



**INTERNATIONAL SOCIETY
FOR MUSIC EDUCATION**

SEMINAR BOOKLET

Special Music Education and Music Therapy Online Pre-Conference Seminar

Music for All, Music with All: Equity and Diversity in
Special Music Education and Music Therapy

Edited by Kimberly VanWeelden, Matthew Breaden, and Giorgos Tsiris

In collaboration with

Special Music Centre Resonaari and Helsinki University

Helsinki, Finland

29-31 July, 2020

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Commissioners 2018-2020

Matthew Breaden, Australia

Melissa Bremmer, Netherlands

Erik Esterbauer, Austria

Michelle Hairston, United States of America

Giorgos Tsisis, United Kingdom (Chair)

Kimberly VanWeelden, United States of America (Chair-Elect)

Wei-Chun Wang, Taiwan

ISME Board Liaison

Jody Kerchner, United States of America

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Work Group 2018-2020

Brandon M. Meeks, United States of America (Communication Specialist)

Victoria Warnet, United States of America (Social Media Specialist)

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RESONAARI
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The Commission

Mission Statement

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

History

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

Core Values

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

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

Vision

The Commission's vision is to:

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

A Word from Our Chair



It is my honour and pleasure to warmly welcome you to the 2020 ISME pre-conference seminar on Special Music Education and Music Therapy.

In line with our Commission's vision, this seminar welcomes the voices of practitioners and scholars from varied areas within and around the fields of special music education and music therapy; and this has been made even more possible given the format of the 2020 seminar, which is offered as an online event for the first time due to COVID-19. Although we would have very much liked to welcome you in-person in Helsinki as originally planned, the online format of delivery has brought new possibilities and increased the Commission's capacity to reach and engage with professionals from across the world.

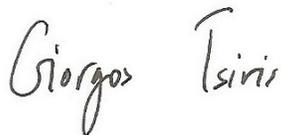
In addition to the current COVID-19 pandemic, our communities have been affected by diverse natural, social, and political crises with dramatic impacts on our lives personally and professionally. Climate change and the emergence of movements such as Black Lives Matter and Me Too have shifted our relationships with others, the world around us, and ourselves. We have been challenged to pause and reflect and, in many cases, re-consider – and hopefully improve – our ways of living and relating.

In these times of change, the seminar's focus on how music can promote equity and diversity is highly relevant. Since its original inception two years ago, its focus has gained additional meanings and perspectives. Special music educators, music therapists, and other music and health professionals have a long history of working with vulnerable, disadvantaged or marginalised people due to health, sociocultural, economic, and political reasons. As such, music practitioners are well equipped to question stereotypes and prejudices and to promote inclusion and justice. Nevertheless, we are all urged to critically re-examine our practices and discourses, as well as our professional structures and assumptions. Issues of multiculturalism, oppression, and colonisation, as well as accessibility to music therapy and music education services, are at the heart of this re-examination. To this end, our Commission aspires to offer a forum where critical dialogues around music, equity, and diversity can occur and lead to radical change.

Building on the Commission's tradition of practice innovation and international development, this seminar aims to promote interdisciplinary and cross-cultural exchange around music's role in

fostering physical, psychological, social, and spiritual well-being across the lifespan. As you engage with the different presentations and dialogues during the seminar, I encourage you to consider how new emerging practices and knowledge can inform your work towards creating musical spaces for human flourishing and unity while respecting our differences.

With best wishes,



Dr. Giorgos Tsiris

Chair of the ISME Commission on Special Music Education and Music Therapy

SCHEDULE

How to Access Abstracts and Sessions

How to Navigate the Conference Schedule

Click the title of an abstract in the schedule to take you to the corresponding full abstract.

How to Access the Question and Answer Sessions and Social / Musical Events

All video and poster presentations are available online and can be accessed through the seminar's website: <https://www.isme-commissions.org/special-education.html>. Please engage with the presentations in advance, as the online seminar sessions focus on questions and answers.

The online seminar will be hosted through Zoom, an online software platform. Below we provide you with the unique link for accessing all the Question and Answer sessions and another link for accessing all the Social / Musical Events and breaks. Please do not share these links with others.

Question and Answer Sessions

<https://helsinki.zoom.us/j/66268142982?pwd=R21qMXVhY3ExSWJBTKErSHAvU2VwZz09>

Meeting ID: 662 6814 2982

Password: 509539

Break / Open Online Café or Social / Music Events

<https://helsinki.zoom.us/j/67392840634?pwd=b0RsTExtTjdGZkYrMFYvajBBTy9Hdz09>

Meeting ID: 673 9284 0634

Password: 114829

Time Zones

All times listed in the schedule are on a 24-hour clock for the Finnish time zone (GMT+3). To help you convert to your own time zone, you may find the following online calculator useful.

<https://www.timeanddate.com/worldclock/converter-classic.html>

Wednesday 29th July 2020

12:30 Opening Welcome Session (Giorgos Tsiris, Markku Kaikkonen, and Jody Kerchner)

Live Question and Answer Sessions (Chair: Erik Esterbauer)

13:00 Musical creativity in children with autism: Sounds, pictures and stories

Matthew Breaden, Western Sydney University, Australia

13:30 A creativity-supported music learning environment for students with intellectual disabilities

Marina Wai-ye Wong, Hong Kong Baptist University, Hong Kong

14:00 Songwriting for grief and loss: An intergenerational project between hospice patients and primary school children

Giorgos Tsiris, Queen Margaret University; St Columba's Hospice, UK

Donna Hastings, St Columba's Hospice, UK

Becky Chaddock, St Columba's Hospice, UK

Margaret McLarty, Fischy Music, UK

Stephen Fischbacher, Fischy Music, UK

14:30 Break / Open Online Café (Host: Markku Kaikkonen)

Live Question and Answer Sessions (Chair: Weichun Wang)

15:00 Early communication and language development through music for young children with ASD

Potheini Vaiouli, University of Cyprus, Cyprus

15:30 We all play music: Musical play for children with profound and multiple learning disabilities

Rosie Rushton, University of Birmingham, UK

16:00 The gap between special music education and music therapy: A philosophical discussion

Kimberly VanWeelden, Florida State University, USA

Lori Gooding, Florida State University, USA

Diana Dumlawwalla, Florida State University, USA

16:30 Break / Open Online Café (Host: Markku Kaikkonen)

Live Question and Answer Sessions (Chair: Kimberly VanWeelden)

17:00 What do teachers say about inclusion? Results from two studies

Laura Hicken, Towson University, USA

Ellary Draper, The University of Alabama, USA

Laura Brown, Ohio University, USA

Judith Jellison, The University of Texas at Austin, USA

17:30 Music therapy in the school system

Ana Maria Ramos, Southeastern University, USA

Mark A. Belfast, Southeastern University, USA

18:00-19:00 Social / Musical Event (Host: Kimberly VanWeelden)

Thursday 30th July 2020

12:30 Welcome (Giorgos Tsiris)

Live Question and Answer Sessions (Chair: Matthew Breaden)

13:00 **Understanding change and impact in music therapy: Situating service evaluation and clinical assessment**

Neta Spiro, Royal College of Music, UK

Giorgos Tsiris, Queen Margaret University; St Columba's Hospice, UK

13:30 **Samspel – Invitation to musical activities – Latitude and democracy**

Bo Nilsson, Lund University, Sweden

14:00 **Preconditions of inclusive music making in heterogeneous groups**

Erik Esterbauer, Mozarteum University Salzburg, Orff Institute, Austria

14:30 Break / Open Online Café (Host: Markku Kaikkonen)

Live Question and Answer Sessions (Chair: Weichun Wang)

15:00 **Music teachers' perceptions of learning and behavioral approaches for students with special needs**

Amalia Allan, Florida State University, USA

15:30 **An investigation of secondary school ensembles for students with special needs: An exploratory study**

Rachel A. Sorenson, Florida State University, USA

Victoria M. Warnet, Florida State University, USA

16:00 **Understanding components of communication from a speech-language pathology perspective: Implications for music education**

Mara Culp, Eastman School of Music, University of Rochester, USA

Elaine Bernstorf, Wichita State University, USA

16:30 Social / Musical Event (Host: Erik Esterbauer)

Live Question and Answer Sessions (Chair: Michelle Hairston)

17:30 **The effects of contingent lullaby music on parent-interaction, infant sleep and growth, and parental stress**

Amy Robertson, University of Missouri-Kansas City Conservatory, USA

18:00 **Private studio music teachers' attitudes regarding students with disabilities: A descriptive analysis**

Sierra Norris, University of Arizona, USA

18:30 **Inclusion strategies for anxiety sufferers in the music room**

Karen Koner, San Diego State University, USA

Friday 31st July 2020

12:30 Welcome (Giorgos Tsiris)

Live Keynote discussion (Chair: Giorgos Tsiris)

12:45 Disability and the complex politics of inclusion in music education

Tuulikki Laes

Live Question and Answer Sessions (Chair: Matthew Breden)

13:30 "I try to play it like creating a beautiful morendo": Healthcare musicians' work in eldercare hospitals

Taru-Anneli Koivisto, University of the Arts Helsinki, Sibelius Academy, Finland

14:00 Research findings from a therapeutic songwriting project for young adults with life-shortening illnesses

Daphne Rickson, Victoria University of Wellington, New Zealand

Giorgos Tsiris, Queen Margaret University; St Columba's Hospice, UK

14:30 Break / Open Online Café (Host: Markku Kaikkonen)

Live Question and Answer Sessions (Chair: Melissa Bremmer)

15:00 Universal Design for Learning as a theoretical framework

Rachel Grimsby, Illinois State University, USA

15:30 Uganda heritage roots: Harnessing folk music and dance for youth rehabilitation in Kampala

Milton Wabyona, Makerere University, Uganda

16:00 A conversation about receptive and expressive language in music education

Elaine Bernstorf, Wichita State University, USA

Mara Culp, Eastman School of Music, University of Rochester, USA

16:30 Resonaari Open Doors: A Live Online Visit and Demonstration (Host: Markku Kaikkonen)

18:00-18:30 Closing Session (Giorgos Tsiris and Kimberly VanWeelden)

Additional Presentations

These presentations are available online, but they have no allocated Question and Answer Sessions during the seminar.

