

# IDEAS

IDEAS in Music Education and Music Therapy:  
Inclusion, Diversity, Equity, Accessibility, Sustainability

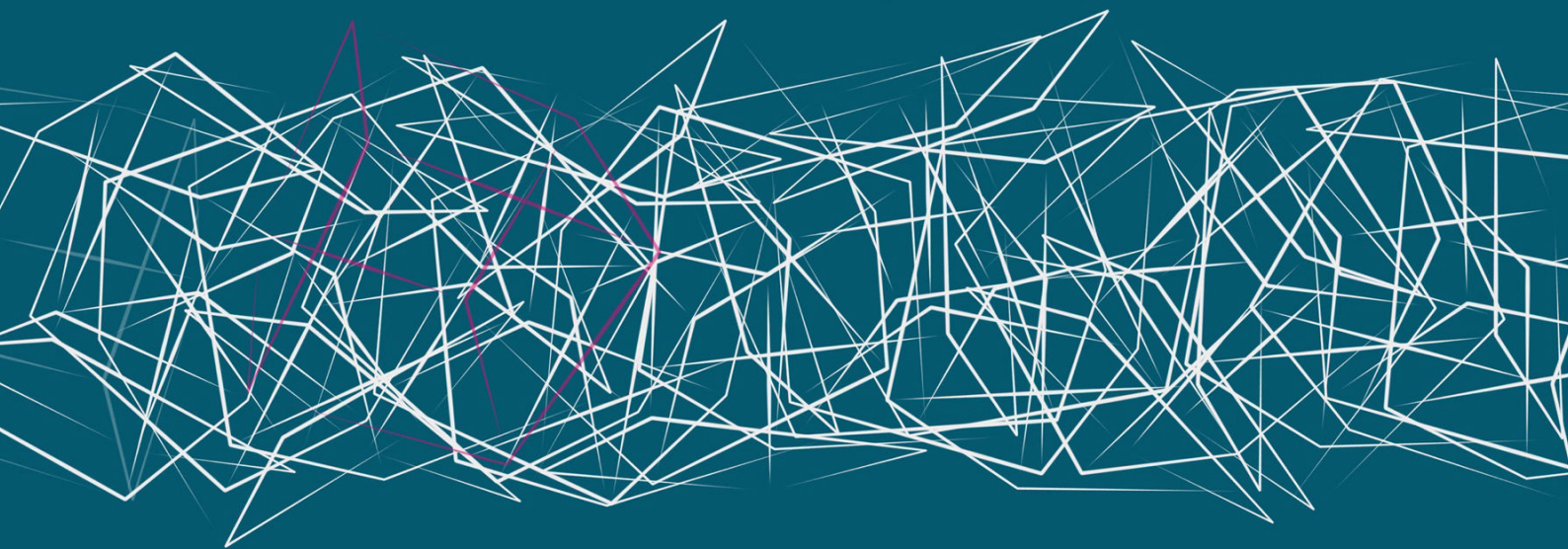
24 - 27 July 2024

University of Helsinki  
&  
Music Centre Resonaari

RESONAARI  
HELSINKIMISSIO



HELSINGIN YLIOPISTO  
HELSINGFORS UNIVERSITET  
UNIVERSITY OF HELSINKI



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# ACKNOWLEDGEMENT AND THANKS

We are grateful to the Commissioners listed below for all their work for the 2024 Special Music Education and Music Therapy Pre-Conference Seminar of the ISME World Conference – *IDEAS in Music Education and Music Therapy: Inclusion, Diversity, Equity, Accessibility, Sustainability*

They provided expert, independent advice; reviewed the submitted presentations; created a seminar schedule; curated the seminar program; and chaired sessions.

## **Commissioners**

Matthew Breaden, Australia – Chair

Mark Belfast, USA

Melissa Bremmer, Netherlands

Erik Esterbauer, Austria

Emma Lines, UK

Erin Parkes, Canada

Milton Wabyona, Uganda

## **ISME Board Liaison**

Jessie Chen (Taiwan)

# 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 interdisciplinary 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.

## 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
- 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
- Share international practice, research, and training initiatives around special music education, music therapy, and other related professional fields.

## Commission Board

- The Commission Board must maintain only six members.
- Each Board member, titled a Commissioner, serves a six-year term.
- Two Commissioners are to be added to the Board each biennium.
- The Commissioners select Chair-Elect(s) from those on the Board who are starting their third year.

## Duties

- Attend Commission Board meetings via Zoom
- Carry out tasks given by the Commission Chair (e.g. organization of pre-conference seminars, reviewing abstracts, edit proceedings).
- Attend all pre-conference seminars during the term of service.
- Maintain ISME membership during the term of service.

## Qualifications

- Be a current ISME member.
- Be a practitioner or scholar in the field of special music education, music therapy, or other related professional fields.
- Have command of the English language in both verbal and written form.
- Have organizational skills.
- Be able to attend Commission Board meetings.
- Attend a minimum of two Commission pre-conference seminars and or regional or world ISME conferences within the past six years.
- Present at Commission pre-conference seminar and/or regional or world ISME conferences at least once within the past six years.

## Application

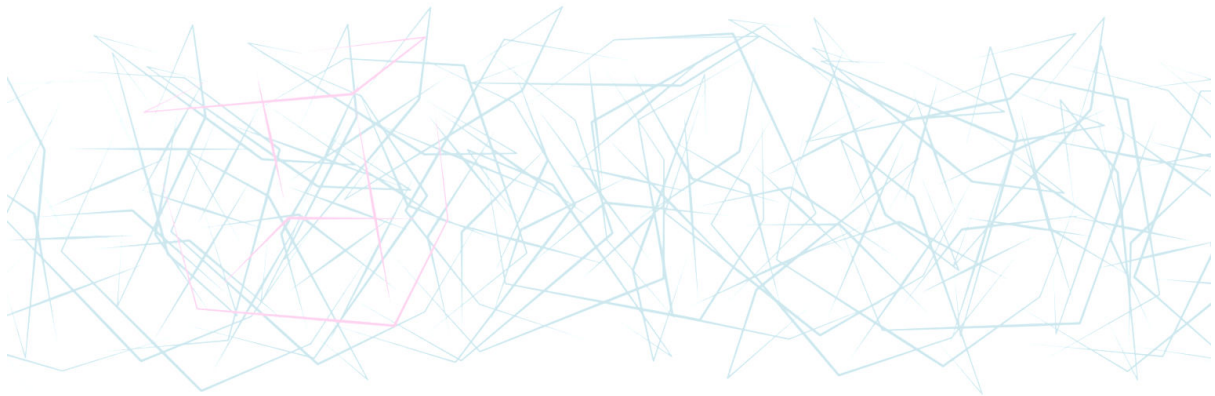
- All interested individuals who meet the qualifications above must email the Commission Chair at [isme.specialmusic@gmail.com](mailto:isme.specialmusic@gmail.com) by 12th August 2024 directly after the biennial pre-conference seminar to apply for the Commission Board positions
- The application email letter must include the following:
  - Your Full Name
  - Affiliation/Work Address
  - Country
  - Email Address
  - Your Profession



- The year of each Pre-conference seminar and or regional or world ISME conferences attended in the last six years.
- A brief explanation of service to the Commission (i.e., Commission Assistant and/or Work Group member)
- A brief explanation of why you want to become a Commissioner

### **How Commissioners are Chosen**

- The Commission Board reviews all individuals that meet the above listed qualifications and apply.
- The Commission Board chooses two individuals from the applicants per biennium.
  - Note - The Commission Board actively seeks to maintain diversity in its Commissioners regarding gender, sex, professional affiliation, and geographic location.



# MESSAGE FROM THE CHAIR

## Welcome Message from Commission Chair

The Special Music Education and Music Therapy Commission pre-conference seminar focuses on equity, diversity and inclusion with particular reference to special music education and music therapy. Its purpose is to advance practice, research and theory, as well as to promote interdisciplinary dialogue between practitioners and scholars in the wider field of music and health.

While retaining the overall conference theme at its heart, the Commission pays specific attention to contemporary pedagogical practices and curricula with and for disabled people; therapeutic interventions and applications of music within diverse settings within and beyond special education; socio-cultural and interdisciplinary perspectives on music practices for promoting people's health and wellbeing.

I warmly welcome you to the 2024 pre-conference seminar of the ISME Commission on Special Music Education and Music Therapy which will be hosted by [The University of Helsinki, City Centre Campus](#). Building on the Commission's history of practice innovation and international development, this seminar aims to promote interdisciplinary and cross-cultural dialogue within the broader music and health arena. We welcome the voices of practitioners and scholars from diverse areas within and around the fields of Special Music Education and Music Therapy, including those of music psychology, community music and ethnomusicology. We also welcome participation by people of all abilities, in line with our theme of inclusion, diversity, equity, accessibility, and sustainability.



