing talents
- engagement with society
- work opportunities after leaving school
- society’s awareness of the capabilities of those involved
- better informed tutors

Implications for ASN Education
Young people with ASL needs should without question, have access to high quality music education opportunities equal to their mainstream peers. The seminar will show how through The Framework of Music Support and bringing young people together on a regular long term basis
from mainstream and ASL education sectors barriers are broken down, great things are achieved and the end result is that everybody benefits.

**Julie McKenzie** - Julie McKenzie is a music teacher with over 30 years experience of working in education.

She firmly believes in an individual’s right to make music, to engage with musical activity in whatever way they can, and that each person should be given an equal opportunity to access high quality music making and performance should they wish to do so.

Julie is the founder of the charity musicALL (SCIO) SC046374 based in Hazelwood School. She has facilitated the growth and development of this initiative with the aim of ensuring more available high quality music making and performance opportunities for young people who require additional support for learning. musicALL aims to raise awareness in society of the abilities and talents of young people with additional support needs.

Julie sits on the Expressive Arts National Forum in Education Scotland.

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5.30pm – 6.00pm – Paper 22

**The Rise of Disability as Identity and Culture: Implications for Music Educators and Researchers**

**Sierra Norris, MM, MT-BC**
*PhD student, University of Arizona*
*Owner, Tucson Music Therapy*

**Theoretical Background**

Many studies in the music education literature describe concerns and attitudes of educators towards students with disabilities, while relatively few studies explore the actual benefit of inclusion for students with and without special needs. Although these attitudinal studies are not generalizable, they do expose negative stereotypes and low
expectations of students with disability. While teacher and peer perspectives are abundant, the voices of students with disability and their parents are virtually absent from the literature. Furthermore, a majority of music education research takes a functionalist or medical perspective of disability which focuses on managing or repairing an incapacity. The language of researchers reveals a preference of abled bodies over disabled ones. Moreover, researchers use disability as a descriptive factor that overrides all other identity markers such as race, gender, and class. The evident discourse of ableism in music education research is in stark contrast with current trends in disability studies and the neurodiversity movement.

Aim
This presentation will analyze music education through a disability studies lens, highlight contemporary social movements surrounding individuals with special needs, and discuss the ramifications for music education/therapy practitioners and researchers.

Method
The presenter will review the content and language in the literature and explore current themes, such as empowerment and self-advocacy, in disability studies, the neurodiversity movement, and other social movements surrounding disability. Contrasting the existent literature with the contemporary social movements, the presenter will make recommendations for researchers and educators to better understand and include the identities and perspectives of students with special needs in their work.

Summary
Some recommendations include:

- Examining barriers to success in music education for students with disabilities,
- Considering personal bias and the disabling nature of some teaching styles and assessments,
- Extending the scope of research beyond able-bodied teachers and “typical” peers to consider experiences of students with special needs and their parents,
• Remembering policy makers and family members are consumers of research, Analyzing language in order to decrease ableist, deficit-focused verbage,
• Engaging with contemporary social movements that highlight disability as identity and culture, and
• Raising expectations for students with special needs and using performance as self-advocacy.

Conclusions
Music class can be an abling or disabling experience for students with disabilities. It is an imperative social justice issue that music educators and researchers break down barriers to success in music for these students.

Sierra Norris - Sierra Norris is a board-certified music therapist (MT-BC) and registered Music Together® teacher. She owns Tucson Music Therapy and is pursuing a PhD in Music Education with a minor in Cognitive Science at the University of Arizona. She holds a Master of Music degree in Music Therapy and Flute Performance from Illinois State University and a Bachelor of Music degree in Flute and Bassoon Performance from the University of Arizona, where she graduated summa cum laude and was recognized as the Outstanding Senior of the College of Fine Arts. Her research interests include applying community music therapy and disability studies perspectives in pediatric oncology, foster care, studio music instruction, and the disability community.

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6.00pm – 7.00pm – Round Table

Interdisciplinary dialogues in music, health and wellbeing

Giorgos Tsiris (Chair), Queen Margaret University & Nordoff Robbins
Dr Philippa Derrington, Queen Margaret University

Pete Sparkes, Drake Music Scotland
Dr Neta Spiro, Nordoff Robbins & University of Cambridge

Dr Graeme Wilson, University of Edinburgh

Background
In recent years, there has been an increased interest in interdisciplinary dialogue and collaboration within the area of music, health and wellbeing. This interest is reflected in, and has led to, collaborative practice and research initiatives, as well as emerging multi-professional networks and related conference themes. Interdisciplinary dialogue, however, remains a difficult task; it requires learning (and re-learning) of concepts, ways of thinking and practicing, while it is often underpinned by different (and, at times, competing) professional vocabularies, frameworks and agendas. Although these challenges create barriers to optimal interdisciplinary dialogue, they are rarely discussed.

Aim
This roundtable explores some common difficulties, challenges and pitfalls in interdisciplinary dialogue, with the aim to identify emerging opportunities and areas for further mutual exchange and development within music, health and wellbeing.

Method
The roundtable brings together multiple perspectives of presenters from diverse professional backgrounds (to include music therapy, psychology of music and community music). Based on examples from presenters’ work and with a focus on the UK scene, the roundtable will consider some difficulties, challenges and pitfalls in interdisciplinary dialogue with regard to five inter-related areas: 1) academic training of music and health practitioners, 2) interdisciplinary practice projects, 3) collaborative research, 4) academic publishing, and, 5) professional expectations. Drawing from their diverse experiences and areas of expertise, presenters will pose some critical questions forming the basis for an open discussion with the audience.

Results and conclusions
By exploring potential barriers to interdisciplinary dialogue, this roundtable will raise awareness of the difficulties, challenges and pitfalls involved. Looking ahead it will also point towards opportunities for
development and highlight considerations for future collaborations in practice, research, and training.

**Giorgos Tsiris** - Giorgos Tsiris is a Lecturer in Music Therapy at Queen Margaret University, Edinburgh and conducts his doctoral research at Nordoff Robbins (Goldsmiths, University of London). He is the founding editor-in-chief of Approaches: An Interdisciplinary Journal of Music Therapy, a Commissioner of the ISME Commission on Special Music Education and Music Therapy, and a Knowledge Exchange Fellow at the Centre for the Arts as Wellbeing, University of Winchester.

**Philippa Derrington** - Dr Philippa Derrington, is a Senior Lecturer in Music Therapy and Programme Leader of the MSc Music Therapy at Queen Margaret University, Edinburgh. Philippa has worked as a music therapist in various settings with adults, children and adolescents, including the field of mental health and learning disabilities. She set up and established a permanent, full-time post in a secondary school, which was the first of its kind, and where she developed provision for young people with emotional and behavioural difficulties. This later became her research specialism. Philippa was the lead researcher for the Music Therapy Charity’s Youth at Risk project (2009-2012). Through this she completed her PhD entitled: ‘Music Therapy for Youth at Risk: An Exploration of Clinical Practice Through Research.’ She is co-editor of the book Music Therapy in Schools (Jessica Kingsley, 2012) and is Associate Editor of the open access, peer-reviewed journal Approaches: An Interdisciplinary Journal of Music Therapy.

**Pete Sparkes** - Pete Sparkes has led the artistic programme of Drake Music Scotland since 2010, this period including high profile new commissions in collaboration with the Scottish Chamber Orchestra, Royal Scottish National Orchestra, National Youth Jazz Orchestra of Scotland and Technophonia by Oliver Searle part of the 2012 Cultural Olympiad. His specialism is working creatively with children and adults with Additional Support Needs – including the use of music technology and other innovative tools like Figurenotes notation from the Resonaari School in Finland. He delivers training and professional development for Drake Music Scotland and is in demand as a speaker at music education conferences. He also co-leads a course at the Royal Conservatoire of
Scotland with composer Oliver Searle: Creative Composition with Drake Music Scotland. Pete was Education Officer of the Scottish Chamber Orchestra from 2002-2005 and has delivered creative projects with the Scottish Book Trust, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, Artlink Central, and Jessie’s Fund.

Neta Spiro - Dr Neta Spiro, PhD, is Head of Research at Nordoff Robbins, London, UK and a member of the Faculty of Music, University of Cambridge, UK where she teaches music psychology, music therapy and music in health research.

Graeme Wilson - Dr Graeme Wilson is a Research Fellow at the Reid School of Music, University of Edinburgh, developing psychological and practice-based research on improvisation and studying the application of musical participation to improve wellbeing. He manages the Scottish Music and Health Network and implemented Concurrent, a network for the study of interdisciplinary improvisation. He has published widely as a psychologist on improvisation as well as on health, families, identities and discourse. A founding member of Glasgow Improvisers Orchestra, his saxophone playing features on over 25 CD releases; he has performed with musicians including Fred Frith and Julian Siegel, and collaborates with visual artist Cath Keay. His commissioned works for saxophone quartet, jazz orchestra and large improvising ensemble explore interactive processes and selected texts as referents for collective improvisation.

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Dr Graeme Wilson, University of Edinburgh
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7.00pm – 8.00pm – Free Time

8.00pm – 11.00pm – Ceilidh By the Beach

The Wash House, Portobello.

Come to The Wash House, Portobello, EH15 1AP for a traditional Scottish Ceilidh including traditional music and dancing.... And you can join in too!

Jointly with the Community Music Activity Commission also taking place in Edinburgh, we invite you to dance the night away in a traditional Scottish way!

8.00pm - 8.45pm Ceilidh
8.45pm - 9.15pm Musical interlude by some local young musicians
9.15pm - 10.15pm Ceilidh
10.15pm - 10.30pm break with a little musical interlude
The night will finish at 11pm.

There will be a bar at the venue, and there are also many other great pubs and bars in Portobello to have a nice drink by the sea!
END OF DAY TWO
DAY THREE
Friday 22\textsuperscript{nd} July 2016
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Presenter(s)</th>
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<tbody>
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<td>8.00am – 8.30am</td>
<td>Paper 23 - LIQUID VIBRATIONS a practice of underwater deep listening – Joel Cahen</td>
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<tr>
<td>8.30am – 9.00am</td>
<td>Paper 24 - Music Programs within Schools for the Deaf: A Preliminary Investigation into the Role of Music in Deaf Culture – Jaclyn F. Paul</td>
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<td>9.00am – 9.30am</td>
<td>Paper 25 - The Choir Behind the Wire: Music therapy for inmate rehabilitation – Lorna Segall</td>
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<td>9.30am – 10.00am</td>
<td>Paper 26 - Joining Forces: Impacts of Music Education and Music Therapy Collaboration in an Event-based Intergenerational Project - Dr. Melita Belgrave, Dr. Charles Robinson, Ms. Lisa Tironi</td>
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<td>10.00am – 10.30am</td>
<td>Paper 27 - NICU-MT for Premature Infants: A Survey Showing That Research and Training Lead to Clinical Specialty - Jayne M. Standley</td>
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<td>10.30am – 11.00am</td>
<td><strong>Coffee Break</strong></td>
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<td>11.00am – 11.30am</td>
<td>Paper 28 - Preparing Studio Music Teachers to Teach Students with Autism - Erin Parkes</td>
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<td>11.30am – 12.00pm</td>
<td>Paper 29 - I Can Play! – Digitally-based musicking with children in need of special support - Bo Nilsson</td>
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<tr>
<td>12.00pm – 12.30pm</td>
<td>Paper 30 - PLAY SPACE MUSIC – Improvisation workshop for musicians and dancers with and without disabilities - Shirley Salmon</td>
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<td>12.30pm – 1.00pm</td>
<td>Paper 31 - A Case Study Comparison of a Music Therapist and A Music Educator in an American Public School - Jacqueline C. Smith</td>
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<td>1.00pm – 1.30pm</td>
<td>Paper 32 - Spanish Music Education Majors' Comfort Levels to Teach Music to Students with Special Education Needs – Fred Spano</td>
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<td>1.30pm – 2.30pm</td>
<td><strong>LUNCH</strong></td>
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<td>2.30pm – 3.15pm</td>
<td>Workshop 1 - mUsiKcare: Applications from a Music and Wellness Older Adult Piano Program - Vicki Stevens McVay, Olivia Swedberg Yinger, Lori Fougus Gooding</td>
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<td>3.15pm – 4.00pm</td>
<td>Workshop 2 - Keep a Beat: The Impact of Rhythm on Attention Behaviors of Children in the Classroom Group Setting - Kamile Geist, Eugene Geist</td>
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<td>4.00pm – 4.30pm</td>
<td>Paper 33 - Actualisation The Healing Effects Of Music In Modern Education - Toropova Alla, Lvova Tatiana</td>
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<td>4.30pm – 5.00pm</td>
<td><strong>Coffee Break</strong></td>
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<td>5.00pm – 5.30pm</td>
<td>Paper 34 - Singing and learning: Music in inclusive early childhood settings – Potheini Vaouili</td>
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<td>5.30pm – 6.15pm</td>
<td>Workshop 3 - Figuring Out* Figurenotes: Rewards and Challenges in Implementing Figurenotes Notation in the General Music Classroom - Nancy O'Neill, Kimberly McCord</td>
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<td>6.15pm – 7.00pm</td>
<td>Workshop 4 - ADAPT: A Comprehensive Model for Special Music Education in a Private Lesson Setting - Erin Parkes</td>
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<td>7.00pm – 7.45pm</td>
<td>Workshop 5 - Making music in a self-determined way: Ideals of Inclusion in music teaching practice - Robert Wagner</td>
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<tr>
<td>7.45pm – 8.30pm</td>
<td>Workshop 6 - STOP: Enhancing Executive Functions through Music Learning – Elaine Bernstorf</td>
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**End of Day Three**

