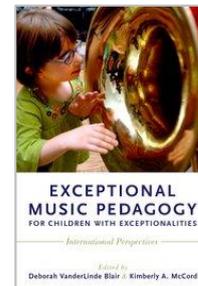


Exceptional Pedagogy for Children with Exceptionalities: International Perspectives (Deborah VanderLinde Blair and Kimberly A. McCord, Eds.)

Reviewed by Donald DeVito



Title: Exceptional Music Pedagogy for Children with Exceptionalities: International Perspectives | **Editors:** Deborah Blair & Kimberly McCord | **Publication year:** 2016 | **Publisher:** Oxford University Press | **Pages:** 336 | **ISBN:** 978-0190234577

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'Exceptional Pedagogy for Children with Exceptionalities: International Perspectives', edited by Deborah VanderLinde Blair and Kimberly A. McCord (2016), is geared toward future music educators and music therapists. Focusing on international perspectives, chapters are from the USA, Finland, Austria, Ireland and Taiwan which are then discussed more fully in relation to national inclusion in the final chapter *'Special Education and Special Music Education Outside the U.S.'*. The initial chapter *'Music for All: Everyone Has the Potential to Learn Music'* sets the tone for the book with this philosophy. Subsequent chapters highlight specific components of the field of special education that are both relevant and applicable to anyone with special needs regardless of setting. A sample of the scope of the book includes: educational law, accommodation, inclusion, autism spectrum disorder, gifted education, hearing impairment, intellectual disability, behavioural need and physical disability. The chapters include a

variety of qualitative and quantitative documentation and the evidence provided in each chapter is thoroughly researched and presented.

Connections are also made to Science, Technology, Engineering and Mathematics (STEM) settings through Elaine Bernstorff's chapter *'Reading Acquisition Frameworks for Music and Language: Layering Elements of Literacy for Students with Exceptionalities'*. The scope of the chapter offers music educators, therapists and specialists in training a broad background in the field of special education in arts settings although not in a systematic order. The approach of the book is clearly stated in the topic strands of the preface and focuses on the specific components of what it is to be a child, a developing human in pedagogical perspectives, a person with a disability, a musician, in effect what it means to be a complete person. Target reading groups I would recommend for this book are undergraduate music educators and therapists, graduate students, even special

education majors in related academic fields (math, science, language arts) who could apply music as a resource in their pedagogy.

Music approaches such as Orff programmes, SoundOUT music technology and inclusive instrumental ensembles are presented through the lens of foundational special education services such as assistive technology, individualised education programme models, functional behavioural analysis and reading acquisition. It should be noted the chapters are authored by current members and six past chairs of the International Society for Music Education (ISME) Special Music Education and Music Therapy Commission, the contributions of whom provide the compilation of this book with relevance on a global scale.

Future research implications of the book are the demonstration of need for greater specificity on the international nature of classroom contexts and enhanced connection between the world of special education foundations and music for children with exceptionalities. Related research can be accessed through proceedings of the Special Music Education and Music Therapy Commission on the ISME website (www.isme.org). Other recent publications by the editors include: 'Narrative Texture: The Layering of Voices in a Secondary Classroom for Learners with Special Needs' (Blair 2013), 'The Role of Special Music Educators and Music Therapists in Assisting Exceptional Learners' (McCord 2015), and 'Accessing Music: Enhancing Learning in the General Classroom using UDL' (McCord, Gruben & Rathgeber 2014).

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