**Dr. Matthew Breaden**

Chair, ISME Special Music Education and Music Therapy Commission  
On behalf of the Commissioners

<https://www.isme-commissions.org/special-education.html>

<https://www.isme.org/our-work/commissions/special-music-education-and-music-therapy-commission>

# HOST'S WELCOME

## From The Host

### WELCOME TO HELSINKI AND FINLAND

Four years ago, the ISME World Conference and the Commission on Special Music Education & Music Therapy seminar were scheduled to take place in Helsinki, but then Covid-19 changed the plans. The Commission's seminar had to be held remotely, hosted by Music Centre Resonaari.

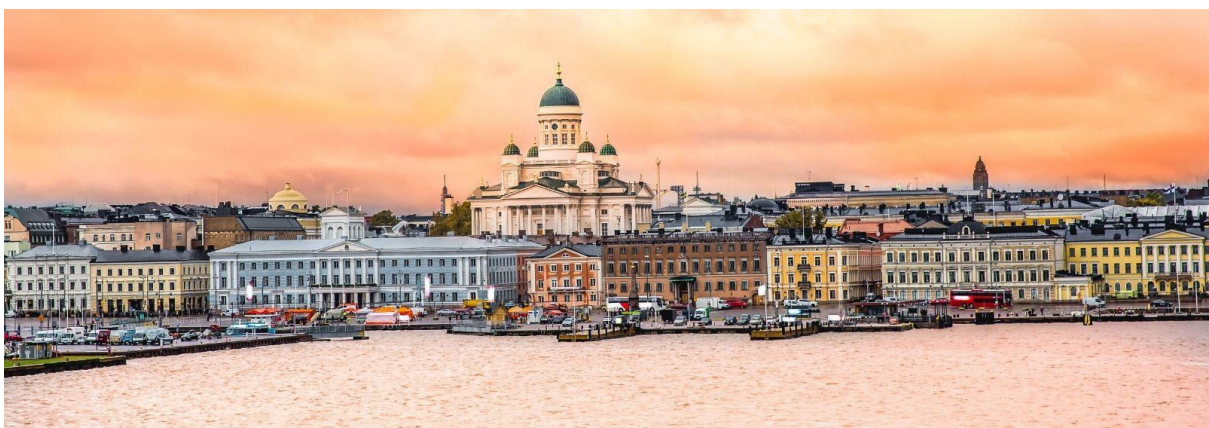
This year, however, we have the opportunity to meet each other in summery Helsinki. We can look forward to a rewarding and diverse seminar, but there will also be time for sharing and togetherness. Professional sharing and networking provide ideas, strength, and enthusiasm for our own work. At the same time, friendships are strengthened, and new ones are formed.

Music Centre Resonaari will serve as the local host organization for the Commission's seminar, in collaboration with the University of Helsinki. The main seminar will take place in the Metsätalo building of the University of Helsinki, but on the final day of the seminar (Saturday), we will also have the opportunity to visit Resonaari's facilities.

Welcome to the 2024 pre-conference seminar of the ISME Commission on Special Music Education and Music Therapy in Helsinki!

Markku Kaikkonen  
Director  
Music Centre Resonaari

<https://resonaari.fi/en/isme-pre-conference-seminar-2024/>





# SEMINAR LOCATION

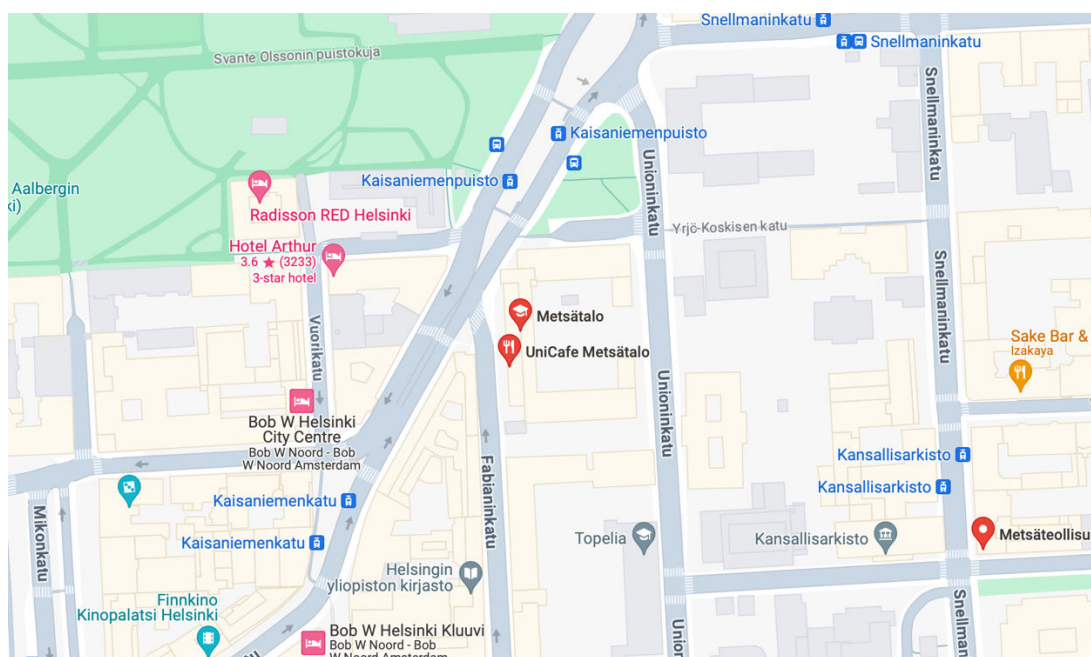
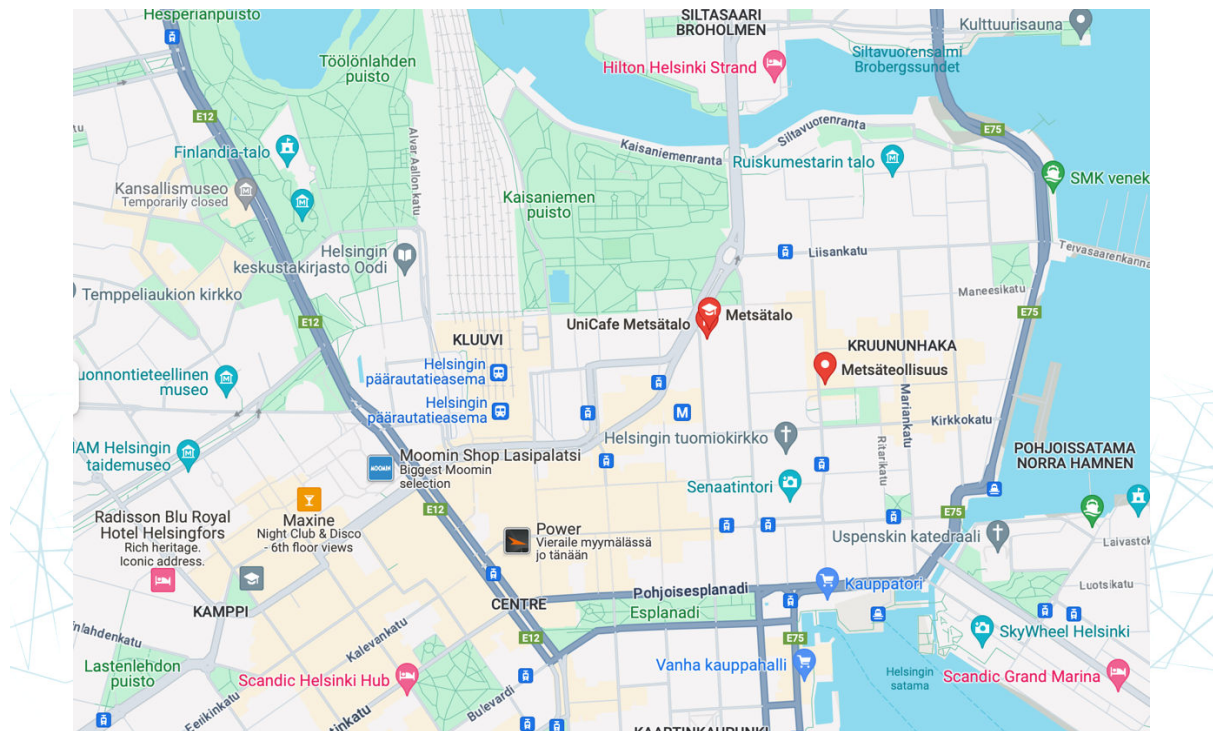
## METSÄTALO (UNIVERSITY BUILDING)

Address:

Fabianinkatu 39 (inaccessible entrance, stairs, 15 steps)

Unioninkatu 40 (accessible entrance)

Coming from the Central Railway Station or the city centre, it is a ten-minute walk to Metsätalo. The tram will take you there in a few minutes. Tram lines 3, 6, 9, and 9B stop almost in front of Metsätalo.



