



Conference Abstracts

ISME Commission on Music in Special Education, Music Therapy and Music Medicine

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Effect of music-assisted relaxation pre-operative training on adolescent idiopathic scoliosis (AIS) patients' pain and stress perception after spinal fusion (SF) surgery- preliminary results

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Kirsten Nelson, USA

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Spinal fusion (SF) for adolescent idiopathic scoliosis (AIS) is one of the most painful surgeries experienced by adolescents and it is the 5th most costly pediatric inpatient condition in the US. High postoperative pain scores are associated with more frequent atelectasis, longer length of stay, and decreased patient satisfaction. The purpose of this study was to evaluate the effectiveness of pre-operative music-assisted relaxation training on AIS patients' pain and stress perception after spinal fusion surgery.

The research team developed a 12-minute video training program that provided information about music-assisted relaxation with opportunities to practice the technique prior to surgery. Subjects were randomly assigned to the experimental group that watched the video or to the control group that did not watch the video. All subjects received a live music therapy session on post-operative day 2 when they were sitting up in a

chair for the first time after surgery. Patients' pain and stress scores were recorded pre- and post music therapy session. Preliminary data indicate a trend towards greater decrease in pain and stress change scores for subjects in the experimental group.

Creating and assessing music-based inter-generational programs

Melita Belgrave, USA

Alice-Ann Darrow, USA

Background

Intergenerational programming is an effective way to bridge the generation gap between younger and older persons. Participation in intergenerational programs provides an opportunity for individuals from both generations to relate to each other. Engaging these two generations in meaningful interactions is fitting due to the social and emotional benefits afforded to both generations. Studies utilizing music-based intergenerational groups have shown a change in cross-age attitudes, an increase in children's willingness to interact with older adults, an increase in spontaneous nonverbal behaviors of older adults, and an improvement in orientation and level of alertness for older adults when interacting with children. Researchers have employed

standardized attitudinal measures, behavior observations of cross-age interactions during intergenerational programs, and informal questionnaires. These measures have been used with participants from the intergenerational programs as well as family members and facility staff.

Presentation description

The presenters will provide information related to creating music-based intergenerational programs with younger generations (preschoolers, elementary-age children, and college-age young adults) and older generations (community-dwelling older adults, older persons residing in retirement communities, and older adults with Alzheimer's disease). The presenters will also introduce participants to the various assessment measures that have been used in research to measure the benefits afforded to both generations during intergenerational programs. Additionally, the presenters will discuss ways to employ the measures as pretest and posttest assessments and how to build assessments into intergenerational sessions.

The results showed the following: 1) the school was able to encourage an exchange between teachers, parents and support groups; 2) the importance of finding a balance between different types of content and being aware of the different stages of development. 3) it was possible to confirm that the teacher inclusive practices, making use of teaching in subject periods establish a welcoming environment which facilitates the overcoming of student's learning difficulties.

Profiles of older adults in musical activity participation and quality of life

Jessie (Hsiao-Shien) Chen, TAIWAN

Shao-Chun Chiu, TAIWAN

According to the definition of WHO, Taiwan has become an aging society in 1993 and soon becomes elderly society while aging population occupies 11.2% in 2012. Quality of life for older adults is no longer a personal or family issue, but an objective issue for the society, nation, and even the world.

Based on the literature, leisure activities of older adults were categorized into diversions and social activities. Diversions included watching TV, chatting, and walking while social activities were religious activities, voluntary works, group activities, leisure courses, visiting relatives, playing with grandchildren and so on. The purpose of the study was aimed to investigate older adults' quality of life and discuss the role of participating musical activities.

Researchers sampled representative older adults from three major metropolitan areas in Taiwan. Older adults who self-reported having high quality of life were a few among valid questionnaires. Researchers applied Fuzzy Set/Qualitative Comparative Analysis (fsQCA) to extract variables, including gender, education, religion, illness, solitary, career, income, and musical activity participation. All the variables were standardized and analyzed to narrate the profile of older adults who had high quality of life. Furthermore, researchers found the key variables of the profile and sorted the logic among variables.

Through the test of fsQCA, the findings were as follows:

- Single variable: "Not solitary" was the only required variable for older adults who had high quality of life. Other variables were sufficient conditions or included in variable aggregations.
- Older adults who scored high in Environment: Six profiles were extracted from empirical data. Male and female each had three profiles, and musical activity participation was included in four profiles.
- Older adults who scored high in Health: Four profiles were figured. Male and female each had two profiles while musical activity participation was only included in one.
- Older adults who scored high in Social Relationship: Among extracted three profiles, musical activity participation was included in two profiles.

Lessons learned along the way: A researcher's journey from field to findings

Deborah V. Blair, USA

In this paper, I explore the journey of a qualitative research study with participants from a secondary classroom of learners with special needs. As the teacher-researcher, I taught music once a week for most of the school year. Upon completion of the study, initial data analysis revealed the joys and tensions of learner engagement when composing with music software. The role of the teacher and her mastery of teaching this diverse group of learners were also informative. However, as the data analysis continued, ethical issues arose including the positioning of participant voice in balance with researcher voice/bias. The [re]visiting of data with a new perspective that included the questioning of my initial assumptions proved to be both enlightening and humbling.

The inclusive and musical practices of professor Waldorf

Francisca Maria Barbosa Cavalcanti, GERMANY

Regina Finck Schambeck, GERMANY

This poster has resulted from the Master's dissertation in Music (PPGMUS/UDESC), on the basis of the Waldorf School in Florianópolis/SC. The investigation was to understand the musical practices of the teacher from the standpoint of inclusion in the context of a second year classroom. An attempt was made to identify the concepts, knowledge basis and inclusive practices applied in a class including a student suffering from cerebral palsy.

According to the results, older adults who participated musical activities had higher quality of life. Moreover, older adults who had religion but not participated musical activities also reported having high quality of life. Therefore, participation of musical activities were recommended to higher one's quality of life whether with or without having religions.

The healthy instrument

Sandra Cox, USA

Musicians of today are under tremendous pressure to excel. This results in more time spent in a practise room, as we strive to better our playing. When we are told to practise until it is perfect, we are not taught what can happen if we overdo it. By the time we actually recognize that something is wrong, we are well on our way to a performance-related injury. Many think if they just 'work through the pain', it will go away. Unfortunately, this lack of training and information can derail a career for many months, years, or even permanently.