Rooms are indicated in the Left hand column.  
South Hall and Kirkland Suite
LIQUID VIBRATIONS a practice of underwater deep listening

Joel Cahen, Co-founder and Artistic Director Liquid Vibrations

Liquid Vibrations was formed as a continuation of the underwater sound art concert series by Joel Cahen called Wet Sounds, which began touring UK pools in 2008. Adèle Drake, Founder and Patron of Drake Music in Scotland, had made the connection between the properties of underwater sound perception and the potential benefits this could have on children with special and complex needs. Together with Joel Cahen they established an organisation in 2009 that aims to provide a setting for relaxation and learning in hydrotherapy pools based in the combination of deep listening and aquatic body therapy.

This paper presents our work, its context, aims and conclusions.

Our practice at the schools is composed of training the carers and TAs in the correct way to hold the children in water, which best facilitates deep listening and conducting ten listening sessions. The lack of verbalisation that most of the participants exhibit creates difficulties in fully assessing the effect the sessions on their well-being.

The Liquid Vibrations team has conducted careful observation in each of the sessions provided since 2010. These observations were conducted by filming the activity with two or more cameras; interviewing the carers, the headmaster and the children themselves where possible; and sending out feedback forms to the parents.

The questions that guided the observation were:

Do the listening sessions affect a positive change in the participants’ movement and awareness? Is there a discernable progression throughout the sessions?

Do the sessions contribute to the development of meaningful communication and interaction with their surroundings?

LIQUID VIBRATIONS 3

We have found that overall the work has had significant positive results in changing the physical state of the participants from tense to relaxed,
which in turn enables freedom of mobility and relaxation of mind. This is has been expressed as curiosity, as in intentional immersion of the head in the water to listen better, as relaxation of muscles, vocalisation, meditative stillness and an observable general state of well being.

We see our practice as an important part of music therapy as it trains and encourages listening and introspection enabled by relaxation and hydrotherapy. Informed by the Electro-acoustic music listening strategies and deep listening techniques, it enriches the participant’s sound palate while increasing their capacity for maintaining attention to their environment and themselves. These, we argue, are an important basis for meaningful self-expression and social interaction, musical or otherwise.

**Joel Cahen** - Based in London and with a background in sound design and music for stage and screen productions as well as new media, his current interests interrogate the affect of sound in various spaces (physical, cultural and the body). Since 2008, he has been performing worldwide with Wet Sounds, an underwater concert project that sonifies both wet and dry areas of the swimming pools; Scrap Club, the public Destructivist activity, where the audience smash up various stuff with sledgehammers; Cacophonic!, weekly live abstract mash ups on Resonance 104.4fm London; and productions for Interzone Theatre, audio based augmented reality theatre in public spaces of the city. Joel co-founded the England registered charity Liquid Vibrations with Adele Drake (Founder of Drake Music) and began training school staff with underwater listening sessions for children with special needs at Special Schools. His work has been presented at ISEA, AV Festival, ATP, Helsinki Festival, The Royal Neurological Hospital, and various symposia, music and art festivals worldwide.

[www.newtoy.org](http://www.newtoy.org)
[www.joelcahen.wordpress.com](http://www.joelcahen.wordpress.com)
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**8.30am – 9.00am – Paper 24**

**Music Programs within Schools for the Deaf: A Preliminary Investigation into the Role of Music in Deaf Culture**
In A. A. Darrow’s prominent study in regards to music and the Deaf culture, it has been determined that “most [Deaf individuals] believe that music instruction should be optional for deaf students . . . and Deaf individuals do not participate to the degree that hearing individuals do in most common ritual uses of music” (Darrow, 1993). However, a recent investigation on the matter has revealed that over recent years there several developed music education programs in the United States have come into existence within the context of a School for the Deaf. These music programs within Schools for the Deaf strive for a well-rounded music education for Deaf students, while also providing students with a musical education that is culturally relevant to the Deaf community.

Therefore, this qualitative study will investigate the evolution and presentation of two music programs within the context of a School for the Deaf: a North-Eastern program which specializes in a band program for the Deaf, and a North-Western program which specializes in a choral program for the Deaf.

This study will consist of interviews from both teachers and students to determine the evolution and current implementation of a music education program within a Deaf cultural environment. The results of this study will be coded using Creswell’s qualitative analysis method. Using grounded theory research this study will compare the two music programs in their evolution and current practices to determine how a music program can play an important role for both the music and Deaf communities. As well, this research can assist both music educators and teacher educators as a theory of inclusion is developed and attempts are made to break down barriers between Deaf culture and the music community.

The goal of this study is to understand how this information will provide current music teachers with the necessary elements to promote and support music instruction in a Deaf cultural environment. As well, by understanding how music can be relevant within the Deaf community, the results of this study can be used to help music become culturally appropriate and relevant for Deaf students. By understanding how music can be historically relevant within a Deaf community, it is believed that music may also hold the key to promoting inclusion within the
mainstreamed music classroom in which there are Deaf and hearing students.

**Keywords**
Special education, deaf, Deaf culture, social justice, developing music program, choir, band, inclusion, grounded theory, qualitative

**Jaclyn Paul** - Jaclyn F. Paul is a doctoral candidate and teaching assistant at Texas Tech University in Lubbock, Texas. In the past, she has served as both a general music teacher and band director for several school districts in Ontario, Oklahoma, and West Texas. As she completes her final year at Texas Tech, Paul has focused her research in the area of inclusion, Deaf culture and education, and teacher preparation in special education.

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9.00am – 9.30am – Paper 25

**The Choir Behind the Wire: Music therapy for inmate rehabilitation**

**Lorna E. Segall, PhD, MT-BC**

Although the United States accounts for only 5% of the global population, it holds 25% of the world’s inmates. The U.S. inmate census has increased 500% over the past 40 years. Sociologists attribute this growth to legislative and policy changes resulting in mandatory convictions and lengthy sentencing practices. These modifications have incited prison overcrowding, institutional financial burdens, and economic hardships for families and communities. As punitive thinking gives way to rehabilitative philosophy, providing services for inmates is imperative in reducing recidivistic behaviors.

Counseling programs in today’s prisons may include talk-based group therapy, peer support groups, and education courses. Music therapy has also demonstrated promising outcomes in the correctional environment. In this study I explore the role of executive function and perceived levels of stress among inmates. These dependent variables were chosen as
they pertain to one’s ability to set goals, persevere, and think creatively – necessary skills for a successful life. Stress, too, plays a prominent role both inside and outside of prison making it a relevant application for all inmates.

I investigate this hypothesis by making connections through a group singing and transfer of learning intervention. The objective of my research was to develop life skills applicable to both inside and outside prison walls, thereby facilitating therapeutic value for any inmate regardless of sentence length. Research suggests that, when compared to other therapies, music therapy may strengthen mastery of knowledge, encourage active participation, increase program retention, and facilitate unique opportunities for growth. The table below outlines some of the objectives and outcomes identified for this study.

Implications for music therapy – Many inmates will have the opportunity to become contributing members of society at some point. It is crucial to prepare each of them for a successful re-entry experience. Music therapy’s accessibility for group work with diverse

Music Goals
Non-Music Goals

Part singing / Singing in unison Using the singer’s breath Dynamics
Performance
Challenging rhythms / melodies Songwriting / lyric analysis

Active listening skills
Increase tolerance / acceptance of others Rapport building
Social awareness
Appropriate self-expression
Stress management

Segall – Music therapy and Inmate Executive Function and Stress 3backgrounds and active participation makes it a logistical and feasible option resource for this population. As the criminal demographic continues to grow, music therapists may find themselves working with inmates in prisons, work-release centers, or probation programs. It is critical that evidence-based research, global and community
collaboration, and information sharing occur so music therapists have the resources to be successful in this environment.

**Lorna Segall** - Lorna E. Segall, PhD, MT-BC earned her Bachelor’s in Voice Performance, Masters in Music Therapy, and PhD in Music Therapy with a certificate in aging studies from the Florida State University. She also earned a Masters in Voice Performance from Louisiana State University. Prior to returning to FSU for her PhD program, she spent six years working in the hospice field.

Dr. Segall has worked with the hospice, medical, and corrections populations. In 2014 she founded the Behind the Wire Choir at Wakulla Correctional Institute in Crawfordville, FL. Her research focuses are music therapy in the prison population, music therapy in elder care, and music therapy at end of life. Dr. Segall received the Mary J. Hilliard award scholarship in the spring 2016. In the fall of 2016, she will join the faculty at the University of Kentucky as an assistant professor of music therapy.

lornasegall@yahoo.com

**9.30am – 10.00am – Paper 26**

**Joining Forces: Impacts of Music Education and Music Therapy Collaboration in an Event-based Intergenerational Project**

**Dr. Melita Belgrave** - Associate Professor of Music Therapy - University of Missouri-Kansas City

**Dr. Charles Robinson** - Professor of Music Education - University of Missouri-Kansas City

**Ms. Lisa Tironi** - Elementary Music Educator - Sunset Ridge Elementary School - Overland Park, KS

Music educators and music therapists are collaborating to develop and implement intergenerational music experiences that bring together young students and older adults. The purpose of this study was to examine recollections of children participants and music therapy student facilitators regarding an event-based intergenerational musical
collaboration. Collegiate music therapy student facilitators (n=11) and 4th and 5th grade children (n=60) in intact public school choir and percussion ensembles participated in this study. The 8-week project included the elementary school ensembles and an intact music ensemble of older adults called “Forever Young.” The experience included: (a) independent preparation of musical pieces; (b) pre-workshop video exchanges; (c) a one-day intensive workshop/rehearsal; and (d) a shared public performance. Participants’ post hoc reports recalling aspects of the experience were collected using researcher-developed written survey tools. Music Therapy facilitators noted “two favorite aspects” of the collaborative project, and responded to the question, “How will this experience shape your future work as a music therapist?”. Elementary school participants noted “two favorite memories” and answered the question “What was the most important thing you learned from the experience with Forever Young?”. A content analysis was conducted on survey responses from both groups. Results indicated children’s favorite memories fell into three broad areas: Pre-workshop video exchanges, workshop/rehearsal activities, and public concert performance. Calculated percentages of total comments for each category resulted in the following distributions for children’s responses: Workshop/Rehearsal Activities (80%), Concert Performance (18%), and Video Exchanges (2%). College student responses (N=22) yielded these distributions: Workshop/Rehearsal activities (99.5%), Exchange Videos (.5%), and Concert Performance (0%). Children’s workshop/rehearsal responses (n=96) were further categorized as musical activities (59%), food (15%), and personal interactions (26%).