# SCHEDULE

# IDEAS

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**WEDNESDAY – 24 July 2024**

13:00-14:00	14:00-15.30	15.30-16.00	16.00-17.00
Registration	Opening & Concert	Break	Presentations 1 <i>Deafness</i>
	Music from Resonaari		<b>Chair: Emma/Erin</b>
	Opening Words: <b>Dr. Matthew Breaden</b> (Commission Chair)		<b>Lee Cheng &amp; Iain McGregor:</b> Pedagogical Approaches for Deaf and Hard of Hearing Music Producers and Sound Designers
	<b>Markku Kaikkonen</b> (Resonaari)		<b>Caroline Blumer:</b> Making Room for (Inter) Subjectivity: Envisioning and Sustaining New Ways to Exist in Musical Contexts
	<b>Mari Tervaniemi</b> Our Brain, Our Music		Presentations 2 <i>Projects</i>
			<b>Chair: Melissa/Mark</b>
			<b>Amalia Allan:</b> A Musical Christmas Project in Bolivia with Exceptional Children: The Children's Perspectives
			<b>Jean-Philippe Després:</b> The Extra-Ordinary Music Camp: A Music-Making Living Lab for Children with Disabilities and Learning Disorders



**THURSDAY – 25 July 2024**

8:30-10:00	10:00-10:30	10:30-12:00	12:00-13:30	13:30-14:30	14:30-15:00	15:00-16:30
<p><b>Presentations 1</b> <i>Accessibility</i></p> <p><b>Chair: Emma/Erik</b></p>	<p><b>Break</b></p>	<p><b>Presentations 2</b> <i>Ensemble</i></p> <p><b>Chair: Erik/Mark</b></p>	<p><b>Lunch &amp; Poster Sessions</b></p>	<p><b>Keynote</b></p> <p><b>Chair: Emma/Matthew</b></p>	<p><b>Break</b></p>	<p><b>Presentations 3</b> <i>SEL</i></p> <p><b>Chair: Erin/Melissa</b></p>
<p><b>Rhoda Bernard:</b> Making Music Truly Accessible</p> <p><b>Matthew Breaden &amp; Erin Parkes:</b> Defining the Practice of Adaptive Music Education</p> <p><b>Alejandra Ferrer &amp; Lori Gooding:</b> Prevalence of Mental Illness in College Music Students: Considerations for Educators</p>		<p><b>Melissa Bremmer:</b> Inclusive Composing</p> <p><b>Erika Knapp &amp; Joe Sipzner:</b> The Experiences of Special Education Students Participating in Full-Inclusion Secondary Ensemble</p> <p><b>Emma Lines:</b> Digital Orchestra: Youth - Creating Community, Making Music, Realising Ambition, Empowering Lives</p>	<p><b>Poster Sessions</b></p> <p><b>Mark Belfast &amp; Julia Heath Reynolds:</b> Moving Forward: A Second Look at International Community Music Opportunities for Individuals with Disabilities</p> <p><b>Ellyn Evans:</b> The Self-Perceived Competence of NICU Music Therapists on Components of MT Practice in the NICU.</p> <p><b>Nerissa Rebagay:</b> The Effect of Inclusive Music-Making and Education on Attitude Toward Neurodiversity in Preservice Music Educators</p>	<p><b>KEYNOTE</b></p> <p><b>Clare Johnston</b></p>		<p><b>Carol Ann Blank &amp; Helen Dolas:</b> Supporting Preschoolers’ Social and Emotional Development through Music Therapy: Able Arts Work Approach</p> <p><b>Pui San (Michelle) Lee:</b> Incorporating Social- Emotional Learning (SEL) in an All-Special Educational Needs (SEN) Group Music Session</p> <p><b>Beate Hennenberg:</b> Music-making for Hospitalized Children at Comprehensive Center for Pediatrics of the Medical University of Vienna</p>
<p><b>Workshop 1</b></p> <p><b>Chair: Melissa/Mark</b></p>		<p><b>Workshop 2</b></p> <p><b>Chair: Erin/Matthew</b></p>				<p><b>Workshop 3</b></p> <p><b>Chair: Mark/Erik</b></p>
<p><b>Kamile Geist:</b> Keep a beat! Teachers Using Music to Lower Stress and Improve Social Interactions with Infants</p>		<p><b>Matej Lipsky &amp; Jiří Pazou:</b> How Music Therapy Can Inspire the Pedagogical Process Not Only for People with Disabilities</p>				<p><b>Kimberly VanWeelden &amp; Lee Commander:</b> Forming School-University Partnerships to Prepare Preservice Music Educators to Work with Students with Disabilities</p>



**FRIDAY – 26 July 2024**

8:30-10:00	10:00-10:30	10:30-12.00	12.00-13.00	13.00-14.30	14.30-15.00	15.00-16.00	16.00-17.00
<b>Presentations 1</b> <i>Classroom learning</i>  <b>Chair: Erin/ Matthew</b>	<b>Break</b>	<b>Presentations 2</b> <i>Music Therapy</i>  <b>Chair: Matthew/Erik</b>	<b>Lunch</b>	<b>Presentations 3</b> <i>Community</i>  <b>Chair: Mark/Erin</b>	<b>Break</b>	<b>Workshop 1</b>  <b>Chair: Melissa/Mark</b>	<b>Closing ceremony</b>
<b>Margaret de Castro:</b> Using Dynamic Highlighting to Enable Post-Secondary Music Students to Focus During Rhythmic Dictation  <b>Amy Johnston:</b> Developing the Classroom Musicianship and Confidence of Generalist Teachers in Special Schools to Teach Music  <b>Sarah Perry:</b> It’s Dynamite!: The Role of Popular Music in the Special Music Education Classroom		<b>Ellyn Evans &amp; Amy Robertson:</b> Neurodevelopmental Care Practices for Extremely Preterm Infants and Implications for MT Practice: Systematic Review  <b>Carol Ann Blank:</b> The Case for a Scope of Practice for Early Childhood Music Therapists  <b>Flor Del Cielo Hernandez &amp; Christopher Beach:</b> Therapy and Education Intersections: Creating a Safe Space in the Music Setting Using Trauma-Informed Approaches		<b>Lyn Schraer-Joiner &amp; Marguerite Modero:</b> Building and Sustaining Musical Ecosystems Through University K-12 and Community Group Collaborations  <b>Lucy Standish:</b> Music for All Project: Community Involvement through Music  <b>Potheini Vaiouli:</b> Music for Inclusion and Social Emotional Learning in Higher Education Settings		<b>Dawn Iwamasa &amp; David Knapp:</b> Tuning into AI: How Educators and Therapists Can Leverage Generative Technology for Inclusion and Accessibility	
<b>Workshop 2</b>  <b>Chair: Mark/Melissa</b>		<b>Workshop 3</b>  <b>Chair: Erin/Melissa</b>		<b>Presentations 4</b> <i>Research &amp; Reflections</i> <b>Chair: Matthew/Erin</b>		<b>Workshop 4</b>  <b>Chair: Erik/Erin</b>	
<b>Vincent Lamers &amp; Iris van Doggenaar:</b> Multi-Modal Music Bubble, Multi-Modal Music Teaching as an Embodied Strategy for Children with a Disability		<b>Sarah Perry:</b> Bringing Books to Life Through Music: Children’s Literature in the Inclusive Music Classroom		<b>Erik Esterbauer:</b> The Significance of Accessing the Ability to Relate  <b>Lori Gooding:</b> Inter-musical Research Collaborations: Where Do We Go From Here?  <b>Peter Sparkes:</b> Flying Solo: How to Create the Conditions for Disabled Artists to Flourish		<b>Rhoda Bernard:</b> Accessible Music Education: Providing the Tools to Reach Every Student	

## SATURDAY – 27 July 2024

10:00 – 12:00

### Resonaari Visit

10:00 – Welcome to Resonaari

- Introduction of activities (Markku Kaikkonen)
- Projects, Development and Research in Resonaari

10:30 – Practical Demonstrations

- Resonaari Group and other Resonaari Musicians

11:30 – Questions and Discussion

## How to get to Music Centre Resonaari

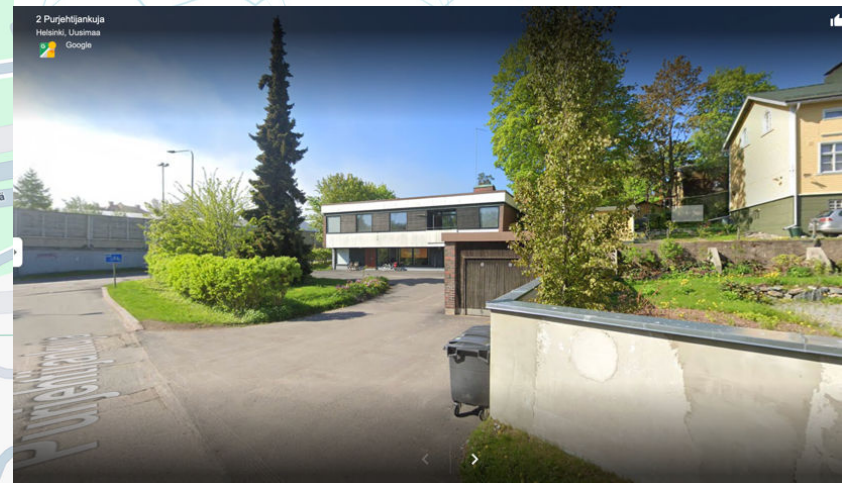
### MUSIC CENTRE RESONAARI

Address: Kulosaaren puistotie 26 (Helsinki)

PLEASE NOTE: 1st floor is accessible, no accessible WC

Resonaari is easily accessible by metro. Get off at the Kulosaari metro station. From the station, it is about a five-minute walk to Resonaari. PLEASE NOTE: The Central Railway Station metro stop is closed due to renovations, so when coming from the city centre, you need to board the metro at the University of Helsinki station (which is near Metsätalo).