The music therapy with chronic kidney disease patients on hemodialysis

Fernanda Bissani Pivatto

Exploring experiences of using assistive music technology as a performance tool in an inclusive music band, involving university music students and young adults with complex needs

Gráinne McHale, Soundout, Ireland

Structured music learning activities for children with severe intellectual disabilities

Flora FL Ip, Haven of Hope Sunnyside School, Hong Kong

Marina WY Wong, Hong Kong Baptist University, Hong Kong

Inclusion in ensemble settings: Parallels of Universal Design for Learning (UDL) and social constructivist approaches

Lauri A. Hogle, Oakland University, USA

The role of special music education and music therapy in sustainable development goals: Actions in Japan

Kumi Matsuyama, University of Tsukuba, Japan

Reflections of university students through interacting music activities with disadvantaged children

Wei-Chun Wang, National Taiwan University of Science and Technology, Taiwan

Min Chang, National Taiwan University of Science and Technology, Taiwan

Music therapy and speech-language pathology: A collaborative approach for young children with communication disorders

Patricia Winter, Radford University, USA

Corey Cassidy, Radford University, USA

ABSTRACTS

Keynote Presentation

Disability and the complex politics of inclusion in music education

In music education, attention to matters of disability often takes place within therapy or special education contexts while in more general contexts students assigned in the category of having special needs are perceived as a problem, demanding more resources, more ideas, and more compromises. In recent educational scholarship and practices, the inclusion principle is increasingly criticized for supporting special education policies and practices rather than actively moving away from student labeling. In this talk, I will examine how and why disability could be (re)considered in music education through the conceptual ideas of performativity, intersectionality, and complexity. In hopes to offer new critical insights, I invite you to discuss and imagine together with me on how to continue challenging and troubling the 'center' of music education.



Tuulikki Laes is a post-doctoral research fellow at the University of the Arts Helsinki, Finland. In her doctoral dissertation, she examined the 'impossibility of inclusion' through challenging the assumptions of 'special' and 'regular' education, dis/ability, and age. Her recent work has dealt with investigating new future scenarios for more equal and accessible arts education system in Finland. Currently she is leading a project on transformative politics of music education, funded by the Academy of Finland (2019-2022). Laes has published her work in books and peer-reviewed journals and presented in numerous international conferences, and served as an invited speaker in Finland and abroad. As a lecturer at the UniArts, she has designed and taught undergraduate courses on special/inclusive education as well as older adult education. Laes is the Founder/CEO of the accessible music learning service RockHubs.

Music teachers' perceptions of learning and behavioral approaches for students with special needs

Amalia Allan

Florida State University, USA

aallan2@fsu.edu

The topic of disability inclusion is prominent in the field of music education. Since the passage of the Education for All Handicapped Children Act in 1974 (now the Individuals with Disabilities Education Improvement Act or IDEA 2004), music educators in the United States of America have been challenged to integrate special learners in music classes. In practice, it has remained difficult for music teachers to properly implement the most appropriate music education for all learners. With inclusion becoming increasingly prominent in U.S. public schools, music teachers might benefit from ongoing inclusion research. Inclusion research in music education has been approached from several angles. Studies have focused on preservice music teacher preparation by examining both university curricula and preservice music teacher perspectives. Researchers have also investigated the efficacy of specific inclusion strategies in public school music classrooms. Few studies examined inservice music teachers' opinions on teaching strategies for students with special needs, and scarce are investigations on behavioral strategies for special learners. Since practicing music teachers work with public school students on a regular basis, their opinions on both learning and behavior strategies might be quite valuable. There is a need for research that evaluates teacher perceptions of inclusive music education, especially when pertaining to behavior management for student learning. Therefore, the purpose of this study was to examine inservice music teacher perceptions on aspects that impact both learning and behavior in students with special needs. Specifically, this survey study assessed music teachers' opinions on the importance of learning formats, instructional features, individualized adaptations, tools and aids, laws, and contracts and documents. Participants in this study were music teachers in K-12 public schools (n = 3497) within a large southern state. Music teachers of all specialties (elementary/general, secondary/general, orchestra, band, choir, guitar, keyboard, and "other") were asked to take part through an email invitation with a link to a survey. E-mail addresses obtained through the state's department of education. The dependent measure was an online survey created by the researcher. There were two overall sections in this survey – Items for Learning and Items for Behavior – and a demographics section at the end. Both main sections have six sub-categories: Learning Format, Instruction Features, Individualized Adaptations, Tools and Aids, Laws, and Contracts and Documents. Participants will be asked to rate the importance of items on 6-point Likert-type scale. Results and implications will be discussed during the presentation.

Keywords: inclusion, special education, disability, behavior, strategies, accommodations

A conversation about receptive and expressive language in music education

Elaine Bernstorf

Wichita State University, USA

elaine.bernstorf@wichita.edu

Mara Culp

Eastman School of Music, University of Rochester, Rochester, New York, USA

mculp@esm.rochester.edu

This session explores intersections between expressive language development and the work of music educators, classroom teachers, and speech-language pathologists, as well as the role of expressive language in socio-emotional development. We will explore different types of expressive language, which can range from non-verbal gesture to written essay. Using this framework, we will discuss how developmentally appropriate musical experiences—such as imitative body percussion, chanting, and singing—may facilitate forms of expression—such as gesture, routine verbal responses, and call-response. To develop expressive language, risk-taking on the part of the student is necessary. With continued success in structured expressive music routines, students attempt personal expressive responses in artistic settings—even when it is hard for them to do so in other group environments. With guidance and contextual adaptations, meaningful expressive responses of what students know can be elicited. Such expressions also can include simple improvisation and composition, two foci of current music education standards. Further, fostering expressive language calls for proper interpretation by the teacher; yet, students' responses can be misinterpreted or overlooked by teachers. While a focus on personal expressive response patterns is often a focus of individual music therapy, music educators often have not received training in fostering independent and meaningful expressive music and language experiences for students who have difficulty, especially in group settings such as public school music classes. As a result, teachers may misinterpret expressive responses as social-emotional misbehaviors. Teachers may rely solely on individual responses assuming that all students' experiences and learning align with the individual student who has responded. Such practices may hinder individual expressive language development, thereby not fostering students' social-emotional development. Expressive communication is at the heart of many social-emotional behaviors, yet many music educators may not understand the role and pattern of expressive language development in social-emotional development. Contextually based work in aesthetic expression provides a key opportunity to help children grow simultaneously in expressive language as they develop social-emotional expression. Participants will: 1. Describe differences between receptive and expressive responses in musical contexts. 2. Delineate musical elements most natural for expressive responses, along a developmental continuum. 3. Develop strategies to implement layers of expressive language formation most conducive to positive behavior for group activities in inclusive music settings.

Keywords: communication, speech-language pathology, expressive language, language acquisition, pragmatics, social-emotional learning

Musical creativity in children with Autism: Sounds, pictures, and stories

Matthew Breaden

Western Sydney University, Australia

m.breaden@westernsydney.edu.au

Creativity in people with autism may be enhanced by certain cognitive traits but impaired by others (Best, Arora, Porter, & Doherty, 2015). This research investigated aspects of musical creativity in children with autism using Figurenotes, a music notation system based on colour and shape developed in Finland in the mid-1990s for people challenged by the abstract nature of conventional music notation. Eight children with autism aged 6 to 13 years were initially exposed to Figurenotes using exercises, games, simple melodies, and stories, playing on digital keyboards and percussion instruments. Participants were then encouraged to create and perform their own melodic patterns with Figurenotes using specially-adapted magnets and whiteboards, and to draw pictures and make up stories expressing their musical ideas. The study used an action research approach, enabling an iterative, reflexive process where the practitioner/researcher as well as participants were involved in creating novel uses of Figurenotes. Data were obtained through video observation, interviews, and researcher notes on participants' development and behaviour. The study found that participants' creative uses of Figurenotes facilitated improvements in their music skills, social interaction and self-concept. Participants suggested new and creative uses of Figurenotes within the musical activities, such as associating particular colours and shapes with objects and emotions from their daily lives. Imaginative manipulation of colours, shapes, and sounds was associated with improvements in participants' self-concept. The clear connection between musical sounds and visual information in Figurenotes assisted the children with autism to gain in their ability to make associations and produce novel ideas. In this way, the study contributes to and extends the research literature examining how musical creativity may be enhanced and facilitated. The finding that creativity played a role in the development of social interaction and self-concept of participants highlights the importance of facilitating creativity in children with autism. This supports other research (Hakomäki, 2013) in providing evidence of the potential of Figurenotes as a tool for children with autism to explore and express their inner world. Whilst the findings relate specifically to children with autism, they point to a potential for Figurenotes to be used in the development of musical creativity with other populations as well. In this presentation, selected case studies will illustrate, through musical and visual artefacts, the creativity shown by participants. The presentation highlights both the need for equity in encouraging musical creativity, as well as the diversity of ways in which musical creativity can be manifested.