This session will introduce some of the more commonly seen injuries, explain how they occur, how to recognize them, and what to do about them. Learning about the injuries can prevent them, and allows us to recognize what is happening, on both a personal level and while we are teaching. The session will conclude with stretching exercises that can be done in a chair, and can serve as both a warm-up and cool-down exercise.

The effect of music-assisted nonverbal displays on older adults' positivity, optimism about the future, and sense of personal control

Alice-Ann Darrow, USA

Lorna Segall, USA

Dan Palmere, USA

The purpose of the research was to examine the effect of music-assisted nonverbal displays on older adults' positivity, optimism about the future, and sense of personal control. Older persons, particularly those living communally in assisted living facilities, often feel they have lost control over their daily schedule, activities, and decision-making. Feelings of disempowerment can lead to depression and other related health risks. 'Power posing' is a broad term for using specific, scientifically studied poses and postures to influence our psychological state. These poses have a marked influence on our brain's experience of both stress and our sense of power.

According to Harvard researchers, power posing works by increasing the body's production of testosterone and decreasing its production of another cortisol. High levels of testosterone are associated with feeling powerful and in control; cortisol is a stress

hormone, and in high levels is associated with anxiety. Sixty older adults living in a senior living community participated in the present study. Participants in the no contact control group adopted no poses, either with music or without. Participants in the contact control group were randomly assigned to adopt either two (one standing, then one sitting) high-power (i.e., expansive and open) or two low-power (i.e., contractive and closed) postures for 60 seconds each. Participants in the experimental group were randomly assigned to assume the same postures for the same length of time with background accompanying music. After completing their respective poses, participants completed questionnaires measuring self-reported feelings of positivity, optimism about the future, and sense of personal control. For those in the contact control and experimental groups, participants' postures were photo-recorded pre and post intervention. A panel of observers rated participants' pre and post-intervention postures on a scale from 1 (not confident) to 5 (very confident).

Results indicated participants who assumed high power poses reported greater positivity, optimism about the future, and sense of personal control than those who assumed no poses or low power poses. In addition, those who assumed high power poses with accompanying music reported even greater positivity, optimism about the future, and sense of personal control than those who assumed no poses or those who assumed both high and low power poses without music. In addition, both experimental conditions (poses with and without accompanying music) positively affected post-intervention confidence ratings. Increased positive facial affect was found in post-intervention posture photos and may have been responsible for increased ratings of confidence.

Music therapy group activities with children with autism spectrum disorder: Their social, cultural, and musical manifestation

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Rosemyriam Cunha, BRAZIL

This study aimed to investigate the social and cultural manifestations of children with Autism Spectrum Disorder (ASD) in Music Therapy group encounters. Four encounters were held with the presence of two children with ASD and two music therapists (teacher and student). The children expressions observed during the music activities were filmed, and written observations in the form of field notes and observation protocol were collected as well. The data were analyzed according to the emergence and recurrence of themes. Two categories of data were found: social-cultural and musical expressions. The results indicated possibilities of group work with children with ASD mild symptoms, considering that this group of children showed auditory sensitivity, expressivity, culture appropriation, search for physical proximity and intend of communication among the participants. Key words: Groups of Music Therapy, Autism Spectrum Disorder (ASD), Art, Society, Culture

Effects of improvisational music therapy on the treatment of preschool children with autism

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1. Background

The Autism Spectrum Disorder (ASD) is a neurodevelopmental disturb that affects social communication and behaviors since first childhood. Music is related as a treatment for this population since the beginning of Music Therapy. However, controlled studies are scant.

Researches that investigate ASD and music show Music Therapy as an eligible way for improving social and communicational abilities. Most studies carry out children as subjects. The most frequently music interventions techniques are Audition and Improvisation. Studies comparing music intervention to usual cares or base line show statistically significant results for music condition.

2. Objectives

This study aims to investigate the effects of Improvisational Music Therapy on the treatment of preschool children with ASD.

3. Methods

Twenty children aged between 2 and 6 years and diagnosed with ASD were randomly assigned to two conditions: Control and Intervention. They were evaluated on Health and Music Therapy scales before and after the condition. Intervention group received 14 individual, weekly sessions on Improvisational Music Therapy. Both group kept usual care during study.

Statistical analysis were made using SPSS 17.0 for Windows. Differences were considered significant when $p<0.05$.

4. Results

There were 12 subjects in the Control group and 16 in the Intervention group. Eight children participated of Control and then Intervention condition. Average of age and gender were similar for both groups.

The differences between evaluations of the Intervention group were statistically significant on all scales. Most significant effects are on musical communicability and therapist-client relationship ($p<0.001$). Language, social relations and autonomy has also been improved ($p<0.003$).

Control condition showed statistic significance only on CARS diagnostic scale and ATEC's subscale for speech and language ($p<0.05$). Significance of the Intervention condition for this scales were even higher ($p<0.001$).

5. Conclusions

The results have shown that music improvisation can bring positive effects to children's life with ASD. Significant evidence supports the value of music therapy in promoting improvements on communication and socialization. Improvements are also observed on these children's music development.

These results bring important implications for all involved areas: health and music. Music improvisation might be a resource used by music therapists and also by music educators for people with special needs. Furthermore, studies relating music to ASD aim to understand how this population receive music stimulus and how they make music. This might help us to understand how we all receive and make music, leading us to a better quality of life.

Individuals with exceptionalities and their experiences, perceptions, and interactions with musical environments

Rhonda J. Fuelberth, USA

Lynda Laird, USA

Danni Gilbert, USA

Susan H. Cogdill, USA

Rose Munderloh, USA

The purpose of this study is to describe the experiences, perceptions, and interactions among stakeholders when students with exceptionalities are included in musical environments. To examine the phenomenon of inclusive music settings, we will interview an individual with special needs, along with his parents or guardians, teachers, mentors, peers and/or any other participants who support his music making endeavors. Questions posed to stakeholders encompass barriers to, and facilitators of, inclusionary practice through music. The methodology is that of a qualitative case study primarily conducted through a semi-structured interview process. Brief, follow-up interviews will also be conducted to verify interpretations and conclusions.