College students’ workshop/rehearsal responses (n=21) were categorized as intergenerational interactions (55%), musical activities (36%), and music therapy skills (.5%). Children’s responses to “most important thing learned” were somewhat evenly distributed across four categories: the possibility of lifelong participation in the arts; enhanced respect and understanding of older adults; music or musical tasks; and life lessons. College students (n=11) indicated that the experience resulted in willingness to lead future mixed population and intergenerational musical collaborations, improved music therapy skills, and shaping influence on personal philosophy. These findings support the efficacy of a structured event-based intergenerational music collaboration. It is interesting to note that both groups’ favored experiences were those from the workshop/rehearsal, and the pre-
workshop videos and the post-workshop public performance were key elements that structured the overall experience.

Melita Belgrave - Melita Belgrave received her bachelor’s degree in music therapy from Michigan State University. She also earned her master’s in music therapy, a certification in aging studies, and a Ph.D. in music education with an emphasis in music therapy at Florida State University. Belgrave has worked as a music therapist in special education, mental health, rehabilitation, hospice, geriatric, and intergenerational settings throughout Texas and Florida. Her research interests are music therapy with older adults and intergenerational programming. She has presented at regional, national, and international conferences, and her research has been published in the Journal of Music Therapy and Music Therapy Perspectives. She recently co-authored the text Music Therapy and Geriatric Populations: A Handbook for Practicing Music Therapists. Her current service includes working as an at-large member for the Academic Program Approval Committee and co-chair of the Diversity and Multiculturalism Committee for the American Music Therapy Association.

Charles Robinson - Charles Robinson is professor of music education at the UMKC Conservatory of Music and Dance. He earned undergraduate and doctoral degrees in choral music education from Florida State University and the master's degree from California State University, Long Beach. Robinson’s teaching opportunities span a wide variety of music methods and performance areas including both graduate and undergraduate courses. Dr. Robinson is an active conductor/clinician for honor choruses throughout the United States, and a frequent presenter of workshops for music educators. His music research focuses on choral performance evaluation, music preference, choral conducting, and inclusion. Robinson has been the recipient of the Muriel McBrien Kauffman Excellence in Teaching Award (1991 & 1999), and Kauffman Meritorious Service Award (2006 & 2013) for the UMKC Conservatory of Music and Dance, and was the recipient of the Missouri Choral Directors Association Luther T. Spayde Award for significant contributions to choral music in Missouri.

Lisa Tironi - Lisa Tironi is the elementary music specialist at Sunset Ridge Elementary School in the Blue Valley (KS) School District where she teaches music to more than 500 students from Kindergarten through 5th
grade. Previously, she was a high school choral music educator in Oklahoma and Missouri. Tironi earned the Bachelor of Music Education degree from Michigan State University, and the Masters in Music Education at the University of Tulsa. She earned level 1 and 2 certification in Orff Schulwerk, World Music Drumming certification (2 levels), and studied Conversational Solfege and First Steps in Music with Dr. John Fierabend. Tironi’s ensembles have performed with the University of Missouri-Kansas City Conservatory Choral Ensembles, and with the KU Landon Center for Aging’s “Forever Young” older adult choir. Currently, Ms. Tironi serves as President of the Heart of America chapter of the American Orff Schulwerk Association.

Dr. Melita Belgrave - melitajean@aol.com
Dr. Charles Robinson - robinsonc@umkc.edu
Ms. Lisa Tironi - LTironi@bluevalleyk12.org

10.00am – 10.30am – Paper 27

NICU-MT for Premature Infants: A Survey Showing That Research and Training Lead to Clinical Specialty

Jayne M. Standley, PhD, MT-BC, NICU-MT

Since the first music therapy research study with premature infants in 1989 (Caine, 1991), the clinical specialty of this very early developmental intervention has evolved. All of the research results in this area show positive outcomes due to music therapy that enhance the medical treatment of these very fragile, neurologically immature infants (Standley, 2012). Neonatal Intensive Care Unit Music Therapy (NICU-MT) now exists as a specialized clinical service for premature infants and other critically ill neonates. A certificate training program for advanced skills is directed by the Institute for Infant and Child Medical Music Therapy which originated at Florida State University and has now expanded to a network of four major universities with their affiliated hospitals. It is the first in vitro specialized clinical skills training program in the field. This survey showed there are now over 50 NICU-MT certificants trained in evidence-based procedures that have started NICU-MT clinical programs. Most are employed full-time. Two of these programs receive reimbursement from third party payers. The U.S. is the
most highly developed country employing NICU-MTs for services to premature infants.

Jayne Standley - Jayne M. Standley, Ph.D., MT-BC is a Robert O. Lawton Distinguished Professor at Florida State University with appointments in the Colleges of Music and Medicine. Her research emphases are medical music therapy and MT in the Neonatal Intensive Care Unit. Standley is Director of the National Institute for Infant and Child Medical Music Therapy, a network affiliation of universities and medical centers to promote research and training in NICU-MT. The Institute has trained hundreds of music therapists, neonatologists and neonatal nurses from around the world in the clinical specialty of evidence-based NICU-MT for premature infants. She is widely published in international MT and medical journals. Standley is author of over 30 refereed research articles on Medical MT for premature infants and co-author of the book, Music Therapy for Premature Infants: Research and Developmental Interventions, 2nd ed.

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COFFEE BREAK
10.30am – 11.00am

11.00am – 11.30am – Paper 28
Preparing Studio Music Teachers to Teach Students with Autism

Erin Parkes, PhD., Founder and Executive Director of Lotus Centre for Special Music Education

Diagnoses of autism spectrum disorder are on the rise, with current estimates at 1 in 68 in the United States. Research in music cognition has demonstrated a strong proclivity towards music in people with autism. Learning a musical instrument can be a significant accomplishment and enjoyable activity for people with autism. However, the majority of studio music teachers have received little or no training on how to address the many and varied challenges of teaching students with autism. This lack of training can lead to poor attitudes towards accepting students with autism or less than adequate music education if the appropriate educational environment is not developed. The objective of this research was to determine the effectiveness of a training intervention on the knowledge and attitudes of studio music teachers. The training consisted of a two-day training workshop on teaching music to students with autism followed by three hours of lesson observation with students across the autism spectrum. Data was collected through pre- and post-test questionnaires, daily experience logs, interviews and informal discussion. Results demonstrate that the training intervention was effective in improving participant knowledge and attitudes towards teaching students with autism in a private music studio setting.

**Keywords** - Music education, autism, teacher training, special education

**Erin Parkes** - Erin Parkes is the founder and executive director of Lotus Centre for Special Music Education, a not-for-profit organization dedicated to developing and delivering music education programs for people with special needs. Dr. Parkes received her doctorate in music education from McGill University where her research was on training private studio music teachers to work with students with autism spectrum disorder. Dr. Parkes is an active researcher and clinician who strives to increase access to evidence-based special music education for all learners. She also continues to teach students of all ages and all abilities.

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11.30am – 12.00pm – Paper 29

I Can Play! - Digitally-based musicking with children in need of special support

Bo Nilsson and Ida Westberg (not attending)

This presentation highlights preliminary results from an ongoing action research project in a Swedish primary school. The aim of the project is to develop and test digitally-based musical settings with young children in need of special support. Computers, iPads and synthesizers were used in order to facilitate for children with physical impairments to perform and create music, alone or in small groups.

The theoretical background of the project is to be found in sociocultural educational theories, health theories and musicology. To engage in musicking is to take part in any kind of musical events such as performing, listening, practising or providing material for musical activities. The Zone of Proximal Development describes how the learner with guidance can develop in social interaction with more competent peers. Physical and psychological tools mediate the world to individuals engaged in practical activities such as musicking.

The research method can be described as a form of action research, performed in collaboration between a music educator and the researcher, inspired by ethnographical methods. Data was collected mainly through participant observations and field notes. Passages of audio- and video-recordings and field notes were transcribed and analyzed by the researcher and the music educator using a qualitative methodology.

Preliminary results of the study demonstrate that even very young children are quite capable to handle different digital-based instruments and quickly learn how to use these for playing and creating music. Open-ended apps seemed to catch interest, whereas participants in some cases soon lost interest in ‘ready-made’ apps. Some of the participants developed their musical knowledge using a combination of FigureNotes and digital instruments. Singing into an app with autotune inspired children to sing and use their voices in new ways.
The result of the study implicates that a musical setting should be regarded as a combination of cultural, musical, technical, physical, psychological and personal resources. The explored digital tools for performing and creating music were found to enhance autonomy and latitude with children in need of special support. This might possibly be of even greater importance for those of the participating children with Swedish as their second language. Playing music means learning, mastering and developing relationships with music, technology and certainly with other musicians. Furthermore, to participate in musicking and to learn music creates a sense of ownership that holds great importance for the individual not only from an educational, but also from a democratic perspective.

**Bo Nilsson** - Dr Bo Nilsson received his doctorate in Music Education at Malmö Academy of Music, Lund University. Bo is Reader in music education at Faculty of Fine and Performing Arts, Lund University and Associate Professor at Kristianstad University, Sweden, where he teaches aesthetics and pedagogy at the Teacher Education and the Public Health Programmes. His teaching and research interests are children's musical creativity, music in special education, popular culture and ICT in music education and public health. Bo is commissioner in the Special Music Education and Music Therapy Commission and was a member of the expert group that wrote the new music curriculum for Swedish compulsory school. Together with Ida Westberg he has founded IncludingMusic, a network for music in special education and health promotion.

**Ida Westberg** - Ida Westberg, M. Ed., Malmö Academy of Music, University of Lund, Sweden works as a music teacher in a school were children in need of special support are integrated in school classes of children both with and without disabilities. Together with Bo Nilsson she has founded IncludingMusic, a network for music in special education and health promotion. Ida is also engaged in a Swedish forum for music theory and composition.

**Bo Nilsson**
PhD, Reader
Kristianstad University, Sweden
Malmö Academy of Music, Lund University, Sweden
12.00pm – 12.30pm – Paper 30

PLAY SPACE MUSIC - Improvisation workshop for musicians and dancers with and without disabilities

Shirley Salmon, MPhil, PGCE, BA

1. The concept of PLAY SPACE MUSIC was developed by Stefan Heidweiler in Salzburg in 1996 at the Orff Institute, Salzburg. The basis of the project lies in the pioneering work of Wilhelm Keller who developed the ideas of Carl Orff and Gunild Keetman and their Orff-Schulwerk to be applied also to work with disabled children and adults. Heidweiler found other important contributions to this project in free improvisation particularly in the work of some music therapists e.g. Fritz Hegi.

2. The fundamental idea of the 5 day Improvisation-Workshop was the musical and artistic encounter between 6 professional musicians, who had experience in improvisation, and adults with disabilities and an interest for music. The project was not concerned with establishing a band, learning or practicing songs or pieces but in the free improvisation between the participants.