Keywords: creativity, autism, Figurenotes

Understanding components of communication from a speech-language pathology perspective: Implications for music education

Mara Culp

Eastman School of Music, University of Rochester, Rochester, New York, USA

mculp@esm.rochester.edu

Elaine Bernstorf

Wichita State University, USA

elaine.bernstorf@wichita.edu

Communication is vital to human existence. Communication allows us to understand and be understood by others, which lends to our ability to function as a society by working together to achieve common goals. As such, breakdowns in communication can be detrimental at best—and debilitating at worst. Although music often is discussed as and considered a possible form of communication, music educators may not understand the ways in which professionals in other disciplines conceptualize communication and its constituent features. Thus, music educators may not understand how their classroom practices help or hinder communication with students; either impeding or enhancing their ability to deliver information to the learners or receive information from learners. In the United States of America, the National Association for Music Education (NAfME) can help guide educational decisions in music classrooms—influencing practice related to how to deliver music instruction, as well as understandings of what music is. In a similar way, the American Speech-Language-Hearing Association (ASHA) influences the activities of specialists in Communication Sciences and Disorders—such as speech-language pathologists (SLPs)—and has identified facets of function within communication to help guide SLPs' professional practice. According to ASHA, communication encompasses multiple separate, yet related, aspects, which include voice, cognition, resonance, speech production and fluency, hearing, and language (ASHA, 2016). An impairment in one of these areas can result in a communication disorder. In this presentation, we will discuss the areas of function outlined by ASHA and provide implications for music educators working with P-12 learners. Strategies to improve and support communication in classrooms will be provided, as well as key suggestions for engaging in interdisciplinary collaborations with school-based SLPs. Examining the ways in which communication is understood outside of music education can be beneficial for music educators. First, such information may allow music educators to improve communication with their students. Second, this information could help music educators and engage in collaborations with school-based SLPs that could lead to improved musical and communication skills by providing a shared language that professionals can use.

Keywords: collaboration, communication, language, scope of practice, speech-language pathology, music education

Preconditions of inclusive music making in heterogeneous groups

Erik Esterbauer

Mozarteum University Salzburg, Orff Institute, Austria

erik.esterbauer@moz.ac.at

Based on the principles of the inclusive education model of Feuser, the elemental aspects of inclusive music making by Keller (as an enhancement of Orff-Schulwerk), the framework of Universal Design for Learning (UDL) and the theory of the development of the Self by Stern, preconditions for processes in inclusive music and movement sessions with adults of various abilities and disabilities are discussed in this presentation and illustrated by video clips. Adults with additional support needs from three sheltered workshops attend weekly music and movement sessions at the Orff Institute of the Mozarteum University Salzburg. These sessions provide at the same time practice teaching possibilities for bachelor or postgraduate students of elemental music and movement education to learn and enhance their didactic knowledge and competencies in inclusive contexts. A third group of participants are care persons for the participants from the sheltered workshops, similarly with very diverse abilities in music and dance. In these sessions the main goal is to create experiential spaces and activities for personal expression and the development of individual skills in music and movement. A secondary effect lies in increasing social learning and providing a platform for diverse forms of communication. The application of the guidelines of UDL in combination with the principles of Feuser on the didactic planning process functions as a creative but focused mind opener for the design of artistic-pedagogical sessions which are planned and taught mainly by the students. The students are mentored in their preparation and also in the reflection of the sessions. The preconditions of sensory and motor skills, musical abilities and relationship quality (as outlined and made observable through the AQR-Tool) can be directly addressed and promoted in elemental music activities. By means of individualized tasks for each participant (differing in levels of e.g., complexity, accuracy, structure, intensity,...) in different forms of cooperation and assistance, every learner is a contributor to the common "Gestaltung" of the artistic process. Analysis of video examples shows the diverse levels in sensory, motor and musical skills as well as quality of relationship. Inclusive learning in heterogeneous groups depends on the appropriate assessment of the diverse abilities of each participant to relate. Especially the existence of joint attention is a core signpost for the assignment of tasks within the group.

Keywords: didactic preconditions, universal design for learning, elemental music making, quality of relationship, heterogeneous groups

Universal Design for Learning as a theoretical framework

Rachel Grimsby

Illinois State University, USA

rachelgrimsby@gmail.com

Universal Design for Learning as a Theoretical Framework Key words: cultural model of dis/ability, universal design for learning, theoretical framework Purpose and Method The purpose of this paper is to critically consider Universal Design for Learning (Meyer, Rose, & Gordon, 2014) as a theoretical framework. In this paper I outline the historical evolution of the cultural model of disability and Universal Design for Learning (UDL) as well as describe the tenants of each framework; one theoretical, one pedagogical. I then analyze Waldschmidt's (2018) cultural model of dis/ability and how it may offer possibilities for practical applications within music education when aligned with UDL. Finally, I examine the intersections between the cultural model of dis/ability and UDL in which a new theoretical framework emerges founded in three tenets. Findings In considering UDL through the lens of Waldschmidt's (2018) cultural model of dis/ability I found three intersections that support the emergence of a theoretical framework. The cultural model of dis/ability theorizes representations, interactions, and environmental locations of dis/ability while UDL enacts its own principles to limit dis/abling factors such as representation, interactions, and environmental locations within the institution of education. These intersections influenced the development of a new theoretical framework with three tenants; representation, location, and interaction. The first tenant, representation, embraces the three core principles of UDL as well as Waldschmidt's (2018) premise that the cultural model of dis/ability enables one to examine representations of disability and environmental barriers that may disable rather than enable. If suggested educational practices within the literature only align with one or two of these core principles, then it does not fulfill the condition of representation. The second tenet, location, is used to examine the environmental conditions within educational settings or as described in the literature. Music education literature that address access to materials, rehearsal and performance spaces, and considers the social/emotional climate of the classroom meets the condition of the tenet location. The third tenet, interaction, examines the element of dis/ability. Literature that considers teaching strategies or curriculum aimed at both the abled and differently-abled student meets the condition of interaction. Conclusion Application of this theoretical framework, when examining literature on teaching music to students with disabilities, would allow researchers and practitioners to identify gaps in the current literature base, develop new research, examine current pedagogical practices as well as develop new practices for teaching music to students with disabilities at all levels of music education.

Keywords: cultural model of dis/ability, Universal Design for Learning, Theoretical Framework

What do teachers say about inclusion?

Results from two studies

Laura Hicken

Towson University, USA

lhicken@towson.edu

Ellary Draper

The University of Alabama, USA

eadraper@ua.edu

Laura Brown

Ohio University, USA

brownl5@ohio.edu

Judith Jellison

The University of Texas at Austin, USA

jjellison@austin.utexas.edu

The current report on the implementation of the Individuals with Disabilities Education Act in the United States of America shows that almost 82% of students with disabilities in the US were educated in regular classrooms for some (at least 40%), and a majority for most (at least 80%) of the school day (U.S. Department of Education, 2017). From national data and surveys of music teachers, it seems likely that many music classes include students with disabilities, although we know little about teachers' experiences in those classes. Music teachers in inclusive classes have valuable information and advice to offer for faculty and students in teacher preparation programs and for colleagues in the field about teaching students with disabilities in inclusive music classes. We collected information from teachers about their experiences in inclusive music classes through two different surveys, one with music teachers in Texas about including all disability types in music classes, and one with music teachers throughout the US about including students with ASD in music classes. The surveys had quantitative (responses using checklists and rating scales) and qualitative (responses to open-ended questions) questions. We asked teachers to provide information about their schools, inclusive classes, disability populations, levels of success, collaboration, attitudes about inclusion, feelings of confidence, and students' participation and attitudes. In the open-ended questions, we asked teachers to relate their success stories, concerns, and advice for teachers new to inclusion. If teachers were willing to be contacted further about their responses, they provided their email addresses. Overall, although teachers related some concerns about meeting all their students' needs, an analysis of the quantitative and qualitative data shows that the respondent teachers were generally positive, confident, successful, and felt capable of solving problems and providing options for a large number of students with disabilities. In this presentation, we share findings from the narrative responses of success stories, concerns, and advice about teaching music in inclusive settings. From these responses, we draw implications for pre- and in-service teacher education programs—programs that are designed to ultimately increase the success of teachers and the quality of music learning experiences for all children in schools.