Practical strategies for inclusive group singing

Rhonda J. Fuelberth, USA

Group singing creates many pathways to meaningful experiences in music. This session will offer proactive strategies and instructional techniques that have the flexibility to meet the needs of all students who participate in groups singing experiences. Implementing the principles of Universal Design for Learning (UDL) (CAST 2011), workshop participants will learn strategies to provide access to musical skills and concepts, to create various ways students can demonstrate what they know, and to explore ways to motivate students to learn.

Workshop attendees will participate in singing activities designed with learner variability in mind.

Participants will also view video segments of strategy implementation with members of i²Choir, an inclusive and intergenerational community choir. i²Choir members participate in cross-age, cross-ability groups or “singing teams” of two to four who want to sing in the ensemble together. Singing teams consist of singers who would like to sing with, and support family members and friends with a variety of physical, sensory, and cognitive challenges.

Throughout this workshop, a variety of strategies, organized according to the principles of UDL, will be experienced and shared. To support recognition learning, participants will discover how to provide multiple, flexible methods of presentation. Examples of strategies used to accomplish this goal include using multimedia in instruction, altering printed materials—print to speech and speech to print, pre-teaching, using digital materials, and designing activities that are multi-level and multi-sensory. To support strategic learning, attendees will learn how to provide multiple, flexible methods of expression and apprenticeship. Examples of strategies used to accomplish this goal include giving students options for demonstrating understanding of musical concepts to include singing, playing, moving, improvising, and composing. To support affective learning, participants will explore ways to provide multiple, flexible options for engagement. A sample of strategies to support this principle include planning for meaningful and relevant artistic experiences, offering choices of content and materials, offering adjustable levels of challenge, and offering choices of rewards and learning contexts.

UDL provides a blueprint for creating flexible goals, methods, materials, and assessments designed to accommodate a wide variety of students, including students with special needs. With the right tools, music educators can be very successful in implementing inclusive instruction for all students in singing activities.

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Enhancing the student internship experience: Working with special needs students to create a musical performance

Michelle J. Hairston, USA

Based on the pilot project presented at the 2010 conference in Beijing, the 2012 project presented in Greece, this project took the idea to the next step which was to teach a student intern how to actually work and teach special needs students and then help those students to create a musical performance based on a simple children’s book. The student intern would be doing the actual teaching of the music and using special needs children as participants.

Students with special needs rarely get to have an opportunity to create and produce their own musical performance. Very simple guidelines were established to

engage the special needs students:

Encourage creativity and independence (two areas special needs students do not often have an opportunity to experience), and make everything simple and concrete. With those things in mind, the student intern began working with the class for Autism.

So the purpose of this presentation is to describe how to teach students to create and produce their own musical performances/musicals, using special needs children as the focus, during the student teaching internship experience. Using a well-known children’s book is a way to integrate the music with reading and culture. Steps will be outlined to begin, implement, and complete such a project; describe the participation expectations of the students; describe the duties of the student intern with the intern supervisors; and show clips of the final project.

The middle school band experiences of adolescent boys with ADHD

Bethanie L. Hansen, USA

This paper is a narrative inquiry multiple-case study that explores the middle school band experiences of three boys with ADHD, ages 13-14. The following research questions were addressed: (1) What is the nature of band participation for three adolescents who have been diagnosed with ADHD? (2) How do adolescents with ADHD, their music teachers, and their parents describe the band participation of adolescents with ADHD? (3) In what ways do adolescents with ADHD interact with their music teachers and peers in bands?

Data were collected using observations, interviews, and a research journal. Noteworthy findings resulting from collective case-study analysis included valuing achievement, non-musical aspects of participation, and relationships, the use of hyperfocus, and close relationships with band directors.

Percussion instruments as a therapeutic vehicle in the treatment of ideomotor and ideational apraxia: A case study

Jordan E. Kinsey, USA

This paper describes a case study in which the study of percussion instruments was used in the treatment of an adolescent who suffers from ideomotor and ideational apraxia, put simply as the inability of the brain to communicate the individual tasks of a motor action to the requisite nerves and muscles throughout the body.

Music therapy has been used for years in the treatment of apraxia of speech, but strangely not in the more-common types that affect motor skills and planning. This case study describes the first known attempt at such treatment.

“Jonathan” is a 14-year-old male ninth grader at a charter school in Pennsylvania, currently enrolled in a

homogenous percussion class where the primary focus is on snare drum and keyboard instruments. He suffered from a seizure disorder throughout childhood that is now resolved with medication. He has not had a seizure in several years. The frequent seizures, however, left him with lingering brain damage that is revealed primarily through motor apraxia.

This case study describes significant success in improving Jonathan's motor control, coordination, and ideational skills through the study of percussion instruments in a homogenous percussion class, as well as their use as a therapeutic vehicle in physical and occupational therapy.

Percussion instruments have proven to be an excellent tool for this use for a variety of reasons. First, for adolescents and particularly male adolescents, percussion study is seen as "cool" or as having a high social value. Second, percussion instruments are real-life tools as opposed to strictly therapeutic devices. Students can see the purpose and application of learning to use them: namely, the ability to participate in the school band or orchestra. Percussion instruments are also more portable and easier to use by non-musical therapists outside the normal classroom. In this case, snare drum techniques were used in occupational and physical therapy without the need to assemble an instrument or possess a great deal of musical knowledge: the student simply used his drumsticks and occasionally a small practice pad.

The results of this treatment for this student have been significantly improved academic performance and overall quality of life. The potential applications for students with apraxia or similar disabilities are essentially limitless.

Apraxia is one of the most common, but least understood, neurological syndromes. It is described as a disorder of the nervous system in which a person is unable to perform tasks or movements when asked, even though the request or command is understood, they are willing to perform the task, the muscles need to perform the task function properly, and the task may already have been learned. Put simply, it is an inability of the brain to communicate the necessary steps of a task to the necessary nerves and muscles of the body. As such, patients with apraxia are unlikely to be able to perform the tasks of daily living well and have a notably reduced quality of life as a result. This study attempts to improve the quality of life for one such patient with the use of percussion instruments.