3. The method of Free Improvisation took place in duos, trios and small ensembles and ended with a performance on the last day. Between 2000 – 2002 the project was further developed by Brigitte Flucher and Thomas Stephanides who extended it to include dance, painting and drawing. 2 short films documented the projects from 1999 and 2002 and articles on the projects were written by the directors (see Salmon & Schumacher 2001)
The project was revived in 2014 as a “Workshop for artistic improvisation and creation” (by Coloman Kallos and Shirley Salmon (lecturers at the Orff Institute) and included workshops with music, dance and, for the first time, sculpture. Participants were: 2 professional musicians who had taken part in all the projects, 4 dancers, (2 of which had been in some of the previous projects), the sculptor Andrea Kuhnlein, students from the Orff Institute as well as adults with disabilities and adults from a day-centre for adults with emotional disturbances.

3. The projects showed the wide range of creative artistic abilities in all the participants using the media of music, dance, painting and sculpture. The participants with their different experiences, needs and abilities could choose the medium they wanted to work with. The diverse experiences of dialogues were beneficial to all. The workshops in the project 2014 were documented fully and many interviews with many of the participants were made.

5. The main implications for Special Music Education and/or Music Therapy are:
- the value of free improvisation as a method in different social constellations as a means for individual expression and communication. It allows and furthers elemental expression, encounter and dialogue and is not dependent on the ability to learn and repeat particular parts of a song or piece.
- the value of working with different media such as dance, painting, sculpture and combining them in a variety of ways with music.

The presentation would show the fundamental ideas of PLAY – SPACE – MUSIC, its development, its focus, aims and results and illustrate these with video examples.

Shirley Salmon - Shirley Salmon studied music (York University, England), trained as a kindergarten and primary school teacher (Froebel Institute, London) and took further training in music and movement education, music therapy, sign language and integrative education in Austria and has a master’s degree in educational science (University of Innsbruck). She has worked with children and adults of different abilities, including deaf and hard-of-hearing children, emotionally disturbed teenagers and adults with severe disabilities in many formal and informal settings. Taught at the University of teacher training (Graz).
Lecturer at the Orff-Institute, Salzburg since 1984 (“Music and Dance in the Community and in Inclusive Pedagogy”) where she teaches on summer courses, directs a professional development course and is director of the course “Advanced Studies in Music and Dance Education – Orff-Schulwerk”. She gives workshops and lectures nationally and internationally and has published books and numerous articles in journals.

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12.30pm – 1.00pm – Paper 31

A Case Study Comparison of a Music Therapist and A Music Educator in an American Public School

Jacqueline C. Smith, ABD, PhD Candidate, University of Hartford’s The Hartt School

The purpose of this intrinsic case study was to clarify the roles of a music educator and music therapist in a public school district in the northeastern United States. This case was unique because some of the students with special needs were instructed in self-contained classrooms and received both music therapy services and music education, yet there was little collaboration between the two modalities. In an effort to learn more about each music modality, and to add to the knowledge base of the connections between music education and music therapy, I posed four research questions: (1) What are the goals of the music teacher and music therapist for the students in their classrooms? (2) What are the perceptions of the music teacher regarding music therapy services in an educational setting? (3) What are the perceptions of the music therapist regarding student experiences in the music classroom? (4) In what ways do the music therapist and music educator collaborate, or not, to improve outcomes for students with special needs? I conducted individual interviews with the music therapist, the music educator, the district coordinator of music, and the music therapy supervisor, and I observed the music teacher on several occasions. Additionally, the music
therapist and music educator observed each other working with students, and then I interviewed them again to get their perspective on what they noticed and believed were the goals of each professional.

I found the goals of the educator and therapist in music were unique yet complementary, and clarification of these goals is needed to assist educators who work with students with special needs. In addition, I found that issues relating to communication reflected the need for collaboration between the music educator and special education professionals. Furthermore, both professionals indicated that they did not feel valued in the school setting, suggesting that there is a need for support for the professionals working with students with special needs in music. In acknowledging and defining the disparate goals of the music educator and the music therapist or other support therapist, supervisors and mentors can highlight ways for educators to collaborate with support services. Moreover, understanding these differences can help the music educator to focus on music learning goals in the classroom because music educators are the only qualified professionals who can bring a comprehensive music education to students of all learning abilities.

Jacqueline Smith - Jacqueline Smith, ABD, is a PhD Candidate and adjunct faculty in music education at the University of Hartford’s Hartt School, Connecticut, USA. She teaches Suzuki and traditional piano at the Hartt Community Division, specializing in teaching children with autism. In addition, she taught middle school instrumental music for twenty years in Connecticut. Smith holds BM in music education from the Eastman School of Music, and MCAT in music therapy from Drexel University. She worked at the Center for Autism in Philadelphia, and with children and adolescents at a private psychiatric facility in Massachusetts, before moving to Connecticut to teach. Smith has presented workshops at state and regional conferences and nationally at the Autism and Arts Education Symposium, SMTE, and SRME. Her research interests include instrumental music education for children with exceptionalities, collaboration of music therapy and music education, and she has published in Visions of Research in Music Education.

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Spanish Music Education Majors' Comfort Levels to Teach Music to Students with Special Education Needs

Fred P. Spano

THEORETICAL BACKGROUND OF THE PAPER

Although Spain mandates the teaching of undergraduates about students with special educational needs (SEN) in teacher preparation programs through various laws, there appears to be little data on how music teachers feel about their ability to do so, or if they feel prepared by their universities to teach students with SEN.

FOCUS

The focus of this study was to see to what extent Spanish undergraduate music education majors feel comfortable with teaching students with SEN. Furthermore, did they receive training in their undergraduate programs that they feel adequately prepares them in teaching music to these students.

METHOD

An adapted survey from a previous US study for the pilot study was administered students in two Spanish universities in two different autonomous regions of the country (N = 34). The survey contained questions relating to demographics and questions about their perceived levels of comfort teaching various ages of students, as well as teaching students music with SEN. Data were collected at two universities in Spain in the Fall of 2015, and a follow-up collection of data will occur in Spring 2016 to add to the pilot data.

RESULTS (Fall 2015) Demographic data from the pilot (N = 34):

- Thirty-one undergraduates (91.2%) and three graduate students (8.8%). Third (n = 1, 2.9%) and fourth year (n = 29, 88.2%) represent the undergraduate population; 26 of these intend to teach in the public schools. 16 males (47.1%) and 18 females (52.9%). Respondents intended teaching levels: primary only (n = 22; 84.6%); primary or secondary (n = 2; 7.7%); or preschool (0 – 6
years of age) (n = 2; 7.7%). Kruskal-Wallis one-way ANOVA revealed significant differences:

• Between undergraduate males and females in their comfort levels of teaching preschool students, in general, H(1) = 4.96, p = .026. Males were more uncomfortable than females.

• For the question, “I believe my university has prepared me to teach music students with special education needs” among the intended levels of teaching for the respondents, H(2) = 6.64, p = .036. Students who plan on teaching both in either primary or secondary areas felt the least prepared.

CONCLUSIONS AND IMPLICATIONS FOR SPECIAL MUSIC EDUCATION

Overall comfort levels of teaching students with SEN appear to be favorable in this pilot study. However, this is small sample and more data are needed. Gender differences in comfort levels in teaching preschool students may transfer to perceptions of feeling unprepared or uncomfortable to teaching preschool children with SEN with a larger sample, and bears further scrutiny. Also, that fact that preservice music education majors who want to teach in both primary and secondary areas feel unprepared by their universities could suggest that may be receiving training in one area for SEN inclusion, but not another.

Fred Spano - Fred P. Spano, PhD, is an Associate Professor of Music Education, and is also the Associate Chair for the Department of Music at the University of North Carolina at Charlotte where he coordinates several aspects for the department, including overseeing the various curricula, accreditation, and departmental assessment. Spano has presented music education research and workshops for state, regional, national, and international conferences, including the ISME World Conference in Porto Alegre, Brazil. He has co-authored two textbooks with Nicole Robinson and Suzanne Hall: Teaching Elementary Music: Integrative Strategies Between Music and Other Subjects, and General Music: A K-12 Experience. Spano conducts research about LGBTQ issues in music education as well as students with exceptionalities, At UNC Charlotte, Spano teaches foundations and methods classes in music education, and supervises student teachers.

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mUsiKcare: Applications from a Music and Wellness Older Adult Piano Program

Vicki Stevens McVay, PhD
Coordinator of Class Piano & Executive Director of the Piano Preparatory Program

Olivia Swedberg Yinger, PhD, MT-BC
Director of Music Therapy

Lori Fogus Gooding, PhD, MT-BC
Assistant Professor of Music Therapy

Background Information
Successful aging is linked to life satisfaction, longevity, freedom from disability, mastery and growth, active engagement with life, and independence (Moody, 2005). Most researchers agree that high levels of physical, cognitive, and social functioning are important for successful aging (Franklin, & Tate, 2009), and strategies to improve functioning promote engagement in physical activities, social activities, and cognitively stimulating activities (Harmell, Jeste, & Depp, 2014). One specific strategy, musical participation, has been shown to have physical, psychological, and social benefits, all of which have been linked to successful aging (Franklin & Tate, 2009).

Purpose of the Workshop
The purpose of this workshop is to provide an overview of mUsiKcare, a 10-week group recreational music and wellness program designed for adults ages 50 and older developed by the presenters. Feedback was solicited from participants between May 2013 and 2015 to improve program delivery. Based on this feedback, presenters will reveal which program aspects (a) were seen as beneficial, (b) could be improved, and (c) impacted participants’ quality of life.
Content: Presenters will provide an overview of the music and wellness program structure, including musical content, wellness exercises, supplemental materials, and communication strategies. Presenters will also highlight the recreational music making (RMM) framework developed by Bittman (2001) which was used as the foundation for the program. Additionally, the presenters will share ways in which the RMM framework was expanded to include greater musical training opportunities, which have been shown in the research to be desired by older adults (Flowers & Murphy, 2001; Taylor & Hallman, 2008).

Method
During this workshop, basic program information will be presented didactically. Experiential opportunities will be included, and teaching techniques from the program demonstrated. Practical applications will also be shared. Discussion and questions will been encouraged.

Applications
Data collected during the mUsiKcare program highlights the benefits that a recreational music-making program for older adults can have on physical, psychological, social, and musical functioning. Data gathered suggest that group music-making provides cognitive and psychosocial benefits and encourages future musical participation in older adults. Applications presented during the workshop can be used to design successful older adult music programs that encourage lifelong musical participation as well as successful aging.

Vicki Stephens McVay - Vicki Stephens McVay received her Ph.D. in Music Theory, her Masters in Musicology and her Bachelors of Arts degree (piano) from the University of Kentucky. She has taught at the University of Kentucky since 1990.

Dr. McVay is coordinator and instructor of the Class Piano Department at U.K. In addition to program development for Class Piano, she also oversees all Piano Proficiency Exams. Since 1998, Dr. McVay has served as the Executive Director of the Piano Preparatory Program at U.K. which was established as a result of the School of Music’s vision for community outreach.
Dr McVay is a Nationally Certified Teacher of Music with the National Music Teachers Association. She served as the conductor for the All-State Keyboard Ensemble for the Kentucky Music Teachers Association 2015 Conference. A former President of the Kentucky Music Teachers Association, Dr. McVay continues to serve on the KMTA state board as membership chair.

**Olivia Yinger** - Olivia Swedberg Yinger, PhD, MT-BD is Director of Music Therapy and Assistant Professor of Music Therapy at the University of Kentucky. Before joining the faculty of the University of Kentucky, Dr. Olivia Yinger served as a Teaching Assistant at the Florida State University College of Music, where she taught courses for undergraduate and graduate equivalency music therapy majors. She currently serves on the editorial board of the Journal of Music Therapy and is a delegate to the American Music Therapy Association Assembly of Delegates, representing the southeastern region. Her primary research interests are procedural support music therapy, neonatal and pediatric music therapy, music in gerontology, and music therapy for individuals with neurological disorders. She received her BM, MME, and PhD from the Florida State University College of Music.