Keywords: inclusion, teacher responses, music education, teacher preparation

Inclusion in ensemble settings: Parallels of Universal Design for Learning (UDL) and social constructivist approaches

Lauri A. Hogle

Oakland University, USA

laurihogle@oakland.edu

In a “Universal Design for Learning” or UDL (CAST, 2018) lesson plan, multiple and varied modes of representation, action and expression enable differentiated learning. Individual differences between all learners, including those with exceptionalities, are honored in an inclusive UDL learning environment. Similarly, in a social constructivist vision of music learning and teaching, multiple points of entry into musical experiences enable individual learners with different levels of expertise and learning needs to simultaneously participate in the same experience (Vygotsky, 1978; Wiggins, 2015). This workshop will explore parallels of both approaches to designing inclusive lessons for all learners in band, orchestra or choral ensemble settings. Participants will be able to: 1. Identify ideas that underlie inclusive lesson planning through comparison of UDL and social constructivist approaches to ensemble learning and teaching; 2. Gain strategies for engaging interest, motivation, and self-regulated executive functioning through collaborative learner goal-setting and choice-making; 3. Develop ideas for creative and flexible expression with varied musical outcomes in mastery experiences; 4. Plan for tiered scaffolding support based on continual formative assessment in varied groupings within a community of learners. Workshop activities include: Activity I: A short presentation will outline background information about UDL and social constructivist approaches to ensemble teaching and learning, through a succinct visual chart. From this chart, participants will receive and discuss a tiered lesson plan template to use in subsequent activities. Activity II: Modeling “affective to engagement” UDL strategies in parallel with social constructivist approaches to ensemble teaching, participants will collaboratively create learning goals for workshop in varied groupings. Activity III: After brief presentation of “recognition to representation” and “strategic to action” UDL ideas, participants will collaboratively engage in planning mastery experiences allowing for creative and flexible expression with varied musical outcomes within one repertoire rehearsal segment, applying principles from UDL and social constructivist approaches. Activity IV: After brief discussion of strategies and ideas, participants will collaboratively brainstorm ideas for tiered, differentiated lesson plans that could engage learners in peer scaffolding, evaluation, embedded assessment, and musical problem-solving. Activity V: Participants will return to large group, share and demonstrate ideas, discuss, and ask questions. Through experiencing and discussing research-based planning strategies that allow for music-making by any learner in an ensemble setting, workshop participants will gain ideas toward creating a successfully inclusive music learning environment for all.

Keywords: inclusion, music ensemble, exceptionalities, differentiation, Universal Design for Learning, social constructivist, lesson plan, collaboration

Structured music learning activities for children with severe intellectual disabilities

Flora FL Ip

Haven of Hope Sunnyside School, Hong Kong

floraip@yahoo.com

Marina Wai-yee Wong

Hong Kong Baptist University, Hong Kong

marina@hkbu.edu.hk

Theoretical/pedagogical background of the paper When teaching a new concept, teachers often believe that students will learn from seeing objects or situations sharing the same feature of that concept. Hence teachers tend to show students examples with the same target feature but not differences (Marton & Pang, 2013). The variation theory explains that students learn a concept through differences instead of sameness. Aim/focus of the work/research reported This theory-informed practice paper aims to analyze the structure of music learning activities for a class of students with severe intellectual disabilities (SID) in a special school in Hong Kong. One unit of a module in the school music curriculum was studied in-depth to examine the lesson design of the teacher. The variation theory is used as a framework of analysis. Method/approach of the work The analysis investigates three consecutive music lessons of one unit of a learning module. Data were collected through class observations and post-lesson interviews. The music teacher was interviewed to collect additional information about the students' learning and the teacher's adaptations of the lesson plans. Each learning activity was analyzed individually and in relation to the whole learning sequence. Results and/or summary of the main ideas Results suggest that the music teacher's design generally matches the path of learning described in the variation theory, in which differences were used to highlight the target of learning. By showing contrasting features of the concept in the first activity sequence, the music teacher intentionally brought the target of learning to the students' awareness. Then, generalization and fusion were used to consolidate and evaluate the students' learning of that concept. Conclusions and implications for music education Although the variation theory is not a music-specific learning theory, it gives music teachers a reference for the way students learn about novel concepts. Musical concepts are abstract ideas that require one's discernment from direct experiences. Music teachers should strive to understand how their students learn in order to provide the most appropriate learning experience for them.

Keywords: music learning, severe intellectual disabilities, variation theory

“I try to play it like creating a beautiful morendo:” Healthcare musicians’ work in eldercare hospitals

Taru-Anneli Koivisto

University of the Arts Helsinki, Sibelius Academy, Finland

taru.koivisto@uniarts.fi

The purpose of this presentation is to explore the professional space of healthcare musicians who work in public eldercare hospitals. Hospitals and other care environments are being redefined in many countries as cultural spaces where the wellbeing and cultural rights of individuals, as well as communities, should be supported. For some healthcare musicians (including for example music educators, musicians from many genres, or ethnomusicologists) their work in hospitals is a performative gig among other gigs. However, many music practitioners take advantage of the opportunity to transform societal contexts while developing and expanding their music practices to respond and mirror societal changes, such as later adulthood or end-of-life issues. This study argues that healthcare musicians should build up specific capital called professional capital, drawing from individual, organizational, as well as institutional knowledge and collaboration. The study, carried out in a public art-promoting hospital, addresses these issues by exploring the symbolic and organizational stories healthcare musicians encounter when making music with and for people in eldercare hospital wards. During the study, I observed and interviewed professional healthcare musicians, patients and their families, and hospital personnel to explore healthcare musicians’ work and how they facilitate wellbeing in the hospital community. Through a reflexively-constructed qualitative lens, I have analyzed the elements healthcare musicians require when shaping their professional capital in eldercare hospitals. As a conclusion, I will provide insights on how the professional capital as well as the expanding professionalism of healthcare musicians may facilitate wellbeing and access to cultural experiences.

Keywords: eldercare hospitals, expanding professionalism, healthcare musicians, music practices

Inclusion strategies for anxiety sufferers in the music room

Karen Koner

San Diego State University, USA

kkoner@sdsu.edu

Anxiety disorders have been discussed among the most commonly diagnosed mental health problems in young children (Albano, Chorpita, & Barlow, 2003), choral musicians (Ryan & Andrews, 2009), and music students overall (Spahn, Strukely & Lehman, 2004). It has been suggested, that singing, humming, or listening to music can lower anxiety levels (Peretti-Swenson, 1974), however, conversely, as music can assist with anxiety, the music classroom can be an over stimulating environment for an anxious student (Hammel & Hourigan, 2011). This interactive workshop presentation will discuss practical applications for inclusion of students with anxiety into a music classroom environment. This session, presented by a current music teacher educator who is also a certified yoga instructor, will present tips, ideas, and activities to improve performance anxiety, clinical anxiety, and mental focus in a music rehearsal or practice session. The workshop will be divided into four sections; 1) performance anxiety techniques; 2) focus; 3) physical stretches for stress and anxiety relief; and 4) contemplative practices. Discussion will include breathing warmups to assist with student focus, meditative techniques with visual aids to assist with concentration, and working with pressure points to reduce rapid heart rates. These concepts and ideas will be demonstrated in an interactive format for participants to integrate at home, in the classroom, or in a personal practice session.

Keywords: anxiety, contemplative practices, focus

The role of special music education and music therapy in sustainable development goals - actions in Japan

Kumi Matsuyama

University of Tsukuba, Japan

matsuyama.kumi.ge@un.tsukuba.ac.jp

SDGs is a set of Sustainable Development Goals which was adopted by world leaders in September 2015 at a historic United Nations summit and written in “the 2030 Agenda for Sustainable Development”. This set of international development goals consists of 17 goals and 169 targets in order to realize a sustainable world. The SDGs are universal goals and aim to “Leave no one behind” through the implementation process. Music is an adjustable tool/medium for every people for various purposes, therefore it has a wide range of application. Special music education and music therapy are very much related to the aim of “Leave no one behind”. The purpose of this study is to review the policies of national government and specific actions about SDGs in Japan and to determine how special music education and music therapy contribute to them. The policies on measures by government, ministry of foreign affairs, ministry of education for SDGs in Japan are reviewed. This study also shows the actual actions toward SDGs by the following organizations; Global Compact Network Japan, municipal corporations, universities, companies and funding agencies. Through this review, it is revealed that special music education and music therapy especially contribute to the next six goals out of 17 sustainable development goals: 3) Good health and well-being; 4) Quality education; 10) Reduced inequalities; 11) Sustainable cities and communities; 16) Peace, justice, and strong institutions; and 17) Partnerships for the goals. Special music education and music therapy promote SDGs action and the further continuous effort will be required. Respecting our differences, each other, that is visions of equity and diversity, is the core concept of special music education and music therapy.

Keywords: Sustainable Development Goals (SDGs), equity, diversity, music education, music therapy

Exploring experiences of using assistive music technology as a performance tool in an inclusive music band, involving university music students and young adults with complex needs.

Gráinne McHale

Soundout, Ireland

grainnemchalemusic@gmail.com

The use of assistive music technology is increasingly being used in music education and music therapy contexts to enhance access to music-making and learning for people with complex needs (Magee, 2008; Vanderlinde Blair and McCord; 2015). This paper discusses findings from a PhD case study that explored the experiences of using assistive technology for music performance purposes within an inclusive music band - Mish Mash. Mish Mash created and regularly performed original music and rehearsed weekly for one hour over a six-month period at University College Cork. The band comprised of 7 members involving music students from the University and young adults with complex needs from the local community. This was a qualitative study that incorporated action research methodology. Data was collected via interviews, field notes, photographs and video observation. The study draws theoretical insight from the field of inclusive and special music education (Jellison and Draper, 2015; Adamek and Darrow, 2012; Vanderlinde Blair and McCord, 2015). Findings from this study revealed significant personal and social benefits for band members. It also highlighted conditions that supported use of assistive technology for meaningful music-making and performance. These conditions included a focus on collaborative learning, creativity, the use of high-quality sounds, incorporation of diverse modes of communications, technologies that could be adapted for each individual, as well as developing mutually beneficial partnerships within the local community. Findings from this study informed the development of an inclusive music education programme which provides inclusive music education opportunities in primary and secondary schools across Cork City.