Including music for all – music networking in the Nordic countries

Markku Kaikkonen, FINLAND

Bo Nilsson, SWEDEN

This presentation highlights experiences from a newly started collaboration in the field of special music education and health between Resonaari Music Centre, Music for All Research Group, both from Finland, and the Swedish network Including Music. The collaboration

project started in summer 2012 and was initially funded by the Finnish-Swedish Cultural Foundation and Kristianstad University.

To practice and to learn music is a basic human right and as music teachers and researchers we need to find ways to make this happen. This means that society must be more open for diversity and ready to support and develop accessibility in different forms. The aims of the collaboration project is a) to identify important factors for inclusive music teaching and to develop new approaches and solutions, b) to explore possible consequences related to health and democracy for the participating students and c) to contribute to the discussion and understanding concerning "Special Music Education".

The collaboration project is based on the view that the primary objective of Special Music Education is to guarantee access to professional and goal oriented music teaching to all learners and to facilitate professional development of practitioners in special music education and music therapy. The theoretical background of the project is to be found in sociocultural-based educational theories, health theories such as the Sense of Coherence framework and theories associated with music therapy and musicology. To 'music' is to take part in musical events in any capacity, e.g. by performing, listening, practising or providing material for 'musicking'. Furthermore, music, music making and music creation will always promote health even when music therapy may not be the specific aim.

The ongoing project is explorative in nature where researchers and practitioners work together in order to identify factors for developing music teaching with individuals in need of special support. During the project, continuously new questions arise, related to music and music education, or to health promotion. The collected material and experiences from the project are discussed and analysed on the Internet and during networking.

Individuals in need of special support should have access to music studies and opportunity to develop musicianship. The relation between Music, Education and Health are examined and discussed. Some important areas for further cooperation are teacher exchange, development work, create new material, idea bank, web solutions, research collaboration and artistic collaboration.

The power of inclusion in music: Why special music education is a necessity instead of an option

Markku Kaikkonen, FINLAND

Nancy O'Neill, USA

The most valuable thing a person can possess, regardless of their abilities, is education. In order for education to be accessible to all individuals, not only must teachers and policy makers approach education in progressive and creative ways, but they must revolutionize the opinions of society towards individuals with disabilities

through their work. An area that is highly visible and communicative to the public is music education for individuals with disabilities, or special music education. Special music education permits special-needs learners to participate in education and in this way influences the whole field of musical culture. Learners with diverse abilities are increasingly emerging as artists like any other; diversity in music is thus becoming more and more widespread and available to the public. The implementation of special music education provides an opportunity for more individuals to see a need for and demand better equality in education for students of all abilities. This revolution results in more inclusiveness in teaching and education, which leads to more inclusive ideals and attitudes from the society as a whole, specifically when regarding individuals with disabilities.

In outlining why special music education is necessary, we will present various ways in which successful special music education can provide individuals with the possibility to be independent musicians, able to perform and create music in a variety of ways just as any other musician, despite the fact that they may have some form of disability. Progressive approaches and methods will be discussed to provide practical ways to model inclusion in music education.

The effect of music activities in a multi-sensory room for children with Asperger's syndrome on behavioral changes: A case study

Liza Lee, TAIWAN

Researchers have shown the effectiveness of multi-sensory environments on increasing users' concentration, alertness, calmness, and general awareness of the surrounding world (Chitsey, Haight & Jones 2002; Davies 2012). The purpose of the study was to explore the use of the multi-sensory environment for a 5-year old boy with Asperger's Syndrome on behavioral changes. The duration was 16 weeks with 50-minute music sessions once per week. Both qualitative and quantitative methods were used to obtain the results. The results indicated that using music activities in the multi-sensory room provided a good environment for the participant on increasing positive responses and decreasing disruptive behaviors. These findings do support the concept theory proposed that a multi-sensory room can be an effective intervention on behavioral improvement for the participant.

Pre-service music and special educators co-teaching

Kimberly McCord, USA

Special music education courses are typically designed to prepare teachers to learn how to effectively instruct students with disabilities. There is a new movement in

K-12 inclusive classrooms in the United States to implement a co-teaching model. Co-teaching is two or more people sharing responsibility for teaching one or all students in a classroom. The teachers share responsibility for planning, instruction, and evaluation for a classroom of students. It also enables students to learn from different perspectives and teaching styles. It is different than collaboration, team-teaching or inclusion but is an excellent way to deliver services to students with disabilities as part of an inclusive teaching philosophy or practice.

Students in my undergraduate course, Music for the Exceptional Child, are pre-service music and special education majors usually in their junior or senior year. The class enrollment is balanced to include twelve of each so that each music teacher becomes paired with a special educator. Pairs were grouped by availability of teaching times. The pairs began by observing in local inclusive or self-contained classrooms and progressed to planning together and co-teaching music.

There was a range of experiences. Many pairs worked well together and developed and taught successful lessons. Others were less effective due to several reasons including; a poor match of teachers, special educators who were uncomfortable in a music classroom and cooperating teachers unwilling to allow students the opportunity to teach. A better way to schedule co-teachers would involve consideration of the specialty of the special educator matched to student(s) in classrooms with the disability, i.e. deaf educators would work with children with hearing loss. Teaching philosophies and comfort levels of functioning in various types and levels of music classrooms would also be considered when matching co-teachers.

Effects of music activities on social behavior of children with ASD while participating in circle time at a learning center in an elementary school

Randall S. Moore, USA

Awareness and understanding of autism spectrum disorder (ASD) is increasing in recent years. Leo Kanner (1943) first described autism as a neurobiological disorder that falls across a wide spectrum from severe to mild impairments that affect social interaction and communication. Those in the autism spectrum show restricted range of activities and interests. Impairments in the social domain include limitations in eye gaze and facial expressions, few peer relationships, and lack of social or emotional reciprocity.

This study investigated recommended music teaching techniques to engage students with ASD to focus attention and participate in small group activities. Observational results showed that when students were actively involved in making music they showed 81% on-task behavior compared to 53% attentiveness during non-music classes. Positive and active teacher modeling appeared to influence student participation in small group music activities. Seven to eleven year olds paid

most attention when playing instruments and singing with pictured illustrations and hand puppets. Therapists and educators are encouraged to model positive and clear, physical actions for clients in this population.