**Sign Up Sheet will be available at the conference.**



# KEYNOTE

## With Performance

### Clare Johnston

Drake Music Scotland, United Kingdom  
[clarejohnston@drakemusicscotland.org](mailto:clarejohnston@drakemusicscotland.org)



Clare Johnston is a disabled composer and music technologist specialising in music for iPads.

Clare studied the viola with Carol Millward of the City of Birmingham Symphony Orchestra. Growing up she played with the city youth orchestras - the Birmingham Schools Symphony Orchestra and the Midland Youth Orchestra (now the youth orchestra of the City of Birmingham Symphony Orchestra), including an international tour. I also sang in the CBSO's youth chorus and the City of Birmingham Touring Opera.

Clare went on to study viola and recorder as joint principal at university and graduated with both a BA in Education from The University of Edinburgh and a BA(Hons) in Music from Edinburgh Napier University and also holds the DipABRSM diploma in instrumental teaching from the Associated Board of the Royal Schools of Music. Clare did several years of class teaching and group teaching in Edinburgh schools and spent two years with the Lowland Territorial Army band, in which she played primarily flute and piccolo with some keyboard for jazz band and violin in the ceilidh band.

Clare studied recorder in Birmingham with Alan Davies and attended workshops and masterclasses at Trinity College and with the Flanders Recorder Quartet. Due to health and ability changes, she began playing the iPad as a musical instrument and composing repertoire for it.



Clare is a composer, writing primarily works for iPad instruments and music technology, which she has performed at Celtic Connections, the Just Festival, DadaFest and Cryptic Nights. Clare is an Associate Musician with Drake Music Scotland, delivering music education in additional support need schools and elsewhere, supporting disabled musicians in musical projects. She also speaks about music accessibility to organisations and education institutions including CoMA - Contemporary Music for All, the Royal Conservatoire of Scotland and the Scottish Instrumental Music Teachers' Network. She has also worked alongside the Scottish Chamber Orchestra in community music projects. Clare has been involved in access campaigns such as Drake Music Scotland's #LetMeOnStage campaigning for better access to the stage area of music venues and Stay Up Late campaigning for people who access social care to be able to attend late night events.

Clare will talk in her keynote about her life as a disabled musician and the work that she delivers with Drake Music Scotland.

<https://clarejohnstonmusic.duetpartner.com/home>





# ABSTRACTS

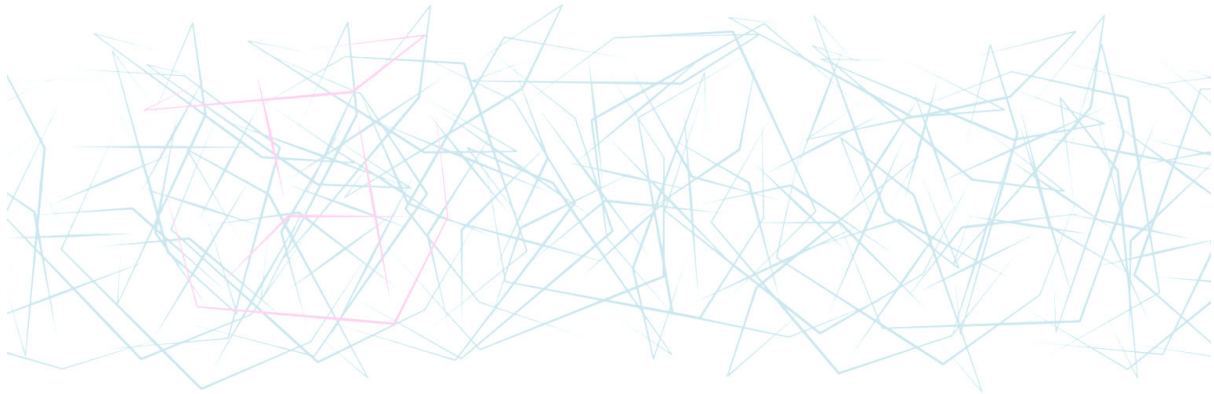
**In Order of Presentation**

## Our Brain, Our Music

### Mari Tervaniemi

Research Director, Centre of Excellence on Music, Mind, Body and Brain  
Cognitive Brain Research Unit, Faculty of Educational Sciences, University of  
Helsinki

Research Director Mari Tervaniemi obtained her PhD in psychology in 1997 in the University of Helsinki about auditory neurocognition and musical expertise. Her research topics cover auditory learning as well as the brain basis of musical expertise and music emotions. She has published over 200 peer-reviewed empirical and theoretical articles and book chapters in learning sciences, music psychology and cognitive neuroscience (e.g., *Learning and Individual Differences*, *Music Education Research*, *Music Perception*, *Cerebral Cortex*, *Brain*, *Trends in Neurosciences*). She serves in several editorial boards and acts frequently as a reviewer for international journals and funding agencies in the fields of neurosciences, psychology, and music. Of particular interest for her is to apply knowledge acquired within the framework of basic science into education and neurorehabilitation.





## **Pedagogical Approaches for Deaf and Hard of Hearing Music Producers and Sound Designers**

**Lee Cheng**

Anglia Ruskin University, United Kingdom  
[drleecheng1@gmail.com](mailto:drleecheng1@gmail.com)

**Iain McGregor**

Edinburgh Napier University, United Kingdom

Learning and enjoying music can be challenging for people who are deaf and hard of hearing (DHH) and learning to become music producers can seem nearly impossible to many. While recent technological advancements and increased attention to functional diversity have contributed to improved audio perception and music enjoyment for the DHH community, efforts should also be made to empower them to become music producers and sound designers.

Embracing a social model of disability, this session introduces pedagogical approaches designed to facilitate the learning process of music and audio production for DHH learners. These approaches are applicable to both post-production and on-site audio recording processes, allowing DHH learners to create music and audio content that is on par with their hearing counterparts. They encompass sound visualisation, haptic feedback, automated transcription, tactics in non-linear editing and digital signal processing. Importantly, these approaches do not require significant additional resources and can be implemented without advanced technical skills.

These pedagogical approaches were designed for two microcredential courses in accessible podcasting offered at college level, which are ratified by the Canadian Hard of Hearing Association. While not intended to fully compensate for the disadvantages caused by hearing impairment, these suggestions have the potential to significantly lower barriers for DHH individuals and empower them to become music producers and sound designers. Additionally, these pedagogical approaches allow content creation and editing for those who are typically excluded from the widespread dissemination of music and audio content, thereby promoting greater integration of equity, diversity and inclusion (EDI) in music and audio education.

## Making Room for (inter) Subjectivity: Envisioning and Sustaining New Ways to Exist in Musical Contexts

**Caroline Blumer**

Western University, Canada  
[carolblumer.voz@gmail.com](mailto:carolblumer.voz@gmail.com)

Over the past decades, issues related to equity, diversity and inclusion have been discussed and argued as urgent and necessary in diverse segments of our society. Even though music education associations worldwide are committed to UNESCO's (2017) inclusive agenda, the development of meaningful and comprehensive practices has been slow to follow the discourse. Concerning individuals with intellectual disabilities (ID), current discussions and research emerging in the music education field caution that overly pragmatic views of music and notions of inclusion and disability informed by deficit lenses remain as obstacles preventing individuals with disabilities from fully experiencing music as who they are (Churchill & Bernard, 2020; Laes & Westerlund, 2018). Beyond reinforcing ableism, such viewpoints may also result in objectification, assumptions, and/or generalizations regarding individuals with ID and their experiences of disability, diminishing their subjective relationships with the world and unique contributions as subjects (Goodly, 1999; Oliver, 1996). Benjamin (1995) explains that in being recognized by another, we become familiar with our own subjectivity. Thus, by presenting the outcomes from this critical ethnographic and phenomenological study that investigated the relational aspects of two inclusive musical programs in Canada, I aim to invite educators to engage with students' subjectivities and creatively think of new ways to exist in musical contexts.

By exploring a conceptual framework drawing from the phenomenology of intersubjectivity (Husserl, 1960; Merleau-Ponty, 1962) and relational psychoanalysis (Benjamin, 1995; Stern, 1998), this research examined the formation of moments of mutual recognition called moments of meetings (MoM) – wherein something unique emerges from the encounter of two or more subjectivities. This study also looked at the impact of such experiences on the participation of individuals with ID in music-making and their perceptions of themselves as subjects.

Among the findings, this presentation offers 1) a map of the encounters as they were perceived in the musical spaces; 2) vignettes illustrating participants' lived experiences and perceptions of selves; 3) the idea of embracing participants' "symptoms" not as a dysfunction but as part of their subjective selves and its impacts on individuals' engagements; 4) emerging pedagogical insights and practices such a framework affords, and 5) a trailer conveying the documentary films created with the study participants.