Keywords: inclusive music education, assistive music technology, qualitative research

Samspel – Invitation to musical activities – Latitude and democracy

Bo Nilsson

Lund University, Sweden

bo_i.nilsson@mhm.lu.se

It is commonly accepted that engaging in aesthetic activities is of great importance to the individual and positively affects health and well-being. To participate in musicking and to learn music creates a sense of ownership and latitude for the individual. The aim of this presentation is to introduce and test a theoretical framework that brings together relevant sociocultural, musicological and health-centred theories in order to explain and advance understanding of invitations and offerings to participate in play and musical activities. The conclusions will be discussed in the light of music, play and creativity, democracy and participation. The data were compiled from a number of different field studies performed by the author, where several sources were used. The participants include young children, adults and individuals with some kind of disability. Musical examples, extracts from interviews, and field logs from observations of invitations to musical activities were collected. In the world of music and play, many symbols become self-evident. The results demonstrate that most people have an intuitive feeling for accepting an offering to play, which permits a situation to develop further without the patient, pupil or teacher knowing exactly what will happen next, or how the situation will end. Only seldom is an offering to participate in play and musical activities blocked. Music and play take place in intersubjectivity, created “on the fly” through a communicative process of meaning-making. This allows the original offering to develop and challenge to a level where the participants jointly control the situation. Intersubjectivity is created at the moment through a communicative process of meaning-making. One interesting part of the findings suggests that musical activities originally aimed to increase health and well-being of others, often result in positive experiences for the musician/teacher/healthcare provider themselves. It could be concluded that aesthetic activities such as music and play can help the individual to make the world understandable and manageable, precisely what Aaron Antonovsky intends with his concept Sense of Coherence (SOC). This can be linked to Even Ruud's idea of regarding musical activities as a kind of cultural immunogen. Offering and accepting to participate in musicking can be understood as a starting point to a relationship-building process performed in simultaneousness and connected to play, flow and improvisation. The individual thus experiences a feeling of belonging and to experience his or her own significance.

Keywords: play, interaction, music, democracy, well-being, health, improvisation

Private studio music teachers' attitudes regarding students with disabilities: A descriptive analysis

Sierra Norris

University of Arizona, USA

sierran@email.arizona.edu

A survey was conducted to explore the attitudes of 146 private studio music teachers in the United States of America towards students with disabilities. It explored their perceived comfort teaching students with different disabilities and investigated 29 variables that may impact their comfort, such as occupational identity, general beliefs about disability, music-related beliefs about disability, pedagogical practices, teacher-caregiver relationship, and more. Participants were asked to describe their comfort teaching individuals with various conditions with comfort defined as "being relaxed and at ease, feeling sufficient and competent in your role teaching the student." The three conditions with which teachers felt least comfortable were hearing loss/Deafness, traumatic brain injury/stroke, and visual impairment/blindness, while they were most comfortable with teaching students with HIV, ADHD, and autism spectrum conditions. However, for each condition, there was a very wide range of responses and high standard deviation, indicating there was little consensus among teachers. When asked about their comfort with student traits and behaviors, participants reported being least comfortable with "hitting/throwing/ aggressive behavior," "verbal outbursts/yelling/swearing," and "drooling/bodily fluids." They reported being most comfortable with "shyness/withdrawn/shutdown," "lack of on-task behavior/short attention span," and "wheelchair/walker/service animal." An apparent lack of agreement between conditions and traits/behaviors with which teachers reported being comfortable is discussed. Statistical tests were used to determine if private studio music teachers comfort scores were related to demographic variables. There was no significant relationship between participants' age or years of teaching experience and their comfort scores. There was also no difference in participants' comfort scores based on type of instrument they taught, highest degree earned, or type of degree earned. A principal components analysis revealed nine components which accounted for 62% of the variance in the data. These components were labeled 1) consideration and acceptance of disability, 2) teacher efficacy and responsibility, 3) music-related beliefs about disability, 4) teacher identity, 5) teacher-caregiver relationship, 6) orientation to enjoyment, 7) orientation to performativity, 8) openness to adaptation, and 9) accountability for student success. A multiple linear regression was undertaken to determine if the components could predict a teacher's comfort level teaching students with disabilities. The model was able to significantly predict outcome ($p > .001$) with two components significantly contributing to the model. Teachers' consideration and acceptance of disability in general ($p > .001$) and their music-related beliefs about disability ($p > .001$) were significantly associated with being more comfortable teaching students with disabilities. There was a strong effect size ($d = 1.19$).

Music therapy with chronic kidney disease patients on hemodialysis

Fernanda Bissani Pivatto

Eötvös Loránd University, Hungary

ferbpivatto@gmail.com

Chronic Kidney Disease (CKD) is a global health issue that affects 10% of the world's population, according to the International Society of Neurology. The patient in this condition permanently loses renal functions and needs undergoing hemodialysis (HD) three times a week. Considering the complexity involved in this treatment, it was observed, empirically, the occurrence of various clinical interferences and aggregated to them, the patient manifests insecurities related to identity, relationship and lifestyle. Based on the studies of Leinig (1997), Bruscia (2000), Zanini (2009) and Hagemann (2015), it was found that music therapy could produce significant changes in physiological and psychological aspects in the hospital context. Under those circumstances, the hypothesis presented in this study is that music therapy can produce positive psychophysiological effects in patients with CKD during HD sessions. From a methodological point of view, this research is an exploratory and descriptive mixed case study, on a group of fourteen dialysis patients from the Evangelical Ulysses Renal Disease Clinic of the Pro-Renal Group Brazil. The music therapy interventions were held once a week, for nine months, totaling twenty-seven sessions. Data used for analysis included a participant observation, closed questionnaire and individual clinical record. The obtained results showed a 75% decrease in clinical interferences in HD sessions with music therapy activities when compared to sessions without this intervention. This percentage becomes more expressive when added to the observation and patients' spontaneous reports. Singing and playing musical instruments had provided to patients a proactive perspective, pleasure moments and relaxation despite their treatment clinical limitations. Finally, through music it was possible to explore feelings and significant occasions, giving new meaning to painful memories.

Keywords: music therapy, hemodialysis, psychophysiological effects of music, chronic kidney disease

Music therapy in the school system

Ana Maria Ramos

Southeastern University, USA

apramos@seu.edu

Mark A. Belfast, Jr.

Southeastern University, USA

mabelfast@seu.edu

Due to the relatively modern practice of inclusivity in American schools, and the rising frequency of student mental health instability, there is a growing need for accessible, successful, and sustainable therapy options that can be easily differentiated for diverse populations in school systems. The purpose of this research was to investigate the use of music therapy as a mental and/or physical health service in K–12 school systems. The following research questions were used to guide the study: (1) To what extent are music therapists utilized within K–12 school systems in Alabama, Florida, Georgia, and Louisiana? (2) What perceived barriers might prevent music therapy services from being offered in school systems? (3) What are school officials' attitudes concerning music therapy as a service to students in their schools? (4) What approaches have previously been employed to successfully implement music therapy services within school systems? The study utilized a researcher-designed online questionnaire and optional follow-up participant interview. An invitation to participate in the study was distributed, via email, to 75 music and arts administrators in the American states of Alabama, Florida, Georgia, and Louisiana. The questionnaire included selected response, open response, and Likert-type scale items related to the use of music therapy in school systems. Internal questionnaire response logic guided participants to complete questionnaire items related to the inclusion or exclusion of music therapy in their specific school system. Additionally, interview questions were prepared for music therapists identified in the study. Results indicated music therapy was perceived as an effective mental or physical health service in schools. Respondents, who reported the existence of a music therapy program within their school system, went so far as to recommend other school systems include it as an available service. Regardless of the presence (or absence) of music therapy in their school system, all respondents agreed students in their local schools would benefit from music therapy services. The results also revealed music therapy was not often utilized by schools due to administrators' lack of knowledge regarding the implementation of such a program and the perceived lack of funding to support one.

Keywords: music therapy, schools, mental health services, physical health services

Research findings from a therapeutic songwriting project for young adults with life-shortening illnesses

Daphne Rickson

Victoria University of Wellington, New Zealand

daphne.rickson@vuw.ac.nz

Giorgos Tsiris

Queen Margaret University; St Columba's Hospice, UK

gtsiris@qmu.ac.uk

The 'Moving on With Music' project was born out with the aim to support young adults living with life-shortening illnesses in their transition from child to adult palliative care services in the United Kingdom (Edgar, Tsiris & Rickson, 2019). Funded by the Young Start awards, this project took the form of short-term therapeutic songwriting work. It was led by the music therapy charity Nordoff Robbins in association with the Children's Hospice Association Scotland. Given the sparsity of such work, a practice-based research study was developed alongside the songwriting project with the hope to inform the development of similar initiatives in the field. This study, which forms the focus of this presentation, aimed to explore and document the young adults' experiences of participating in the project. While considering relevant themes from the literature (e.g., Baker, 2015; Baker et al., 2008, 2009; Hahna et al., 2012; Heath & Lings, 2012), we outline key findings of the study. These findings pertain to the participants' experiences of the songwriting process and its perceived impact. Issues around the use of technology as well as broader therapeutic questions and dilemmas that emerged during the project are also discussed through case study examples, audio recordings and interview-based material. Looking ahead, this presentation considers the role of music therapy for offering age and developmentally appropriate psychosocial care for young people as they transition from children to adult palliative care services. We outline indicators for future developments within and around music therapy including new emerging research questions and areas for practice innovation.