Collaborative mentoring and music teaching opportunities with students who are deaf and hard of hearing: A pilot project

Nicole Olearchik, USA

Connor Coffey, USA

During the Spring 2014 semester, the Kean University music education program introduced collaborative mentoring into its music education methods coursework. This collaboration paired pre-professional and introductory field students and promoted an open forum for sharing field teaching experiences. The pre-professional field students also offered support in the areas of lesson planning, observation journal writing, assessment, and Teacher Work Sample (TWS) development.

In 2015, the program will include a collaborative music teaching project for the deaf and hard of hearing population at a local public high school. This project will endorse co-teaching whereby the pre-professional and introductory field students will develop, plan, and execute their lessons together in the public school setting. The culminating activity will be a collaborative percussion ensemble concert involving both the college and high school students. Such an experience will provide much needed exposure to special needs populations prior to professional internship and will provide opportunities for peer-mentoring and teaching within the music education program as well as guided teaching experiences for introductory field students (Colwell 2000, 2003, 2006a; Darrow 1999, 2006; Hammel 2001; Hickey & Rees 2002; McCord 2006; McCord & Watts 2006; Schraer-Joiner 2014). This poster will highlight the initial research and planning for the collaborative music teaching project and percussion ensemble concert.

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Analysis of hearing in musicians and roadies in Brazil

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The sonorous particularity determined by the style of music performed exposes professionals to variable levels of loudness, especially overloading their hearing system. In search of checking the hearing risk as well as the effects of the exposure on individuals who do or do not use hearing protection, musicians from two Hardcore bands and their advisors (roadies) were submitted to a Hearing Test. Also, their noise exposure levels were measured. Based on these results, the study showed that there was a significant change in hearing threshold and noise exposure levels. However, the adoption of preventive measures applicable to each professional's reality, associated with the awareness of the influence of excessive exposure in their body, is necessary to maintain the quality of life and work of music professionals.

The study of musicality as an aesthetic cognitive capacity in the work in music therapy

Clara Marcia Piazzetta, BRAZIL

This work presents the results of an empirical pilot research project with video and audio. The analysis tool used was the Ethnographic Descriptive Approach to Video Microanalysis, which allows the researcher to identify interactions taking place but are partially or entirely outside the researcher's awareness field either because they are acquired data or because of blind spots in how they are perceived.

This study reflects on specific aspects of musical therapy practice related to music in music therapy. Results are based on empirical research and can't be generalized as a whole, but allow to identify the

peculiarities of the music therapist's musical practice in terms of listening and musical construction as a function of the goals established for each person treated with music therapy. This involves a musical practice based on Perception Aesthetics, a distinct education in musicality for the professional music therapist.

"I can do it!": Using iPads in musical performance with students with special needs

Clint Randles, USA

This presentation is a reporting of a portion of a specific research study on the creative processes of children with disabilities who were engaged in a course offered by VSA, the International Organization for Arts and Disabilities, a specific program of the Kennedy Center for the Performing Arts designed to provide opportunities for students to engage creatively with musical sounds via specific iPad music applications: GarageBand, ThumbJam, and Cosmovoix. Students who were involved in the program had a variety of disabilities including all areas on the autism spectrum, Down Syndrome, cerebral palsy, developmental and physical delays, and other physical and neurological problems. The purpose of the course was to provide students with time to explore their own original musical ideas in performance with the assistance of a teacher who functioned in the classroom much like a music producer would in the studio (Randles 2012).

The concert series for the deaf and radio baton project: Two unique music projects with applications for the music classroom

Robert Rocco, USA

Maureen Butler, USA

Lyn Schraer-Joiner, USA

The purpose of this paper is to describe two unique music projects developed for students who are deaf or hard of hearing. The Kean University Concert Series for the Deaf brought varied musical experiences, emphasizing the auditory, tactile, kinesthetic, and visual modalities, to children in New Jersey, Delaware, and New York. The purpose of the Radio Baton Project, an outgrowth of the concert series, was to determine if the radio baton could be used as a tool for improving the ability of students with hearing loss to maintain a steady beat. The researchers also sought to determine if the radio baton could (a) aid students in controlling performance tempo and (b) help them to perceive and gain an understanding of dynamics and pitch. Findings revealed that students were able to maintain a steady beat, but that they had difficulty with melody recognition, findings that reinforced previous research (Chen-Hafteck & Schraer-Joiner 2011; Butler 2004;

Darrow 1984; Jahns 2001; Korduba 1975; Oxenham 2008; Rileigh & Odom 1972). The two projects described herein had a great impact upon all who participated. They reinforce the importance of music for all children regardless of background and ability as well as the significance of a multimodal approach to music education.

Orff music therapy and its applications for children diagnosed on the severe autism spectrum disorder

Maritza Sadowsky, BRAZIL

The purpose of this workshop is to outline the activities described in the book "The Orff Music Therapy: Active Furthering of the Development of the Child" by Gertrud Orff (1974), and its applications in the author's Multiple Interactions Program for Children with Autism (MIPA) self-contained music class. This book also demonstrates the benefits of Orff Music Therapy (OMT) on social interactions, verbal communications, and repetitive behaviors of children with severe autism; OMT has also been applied to a wide range of developmental problems, such as physical, cognitive and sensory disabilities, as well as psychiatric disorders. Music therapists have been using music to facilitate communicative behaviors and social engagement with individuals who are diagnosed with an Autism Spectrum Disorder (ASD). OMT is a multi-sensory therapy developed by Gertrud Orff from her work done in schools from 1963-73. It has been used in the *Kinderzentrum Munchen* in Munich, Germany for over thirty years and other institutions for children and youth with developmental problems, delays, and disabilities. This book is a primary source for understanding OMT's fundamental principles and it presents practical examples of particular cases. Two factors strongly influenced the philosophy, principles, and practice of OMT: the development of music therapy on the basis of practical experience within a clinical setting of social pediatrics and the use of elements of the Orff-Schulwerk (OS) approach. The basis for interaction within OMT is the concept of responsive interaction. The therapist accepts the child's ideas and initiative and interacts with the child at her or his level. OMT was developed from OS but they are not identical approaches. OMT is a multisensory therapy using musical elements found in OS (speech, singing, moving, body percussion, and instrument playing) in teaching music concepts to children. The OMT process involves activity (play, exploration) from the very beginning and the effect of the activity. OMT is of particular relevance to the students with an ASD in that it provides a framework for learning social interaction, responsiveness and sequencing. In this presentation the author explores how elements of the OS approach are incorporated in the OMT and used in the author's MIPA self-contained music class to enable the children to participate actively in the music activities.