While presenting a relational model and engaging with pluralistic and holistic perspectives of music and disability, I hope to provide practitioners with possibilities for making room for subjectivities and envisioning new ways to exist in musical context

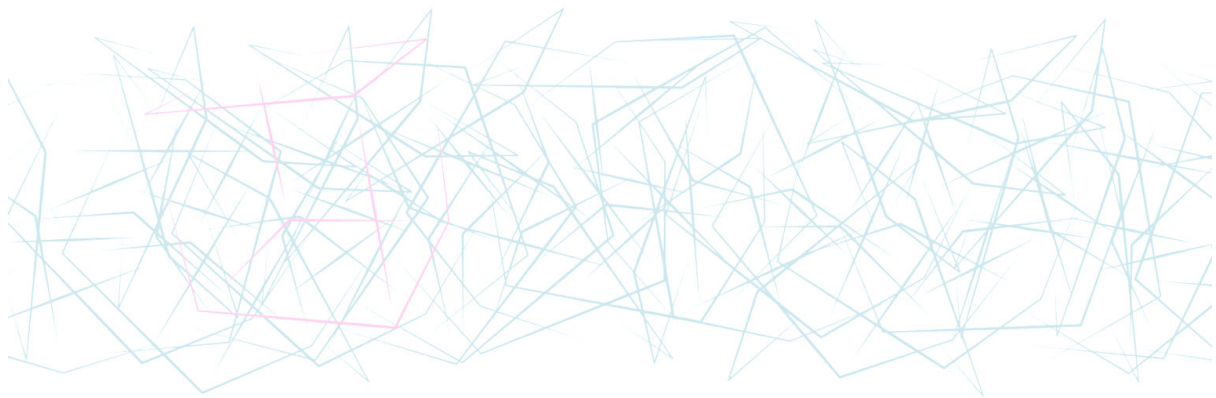
## **A Musical Christmas Project in Bolivia with Exceptional Children: The Children's Perspectives**

**Amalia Allan**

Anderson University, United States

[aallan@andersonuniversity.edu](mailto:aallan@andersonuniversity.edu)

Findings in the literature have revealed that people with exceptionalities benefit from their involvement in the performing arts, including music, movement, and drama (Folostina et al., 2015; Mino-Roy et al., 2021). Researchers in different countries have reported positive music making experiences with exceptional children (Brown & Jellison, 2012; Ockelford & Welch, 2012; Shibazaki et al., 2013). However, scarce are studies that examine the inclusive music making experiences of exceptional children in developing countries. Therefore, this qualitative study will examine and share the experiences of exceptional children in Bolivia as they prepare a Christmas performance for their community.





## The Extra-Ordinary Music Camp: A Music-Making Living Lab for Children with Disabilities and Learning Disorders

**Jean-Philippe Després**  
Université Laval, Canada  
[jean-philippe.despres@mus.ulaval.ca](mailto:jean-philippe.despres@mus.ulaval.ca)

While a myriad of intrinsic and extrinsic benefits of music-making for all and across the lifespan are well documented, access to such opportunities remains unevenly distributed within the population. This imbalance is particularly pronounced among individuals with disabilities, who often face accessibility barriers to participation in music-making activities. Moreover, despite growing calls to prioritize participants' voice in music and disability research, when taken into account, their voice tends to be confined to advisory capacities, seldom influencing decision-making.

The Extra-Ordinary Music Camp is an out-of-school living lab committed to offering accessible music-making opportunities for individuals with disabilities. Its objectives are twofold: (1) to co-construct an adapted music-making program with and for young people with disabilities and (2) to document the impact of the program on various dimensions of participants' development.

Since its inception, the Extra-Ordinary Music Camp has undergone three editions. The summer 2020 edition consisted of online one-on-one lessons, while the summer 2022 edition offered in-person group sessions. In summer 2023, it adopted a flexible approach, combining both online and in-person modalities.

Using a participatory mixed-method approach, this exploratory study draws from a variety of data sources: video recordings of music sessions, facilitator logbooks, youth's appreciation of the musical session, interviews with all stakeholders, and an evolving set of questionnaires and musical tests.

After outlining the pedagogical approach of the project, this presentation offers an overview of the findings, from both individual and collective perspectives, capturing transversal trends and idiosyncratic participant's trajectory. Overall, the group results show improvement in communication, social skills, community use, musical skills, autonomy, and technological proficiency. We will also discuss insights from young participants, parents, and facilitators. We conclude with recommendations for logistical and methodological improvements, underscoring the need for more granular and differentiated research instruments, along with reflections for future inclusive music-making initiatives.

## Making Music Truly Accessible

**Rhoda Bernard**

Berklee College of Music, United States

[rbernard@berklee.edu](mailto:rbernard@berklee.edu)

It is well known that today's music educators in the U.S. do not receive sufficient pre-service pedagogical training in accessible music education, or how to teach music in a way that reaches all learners, no matter how they learn best. One reason for this is the fact that there simply is not space in the curriculum to add more courses, such as a course in accessible music education pedagogy. In the U.S., music education majors already take more credits than most other college students, because of the requirements imposed by State educator licensure and regional accrediting organizations. With all of these requirements, it is extremely difficult to justify adding anything else to the already overflowing plate. While most higher education institutions do offer a course related to "special learners," that course usually takes the form of a study of legal history and special education regulations. The course does not address how to teach students with disabilities, nor does it address how to teach in integrated settings where students with a wide range of abilities and challenges learn together.

However, music educators who employ accessible music education pedagogy report that they are better teachers for all of their students, not just their students with disabilities and diagnoses. To borrow a phrase from Universal Design for Learning (UDL), accessible music education practices are necessary for some, and helpful for all.

Since teaching with accessibility in mind makes one a better teacher, it behooves our higher education music teacher preparation programs to provide our students with the tools that they need to make their teaching accessible. But how can we do that, given the constraints described earlier?

This presentation will share some proposed first steps towards making music education truly accessible by infusing aspects of accessible music education into the methods courses of music teacher preparation programs, as well as into their lesson planning processes and templates. Starting with accessible music education pedagogy in mind when planning and implementing lessons and classes -- rather than treating it as an addition or an afterthought -- can help to ensure that the next generation of music educators have the tools and support that they need to make music education truly accessible for their students.

## Defining the Practice of Adaptive Music Education

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Music therapy and music education are distinct practices with distinct goals and approaches. The primary distinction between the two is broadly seen to be the intent behind the work - music therapists use music to work towards extramusical goals, while music educators aim to improve their students' music making skills. And yet, while that distinction is important, in practice the two disciplines have much in common. Many music therapists and music educators working in special education work in a way that blurs these distinctions. Through this project, the researchers (a music therapist and a special music educator) seek to understand how their own practices exist outside of the traditional binary approach. In this presentation we strive to define adaptive music education as a distinct practice of its own, one that combines the goals of music education with many of the approaches common in music therapy. A working theoretical model of adaptive music education will be presented that prioritizes student-centered and responsive teaching and recognizes the therapeutic benefits inherent in the skill building that comes through music learning, while also recognizing that these therapeutic benefits are taking place outside of a therapy-driven approach. The model will define adaptive music education through an exploration of four key elements: 1) pedagogical approach; 2) classroom or studio management and environmental considerations; 3) curriculum, and 4) assessment.



## Prevalence of Mental Illness in College Music Students: Considerations for Educators

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Rates of mental illness among North American college students have reached unprecedented highs, and students' use of mental health services nearly doubled from 2007 to 2017 (Lipson et al., 2019). The number of students formally diagnosed with a lifetime mental health condition has also increased from 22% to 36% respectively. Unfortunately, these increases are not unique to North America. Auerbach et al. (2018) analyzed data from 19 universities across eight countries, finding that roughly 1/3 of first-year college students presented with a mental health disorder, with anxiety and depression diagnosed most frequently (ACHA, 2022).

Higher rates of depression and anxiety prevail in music majors as compared to non-music majors (Gilbert, 2021). Payne et al. (2020) surveyed 1100 music education majors and found that 57% exhibited moderate to severe depression and over 70% exhibited moderate to severe anxiety. Scholars have also found that 21 to 50% of college students experience music performance anxiety (MPA), conceptualized as a type of social anxiety disorder in the DSM-5 (Papageorgi, 2022). A link between MPA and depression has also been found, suggesting that music students may be at risk for more than one mental health condition (Robson & Kenny, 2017).

The university setting poses stressors that may result in an exacerbation of symptoms for students diagnosed with a mental health condition. Common challenges include heavy course loads, low grades, feeling lonely, and changes to sleep and eating habits, living environment, and social circles (Acharya et al., 2018). These experiences negatively affect students' academic performance and may result in students leaving college altogether (NAMI, 2012).

Adequately supporting students with mental illness can contribute towards successful degree completion. In this presentation, we will provide an overview of current knowledge regarding music majors with mental health concerns and outline strategies and considerations for those teaching or supervising college music students.