**Lori Gooding** - Lori Fogus Gooding, PhD, MT-BC, is an Assistant Professor of Music Therapy at Florida State University. Dr. Gooding taught at Charleston Southern University and founded the academic and clinical music therapy programs at the University of Kentucky before joining the FSU faculty in 2015.

Dr. Gooding’s publications appear in various refereed journals including the Journal of Music Therapy, Music Therapy Perspectives, and Medical Problems of Performing Artists. She is editor of Medical Music Therapy: Building a Comprehensive Program and co-author of Procedural Support Music Therapy: A Guide to Evidence-Based Practice and Program Development.

Dr. Gooding is President of the Southeastern Region of the American Music Therapy Association, co-chair of the Florida Music Therapy Task Force, and a member of the editorial board for the Journal of Music Therapy. She received her BME degree from the University of South Carolina and her MM and PhD degrees from Florida State University.
3.15pm – 4.00pm – Workshop 2

Keep a Beat: The Impact of Rhythm on Attention Behaviors of Children in the Classroom Group Setting

Kamile Geist
Associate Professor of Music Therapy
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Eugene Geist
Associate Professor of Early Childhood Education
Ohio University

Background
The literature indicates that children from low socioeconomic status homes with exhibited early behavioral concerns are at higher risk for school failure. While primary goals of group experiences for children in the classroom setting are to learn socialization and academics skills, the literature suggests that group instruction in the early childhood and primary grades can be extremely stressful for teachers, especially when dealing with students who exhibit lack of attention and other off task behaviors. Recent music neuroscience literature is showing evidence to support that rhythm can have an impact on improved attention behaviors in children. Therefore, music-based strategies, specifically rhythm-based, have the potential to effect and possibly increase attention behaviors of children therefore reducing off task behaviors during group academic instruction. Currently, preschool teachers do use music during group time instruction to teach academic tasks with some success. This can be listening to music or singing familiar songs. While music based strategies do support the goals of group time, there is a lack of evidenced-based evaluation on how this occurs and what strategies work the best. This makes the effectiveness of music strategies inconsistent depending on the resources of the school or level of expertise of the teacher.
Purpose of the Workshop
The purpose of this workshop is to bridge recent research pilot evidence on a rhythmic-based protocol to classroom practice. Content and Method: The presenters will provide evidence of the effectiveness of the Keep a Beat protocol in pilot work and studies of single case design in early childhood classrooms, demonstrate the protocol through video examples of attention studies, and allow participants to experience the impact of the protocol on attention behaviors through role playing and practice.

Applications
When developing the teacher-training module, the presenters found that teachers, regardless of musical background, learned these strategies and implemented them during group instruction time. It is anticipated that participants will be able to transfer the knowledge gained in the demonstration/workshop to their own music therapy practice or teaching environments and use with a variety of student populations.

Kamile Geist - Kamile Geist is currently Associate Professor and Director of Music Therapy at Ohio University, where she teaches and provides clinical supervision for both undergraduate and graduate students in Music Therapy. She holds a Bachelor of Music Education from Baylor University and an MA in Music Therapy from Texas Woman’s University. She will defend her dissertation in August 2016 to gain a PhD in Education at Ohio University. Her research focus is on how rhythm impacts attention behaviors in young children. The Keep a Beat (KaB) research and teacher-training program she created has received funding from the Ohio University Office of Research and Sponsored Programs, the OU College of Fine Arts, the OU Patton College of Education, and from the OU Baker Fund. Professor Geist presents nationally and internationally on her research, including hosting trainings for early childhood educators and music teachers in Mexico and Colombia, South America on KaB.

Eugene Geist - Dr. Eugene Geist holds the B.A. in History and a MEd in Child Development and Early Childhood Education from the University of Cincinnati. He received his Ph.D. from the University of Alabama at Birmingham in Early Child Development and Education with a specialization in Piaget’s Constructivism. Currently he is an Associate
Professor in Early Childhood Education. Dr. Geist has teaching responsibilities in the Early Childhood Education program, the Connivino Honors Program and the Doctoral program in Curriculum and Instruction. His areas of expertise include child development, constructivism, and the development of mathematical knowledge in young children.

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4.00pm – 4.30pm – Paper 33

Actualisation The Healing Effects Of Music In Modern Education

Toropova Alla V. PhD., D.Sc.,
Professor of the Moscow State Pedagogical University (MSPU),
Lead Researcher of the Psychological Institute of the Russian Academy of Education (PIRAE)

Lvova Tatiana V. PhD.,
Moscow State Pedagogical University (MSPU)

ABSTRACT
Theoretical/pedagogical background
Protection and promotion of children’s health is not only the focus of health care institutions but the priority of the society, the education system and of any school of educational institution. Education, psychology and preventative medicine should pool their efforts to develop a socially organized preventative program for children aimed at minimizing psychosomatic symptom clusters at early personality ontogeny stages. Ensuring health protection as part of the education process is even more important because children suffering from those symptoms tend to develop personality factors that define this type as the psychosomatic personality profile. Psychosomatic patients and students have the general characteristics and factors, which include restricted or even asymmetric movements, apparent muscular blocks and tension in the movements.

THE AIM & CONCEPT
We developed and tested a musical and educational approach to rehabilitation of children with the psychosomatic personality profile covering the aspects of the music itself to musical activities of children. As a result, we produced a theoretical and methodological model of musical and educational rehabilitation of children with the psychosomatic personality profile.

METHODS
This model was tested at a children’s department on children diagnosed with asthma that is classified as a psychosomatic disorder interfering with normal education process. The selection is composed of three groups: experimental group 1 (EG-1): children who took daily (excluding Saturday and Sunday) classes based on our musical and educational rehabilitation model (2 weeks), n=15; the difference between experimental group 2 (EG-2) and EG-1 was a different set of educational activities and a longer duration of exposure (3 weeks), n=10; reference group (RG): children who were treated at the same department but did not take music classes, n=10.

RESULTS
The comparison results confirm the effectiveness of combined (medical, musical and educational) rehabilitation of children suffering from asthma (EG-1 and EG-2) compared to solely drug treatments (reference indicator: r <0.05). All methods have a tendency suggesting the effectiveness of the set of measures used for EG-2 compared to EG-1.
and proving that the longer classes last, the more effective they become. It proves the effectiveness of educational activities in terms of reduction of the general symptoms and factors muscle tension in children suffering from asthma.

CONCLUSIONS
The experimental work confirmed the real “health saving productivity” of music education technologies tested.

Alla Toropova - Toropova, Alla V. PhD., D.Sc., Professor of the Moscow State Pedagogical University (MSPU), Lead Researcher of the Psychological Institute of the Russian Academy of Education (PIRAE). Doctor of Pedagogical Sciences. Professor of Department of Methodology & Technology of Music Education and Department of Psychology of Development at The Moscow State Pedagogical University. The head of the Scientific-educational Centre «Art-psychology in the Education». Scientific interests: musical psychology, differential psychology and psychology of development; anthropological theories of culture, psychosemantics of Art, psychotherapy and music therapy

Tatiana Lvova - Lvova Tatiana V. PhD., Moscow State Pedagogical University (MSPU) Teacher-psychologist, researcher of the Scientific-educational Centre «Art-psychology in the Education». Scientific interests: musical psychology, psychotherapy and music therapy.

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COFFEE BREAK
4.30pm - 5.00pm

5.00pm – 5.30pm – Paper 34
Singing and learning: Music in inclusive early childhood settings
Theoretical background of the paper
The intentional use of music activities as an instructional tool in early childhood settings is appropriate for all learners, despite their diverse abilities. The use of music provides age-appropriate and contextually relevant stimuli, structure, and sensory feedback. Research demonstrates that music activities embedded in early childhood programs is a promising method for supporting both engagement and early literacy skills for all learners. There is increasing evidence that active participation in music can support learning in non-musical domains, such as children’s levels of engagement in daily routines, vocabulary development, participation in problem-solving skills, children’s engagement, and early literacy skills (Bolduc, 2009; Lessard & Bolduc, 2011; Standley, 2008).

Aim of the work
The purpose of this presentation is to present the results of a study on the effects of a model for embedding music in the early childhood curriculum. The researcher sought to explore how teachers could use a music curriculum as a vehicle to promote engagement and early literacy development of young children attending a Midwest Head Start classroom. The teachers’ perspectives on the use of music as an engaging instructional tool in the classroom were also examined. Implications for curriculum design and the academic and social applications of music with young children will be discussed.

Method & Results
The current study employed a mixed method (quasi-experimental pretest-posttest and case study) to explore the effects of a music intervention on the engagement and early literacy skills of young children (N=2, 35 children) in a Midwest Head Start program. The use of specific instruments allowed the researcher to assess and evaluate the children’s engagement abilities, early literacy skills, and their vocabulary development. A complimentary case study explored teachers’ experiences with the intentional use of music as an instructional tool in the classroom.
Results showed that children in the experimental group had significant higher gains in their levels of engagement and their early literacy development compared to the control group.

**Conclusions**

The intentional use of music activities as an instructional tool in early childhood settings is appropriate for all learners, despite their diverse abilities. The use of music provides age-appropriate and contextually relevant stimuli, structure, and sensory feedback. Since children have a natural disposition to engage in musical activities, music serves as a scaffold to foster engagement and participation in classroom early literacy activities including second-language learners, children from diverse economic backgrounds, as well as special learning needs.

**Potheini Vaiouli** - Potheini Vaiouli, PhD, is a lecturer at European University, Cyprus. Dr. Vaiouli has extensive experience working in special education settings incorporating music-based learning to support all students' growth. Her research interests include working with young children and their families to promote engagement and learning through music and music therapy intervention.

**Georgia Andreou** - Georgia Andreou is Assistant Professor of Linguistics at University of Thessaly, Greece. She teaches several courses, including introduction to linguistics, psycholinguistic, and teaching Greek as a second language. Her research interests include, among others, bilingualism, neurolinguistics, language development of children with special needs.

5.30pm – 6.15pm – Workshop 3

**Figuring Out' Figurenotes: Rewards and Challenges in Implementing Figurenotes Notation in the General Music Classroom**

**Nancy O'Neill, Kimberly McCord**

As classrooms are striving to become more inclusive for students with exceptionalities, music educators need to find concrete and practical ways to provide all students with the opportunity to create and perform
music together. A progressive approach to facilitating this type of learning is the implementation of an alternative notation system in the general music classroom, such as Figurenotes, a color and figure notation system developed through applications by Kaarlo Uusitalo and Markku Kaikkonen, directors of Special Music Centre Resonaari in Helsinki, Finland.

The workshop will include activities and basic information about Figurenotes and demonstrate practical ways that the notation system can be used in general music classrooms for all students of different ages, both typical and those with exceptionalities. Nancy O’Neill will present examples of several schools that she has observed using Figurenotes, using her own teaching experience and personal interviews conducted during her year as a U.S. Fulbright Fellow researching music education methods in Finland. Kim McCord will present how she is using Figurenotes at Metcalf Laboratory School in the United States to teach diverse groups of students. The rewards in student achievement resulting from using this method will be examined, as well as some of the potential challenges faced by teachers, for example making the transition between Figurenotes and traditional notation.

**Nancy O’Neill** - Nancy O’Neill is currently in her third year of teaching elementary general music to students ages five through eleven at Westfield Community School, a public school in the Northwest suburbs of Chicago, Illinois, United States. Nancy graduated from Illinois State University in 2013 with a Music Education major & English Education minor. While at Illinois State, she received grants through the Illinois State Friends of the Arts, Senior Professionals organization, and the Town of Normal Harmon Arts Grant Program to organize concerts for individuals with exceptionalities in the community. Nancy studied horn in Salzburg, Austria with Willi Schwaiger, solo horn of the Mozarteum Orchestra, and Radovan Vlatkovic, professor of horn at the Universität Mozarteum. From 2013-2014 she was awarded a U.S. Fulbright Fellowship to perform, teach, and research teaching methods used for music students with exceptionalities at Special Music Centre Resonaari in Helsinki, Finland.