The effect of patient preferred live versus recorded music on non-responsive hospice patients' physiological and behavioral states

Lorna E. Segall, USA

The purpose of this study was to examine the effect of music therapy interventions utilizing two types of patient-preferred music—recorded and live—on the behavior states, respiration rates and heart rates of hospice patients who were labeled by a nurse or family support counselor as non-responsive. Non-responsive was defined as not reacting to vocal stimulation. Each participant participated in sessions that were 40 minutes in length occurring on two consecutive days. The counterbalanced design for this study was Day 1: ABCA and Day 2: ACBA, with A-initial baseline condition, B-participant-preferred recorded music, C-participant-preferred live music, A-return to baseline condition, and patient-preferred live and recorded music conditions was alternated between days. Sessions were videotaped for analysis and coded to measure the time participants spent in each of the eight behavior states according to the behavioral state coding system (Guess et al. 1990). Results indicated that the patient-preferred live music condition was significantly more effective in eliciting participants' most alert states than the patient-preferred recorded music condition or the baseline condition. Further analysis revealed no significant difference between the baseline, patient-preferred live music or participant-preferred recorded music conditions on participants' respiration or heart rates. The live versus recorded music findings of the present study have important implications for the role of music therapists in hospice programs and for the use of nonverbal forms of communication to increase the alert responses of patients with end-of-life diagnoses.

Music therapy for Angel: Autism, rhythm and a space-time being

Mariangela Spozito, BRAZIL

This qualitative character study presents aspects concerning to the spontaneous and cadential body and rhythmic manifestations of a child with mild signs of autism. The child was observed during sound, rhythmic, musical and game-like activities during music therapeutic encounters. Six sessions were filmed and described for a subsequent construction and analysis of a data mosaic formed by these manifestations. The present study was founded in authors of music therapy and the music pedagogy theory. The individual weekly meetings took place in the community care center of a higher education institution. Angel's process was delimited by himself, through a trajectory of space-time, in which he developed and expressed himself through musical game-like activities, which revealed the actual possibilities of interaction with the environment using his own unique rhythm. It was found that he used a ritualistic posture to face the reality surrounding him, this attitude mirrored

the rhythm and patterns of his identity.

Effectiveness of DINJES music therapy assessments and music interventions (DMTAMI) in small group settings for children with developmental disabilities

Pablo Suñé, USA

Carina Licovich, USA

i. Background

Children with a developmental disability such as autism, cerebral palsy, mental retardation and epilepsy among other developmental delays generally exhibits serious limitations in everyday activities of life, including self-care, communication, learning, mobility, or being able to work or live independently. The aim of this study is to illustrate the effects of DINJES music therapy assessments and musical interventions (DMTAMI) applied in small groups settings with children with developmental disabilities.

ii. Methods

A total of 60 children aged 6 to 17 years with developmental disabilities took part in this observational study in which music therapy was provided to improve communication, social, cognitive, motor skills; sensory integration; and emotional development. Small group (3-6 peers) music therapy was provided onsite for three hours a week for a 10-year period. In order to evaluate progress, clients attended program to receive music therapy session every week. DMTAMI contains a set of assessments and musical interventions to be implemented in small group settings of children with developmental disabilities. Individual progress was evaluated periodically with DMTAMI. These assessments consist of:

- a) An initial assessment: to establish client needs at the time of intake in the areas of social, communication, sensory, motor, cognitive and emotional domains.
- b) Progress Reports: An evaluation in the areas previously mentioned was performed for each client every 6 months and compared with progress report.
- c) Parent Interviews: Parents were interviewed every month to monitor progress in client's program goals and changes in social environment.
- d) Termination Reports: A termination report was performed at the time of discontinuation of services to establish the reasons of termination and the achievements in client's areas of development.
- e) Additional Reports: Additional reports such as Incident Report, Music Skills evaluation,
- f) Other Sources: Medical Records, Psychological Evaluations, CDER and other documentation was used to collect information about client's clinical history.

The musical interventions applied for music therapy treatment consisted of original songs composed for

addressing specific goals in areas of development such as, communication, social, sensory, motor, cognitive and emotional in small group (up to 6 peers) settings. These musical interventions included: Listening to music; Musical improvisation; drum circles; role-play; musical cues; musical instrument instruction, singing and composition. Musical performances were organized twice a year to promote inclusion in community events. Additionally, the program included art classes and dance and movement during certain months of the year.

iii. Results

Compared to the baseline, we found a positive development in the study group after receiving music therapy. It was observed that most clients improved: 1) Social Skills: Interaction with others, share, cooperate, demonstrating appropriate social behaviors. 2) Communication Skills: Speech articulation and verbal comprehension; 3) Emotional Domain: Self-esteem, confidence, mood, decrease of inappropriate behavior, and self-injuries; 4) Sensory Skills; 5) Motor Development; and 6) Cognitive Skills: Attention Span.

iv. Conclusions

This study suggests that (DMTMI) is an effective tool that:

- Provides music interventions for music therapy treatment when working in small settings with children with developmental disabilities.
- Allows measuring the effects of these interventions on different areas of development.

Applications of the research literature regarding older Americans' song preferences

Kimberly VanWeelden, USA

Andrea M. Cevasco, USA

The Administration on Aging (AOA), a U. S. Federal agency that responds to the needs and welfares of the older adult population and their caregivers, defines older adults as persons who are 65 and older (AOA 2011). The most recent statistics from this agency indicate the older adult population was at 39.6 million for 2009 and will increase to 72 million by 2030. Advancements in medical treatment and personal wellness as well as the number of baby boomers being enfolded are some contributing reasons to the growth of this population. Thus, older adults will comprise nearly 20 percent of the U.S. population by 2030.