## **Keep a Beat! Teachers Using Music to Lower Stress and Improve Social Interactions with Infants**

### **WORKSHOP**

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According to the Centers for Disease Control (CDC), the state of Louisiana in the United States ranks 2nd in the nation for babies born to single mothers and has one of the highest infant mortality rates in the country. As economic and emotional stressors of home life increase for families in Louisiana, the responsibility of infant nurturing and bonding with a significant caregiver often becomes the responsibility of early childhood center infant teachers. The presenter will first describe the Keep a Beat Infant Teacher Music Training Curriculum and provide the latest updates on the implementation of the training in urban and rural areas in Louisiana. Lessons learned from previous research implemented with caregivers and infants relating to outcomes from stress measures and social-emotional competence will be presented. Participant objectives include the following: 1. Participants will learn how the Keep a Beat Music Therapists team collaborated with infant teachers to help implement an infant-centric music program; 2. Participants will learn about, demonstrate, and teach during a brief role-playing experience, music elements such as rhythm, tempo, dynamics, and melody; 3. Participants will learn how teacher/infant musical interactions can impact mood, create music and other creative responses, and promote a sense of bonding between the teacher and infant; and 4. Participants will learn about a professional development model, created by Music Therapists in collaboration with infant teachers, and how music therapists can provide supervision and mentoring for infant teachers.

## Inclusive Composing

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### Background and aim

In recognizing that it did not prepare its students optimally for teaching in inclusive music contexts, the Conservatory of Amsterdam invited the leading organizations Drake Music (London) in 2018 and Drake Music Scotland in 2021 as Artists-in-Residence, to share their experience, knowledge, and skills on inclusive music education. During these one-week residencies, students discussed the medical and social models of disability, gained hands-on experience with accessible music notation (e.g., Notion and Figurenotes) and adaptive/assistive music technology (e.g., ThumbJam), and played in an inclusive music ensemble. As a result of these residencies, the Conservatory of Amsterdam now offers the elective course Inclusive Music Making in its curriculum.

As an ongoing learning process, the Conservatory of Amsterdam wants to expand its knowledge with new knowledge and skills regarding composing for inclusive ensembles, which often includes the process of co-creating with ensemble members. Therefore, the Conservatory of Amsterdam has invited Drake Music Scotland (DSM) again in November 2023 for a new one-week residency. During this week, students will gain knowledge and skills to be able to compose with/for inclusive ensembles.

### Approach of the project Inclusive composing

The one-week project Inclusive composing is being developed for students of the bachelor's in music education and the bachelor's in composition. As mentioned earlier, DMS will be invited to work with these students. Furthermore, Disabled musicians of the foundation My Breath My Music and of the inclusive ensemble of the Amsterdam Music School (Noord) will join the project. During the project, students will learn to co-create music with the members of the newly formed inclusive music ensemble, to integrate new music technology into compositions, and to perform as a member of an inclusive ensemble. The project and the performance will be documented through a film.

### Implications for music education

In this presentation, the goals of the project and workshops of DMS will be explained in more detail and will be exemplified with film-fragments. Also, a closer look will be taken at the project's impact: Do students feel more confident and equipped to co-create music with an inclusive music ensemble? What were the experiences of the Disabled musicians? Lastly, I will reflect on what we have learned of this project and how we will integrate this new knowledge in the curriculum of the Conservatory of Amsterdam.



## The Experiences of Special Education Students Participating in a Full-Inclusion Secondary Ensemble

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In the United States, most students participate in music at the elementary level (Kindergarten through 5th grade), regardless of special education classification (Salvador & Allegood, 2017). However, there is a significant drop-off in participation once students get to the secondary level (6th through 12th grade), with only 24% of students staying in music after elementary school (Elpus & Abril, 2019). The number of students with special education labels who participate in secondary music is unknown; however, students with special education labels who do participate in secondary music do so at significantly lower rates than most of their non-disabled peers (Elpus, 2014). Most often, these students are placed in choral settings, and scholars have speculated that accommodations and modifications for instruments are more difficult than placing a child in a chorus (Elpus, 2014; Hoffman, 2011). Although one research team investigated the types of self-contained ensembles being offered to students with disabilities at the secondary level (Sorenson & Warnet, 2020), little is known about the participation rates of students with disabilities mainstreamed into traditional instrumental ensembles (Hoffman, 2011; Moss, 2009). Furthermore, the lived experiences of students with disabilities in any secondary ensembles is limited (Fuelberth, 2017; Gilbert, 2018). Therefore, the purpose of this phenomenological inquiry (Husserl, 1977) was to discover the lived experiences of students who have a special education label and are participating in a traditional secondary instrumental ensemble. Research questions informing this inquiry were:

1. What are student beliefs and perceptions regarding their participation in the ensemble?
2. What are student perceptions of themselves as musicians?
3. What are student beliefs about the accommodations and modifications made in the instructional setting?

During the 2023-2024 school year, the researchers completed a study with five students with special education labels who were mainstreamed into a secondary instrumental classroom. Data included a series of short semi-structured individual interviews with students, and individual interviews with parents/caregivers and the special education teacher. Additional data included extensive researcher memos and field notes. While data collection is currently ongoing, we anticipate completion by April 2024, with full qualitative analysis completion by June 2024. Implications from this study may inform music teacher preparation programs, special education teachers, and practicing music educators who desire to develop more inclusive instrumental experiences for students with disabilities. Additionally, findings from this study can contribute to the paucity of literature that presents the voices of students with disabilities in research.

## Digital Orchestra: Youth – Creating Community, Making Music, Realising Ambition, Empowering Lives

**Emma Lines**

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Drake Music Scotland's Digital Orchestra: Youth programme creates and nurtures musical communities of disabled young people to explore their musical potential, learn digital instruments, form new friendships and achieve musical and personal goals.

Delivering in 4 regions across Scotland (North East, Central, Edinburgh and West), young people in high school settings who are of transitioning age ready to leave school are taking part in Digital Orchestra: Youth. Our programme provides weekly sessions over 30 weeks of the school year with development sessions, and rehearsal sessions as well as performance opportunities.

The social aspect of Digital Orchestra: Youth is as essential as the skills and music making especially at a crucial point in the development of the young person as they transition from a fully supported school based environment to independence, as they grow into young adults. The ensembles are a safe and familiar environment for continued creative musical experiences alongside their peers contrasting to the unfamiliar scenarios of adult life. We are creating communities that would otherwise not exist and providing regular music opportunities for young people to have a sense of belonging and form meaningful long-term relationships whilst working closely with the young people directly, families and support teams for a disabled-learner led approach.

The Disabled led aspect continues with artists and members of our adult professional Digital Orchestra providing mentoring to each of the orchestras to guide and support the young people in their musical journeys. Half of the delivery team are also Disabled musicians.

The musicians work with a range of accessible approaches and technologies to make digital music and collaboratively write their own repertoire. Accessible technologies include iPad, Roli Blocks, Erae Touch, Ableton, Cmpsr as well as approaches including Figurenotes with conventional digital instruments such as keyboard and drums.

Following Digital Orchestra: Youth after its first year of delivery, we explore each orchestra - it's successes and equally its challenges, and most importantly find out how the young people are finding the experiences themselves. We explore their music, creativity, skills building and follow their journey as they become disabled artists of the future.

## How Music Therapy Can Inspire The Pedagogical Process Not Only for People with Disabilities

### WORKSHOP

**Matej Lipsky**

Tloskov Social Services Centre, Czech Republic

**Jiří Pazour**

Prague Conservatory

This workshop will present the theoretical and practical aspects of music therapy techniques used in the Tloskov Social Services Center (Tloskov SSC) in Tloskov, Czech Republic. The event will introduce how the music therapy can inspire the pedagogical process not only for people with disabilities. The approaches used in the Tloskov SSC include a holistic music therapy concept developed by Tomáš Procházka, a developmental support music therapy concept developed by Matěj Lipský, and a community music therapy concept for groups of individuals with mental disability formulated by former director of the Tloskov SSC Antonín Dušek 45 years ago. In addition, the workshop will present the facility's project, which is unique in the global context and which consists of an online radio station where programmers and presenters are individuals with mental disability, and a music club, which exists within the Tloskov Social Services Center which caters for individuals with a mental and combined disability as well as to other guests. The workshop will be divided into two parts. The first part will present the individual types of group-based music therapy concepts. The second part will be about inspiration for the pedagogical process. The workshop will include live piano improvisation.



## Moving Forward: A Second Look at International Community Music Opportunities for Individuals with Disabilities

### POSTER

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**Julia Heath Reynolds**

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Creating authentic and meaningful music making opportunities for individuals with disabilities may seem quite daunting. That challenge might even be magnified if the opportunities exist outside the structured and supportive framework of a government funded and monitored educational institution. Therefore, the purpose of this study is to examine current community-based programs that provide musicking opportunities for people with disabilities to determine how they are managed and funded, as well as the types of music making activities included and how those activities are taught or shared with participating members. Specifically, we seek to address the following questions: (1) What types of programs are available for people with disabilities within their communities? (2) Are the programs performance driven or experiential in nature? (3) How do community members access information about these programs? (4) How are these programs represented on the internet or social media platforms? (5) How is the program funded? (6) Did the programs exist prior to the COVID-19 pandemic, and if so, how did they respond to it? (7) In what ways has the program changed since the COVID-19 pandemic?