**Kimberly McCord** - Kimberly McCord is Professor of Music Education at Illinois State University where she teaches general music methods and special music education, including a Figurenotes rock band for teenagers
and adults with disabilities. She is an ISME Board member, founder and first chair of the Jazz Special Interest Group, and is the past chair of the ISME Commission on Music in Special Education, Music Therapy and Music Medicine. She founded and was the first chair of the National Association for Music Education Special Research Interest Group on Children with Exceptionalities. McCord recently co-edited Exceptional Music Pedagogy for Children with Exceptionalities with Deborah VanderLinde and has an upcoming book, Teaching the Postsecondary Music Student with Disabilities published this fall for Oxford University Press.

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6.15pm – 7.00pm – Workshop 4  

ADAPT: A Comprehensive Model for Special Music Education in a Private Lesson Setting  

Erin Parkes, PhD., Founder and Executive Director of Lotus Centre for Special Music Education  

Students with special needs often thrive through individualized learning, and for this reason private music lessons can be the optimal environment for learning to play a musical instrument. However, developing individualized curriculums for the vast strengths and challenges of students with exceptionalities can be difficult for music teachers, especially those without extensive training or background in special music education. The ADAPT model of special music education was developed to provide a framework through which music teachers can provide individualized curriculums to students using an evidence-
based approach. The method involves developing an understanding of the various diagnoses, assessing the strengths and challenges of the student, analyzing the research which will contribute to an evidence-based approach, and developing a course of action that will maximize the student’s strengths while using remedial activities and games to foster growth in areas of weakness. Using the ADAPT model can help private music teachers to ensure that they are taking into account all factors that can contribute to their student’s learning, including sensory or behavioural challenges. Focusing on student strengths and incorporating proven strategies into private music lessons while using fun activities to develop areas of weakness will allow students to leave each lesson feel capable while still building all skills required for musical instrument performance, and foster a positive attitude towards music learning (as well as a positive attitude for music teachers)! During this workshop, participants will learn how to implement the five steps of the model for any student with special needs and explore research-developed tools which will facilitate lesson planning for these diverse learners.

**Erin Parkes** - Erin Parkes is the founder and executive director of Lotus Centre for Special Music Education, a not-for-profit organization dedicated to developing and delivering music education programs for people with special needs. Dr. Parkes received her doctorate in music education from McGill University where her research was on training private studio music teachers to work with students with autism spectrum disorder. Dr. Parkes is an active researcher and clinician who strives to increase access to evidence-based special music education for all learners. She also continues to teach students of all ages and all abilities.

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**7.00pm – 7.45pm – Workshop 5**

**Making music in a self-determined way: Ideals of Inclusion in music teaching practice**

**Presenter: Robert Wagner, Headmaster, school of music, Fürth, Germany**
Band members:
Anna Dollinger, vocal
Emma Schmitzer, flute
Matthias Noras, guitar
Tobias Gehring, accordion
Tyrone Vickers, bass
Reimund Gerbl, cajon

Responsible for the musicians in need of special support:
Daniela Holweg
Max Wagner

On the 26th of March 2009 Germany committed itself to accept the Disability Convention of the United Nations to align the whole society free of barriers and inclusive.

This also poses a challenge to music schools and its teachers to offer individual participation to all people who want to make music. But how should an offer be made, that meets the requirements of children, youth, adults, senior citizens, people with and without handicaps and people with migration background? How can this be requested by the inclusion of collective learning in a gain for all students?

The concept for playing music from the very beginning, which has been tested in practice many times, covers all fields of practical experience of music education similarly: instrumental group lessons, generation-covering to play together and learning how to play, instrumental playing for disabled people or class lessons. The way “from harmony to melody” is suitable to cross all styles of music and is as well for beginners as for advanced learners a good way of participation arranging musical work.

Participants of the work session will gain insights through video examples of the method and opportunity to learn about the essential features of an inclusive music education.

Main aims of inclusion in our work:
Every single musician plays a very important role contributing to the success of the ensemble. The competence and the exiting energy of each single member are vital for the whole band. Very special is the simple
fact that all musicians are included in playing the harmony, melody and rhythm.

Another point is that we try to make sure that all capabilities which have been learnt by the musicians, can be transferred to other pieces of music. This is only possible if each member of the band understands his / her responsibility. Each participant has the right to make his / her own decision with regard to the level of his competence. Self-determination and the capability of being a member in a team are important doctrines of our education for people with or without special needs.

Robert Wagner - Robert Wagner, Headmaster, school of music, Fürth, Germany chairman of the inclusion committee (German music school association) leader of the advanced course "special music education" in order of the German music school association.

www.musikschule-fuerth.de
info@musikschule-fuerth.de

7.45pm – 8.30pm – Workshop 6

STOP: Enhancing Executive Functions through Music Learning

Elaine Bernstorf, Ph.D., CCC-SLP

Background
Inclusion settings require teachers and students to make numerous decisions with constraints related to space, time, object use, and personal relationships. Globally, students with executive function deficits present a challenge in music education settings, yet music itself provides structures that can help these learners improve their executive function skills.

Purpose
Music is unique in developing executive function (EF) skills for all learners. This session considers how teachers can use an adaptation process called “STOP” within music settings to support classroom management and deeper learning for students who have cognitive, perceptual, or behavioral disabilities.
Content
The session will help music educators apply principles related to executive functions that are used by occupational therapists, speech pathologists, and special education experts. Specifically, executive function will be described as it relates to learning in inclusive music settings. Thinking skills (planning, organization, time management, working memory and metacognition) and behavior skills (response inhibition, emotional control, sustained attention, task initiation, and flexibility) will be addressed as they relate to music learning activities.

Method: Lecture and sample music activities will be used interactively. Participants will be guided through the STOP analysis process developed by occupational therapist, Sarah Ward. STOP is a process where teachers analyze and then assist students in establishing routines around Space, Time, Objects and People. This simple acronym guides teachers and their students to work alone and in groups. In addition, participants will examine how typical music education activities support the STOP principles naturally through a typical music lesson format.

Applications for music education
Students who experience good music education and therapy gain success in executive functions and develop perceptual processes (auditory, visual and kinesthetic) needed for literacy learning. The STOP method is widely recognized and supports differentiated instruction. Use of routines, problem solving, visual organizers, and backward design will be illustrated. Principles of universal design will be suggested as supports for executive function development.

Equipment needed: Data projector and screen for the interactive powerpoint. Session could be presented with handouts only and adjusted for minimal space, if needed.

Resources


Elaine Bernstorf - Elaine Bernstorf, Ph.D., CCC-SLP is Professor of Music Education, Wichita State University, Kansas. She was Associate Dean (2000 -2009) and Interim Dean (2003-2004) of the College of Fine Arts.
She was named a founding Cohen Honors College Faculty Fellow (2014-2016). Her specializations include elementary vocal and special music education; arts integration; voice, fluency, child language, literacy and curriculum development. Dr. Bernstorf co-authored the book The Music and Literacy Connection. She serves as Chair for NAfME Exceptional Learners SRIG (2016-2018) and Co-chair for Kansas MEA Special Needs focus area (2013-2016). Bernstorf serves on the Administrator Connections advisory board for Organization of American Kodaly Educators and as column coordinator for the Envoy journal. She also works as a speech pathologist in private practice and voice teacher.

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316-978-6953 (office)

www.wichita.edu/music/workshops (for ISME presentation materials)
http://webs.wichita.edu/?u=fa_musiced&p=/bernstorf
END OF DAY THREE
DAY FOUR
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<td>9.15am – 9.45am</td>
<td>Paper 37 - Whose Job Is It? The Roles of Teacher and Paraeducator in the Music Classroom - Dr. Kimberly VanWeelden, Ms. Kenna Veronee, Mrs. Laura Singletary</td>
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<td>9.45am – 10.15am</td>
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<td>10.15am – 11.00am</td>
<td>Workshop 7 - Kodaly-Based Music Activities for Children with an Autism Spectrum - Dr. Maritza Sadowsky</td>
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End of Day Four

Rooms are indicated in the Left hand column.

**South Hall** and **Kirkland Suite**
A Case Study on Music Activities to Interaction with Peers of a Child with Autism

Jessie Chen, Professor and Ms. Pin-Chi Li.

This study aimed to explore the functions of music to social abilities of a child with autism. Researchers defined the characteristics of autism and social development, and then discussed the implementation of music strategies and contents. The experimental teaching strategies were applied to the case based on the literature review. A third-grade student with autism was selected as the case in the study. The case was identified as an autistic patient by Taiwan Adventist Hospital at 3-year-old. Music activities used in the study included singing, dancing, and music listening. The music activities aimed to enhance the two research objectives of the case: a) initiative to join with other’s activities, and b) seek cooperation with others. Experimental teaching took three months, twice a week, 30 minutes each time. There were 15 musical sessions in total including three pilot sessions.

This case study mainly collected qualitative data but supported by quantitative data as a mixed-design research. The data collection was majorly through observations as video recordings and observing interactions during recess periods. Moreover, teacher’s reflections, a parent’s feedbacks, and evaluations of classroom teachers, special education teacher, and music teacher were collected to build up reliability and validity for the study. According to the results, conclusions and recommendations were made as follows:

a) Music activities can enhance the case in the capacity of social interaction with peers in the “initiative to join with other’s activities.”

b) Music activities can enhance the case in the capacity of social interaction with peers in the “seek cooperation with others.”

c) Diverse forms of music activities can provide more context of sensory imitation. Among them, “singing” and “cooperation-based dance” can help children build confidence and improve behaviors of interaction with peers.
d) The case in other interactive behaviors also showed positive changes after Music activities, such as physical coordination, responding to music, attention in the classroom, self-confidence, and a sense of trust with peers and so on.

Keywords: Music activities, A child with Autism, Interaction with peers

Jessie Chen - Professor of music at National Taichung University of Education in Taiwan, and also executive director of Taiwan Kodaly Society. She is commissioner of ISME Commission on Music in Special Education, Music Therapy and Music Medicine, and she also serves in the editorial committee of International Journal of Music Education: Practice (A&HCI Journal). Professor Chen represents Taiwan, R. O. C. in the Board of Asia-Pacific Symposium for Music Education Research (APSMER, regional conference of ISME). She joins many professional associations and serves as director of Music Educator Association of Taiwan and committee member of Arts and Humanities Textbook Certification Committee (National Academy for Educational Research). She was the 7th and 8th President of Taiwan Kodaly Society. Dr. Chen is specialized in music teacher training from early childhood to elementary level. Her teaching and research interests are applications of Kodaly and Orff approaches in all levels and populations.

Pin-Chi Li - Pin-chi Li is from Taipei and gained her master degree of Music Education from National Taipei University of Education. She is music teacher at Chung-Hwa Bilingual School of Art in Kaohsiung. She not only teaches general music classes but also conducts choir and recorder ensemble. Both musical clubs gave concerts and were invited by Mayor of Kaohsiung City to perform in the City Hall. Pin-Chi wishes to promote music education for more children as well as to have opportunities to make it happen.

Paper 36

Denise White

Gestural Language as a system for collaborative musical co-creation by intellectually disabled performers

Unable to attend.
Paraeducators are school personnel who assist students with disabilities in varying ways, including providing instruction, tutoring, classroom management, and performing other tasks that overlap with the classroom teacher’s responsibilities. While the paraeducator is often an expert in understanding the individual student’s unique needs, they may not be proficient or knowledgeable about music or music activities. As a result, common complaints emerge from music teachers regarding the passivity of the paraeducator while in the music classroom.