Keywords: songwriting, young adults, life-limiting illness, music therapy, research

The effects of contingent lullaby music on parent-interaction, infant sleep and growth, and parental stress

Amy Robertson

University of Missouri-Kansas City Conservatory, USA

robertsonam@umkc.edu

There is a very limited amount of research that has analyzed the effect of parent education and contingent music on crying and bonding behaviors in the first weeks of life. Larsen and Ayllon (1990) that analyzed the use of contingent music on infantile colic. Mothers of infants ages 3-7 were trained to provide background music during three different conditions: 1) when infants were alert and quiet; 2) anytime when infants were awake; and 3) no background music at all during routine care over a seven-week period. Results showed that contingent music led to a rapid and substantial reduction in infant crying as well as a decrease in parental distress. A more recent study also conducted by the researchers of this current study (Robertson, 2017) demonstrated education on contingent music with mothers of newborns can significantly reduce infant crying across the first six weeks of life and significantly improve positive parent-infant interaction behaviors at six weeks of life. It has been demonstrated that infants as well as parents benefit from the use of music in the early stages of development. To date, there is no such study that analyzes the effects of live contingent music provided by mothers on sleep duration and growth in healthy newborn infants or maternal stress. The purpose of this study is a follow-up investigation on Robertson's (2017) study to assess the effects of live lullaby music provided contingently by mothers on parent–infant interaction, infant sleep duration and growth, and parental stress in the first eight weeks of life.

Keywords: parent-infant interaction, contingent lullaby music, infant sleep, growth, parental stress

We all play music: Musical play for children with profound and multiple learning disabilities

Rosie Rushton

University of Birmingham, UK

rosierushton1510@gmail.com

We all 'play' music! Play experiences for children with Profound and Multiple Learning Disabilities (PMLD) are often compromised, lost in complex care routines, increasingly stretched timetables and a lack of suitable play interventions. There are numerous challenges supporting adults must address when facilitating and enabling playful experiences for these learners. This study investigates combining music with play, using a set of guidelines and principles, developed by the researcher and staff participants, Musical Play. It evaluates the impact Musical Play has on the play experiences of both the learners and staff. This case-study approach included five primary-aged children and four teaching staff, during a five-week implementation period in a UK Special School. The study collected multiple data sources to evaluate the impact of the intervention. Results revealed that Musical Play elicited engaged, playful and creative responses, encouraging peer-awareness and interactions. The intervention allowed staff a sense of freedom from target-driven work, providing a unique opportunity to fully immerse themselves in the play experience. Further research in play, play-partnerships and music and play for people with Profound and Multiple Learning Disabilities is recommended.

Keywords: profound disability, intellectual disability, play, music, PMLD

An investigation of secondary school ensembles for students with special needs: An exploratory study

Rachel A. Sorenson

Florida State University, USA

rachel32720@gmail.com

Victoria M. Warnet

Florida State University, USA

vmw08@my.fsu.edu

In recent decades, music teachers have been working to better accommodate students with special needs. Although many music teachers accommodate the needs of students with special needs within the framework of pre-existing ensembles, some have recently created ensembles specifically dedicated for this student population. Through the current study, the researchers sought to investigate the nature of these ensembles, with particular regard to preparation for working with students with special needs, as well as details related to curriculum development and ensemble characteristics. The research questions for the current study were as follows: 1. What was the nature of musical ensembles for students with special needs, including instrumentation, funding, class size, and performances? 2. What type of pre-service and in-service training, if any, did music teachers receive with regard to the instruction of students with special needs? 3. What type of curricular materials were used in these ensembles and how are they developed? 4. What type of support did teachers receive in the form of para-professional and peer mentoring? The dependent measure for this study was a survey created by the researchers which was posted on various state and national music educator social media forums. Twenty-four responses were collected and thirteen ($N = 13$) contained usable data. Results revealed varying levels of undergraduate preparation for teaching students with special needs, as well as various approaches to ensemble development and curriculum implementation. Ensembles ranged in size from 1 to over 20 members with various types of instrumentation; however, the use of percussive instruments appeared to be common in the special needs music setting. Surveyed participants had many different performance schedules, meeting times, and funding sources. Some of these ensemble classes had paraprofessionals in the classroom, while others did not. While a larger sample size is needed to determine trends on the current topic, perhaps our small number of participants suggests that not many of these ensembles exist for students with special needs. More training is still needed for pre-service and in-service music educators in this area. Some participants received neither general nor music specific training. Future research could investigate the use of both paraprofessionals within the secondary special education setting, the use of peer buddies, and training for teaching students with special needs. Further results and implications are discussed within the paper.

Keywords: special education, ensembles, curriculum

Understanding change and impact in music therapy: Situating service evaluation and clinical assessment

Neta Spiro

Royal College of Music, UK

neta.spiro@rcm.ac.uk

Giorgos Tsiris

Queen Margaret University; St Columba's Hospice, UK

gtsiris@qmu.ac.uk

In recent years, and alongside the emergence of the evidence-based practice movement (Wigram & Gold, 2012), there has been an increased attention towards our ways of exploring, documenting and understanding music therapy's effectiveness and impact. This situation has led to the development of a diverse range of tools, methods and conceptual frameworks in order to explore the effects that music therapy work can have not only on the individual level but also on group, organisational and community levels. Drawing on our experiences of evaluative work (Tsiris, Pavlicevic & Farrant, 2014; Tsiris, Spiro & Pavlicevic, 2018) and of outcome measurement (Spiro, Tsiris & Cripps, 2018a, 2018b), this presentation offers a critical perspective on the distinct, yet complementary, roles of service evaluation and clinical assessment in music therapy. We reflect on the trajectory of our service evaluation work over the past ten years and present the example of the Impact Areas Questionnaire (IAQ). Illustrating our approach to service evaluation, this example offers a springboard for developing a conceptual framework for situating service evaluation in relation to clinical assessment in the field. This framework promotes a contextual understanding of evaluative concepts alongside organisational and professional agendas.

Keywords: service evaluation, assessment, outcome measurement, music therapy

Songwriting for grief and loss: An intergenerational project between hospice patients and primary school children

Giorgos Tsiris

Queen Margaret University; St Columba's Hospice, UK

gtsiris@stcolumbashospice.org.uk

Donna Hastings

St Columba's Hospice, UK

dhastings@stcolumbashospice.org.uk

Becky Chaddock

St Columba's Hospice, UK

rchaddock@stcolumbashospice.org.uk

Margaret McLarty

Fischy Music, UK

margaret@fischy.com

Stephen Fischbacher

Fischy Music, UK

stephen@fischy.com

In 2019, as part of its expanding community engagement and health promotion work, St Columba's Hospice in Edinburgh in collaboration with Fischy Music implemented an innovative intergenerational project raising death and dying awareness. Hospice patients and local primary school children were brought together to explore, express and share through music their experiences of grief, change and loss in life. Contributing to the growing field and evidence base of the role of the arts in palliative and bereavement care (e.g., Hartley, 2011, 2014; Tsiris et al., 2011; Wood, Jacobson & Cridford, 2019), this project has served as a pilot. Its outcomes highlight the importance of promoting and supporting conversations about death and dying for children, and they feed into the development of similar intergenerational projects with other schools, community groups and arts organisations nationally and internationally. Such arts projects can help hospices to revision and expand their role as community hubs changing societal perceptions around death and dying, and to fostering emotional resilience and social bonding.

Keywords: songwriting, grief, loss, intergenerational, hospice, school

Early communication and language development through music for young children with ASD

Potheini Vaiouli

University of Cyprus, Cyprus

pvaiouli@gmail.com

The transactional model of language acquisition (Yoder & Warren, 1993) describes the language-learning process as reciprocal and dynamic. Children interact within their social environment and acquire a rich repertoire of gestures and sounds, which are prerequisites for language development. However, children with ASD seem to face significant barriers in symbolic and/or verbal communicative actions across partners and settings. Such challenges may impede language development and speech acquisition (Rubin & Lennon, 2004). Due to the critical role of these cluster of communicative behaviors and the importance of the social environment in developing them, parental engagement and parent-mediated interventions are important components of early intervention for children with ASD (Kasari, Gulsrud, Paparella, Helleman, and Berry, 2015). This study aimed to explore the effectiveness of a family-centered, music therapy intervention to promote preverbal and verbal communication of young children with autism. Participants were eight children with autism (aged 3–7) and their parents. A mixed method design was implemented to gather data on the children's language abilities (pre-and-post data collection) and on each dyad's engaging, musical actions, during a 16-week music therapy intervention. The intervention was based on the connections in children's music actions, engagement, episodes, and language development. Pre- and post-data on children's language abilities were collected through the Communication and Symbolic Behavior Scales Developmental Profile (Wetherby & Prizant 2002) and the Pragmatics Profile of Everyday Communication Skills (Dewart & Summers, 1998). During the intervention, qualitative data on each dyad's engaging actions (weekly audio-recorded vignettes, informal discussions with the parents after each sessions, the researcher's detailed journal, and weekly parent notes and logs about their child's musical actions) were gathered and analyzed. A Wilcoxon signed rank test showed that the intervention elicited statistically significant changes on the PPECS in children's pretest performance (Mdn = 27.50) compared to their posttest performance (Mdn = 68.00), $Z = 2.524$, $p < .012$). Similarly, on the CSBSDP, the Wilcoxon signed rank test indicated statistically significant changes on the children's pretest scores (Mdn=7.50) compared to their posttest scores (Mdn=51.00), $Z = 2.524$, $p < .012$). Analysis of the findings showed that the intervention, within the context of families, holds the potential to facilitate language development through children's engagement in music making. Music therapy interventions may constitute a viable approach to enhance young children's language development through engaging in shared music-making episodes.