Participants ( $N = 44$ ) are officials in organizations that provide community music programs for individuals with disabilities located in 13 countries or territories in North America, Europe, and Australia. Initial descriptive data was collected from organization websites, and officials were invited to complete an online questionnaire. Data collection is ongoing, and we anticipate completing the analysis and final report during the spring of 2024.

## The Self-Perceived Competence of NICU Music Therapists on Components of MT Practice in the NICU

### POSTER

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As hospitals and medical professionals face the challenge of a rapidly changing neonatal intensive care unit (NICU) environment, they must develop strategies to train and implement new care practices in order to ensure they are providing evidence-based best practices (Tucker, Nembhard, & Edmondson, 2007). When these strategies are put into place and continuing education is provided it promotes higher quality of care and decreases the number of preventable errors made in patient care (Cervero & Gaines, 2015; Peczeniuk-Hoffman, 2012; Temple, Jakubecz, & Link, 2013). Currently there are no comprehensive continuing education opportunities, beyond initial NICU-MT training, specifically for NICU-MTs. The purpose of this study was to identify the perceived competence of MT-BCs holding the NICU-MT Certificate of Training for performing NICU-MT clinical components. Specifically, NICU-MTs were asked to rate their level of competence in (1) leadership tasks such as designing and implementing NICU-MT programs, (2) understanding of common concepts in the NICU like fetal development, (3) understanding of the specific techniques and interventions used in NICU-MT, and (4) implementing the techniques and interventions used in NICU-MT. Participants (N = 81) generally rated themselves as moderate to highly competent on most items with a competence rating ranging from 4.47 – 9.67 (1 = Not Competent, 10 = Extremely Competent). They reported inconsistent competence on tasks across all components of practice based on level of experience with participants in leadership positions reporting the highest levels of competence across all areas. Overall, the least amount of competence was reported on leadership tasks of designing and implementing general NICU concepts. Further results are discussed in the paper and suggestions made for continuing education opportunities to develop increased competence in music therapy practice in the NICU.

Keywords: NICU, music therapy, competence, continuing education

## The Effect of Inclusive Music-Making and Education on Attitude Toward Neurodiversity in Preservice Music Educators

### POSTER

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Within the special needs community and its advocates, the term neurodiversity is used not only as an identifier, but as a movement. This movement seeks to celebrate the strengths that neurodiverse individuals bring, opposing perceptions of them as flawed persons. Limited research exists in identifying the perceptions and attitudes of preservice music educators toward neurodiverse students. Attitudes, bias, misconceptions, misperceptions, and stereotypes about the neurodiverse population may lead to negative interactions toward those individuals, or the potential limiting or avoiding interactions with the neurodiverse population altogether. Bias studies reveal that implicit bias is not permanent, but results from learned associations, knowledge (or lack thereof), and exposure. In addition to the important attention the lens of diversity brings to create environments inclusive of race, ethnicity, and culture, it is important to consider neurotype and the different experiences that individuals bring to the music-making settings in which they take part. The holistic view of neurodiversity, along with increased knowledge and exposure through positive inclusive environments, may challenge and reduce disability prejudice. Given the negative effects of stereotyping, stigma, bias, and attitude toward the neurodiverse population, undergraduate students (and particularly preservice teachers) make up an influential population to which disability prejudice reduction measures should be targeted. It is important for preservice music educators to be more aware of, and better prepared to include neurodiverse students in their classrooms. Equity in music education means creating opportunities for the musical success of all. Many music teacher training programs do not require adequate coursework. The typical education paradigm does not adequately prepare music teachers to enter the field with the tools and resources needed to create an inclusive classroom for the neurodiverse students they will soon teach. It is important for preservice music educators to understand what is needed to help neurodiverse students achieve musical success. This study aims to answer research questions related to the effect of inclusive music-making and education on attitude toward neurodiversity in preservice music educators. Participants will complete a pretest/posttest survey consisting of demographic information, neurodiversity experience, and a pretest measuring attitude toward neurodiversity and an inventory of experiences focused on special needs (such as classes taken, volunteer opportunities, and work experience). This study has received IRB approval.



## Supporting Preschoolers' Social and Emotional Development through Music Therapy: Able Arts Work Approach

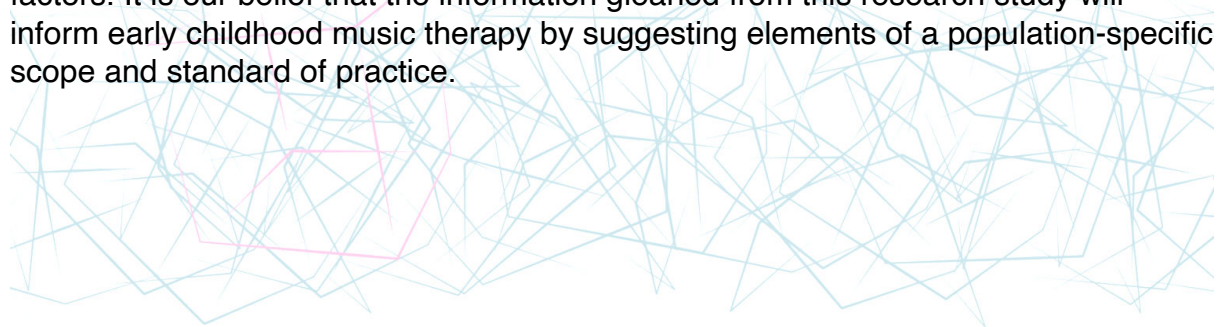
**Carol Ann Blank**

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**Helen Dolas**

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Presenters will report on a research study examining the effects of music therapy group sessions on the behaviors and adaptive skills of young children. We will demonstrate our method of using music therapy to enhance well-being and learning at a Head Start facility in the southwestern U.S. and disseminate guidelines for early childhood practice we have gained in the process. Among the lessons learned from the early child music therapists working with groups of 17-23 children during this project, is session planning with an emphasis on providing evidence-based techniques that focus on improving social, emotional, and behavioral issues that may be happening as the result of environmental, socioeconomic, or trauma-based factors. It is our belief that the information gleaned from this research study will inform early childhood music therapy by suggesting elements of a population-specific scope and standard of practice.



## Incorporating Social-Emotional Learning (SEL) in an All-Special Educational Needs (SEN) Group Music Session

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It is naturally easier as a music educator to implement musical goals in a group music session setting. However, it takes a lot of self-reflection and to be in the moment, or in other words, mindfulness in order to navigate these musical goals to how they can help or aid the various total development aspects of special needs children in a group music session. When I had my first few all-SEN group music sessions at IDEAS Autism Centre, a non-profit organization special needs centre, I had in mind of developing non-musical goals. However, little did I realize I have achieved much more musical goals than I intended to along the process. These musical goals are actually achieved simultaneously with non-musical goals. This is because I realized they are all interlinked. I incorporated SEL in my sessions and children have started to be more empathetic towards their peers and emotions are slowly being innately regulated by the children. By fostering these important social-emotional quality in a child, I was able to gain not only non-musical goals, but I was also geared towards gaining more musical goals than intended as well. Applying the same SEL approach across various types of all-SEN groups have nurtured different outcome from each of these children as well as different timing of when these outcome surfaces. Therefore, I will explore how one approach, SEL, can be applied to an all-SEN group music session and the observation of various different outcome from these children.

Keywords: All SEN group music session, social-emotional, musical goals, non-musical goals

## Music-making for Hospitalized Children at Comprehensive Center for Pediatrics of the Medical University of Vienna

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This music-making workshop is part of a scientific and educational-artistic project of the University of Music and Performing Arts Vienna and the Medical University of Vienna. It includes music-making units designed in collaboration with students for hospitalized children and adolescents in long-term treatment at the University Clinic for Pediatrics and Adolescent Medicine (UKKJ) of the Medical University / AKH Vienna.

Frame - As part of the project, pragmatic approaches are to be found to support children and young people in small groups or individual settings, with or without parental supervision, through instrumental lessons and to strengthen their personal development. In this way, the project aims to increase the quality of music education at sanatorium schools, promote social interactions in living situations that are perceived as cramped, and highlight the positive potential of interactive live music-making for the benefit of the students.

Method - A qualitative interview study carried out between March and April 2023 was intended to make the project-related experiences of various actors in the field such as music educators, sanatorium teachers and scientists visible. The aim is to contribute to the further development of the project through perspective triangulation.

Research - Making music in a hospital context is usually described in the literature from a music therapy or music physiological perspective, and rarely from a music education perspective.

Various studies have examined positive physiological and psychological effects of live and recorded music on hospitalized children, particularly in relation to the experience of anxiety and stress, pain and distress the treatments.

The examination of music education and elementary music education in the hospital context is an underrepresented area of research. In the context of health and well-being, music education activities were discussed primarily with reference to community music, with the aim of improving access to musical activities outside of conventional institutional facilities (Koivisto & Kivijärvi, 2020).

Results - Making music in the sanatorium school is characterized by a variety of experiences. This lecture is intended to provide an insight into the didactics and methodology of making music in the context of the music workshop and to illuminate the practice from different perspectives.

Keywords - The music-making project can be described through: making music within the context of the sanatorium school, making music out of the situation, hospitalized children and young people, instrumental education, inclusive music making, elementary music making, variety of methods, multi-professionalism.