Music educators in the United States often learn how to work with paraeducators on the job. However, as more colleges and universities incorporate integrated units, dedicated courses, and/or field experiences to help preservice music educators prepare to work with students with disabilities, it may be beneficial to include specific training on how to work and communicate with paraeducators as well. Therefore, the purpose of this study was to examine the effect of serving in the role of teacher and paraeducator on preservice music educators’ perception of responsibilities for classroom tasks.

The participants (N = 47) were undergraduate preservice music educators who alternately served as teachers or paraeducators/assistants to students with disabilities in a secondary general music lab experience. The dependent measure was a survey that contained 25 tasks that asked preservice music educators to rate the degree to which they felt each task was the teacher’s job and/or the paraeducator’s job. For all tasks, a 10-point Likert-type scale, anchored by the descriptors never responsible and total responsibility, were used – one for their opinions regarding the teacher’s job, and one for their opinions regarding the paraeducator’s job. Directly prior and after the field experience the preservice music educators complete the same survey, creating a pretest-posttest design.
When data was analyzed by the teacher pre- to posttest ratings, perceptions regarding the teacher’s role significantly changed within two items over the course of the lab experience: model classroom activities so the student understands directions/techniques, and initiate communication about the student’s progress in the class. The perceptions of the paraeducator’s role from pre- to posttest ratings significantly changed within helping prepare instructional materials to meet the student’s needs before class, and helping prepare the classroom environment to meet the student’s needs before class. Further results will be discussed.

**Kimberley VanWeelden** - Dr. Kimberly VanWeelden is Professor of Music Education at Florida State University. Her research publications regarding children with disabilities appear in leading national and international journals in Music Education and Music Therapy. She serves on the Editorial Board of Update: Applications for Research in Music Education, is a Work Group Member for the Commission on Music and Special Education of the International Society for Music Education (ISME), is the Southern Division Chair of the Music Teacher Education Special Research Interest Group (SRIG), and is a past National Chair for the Children with Exceptionalities SRIG.

**Laura Singletary** - Laura Singletary holds an undergraduate degree from Florida State University, and a master’s degree from the University of Illinois. She is a veteran middle school band director with twenty years experience. She taught at Radium Springs Middle School in Albany, Georgia; Edgewood Jr. High School in Merritt Island, Florida; L.B. Johnson Middle School in Melbourne, Florida; and most recently at Fairview Middle School in Tallahassee, Florida. Mrs. Singletary has served as clinician for honor groups in Florida and Georgia, and served as the conductor for the Florida All-State Middle School Band for 2009. She is currently pursuing a PhD in music education at Florida State University.

**Kenna Veronee** - Kenna Veronee has taught band, orchestra, and general music in central Florida, and received her Bachelor’s of Music Education and Masters of Music Education degrees from Florida State University in Tallahassee, Florida. She is an active performer, educator, and researcher, and is currently pursuing a PhD in music education at Florida State University.
Florida State University. Ms. Veronee's research topics include music teacher education and training, and non-traditional music classes.

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9.45am – 10.15am – Paper 38

**Peer Interaction Instruction and Activities: Observations of First-Grade Inclusive Music Classrooms**

Draper, E., Brown, L., and Jellison, J.

Most children with disabilities in the United States are educated in schools with typically developing peers. Many of these students likely also participate in inclusive music classrooms; however, there is little empirical research that informs music education practices for students with disabilities in inclusive music settings.

Children with intellectual disabilities and autism are most often are the participants in music research with children with disabilities (Brown & Jellison, 2012) and in inclusive music education research (Jellison & Draper, 2015). Variables examined most frequently relate to social skills, including daily living skills and classroom routines, and less frequently, social interactions between students with and without disabilities (Brown & Jellison, 2012; Jellison & Draper, 2015).

Structured social interactions, including peer tutoring, collaborative reasoning, and peer assisted learning (PAL), are examined frequently in
special and general education research literature and show academic and social benefits for students with and without disabilities who participate in these types of interactions in classrooms (Ginsburg-Block, Rohrbeck, & Fantuzzo, 2006; Rohrbeck, Ginsburg-Block, Fantuzzo, & Miller, 2003). Only one experimental study to date has examined structured social interactions in inclusive music classrooms (Jellison, Brooks, & Huck, 1984).

The purpose of this study was to describe peer interactions among first-grade students with and without disabilities in two inclusive music classrooms during and following six weeks of instruction of peer interaction interventions. Six students with moderate to severe disabilities were included across two classes. All of the students with disabilities were in special education classrooms for the majority of their school day and had diagnoses of one or a combination of the following: autism spectrum disorder, intellectual disabilities, and orthopedic impairments. Students with disabilities and students without disabilities were assigned to pairs and small groups for the duration of the study.

All students received instructions from the teacher and from video examples about how to work together and help each other. A variety of music activities were designed for students to work with assigned partners and small groups and to choose partners.

Results indicate that students learned to work together and help each other appropriately with instruction and when prompts were given prior to activities. Students with severe disabilities received help from their typical peers but also assisted typical peers appropriately on occasion. Results also indicate that typical peers may need additional instruction to learn to provide appropriate assistance without prompting.

**Ellary Draper** - Ellary Draper has worked as both an elementary music educator and music therapist. She holds degrees in music education from Westminster Choir College (B.M.), music therapy from Florida State University (M.M.), and music and human learning from The University of Texas at Austin (PhD). Prior to attending The University of Texas, Dr. Draper worked as a music therapist with a variety of ages and populations outside of Houston. Dr. Draper’s research interests are in the areas of children with disabilities, particularly in inclusive music classrooms. Currently, she serves as the Chair of Special Education for
Laura Brown - Laura Brown has extensive experience working as a music therapist in public schools and in private practice with children with a wide variety of disabilities. She holds degrees in music therapy from Appalachian State University (B.M. and M.M.T) and in music and human learning from The University of Texas at Austin (PhD). Her research interests include helping children with autism improve social skills through music and helping all children participate in inclusive music settings. Her research is published in the Journal of Music Therapy and General Music Today. Dr. Brown is an active member of the American Music Therapy Association and the National Association for Music Education.

Judith Jellison - Judith Jellison, a devoted advocate for quality music experiences for children in inclusive settings, first worked as a music teacher in classrooms with diverse populations of children and then as a music therapist. These experiences shaped her philosophy, guiding her later work as founder and Director of Music Therapy at The University of Minnesota and now as Professor of Music and Human Learning at The University of Texas at Austin. An active researcher and contributor to professional organizations, she has served on the editorial boards of the Journal of Research in Music Education and the Journal of Music Therapy and is the recipient of the Senior Researcher Award from the National Association for Music Education and the Publications Award from the American Music Therapy Association. Her publications appear in premiere journals and her recent book Including Everyone: Creating Music Classrooms Where All Children Learn, is published by Oxford University Press.

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10.15am – 11.00am – Workshop 7

Kodaly-Based Music Activities for Children with an Autism
Spectrum

Dr. Maritza “M” Sadowsky

Abstract

The Kodály Method uses a child-developmental approach to sequence, introducing skills in accordance with the capabilities of the child. New concepts are introduced, beginning with the easiest, and become progressively more difficult. Concepts are constantly reviewed and reinforced through games, movement, exercises, and songs. This workshop demonstrates how the Kodály Method can be used in developing music activities for students in grade K-6 who are diagnosed with an autism spectrum disorder (ASD) and are in a self-contained classroom. These students may have complex communication challenges or not speak at all. The presenters have created and adapted activities based on their own music experiences with the Kodály methodology.

The Kodály Method is an experienced-based approach that was created to empower all people to be musically literate. In this method, literacy is defined as the ability to read, write, perform, compose, and improvise music. The method is based on a specific sequence of rhythmic, melodic, harmonic, and formal concepts, which are taught with an understanding of learning theories and child development.

The activities presented in this workshop will incorporate singing, folk music, solfege and music literacy while also working toward the student’s individualized special education goals. The activities also incorporate interactive apps, whiteboards, and other visual aids to assist the students in associating imagery with song, dance, and instruments.
They are intended to make general music teachers’ instruction easier and improve their skills in adapting specific strategies from both the special education and Kodály pedagogies to enhance their own lesson plans. They engage, provide quality music education for all students, and meet the needs of each child. In addition, the Kodály method is based on singing activities that could facilitate young children's social development. Thus the application of Kodály-based music activities is appropriate to enhance the joint attention behaviors of children with autism. Participants will receive a handout including the activities presented.

Maritza Sadowsky - Dr. Maritza Mascarenhas Sadowsky was born in Rio de Janeiro, Brazil and has earned a D.M.A. degree from the University of Miami and a M.A. degree in Music from the University of Pittsburgh. An accomplished pianist and international lecturer, Maritza Sadowsky, or Dr. “M”, has taught general music to grades pre-K through college and is currently a vocal music teacher at Jamestown Elementary School, in Arlington, VA. Since 2007, her focus has been teaching music to children who have been diagnosed with an autism spectrum disorder and are in a self-contained classroom setting. Her e-books: “The Tale of Guido D’Arezzo” and “JP’s Sousaphone” were published in June 2015 and June 2016 by Alfred Music. In addition she has received the 2004 Bettie Kreiger Award for Best Music Educator in Northern Virginia.

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COFFEE BREAK
11.00am – 11.30am

11.30am – 1.00pm – Imagine The Future Performances Presentations Part 1

Vollgas Connected
Robert Wagner Musikschule Fürrth e.V
The Music School Fürth’s unique Project in Germany “Berufung Musiker” (Profession Musician) where young people with intellectual disabilities have the chance of an apprenticeship as musicians has been tremendously successful. The band “Vollgas”, who participated in the first flight has become one of the most wanted bands in Germany since its foundation in the Year 2009. Amongst other triumphs they rocked the Bavarian Parliament, the Bavarian State Chancellery, the Federal Congress of the Music Schools (VdM) and they even played for the German Parliament in Berlin.

“Vollgas” is none the less not a closed circuit band but is prepared to play with other groups of different types, whether it be pupils, teachers or other ensembles of the Music School or even professional musicians like the renowned group Quadro Nuevo.

Since 2010 “Vollgas” plays regularly with the Music School ensemble “Flugs” under the name “Vollgas connected”. Joint working groups at weekends and during concert tours throughout the Federal Republic, normally accompanied by pupils of the Hallemann School – a school for special needs in Fürth – have helped the young scholars to become a collective which is second to none. They inspire each other, learning from and with each other. They cause during their performances, due to their musical capabilities and their very apparent joy of the music, the outbreak of high emotions and rapturous applause in the audience.

The teaching methods as well as the teaching materials which have been developed in our school are looked upon as being groundbreaking by many institutions for advanced education and universities in Germany, Austria and Switzerland. Vollgas Connected (Leaders: Uschi Dittus, Daniela Holweg, Robert Wagner) Hallemann School (Alex Hamilton)

Performers

Tobias Gehring, Matthias Noras, Stephan Schweidler, Tyrone Vickers, Lisa Dahlmann, Reimund Gerbl

All musicians are employees in a protected occupation centre (Werkstatt) of the Lebenshilfe Fürth, an organisation for people with special needs.

Anna Dollinger, Madina Frey, Hanna Schmitzer, Livia Hofmann, Klara
Andres, Emma Schmitzer, Vanessa Kaufmann, Hannah Essigkrug, Erik Zant, Andreas Wuttke, Moritz Beckedahl, Peter Söllner, Corinna Bühl, Markus Dollinger, Tanja Meier, Simon Schmitz

All musicians in the band are pupils of the Music School Fürth.