Keywords: autism, communication, family-centered music therapy

The gap between special music education and music therapy:

A philosophical discussion

Kimberly VanWeelden

Florida State University, USA

kvanweelden@fsu.edu

Lori Gooding

Florida State University, USA

lgooding@fsu.edu

Diana Dumlavwalla

Florida State University, USA

ddumlavwalla@fsu.edu

Special music education and music therapy are comparable professions, as both are led by trained musicians who often work with the same student/client populations, use similar music-making activities, and provide accommodations and modifications to meet the needs of their students/clients. However, the two disciplines are decidedly different in terms of philosophy, study and accreditation, and goals and objectives; yet, due to the number of commonalities, distinctions may be challenging to discern. This is particularly true when specific educational or therapeutic objectives are not the primary focus. Many musical experiences fit this model, often termed as wellness or enrichment programs, and are incredibly beneficial as they function as an integral part of people's lives. The question, then, is not whether these programs should be provided and encouraged, but rather if these should be umbrellaed under special music education or music therapy or if a separate designation is required to encompass the philosophy, scope, and objectives accurately. Therefore, the purpose of this symposium is to (1) provide clear definitions of special music education and music therapy; (2) identify the commonalities and individualities of the two areas; (3) deliberate current philosophical approaches that may provide a bridge between the professions; and (4) discuss via open forum the issues surrounding this topic, which includes but is not limited to the relationship of wellness/enrichment programs to special music education and/or music therapy.

Keywords: special music education, music therapy, community music, recreational music making, music-based wellness

Uganda heritage roots: Development of an arts rehabilitation program for homeless youth in Kampala

Milton Wabyona

Makerere University, Kampala, Uganda

wabyona@yahoo.com

In this descriptive study, I explore the development of the Uganda Heritage Roots (UHR) homeless youth rehabilitation program using Ugandan folk music and dance arts as an empirical example of experiential learning model (Greenberg & Goldman, 1988; Kallander & Levings, 1996; Meyer & Jones, 2015). I discuss ideas and methodologies employed by UHR in transforming homeless youth into self-sustaining and productive citizens from an auto-ethnographic perspective of my personal life experiences as founder of the program, with specific focus on the inspiration that triggered this thought. I also include interviews of selected beneficiaries and donors of the program. According to the Uganda Parliamentary Children's Forum, over 15,000 children are reported to live on the streets in Uganda and are hence classified as vulnerable (Taremwa, 2018; UBOS, 2016). Uganda's only national rehabilitation facility also serves as a juvenile detention center yet, with limited capacity to meaningfully address social, moral, physical, and intellectual needs of the children under rehabilitation. This is the situation that UHR attempts to address through folk music and dance since 2003. Whilst UHR primarily aims at sociocultural rehabilitation of homeless youth, our approach has produced not only desired productive citizens but also, some of the country's finest folk artists. This program has successfully developed synergy between Ugandan folk music traditions and arts professionalism, resulting in new dimensions in youth rehabilitation and education by turning indigenous talent into employable skills. This paper examines the pedagogy and effects of UHR in detail from the perspective of the founder, participants, and donors. The study may be of particular interest to those involved in international special education and music therapy.

Keywords: folk music as rehabilitation, experiential learning, 'singing the dance,' cultural-arts rehabilitation, arts professionalism, socialcultural rehabilitation

Reflections of university students through interacting music activities with disadvantaged children

Wei-Chun Wang

National Taiwan University of Science and Technology, Taiwan

vgnwang@mail.ntust.edu.tw

Min Chang

National Taiwan University of Science and Technology, Taiwan

d10422307@mail.ntust.edu.tw

It has been known that music has the power to heal people in both physiological and psychological states. Through music activities, such as moving, singing, and playing instruments, people can integrate language, cognition, physical movement, and emotion to improve their attention span, social interaction, communication, and even learning motivation. According to previous studies, a more confirmed sense of identity is more likely to lead to positive mental health, self-esteem, and happiness. The best timing of self-identity establishment begins with late teen and pre-adult. The youth will integrate the past, present and future in their life stories, look for identity and purposes of their personal lives. This study included two parts. In the first part of this study, the investigators led university students to design music activities to interact with the children of Taipei Happy Mount Colony in Taiwan where taking care of children with physically disabled, mentally disabled, autistic, and some attention deficit hyperactivity disorder. University students used musical elements, such as simple melody, rhythm, and physical movements to develop the music activities, which were aimed to activate their limbs, enhance the social abilities, cognitive and expression skills of the children with disabilities. In the second part of this study, through the reflections and feedbacks from the interaction with children of Taipei Happy Mount Colony, university students' music learning process, reflection, self-identity, flow experiences were investigated. The autoletic experiences of the students were assessed by the flow experience scale. Considering to the features of music learning, the scale was converged to 5 facets, concentration on task at hand, clear goals and sense of control, autoletic experience and feedback, challenge –skill balance, action-awareness merging, from Csikszentmihályi's scale. Semi-structured interview was used to understand students' life experiences, intrinsic rewards, and self-identification establishment during the study. The findings of this study implied music activities helped social abilities and expression skills of the children with disabilities and self-identification establishment of university students.

Keywords: self-identity, flow experience, music activity, children with disability, university students

Music therapy and speech-language pathology: A collaborative approach for young children with communication disorders

Patricia Winter

Radford University, USA

pwinter3@radford.edu

Corey Cassidy

Radford University, USA

cherd@radford.edu

For the past seven years, Dr's Winter and Cassidy have been providing interprofessional music therapy and speech-language pathology services to young children, ages 18 months to six-years-of-age, with identified speech-language disorders. The Preschool Language Lab (PLL) is a four-week program for children ages 18 months to six years of age with a variety of speech, language, communication-related disorders, including hearing impairments (hearing aids, cochlear implants), global developmental delay, autism spectrum disorder, cerebral palsy, apraxia of speech, and Down Syndrome. Interventionists are professional therapists as well as music therapy and speech-language-pathology students in training who work together to design and implement interventions to support the development of speech, language, and communication skills, as well as play and social interaction skills. Since the inception of this collaborative program, marked benefits have been identified, including increased verbal communication, increased peer-to-peer social interactions, and development of play skills in as little as four weeks of treatment. This innovative program is unlike typical programs in the U.S., where Board-Certified Music Therapists (MT-BC) and Speech-Language Pathologists (SLPs) may collaborate in a treatment team setting but otherwise provide services to children in separate settings or locations. The Preschool Language Lab (PLL) is different in that children receive music and speech-therapy in a completely immersive environment that is fully collaborative and includes the integration of the best practices of both professions. Since 2012, the PLL has served over 75 children from diverse cultural and socio-economic backgrounds in the fee-free clinic. The program also includes a variety of caregiver and parent training opportunities that include meeting with the MT-BC and SLP supervisors, observing clinical sessions, and a formal training program that offers techniques and strategies that can be implemented at home and supports carry over from the clinic to other environments in which the parent/caregiver and child interact. Within this workshop, the presenters will highlight the work of the PLL through opportunities for attendees to conceptualize the interprofessional nature of the clinic, to understand the collaborative music therapy and speech-language pathology protocol that is implemented, and to experience the music therapy and speech therapy interventions that serve to address key developmental areas for children with speech-language disorders.

Keywords: early intervention, interprofessional practice, speech-language pathology and music therapy, language development.

A creativity-supported music learning environment for students with intellectual disabilities

Marina Wai-yee Wong

Hong Kong Baptist University, Hong Kong

marina@hkbu.edu.hk

Contextual background In Hong Kong, students with intellectual disabilities [ID] are commonly placed in special schools, though their parents may place them in mainstream schools according to the government's policies of special education and inclusion. There are altogether 41 special schools for children with ID. Under the principle of "one curriculum for all", students with ID follow the mainstream curriculum (Education Bureau, 2108). Students with ID are expected to achieve the learning targets of the Music Curriculum Guide (Curriculum Development Council, 2003), including "developing creativity and imagination". It is a challenge for special school music teachers to help their students to achieve the learning targets. **Theoretical framework** The meaning and reasons for creativity vary according to every individual's practices that are embedded in their social, cultural and activity systems (Csikszentmihalyi, 1999). It requires a "creative ecosystem" (Harrington, 1990) or a creative classroom (Cremin, 2009) to nurture students' creativity. **Purpose of the study** The purpose of this study is to explore special school music teachers' perceptions on the characteristics of a music learning environment that could foster musical creativity of students with ID. **Methodology** This is a qualitative multiple-case study. Purposeful sampling was used to select nine cases of special school music teachers, three from each category of special schools for mild, moderate or severe intellectual disabilities. The face-to-face interview technique was used for soliciting music teachers' perceptions of the essentials of a creativity-supported music learning environment that could foster musical creativity of students with ID. An identical semi-structured interview guide was repeated to all nine cases. All interview data were transcribed and checked by the participants. All data were coded, categorized and analyzed. **Findings** Music teachers perceive that the essential elements of music learning environment for fostering musical creativity of students with ID: (1) the opportunity for play and exploration; (2) a non-threatening atmosphere to play and explore; (3) activities presented in meaningful and interesting contexts; (4) the opportunity to develop a sense of engagement and ownership of tasks; (5) opportunity to make choices on resources and methods; (6) the opportunity to make new connections; (7) the opportunity for all students to be involved; and (8) appropriate support for each student's efforts. **Conclusion** Special school music teachers' perception regarding the essentials of the learning environment for fostering musical creativity reflects their beliefs that students with ID could develop musical creativity through meaningful and interesting activities in a creativity-supported music learning environment.