Many music therapists are already serving the older adult population, and due to the aging baby boomers, it seems likely that the number of music therapists serving this age group will continue to increase. At this time, the elderly and Alzheimer's (9.4%) was the third largest population served by music therapists in 2013, second only to mental health (18.5%) and developmentally disabled populations (13.9%) (American Music Therapy Association (AMTA) 2013). With the exception of children's facilities/schools (17.5%), music therapists

work more in geriatric facilities (15.3%) than any other settings. Geriatric facilities consists of adult day care, assisted living, geriatric facility – not nursing, geriatric psychiatric unit, and nursing home. Thus, music therapists work with a continuum of individuals, ranging from those who are independent (living in the community and attending senior citizen centers or outreach programs) to those who need assistance (within assisted living facilities, nursing homes, hospice, etc.) (AMTA 2013).

Researchers have determined that older adults prefer singing and listening activities over other music activities (Gilbert & Beal 1982; Hylton 1983), favor music from when they were 18-25 years of age (Bartlett & Snelus 1980; Gibbons 1977) or earlier (Cevasco & VanWeelden 2012; VanWeelden & Cevasco 2009), and preferred popular music over other types of music, such as country, hymns, patriotic, etc. (Gilbert & Beal 1982; Jonas 1991; Lathom, Peterson & Havlicek 1982; Moore, Staum & Brotons 1992). Researchers have also emphasized that song repertoire must be evaluated in order to meet the ever-changing needs of the older adult population (Cevasco & VanWeelden 2010; Prickett & Bridges 2000; VanWeelden & Cevasco 2009) and prepare future music therapists for the aging population, especially with the increase of baby boomers (Cevasco & VanWeelden 2010; Groene 2003; VanWeelden, Butler & Lind 2002; VanWeelden, Juchniewicz & Cevasco 2008).

In this session, the research literature regarding older Americans' song preferences will be synthesized, including a historical overview and current research trends. Recently researchers found that individuals might prefer songs outside of the time frame proposed by Gibbons (Cevasco & VanWeelden 2010; Cevasco, VanWeelden & Bula in press; VanWeelden & Cevasco 2007). A discussion of song preference literature will assist clinicians and music therapy students in making appropriate older adult repertoire choices for various singing activities. This includes information regarding similarities and differences in songs used by music therapists according to sub-populations (well elderly, geriatric clients who had various needs beyond the typical aging process, and those with Alzheimer's/Dementia) served by music therapists (Cevasco, VanWeelden & Bula in press). Further information will be discussed, including songs used by music therapists versus what older adults prefer (Cevasco & VanWeelden 2012; VanWeelden & Cevasco 2010). Also, differences in students and older adults' knowledge of songs will be discussed, including ways to structure repertoire requirements for students according to skill acquisition (Prickett & Bridges 2000; VanWeelden, Juchniewicz & Cevasco 2008). Furthermore, the researchers will share how their clinical background shaped their research questions, including how they formulated their studies and how results from each study assisted them in their systematic investigations across the past decade.

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The effect of a peer mentorship program on students with and without disabilities perceptions of success in choral ensembles

Kimberly VanWeelden, USA
Julia Heath-Reynolds, USA

The purpose of this research was to investigate the effects of a peer mentorship program on students'

perceptions of success in high school choral ensembles. Specifically, perceptions of comfort, skills obtained and feelings of success while working within a peer-pair were examined. The participants ($N = 14$) were students enrolled in choral ensemble classes at a large suburban high school in a mid-sized city within the southeast United States. These students were divided into two groups: the peer mentors ($n = 7$) – typically developing choral students that gave help to an individual student, and the peer mentees ($n = 7$) – choral students with disabilities who have an Individualized Education Program (IEP) that received help from an individual student. The high school chorus teacher identified the students to be in the peer mentor group, while the chorus teacher along with the ESE Coordinator identified the students to serve as peer mentees. Furthermore, the chorus teacher and ESE Coordinator created the peer-pairs according to choral ensemble, voice part, and student personality.

Following the obtainment of the appropriate IRB approval and consent/assent, the researchers asked all participants to complete a pretest that contained several questions pertaining to their perceptions of comfort, skills obtained and feelings of success while working within a peer-pair. Directly after the pretest, the peer mentors began their training for this program by meeting individually with the chorus teacher to discuss his observations of the challenges they may encounter as well as the solutions he has found helpful to utilize with their peer mentee in the choral rehearsal. This individual appointment was followed by two one-hour training sessions with the researchers in which the peer mentors were lead in multiple activities that included role-playing, problem solving and discussion to help them become familiar with their responsibilities. Training was also given to the peer mentees in which they were lead in several activities that helped them understand the role of their peer mentor and the assistance available to them.

Over the course of the 12-week peer mentorship program, the peer mentors were responsible for helping their peer mentee with musical objectives (e.g., following along within the music score, such as directing them to the correct words and/or music system) as well as non-musical objectives (e.g., remaining on-task during the rehearsal, such as gentle verbal or non-verbal reminders to pay attention to the chorus teacher) within each choral rehearsal. The peer-pairs also met once a week during their lunch period in order to give them an extra opportunity to practice the music and non-music objectives set by the chorus teacher as well create a time to foster a social connection.

Teaching children with disabilities: Preparation through state music educators association conferences

Kimberly VanWeelden, USA
Laura Meehan, USA

The purpose of this study was to determine the types and frequency of music and special education workshops

held at state Music Educators Association (MEA) conferences. Specifically, the researchers sought to determine the following within the last 10 years: (1) states that offered music and special education workshops at their MEA conferences, (2) frequency of music and special education workshops at each MEA conference, and (3) area of special education focus of the workshops.

Obtaining MEA conference programs from 2004-2013, the researchers found most states held their own individual state MEA conferences ($n = 43$); however, a few states ($n = 7$) held their conference every two years as part of their regional NAfME conference. These included: NAfME Northwest Division (Alaska, Idaho, Oregon and Washington) and the NAfME Eastern Division (Connecticut, Delaware and Rhode Island). Of the conference programs obtained ($N = 226$), 33 states (73%) provided at least 1-years worth of data while 12 states (27%) provided all programs for the 10 years investigated.