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South West Open Youth Orchestra

Doug Bott and Barry Farrimond

The South West Open Youth Orchestra is the UK’s first disabled-led regional youth orchestra, offering a radical new progression route that will forever change attitudes to, and provision for, aspiring young disabled musicians. Established by OpenUp Music in September 2015, the South West Open Youth Orchestra has already demonstrated its effectiveness in raising aspirations through performances at the House of Commons, Bristol Cathedral and on BBC Music Day. In this session, Barry Farrimond and Doug Bott will share insights on the orchestra’s first year, showing performance footage and unveiling brand-new case-study films about the musicians.

http://openupmusic.org/swoyo
#SWOYO

Doug Bott - Doug has specialised in making music more accessible for disabled people since 2000. With extensive experience as a music leader, arts manager, consultant and trainer for a range of organisations, including Drake Music, The British Paraorchestra, Sing Up, Youth Music and Musical Futures, he co-founded OpenUp Music with Barry Farrimond in 2014. Doug is a regular speaker on music and disability nationally and internationally, and has served as a judge for the OHMI Trust competition since 2013. As Musical Director of OpenUp Music, he works closely with young disabled musicians to “redefine the idea of The Orchestra”; motivated by a conviction that music technology not only has the power to make music more accessible, but also has the potential to generate exciting new musical forms. www.openupmusic.org
Barry Farrimond - Barry Farrimond has over 10 year experience developing, strengthening and leading social enterprise and third-sector arts organisations. Respected as an authority on the development and application of accessible music technology, he co-founded OpenUp Music in 2014 with Musical Director Doug Bott. During his time as Chief Executive for OpenUp Music he has overseen a range of ambitious projects including the launch of the UK’s first Open School Orchestras and the formation of the South-West Open Youth Orchestra (the UK’s first disabled-led regional youth orchestra). In 2011 he was lead author for the National Foundation for Youth Music topical review document “Engagement with Technology in Special Educational & Disabled Music Settings” and is a regular speaker on the subject. Barry is driven by a belief that young disabled musicians deserve more affordable, expressive musical instruments and better opportunities to progress in the arts.

Orchestra performing on film

Ashleigh Turley - piano / keyboards
Ben Pollard - LinnStrument
Bradley Warwick - Clarion (EyeGaze)
Connor Lee - piano / keyboards
George Roberts - Clarion (SmartNav)

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The Gloves Are On

Kris Halpin

Kris Halpin will talk about his experience of working with Drake Music as an artist, and showcase the groundbreaking MiMu Gloves

Kris Halpin - Working with Drake Music and grammy award winning musician Imogen Heap, Kris began using the revolutionary MiMu Gloves to reimagine his musicianship through a gestural interface. Kris is the first artist to use Heap’s technology in an accessible context, and his work has been covered extensively in mainstream media with appearances in The Guardian and The Independent, as well as
appearances on BBC Radio 1 and BBC 1. His show, The Gloves Are On, has toured the UK and Europe showcasing this incredible performance technology. Kris will be at ISME to perform and talk about his groundbreaking work at the intersection between music, technology and disability.

www.drakemusic.org

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**LUNCH**
1.00pm - 2.00pm

2.00pm – 3.30pm – Imagine The Future Performances Presentations Part 2

**Resonaarigroup**

**Markku Kaikkonen**

Resonaarigroup, consists of five musicians defined as disabled people. These six musicians practice and perform as a group; two of them work as freelance musicians at the moment and three of them are hired permanently by Special Music Centre Resonaari as musicians, co-teachers and trainers.

Resonaarigroup is taking the stage as artists on a par with others. This positive ongoing change in cultural life is not only affecting the definition of disability and attitudes; it is also changing the concept of the musician and making the whole cultural field more democratic.

www.resonaari.fi

Markku Kaikkonen works as a director at Special Music Centre Resonaari. He received his MMus (music educator and therapist) at Sibelius Academy (Helsinki, Finland) and accomplished Advanced Studies in Dance and Music Pedagogy at University Mozarteum’s Orff Institute (Salzburg, Austria). He is a co-author/editor of dozens music education books and articles. Over 50 of his songs for instrument tuition and early
childhood music education have been published. Mr. Kaikkonen is a guest lecturer in continuing education programs in Finland and abroad. He is a boardmember of Finnish Society for Music Education and Concert Centre Finland. He serves as a chair in Commission on Special Music Education & Music Therapy of International Society for Music Education ISME.

Performers

Jaakko Lahtinen – keyboards + vocal
Tomi Lehtimaa – keyboards
Juho Lähteenmäki – guitar
Joonas Palkeinen – bass
Marlo Paumo – drums + vocal

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IMAGINE - A Glimpse to the Future of Music Education

Roy Tal, Creative Director, IMAGINE ISRAEL

Imagine is an Israeli NPO the empowers people with special needs with music!

In this workshop, participants will glimpse into new teaching methods and inventive musical technologies that have changed the world of music education for students with disabilities, and opened new possibilities for creating music regardless of one's ability. The workshop is designed for music educators who work with people with disabilities.

Roy Tal - Roy is 32 years old from Tel-Aviv, Israel. Owned a recording studio, managed many of Israel’s leading artists and musicians.

Produced and hosted the first Israeli Facebook Live-Music Show for 92 episodes (over 250,000 viewers).
His first social activity was part of the creation of '24 hours in Captivity'
Live streaming event for Gilad Shalit hostage release awareness (500,000
viewers and vast press coverage).

Began volunteering in 'Akim' and established a musical group of 6
autistic singers, performed all over the country for 3 years.

At the age of 30 lost his mother due to pancreatic cancer and that event
changed his life and he began pursuing a social activist life of
empowering through music.

He is the Co-Founder and Creative director of IMAGINE which is a new
and innovative NPO to promote the agenda of empowerment and
inclusion through music for various populations in need for positive and
inspiring experiences.

IMAGINE teaches develops and empowers musical abilities in
populations with disabilities through innovative teaching methods and
cutting edge technology instruments thus enabling all people regardless
of their age, physical, emotional or cognitive state to create music and
be a part of the community through social musical activity.

Imagine is one of a kind world-wide organisation.

http://www.imagine.org.il/home-eng/

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Digital Orchestra

Pete Sparkes, Artistic Director, Drake Music Scotland

Digital Orchestra is Drake Music Scotland’s experimental, ground-
breaking group of musicians who all perform using digital and electronic
instruments. At the heart of the orchestra is a desire to compose and
perform new music and today’s performance will feature two new works
“Imagine the Future” and “The Beginning”. This session will also include
opportunities for the audience to learn how some of the different music
technologies are combined to create the orchestra and hear from some
of the musicians about their experiences in the orchestra.
Digital Orchestra will open the main ISME Conference with Scottish Opera, National Youth Choir of Scotland and The Royal Conservatoire of Scotland on Sunday 24th July.

**Pete Sparkes** - Pete has led the artistic programme of Drake Music Scotland since 2010, this period including high profile new commissions in collaboration with the Scottish Chamber Orchestra, Royal Scottish National Orchestra, National Youth Jazz Orchestra of Scotland and Technophonia by Oliver Searle part of the 2012 Cultural Olympiad.

His specialism is working creatively with children and adults with Additional Support Needs – including the use of music technology and other innovative tools like Figurenotes notation from the Resonaari School in Finland.

He delivers training and professional development for Drake Music Scotland and is in demand as a speaker at music education conferences. He also co-leads a course at the Royal Conservatoire of Scotland with composer Oliver Searle: Creative Composition with Drake Music Scotland.

Pete was Education Officer of the Scottish Chamber Orchestra from 2002-2005 and has delivered creative projects with the Scottish Book Trust, Scottish Chamber Orchestra, BBC Scottish Symphony Orchestra, Artlink Central, and Jessie’s Fund.

**Performers and Team**

**DIGITAL ORCHESTRA**
- Chris Jacquin
- Neil Patterson
- Joseph Cox
- Ryan Cuff
- Erin O’Neill
- Rhona Smith
- Donna O’Hara
- Andrew Giffin
- Steven Thornton
- Stephanie Forrest
DRAKE MUSIC SCOTLAND
Pete Sparkes
Rick Bamford
Lesley Crawford
Ali Gillies
Clare Johnston
Moira Thorburn

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3.30pm – 4.00pm – Certificates and Closing

END OF DAY FOUR
ISME Commission on Special Music Education and Music Therapy

Conference and Abstracts book coordinated and organised by Emma Lines, Programme Manager, Drake Music Scotland
embralines@drakemusicscotland.org

Board Liaison
Dr. Kimberley McCord -United States

Commissioners
Markku Kaikkonen, Chair - Finland
Melita Belgrave – United States
Hsiao-Shen (Jessie) Chen - Taiwan
Michelle Hairston – United States
Bo Nilsson - Sweden
Giorgos Tsiris – United Kingdom/Greece

Drake Music Scotland Core Staff
Thursa Sanderson, OBE – Chief Executive
Pete Sparkes – Artistic Director
Emma Lines – Programme Manager
Susan McNaught – Fundraising Manager
Rick Bamford – Senior Music Technology Officer
Lauren Clay – Figurenotes Officer
Hildegarde Berwick – Administrator

Representative from Reid School of Music
Graeme Wilson

Drake Music Scotland Associate Musicians
Ali Gillies
Lesley Crawford
Katie Davies
Drake Music Scotland Volunteers

Farhad Ahmed  
Rachel Gorry  
Reuben Tobias Hodgkin  
Penny Jackson  
Sneha Raman  
Ailie Reid

Thank you!

Thank you all for coming along to the 2016 ISME Pre Conference Seminar in Special Music Education and Music Therapy in Edinburgh.

Thank you to all presenters and performers and to everyone mentioned below.

Hosts

Drake Music Scotland  
&  
Reid School of Music, Edinburgh College of Art, University of Edinburgh.

Venue

Edinburgh First for looking after us all during our conference.
Delegate Bag Donations

- Nairns
- Dean’s Shortbread
- Tunnocks
- Creative Scotland (for bags, pens and notebooks)
- Lothian Buses for the ‘Royal Edinburgh Ticket’ discount
- Mercat Tours for the discounts
- Historic Scotland for the ‘Holyrood Park Maps’
- Convention Edinburgh for the ‘Edinburgh Rewards Passport’
- Central Taxis, Scottish Whisky Experience, and welcometoscotland.com for other information.

Hire Companies

- The Warehouse
- MCL Create
- Apex

Funders

- Creative Scotland
- City of Edinburgh Council (for Drake Music Scotland’s work in Edinburgh)
- The Daisy Chain Trust (for Drake Music Scotland’s work in Edinburgh)
- The Radcliffe Trust (for Drake Music Scotland’s work Digital Orchestra)
- Schuh Trust (for Drake Music Scotland’s work Digital Orchestra)
- Morrisons Foundation (for Drake Music Scotland’s work Digital Orchestra)
- The Stevenston Trust (for Drake Music Scotland’s work Digital Orchestra)

Additional Support
ISME Commission on Special Music Education and Music Therapy

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

The commission on Special Music Education and Music Therapy was established 1974 (and until 2014 it was known as “The commission on Music in Special Education, Music Therapy and Music Medicine”).

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

Mission
In order to promote music in the lives of all children and adults in need of special support our mission is to:

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

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

The International Society for Music Education (ISME) believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people.

ISME’s mission is to enhance those experiences by:
• building and maintaining a worldwide community of music educators characterized by mutual respect and support
• fostering global intercultural understanding and cooperation among the world’s music educators
• promoting music education for people of all ages in all relevant situations throughout the world.

ISME - Leading and Supporting Music Education Worldwide
• affiliated to the International Music Council and UNESCO
• present in over eighty countries
• the premiere international organisation for music education
• respects all musics and all cultures
• believes that every individual has a right to music education

Join the global family - BECOME AN ISME MEMBER at www.isme.org

#ISMESpecialEdMT