Keywords: special school music teachers, intellectual disabilities, creativity, music learning, qualitative study

SOCIAL / MUSICAL EVENTS

Wednesday's Musical Event

18:00-19:00

Grooving-Moving Percussion & Dance Company - Austria



The Grooving-Moving Percussion & Dance Company by percussion teacher Andreas Huber and dance teacher Martina Holzweber from the State Music School in Enns is a large, 25-person music and dance project in collaboration with the Amstetten Sun School. Within this project, children and young people with and without disabilities play and dance on equal terms and on an equal footing. With great empathy, the

two teachers repeatedly succeed in motivating the young musicians and dancers to perform extraordinarily well. In the artistic creative process, people with very different needs and talents work together and create something extraordinary together. This can succeed because the focus is on art and not on handicap. Time Warp combines groovy live music with thrilling choreographies from court dance, modern dance, afro dance, and contact improvisation and is an entertaining fantasy trip for the whole family.

Read more: http://www.lms-enns.at/index-time_warp

Universal Orchestra with LEAGUS - Finland, Norway, and United Kingdom



Universal Orchestra is a vision of equity and diversity through music. It is a collaboration between three organizations — Drake Music Scotland (Scotland, UK); Resonaari Music School (Helsinki, Finland); and SKUG Center (Tromsø, Norway) — whose aims are to provide a more inclusive music education,

and giving disabled musicians the possibility to create and perform music. These three partners saw the need for more international collaboration, and Universal Orchestra is born...

Read more: <https://universalorchestra.com/>

Wednesday's Musical Event

18:00-19:00

Nordoff Robbins Inclusive Choir - United Kingdom



Enriching lives through music therapy

In the UK at Nordoff Robbins Music Therapy, one of the first things we were able to do when the pandemic forced us to temporarily stop all our face to face services was to move our inclusive London community choir online. We knew the choir could be a lifeline for a lot of people so were keen to continue some form of regular connection for them. At first, we started

with the existing members of the choir but we then opened it up to anyone, anywhere – it has quickly grown from 18 online members to 138. We now have members of all ages and abilities regularly dialing in for the weekly sessions.

Read more: <https://www.nordoff-robbins.org.uk/online-choir/>

Nederlands Gebaren Koor (Dutch Sign Language Choir) - The Netherlands



The Nederlands Gebaren Koor (NGK) is a choir with about 35 members, who come from all different parts of the Netherlands. Most choir members have an auditory impairment. The choir signs songs in Dutch Sign Language, accompanied by music, but without using the voice.

Read more: <https://www.nederlandsgebarenkoor.nl>

Wednesday's Musical Event

18:00-19:00

SKUG Centre Tromsø - Norway



The SKUG centre is a part of the Culture school (for art and music) in Tromsø, with the aim that anyone who wants to play a musical instrument or compose music has the opportunity to do it, regardless of their level of disability. SKUG's instruments can be customised to each individual student to enable them

to play, and hopefully master an instrument. Sometimes this can be done with very small adaptations or adjustments, but some situations require custom flexible instruments. Music and computer technology linked together provide many possibilities for making custom instruments for each individual, which can be played with a single, possibly tiny, body movement, or even just by moving your eyes! As well as playing individually or together, SKUG students also cooperate with other students in the Culture school, with everyone getting the opportunity to play together in concerts and performances.

Read more: <https://www.kulturskolentromso.no/om-oss/skug/>

Resonaari Music School - Finland



Resonaari music school switched to remote learning for the spring 2020. During this period, the students recorded their own vocals to the song *Todella kaunis* at home, and over 100 individual tracks were mixed together. In the photo of the video you can see our students.

Read more: www.resonaari.fi/international

Thursday's Musical Event

16:30-17:30

Die kunterbunten 14er (Colorful 14ers) - Austria



Since March 2012, people with special needs and students of elemental music and dance pedagogy, led by Michel Widmer, have been meeting weekly at the Orff Institute of the Mozarteum University Salzburg, Austria. The program includes making music in an inclusive band. Rock and pop songs are played together and interpreted by the group with their own text ideas. A lot can be tried out and everyone can serve as an innovator, accompanist, soloist, and singer. New

compositions are also being developed in the group, looking for good and suitable ideas for each participant in dealing with instruments and sound. The joy of doing things together is in the foreground besides working out a "groovy" arrangement.

Read more: https://www.moz.ac.at/en/university/standorte/orff_institut.php

Contact: michel.widmer@moz.ac.at

Youth Music Initiative - Scotland



Heartfelt, joyful, and moving, 'We Are The Music' captures how accessible music making can positively affect lives. Filmed across six YMI (Youth Music Initiative) projects in East Lothian, Scotland, the film gives a voice to young music makers, some playing an instrument or creating a song for the first time, and makes a strong case for the central role that music can play in closing the attainment gap. Created in Scottish Government Year of the Young person 2018.

Read more: https://www.eastlothian.gov.uk/info/210604/arts_and_entertainment/12102/arts_and_entertainment_services/8

Thursday's Musical Event

16:30-17:30

University of Music and Performing Arts - Austria



The film excerpts show the wide range of possibilities including teaching, researching, and making music at the University of Music and Performing Arts, Vienna, Austria (mdw). The band All Stars Inclusive is a protected field of practice for students in the IGP master's program, who participate in it over the course of a semester and complete micro-teaching. Beate Hennenberg has the scientific management while Bernhard Lengauer is the artistic director.

The leading team of the chamber music ensemble ClassicALL together is Beate Hennenberg and Christoph Falschlunger. It is anchored at the mdw Hellmesberger Institute and specializes in baroque and classical string and plucking chamber music. The Ensemble Mundwerk and Thonkunst which you will see performing at our 3rd Inclusive Sound Festival at mdw. Beate Hennenberg, Michael Weber, and Helga Neira Zugasty are managing those Sound Festivals.

Contact: Hennenberg@mdw.ac.at

Jostiband Orchestra - The Netherlands



The Jostiband Orchestra is a Dutch orchestra for people with a disability. The band currently has 200 members and is the largest orchestra in the world of its kind. Concerts take place every month - normally in the Netherlands, but also abroad.

Read more: <https://www.jostiband.nl/over-het-orkest/info-algemeen>

Thursday's Musical Event

16:30-17:30

Fischy Music and St. Columba's Hospice - Scotland



Fischy Music wrote the 'Change Matters' song with children and teachers at Victoria Primary School and St Columba's Hospice patients in Edinburgh, Scotland. It was part of an award-winning, intergenerational project exploring issues around death and dying. The children met with patients in the hospice to discuss the impact of life-limiting issues, to explore thoughts and feelings

through the arts and to write songs that can be shared with the rest of the school, the hospice and the wider community. The children, known as the Victoria Rockers, star in the video.

Read more: <https://www.fischy.com/>

Read more: <https://stcolumbashospice.org.uk/hospice-patients-and-primary-school-children-discuss-death-and-dying-through-songwriting>

My Breath My Music Foundation - The Netherlands



My Breath My Music aims to give people with severe physical disabilities the opportunity to play music, using either self-adapted electronic instruments or electronic instruments the organisation have developed themselves.

Read more: <http://mybreathmymusic.com/en/>

Friday's Musical Event

16:30-18:00

Resonaari Open Doors: A Live Online Visit and Demonstration

Welcome to Resonaari! As a host of the 2020 ISME pre-conference seminar of the Commission on Special Music Education and Music Therapy, Music Centre Resonaari welcomes you to visit us virtually. With our Resonaari musicians and Markku Kaikkonen, you can join some teaching practices in Resonaari Music School. Of course, our session will also include live music!

About the Special Music Centre Resonaari

Music Centre Resonaari (Helsinki, Finland) has a music school for people with special needs. The music school currently offers instrument and band tuition to over 300 pupils, all of whom have one or two music lessons per week. Resonaari Music School follows the Finnish National Curriculum for music schools and has an official music school status in Finland. Music Centre Resonaari also carries out research and development, produces material, organizes courses and complementary education, and maintains a network for professionals, associations, polytechnics, and universities in Finland and abroad.

Resonaari Inclusive Music Network

The Resonaari Inclusive Music Network (i.e., Resonaari Network) maintained by Music Centre Resonaari is a free service aimed at professionals, and it is created to bring together people who value equality in learning and accessibility of music making.

Read more: www.resonaari.fi/international