Overall, 300 sessions were found to relate to special learners in music education within the last 10 years. When the data was analyzed by individual year, 2009 had the most music and special education sessions ($n = 41$) and 2007 had the least amount of sessions ($n = 26$). Data was also analyzed by area of focus. Results indicated most sessions were those that gave special education information without being specific to an individual music area or disability ($n = 149$ or 50%). When the data was analyzed by music area, sessions pertaining to general music were most frequent ($n = 43.5$ or 14.5%). Conversely, there were very few workshops specific to working with children with disabilities in band, choir or orchestra. Data was also analyzed by individual disability category. Sessions pertaining to Autism ($n = 36.5$ or 12%) were the most frequent, whereas no sessions were given during the 10-year period that pertained to working with students who are deaf-blind or have traumatic brain injury.

Music and special education for K-12 children with disabilities: An international investigation

Kimberly VanWeelden, USA

Jennifer Whipple, USA

In 1975, the United States congress passed Public Law 94-142 (Education of All Handicapped Children Act), which required all public schools accepting federal funds to provide equal access to education for children with disabilities (Katsiyannis, Yell & Bradley 2000). Since then, this law has been amended and reauthorized as the Individuals with Disabilities Education Act (IDEA) and contains a comprehensive set of requirements in the education of children with disabilities. Among these requirements is a child's Individual Education Program (IEP), a written document containing information on the child's current levels of academic achievement and functional performance, annual goals, special services, accommodations and modifications that are provided to

him or her (Wright, Darr-Wright & Webb-O'Connor, 2010). Within the United States, all teachers, including music educators, are responsible for knowing, understanding and implementing the goals and objectives of a student's IEP (Adamek & Darrow 2010).

The IEP model can be found in several countries, such as Australia, Canada, Ireland, New Zealand, and the United Kingdom (National Disability Authority 2005). Additionally, other international communities have policies in place to educate children with disabilities (European Agency for Development in Special Education 2012). While these provisions are described in basic terms, little research has been conducted to determine how these provisions compare among countries. Furthermore, little is known about the responsibilities of music educators in implementing IEP-type goals and objectives. Therefore, the purpose of this study was to ascertain how children with disabilities are educated within the general and music education curriculum within different countries. For this study, an IEP is defined as the guiding document for a student's education program and describes the special education and related services that are needed to help educate the child (National Dissemination Center for Children with Disabilities [NICHCY] 2012).

Participants ($N = 6$) were music educators representing countries from four different continents: Austria, Finland, Hong Kong, New Zealand, Taiwan, and the United States of America. These countries were chosen because a representative from each participated in the International Society of Music Education's (ISME) 2012 pre-conference on Music in Special Education, Music Therapy, and Music and Medicine. These representatives were surveyed regarding eligibility and funding for special education, inclusion within music education, and use of IEP-type documents and processes for students with disabilities within their countries.

While research is still being collected and analyzed, data so far indicate each country allows children with disabilities to start (range: 3-7 years of age) and end (range: 16-22 years of age) school at different ages. Furthermore, all countries educate children with the following disabilities within their public school systems: autism, deaf-blindness, deafness, emotional disturbance, hearing impairment, intellectual disability, multiple disabilities, orthopedic impairment, other health impairment, specific learning disability, speech or language impairment, traumatic brain injury, and visual impairment including blindness. All representatives also indicated that children with disabilities are educated within the general and music education curriculum and this education can take place in special education classrooms, mainstreamed classrooms, inclusive classrooms and/or separate schools within their countries.

All representatives indicated some or most of the children with disabilities have an IEP-type document if they receive special education services in their country, with the exception of the United States, which mandates an IEP document for every child with a disability. Furthermore, all representatives, with the exception of Austria, indicated this document is a legal document in their country. Regarding music education goals and

objectives in the child's IEP-type document, Hong Kong was the only country that always includes these goals; however, the other countries, with the exception of Taiwan, sometimes include music education goals and objectives. Music educators within Austria, New Zealand, Taiwan and the United States determine how children with disabilities are educated within the music curriculum whereas general educators and administrators in Finland and Hong Kong determine the music education goals. Further results will be displayed on the poster.

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expressing themselves. Triptychon espouses no particular therapeutic aim or theory, but is artistically motivated and therapeutic elements can be extracted. Music therapists believe that all individuals have a capacity for musical expression and appreciation. This basic capacity does not require extensive dance or musical training, but rather stems from general learning and achievements that occur during the normal process of human development. Care is always taken to adapt music therapy experiences to the physical or mental impairments that interfere with the basic music potentials of people. In this project the main emphases are about dance, movement, and improvisation. In addition to social and psychological benefits, when we move or dance, people benefit by getting stronger in their body awareness and knowledge of rhythm. In addition they improve muscle coordination, refine motor skills, body alignment, spatial awareness, and stamina. This project seeks to explore new and innovative forms of movement and dance, appropriate to the abilities of those with movement disorders. It provides therapy, education, and social interaction while exposing people with different abilities to the world of music and dance.

Triptychon: Exploring expression and modern dance with varied physicalities

Evelyne Wohlfarter, GERMANY

This presentation aims to increase awareness and inclusion of diversity of physical abilities within contemporary dance. This project grew out of the exploration of several ideas to provide access to dance for people with and without physical disabilities. The presentation includes a viewing of showing the video-dance triptychon, produced by the author followed by a discussion of relevant themes. The foundations for this video-dance grew out of the movement material of triGespräch, a poetic dance piece also produced by the author in 2011. triptychon intends to enhance the quality of life for children and adults in need of special support by giving them the experience to find themselves in an artistic environment. It attempts to provide dance for all people and to change the viewer aesthetic perspective. Participants experienced dance and music as a form of expression. The author combined three different bodies that moved in their own way. This project provided people who are always confronted by their different abilities with an opportunity to be involved in an activity where their disabilities were not going to be a handicap. Participants experienced that their bodies were not only a movement apparatus, but also an instrument for