## Forming School-University Partnerships to Prepare Preservice Music Educators to Work with Students with Disabilities

### WORKSHOP

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**Lee Commander**

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Teacher academic preparation is key to successfully including students with disabilities (SWDs) in music classes (Whipple & VanWeelden, 2012). Historically, undergraduate music education programs in the United States were not required to provide instruction related to teaching SWDs (National Association of Schools of Music, 2003), and for many years, music educators expressed feelings of inadequate preparation to address the needs of SWDs (Atterbury, 1986; Frisque et al., 1994; Gfeller et al., 1990; Gilbert & Asmus, 1981; Sideridis & Chandler, 1995). However, the academic needs of 21st-century students have created increased pressure on music teacher education programs to develop innovative methods for preparing new teachers to work with SWDs, particularly those related to field experiences (Cash et al., 2020). Field experiences are teaching activities outside the college classroom that provide preservice educators opportunities to engage with students in real-life P-12 settings so they may develop their teaching skills (Grimsby & Armes, 2023). Researchers have found that field experiences that center learning around the needs of SWDs may provide preservice music educators (PMEs) a level of preparation, comfort, and confidence in teaching these students (Hourigan, 2009; VanWeelden & Whipple, 2005a, 2005b, 2007a, 2007b; Whipple & VanWeelden, 2012). Thus, partnerships between P-12 schools and institutions of higher education (IHEs) have been identified as an essential element in providing field experience sites that help facilitate preparing educators to teach students with disabilities (Barton-Arwood et al., 2015; Brownell et al., 2005). This presentation will discuss one such school-university partnership between students in an undergraduate music education course and those in an exceptional student education (ESE) music class. Specifically, a discussion of the roles of each partner, as well as how the undergraduates are trained to incorporate ESE procedures, create age- and ability-appropriate curriculum, execute lessons that promote student engagement, maintain classroom management, and understand direct instruction will be featured. Many examples, including videos, will be shown of each component.

## Using Dynamic Highlighting to Enable Post-Secondary Music Students to Focus During Unpitched Rhythmic Dictation

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Many music students at the undergraduate post-secondary level experience difficulty with aural skills development. This can be true of those with specific learning disabilities as well as of those who simply have had little experience developing their aural skills before their university or college studies. There is frequently little help for these students either from inexperienced aural skills teachers or from non-music oriented student aid services. The research study described below illustrates an attempt to help struggling students develop a focusing strategy in order to perfect their ability to take unpitched rhythmic dictation. This strategy reflects the concept of Universal Design for Learning in that it can help both those with specific learning issues as well as the general student population. The study used a mixed methods design which gathered quantitative and qualitative data in order that each could inform the other.

Over a period of five weeks, an experimental and a control group were given unpitched rhythmic dictation exercises. The five members of the experimental group practiced with dictation examples in which each successive measure was dynamically highlighted in order to help participants focus on one measure at a time. This dynamic highlighting was diminished gradually over the course of the study. The five members of the control group practiced with dictation examples which were played at a uniform level of dynamics throughout. Participants in both groups were tested periodically in order to ascertain whether the intervention of dynamic highlighting was effective. Because sample sizes were very small, the quantitative results obtained from T tests, Mann-Whitney tests, and calculations of effect sizes were inconclusive. From the qualitative perspective, however, participant responses were largely positive. This was particularly true of two participants, one in each group, who had been the lower outliers in their groups. Both had improved their performances considerably during the study, one by 34% and the other by 46%. Several participants in both groups also mentioned improvements in the development of their short-term memory skills and the lessening of performance anxiety. These results led to the conclusion that future replicated studies with larger sample sizes might well be more indicative of the effect of this type of focused repetitive exercise with or without the dynamic highlighting intervention.

Keywords: unpitched rhythmic dictation, focusing strategy, dynamic highlighting

## Developing the Classroom Musicianship and Confidence of Generalist Teachers in Special Schools to Teach Music

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There is a distinct lack of research-informed music education discussion focusing on pedagogy led by Generalist Teachers in Special Schools (GTSS), including how teachers approach and feel about this aspect of their practice (Ockelford & Markou, 2012). This research, conducted as a professional doctorate, examined the efficacy of a CPD (Continuing Professional Development) model in SEND (Special Educational Needs and Disabilities) music designed to support GTSS to acquire the music subject knowledge, classroom musicianship skills and pedagogy to teach music, as musicians. It explored participants' competency and confidence gain as a result of their engagement with training and mentoring, facilitated by the researcher acting in a mentor capacity. Whilst issues of limited training and resulting low self-efficacy to teach music amongst Generalist Teachers in Mainstream Schools (GTMS) are well documented within the literature, this research is potentially one of the first in-depth pieces of work to focus on the classroom musicianship and music pedagogical competence of GTSS. This was an important issue to explore because the musical progression and musical behaviours of learners with SEND are not fundamentally dissimilar to that of their typically developing peers (Ockelford, 2008; Welch & Ockelford, 2010). Depriving them, therefore, of a high-quality music education that develops them as musicians is literally dehumanizing (Lubet, 2009). Conducted as a mixed methods, longitudinal case study, the research involved four phases of data collection that employed various tools to collect data including a survey, a timeline and 'river' of music experience, interviews, focus group discussions, classroom observations and corridor memos. Learner-centred theory framed decisions regarding the pragmatic nature of training and mentoring with participants, as well as the analysis and reporting of data. Findings revealed a set of core music teaching competencies that GTSS require in order to develop the Pedagogical Content Knowledge (PCK) that equips them to teach music effectively. The development of some of these competencies appeared crucial in challenging wider attitudes and belief systems participants had about SEND music education. The importance of domain specific, situated learning (Catalano, 2015; Lave & Wenger, 1991) for GTSS within the SEND music training and mentoring model was pivotal to participants' developing self-efficacy. The research makes recommendations in how similar music training may be replicated effectively with other GTSS and how the applied training model has the potential to be used for other aspects of teacher CPD within special school provision.

Keywords: SEND; generalist music education; teacher development



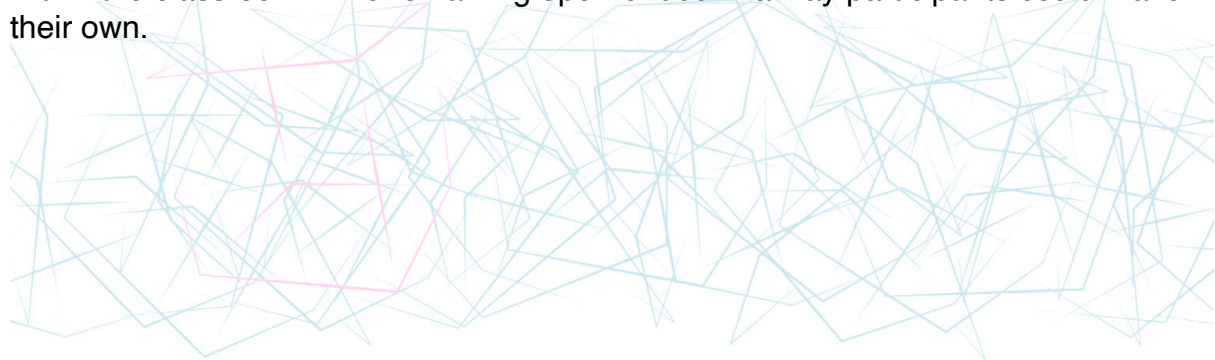
## **It's Dynamite!: The Role of Popular Music in The Special Music Education Classroom**

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When teaching children with disabilities, the home–school music connection can be the key to keeping our students engaged and motivated while increasing students' self-regulation and positive interactions with peers. This article aims to shed light on classroom experiences with popular music of two third-grade students with sensory processing disorder and on how 'music sharing turns' influenced their overall engagement and ability to self-regulate in music classes. Music sharing turns, a weekly music 'show and tell', provided opportunities to bring the popular music and activities they enjoy at home into the classroom. The results show that the participants were easily engaged and experienced greater self-regulation and awareness of others during music sharing turns. Music sharing turns also provided a predictable environment for interaction with opportunities to take on leadership roles within the classroom while remaining open-ended in a way participants could make their own.



## The Multi-Modal Music-Bubble: Multi-modal Music Teaching as an Embodied Strategy for Children with a Disability

### WORKSHOP

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Background and aim - A number of pupils with a severe intellectual disability are sitting in half a circle. The quiet sound of film music can be heard. To the rhythm of this music, the music teacher moves a massage roller over the leg of the first student. The louder the music sounds, the more pressure the teacher exerts. When a musical phrase is finished, the teacher switches from the legs to the arms. This is how the whole body is involved, gets its turn and an embodied musical experience is created.

In the Netherlands there is a clear trend in special education in which students with a low IQ (<35) are entering the schools entitled to education in special education. Whereas these pupils were cared for at daycare centers twenty years ago, schools are now being asked to stimulate their development. Singing a song, playing an instrument in a focused way, talking about what you just heard is often not possible with these students. But how can you include these pupils in your music teaching practice?

Music lessons at schools for special education can be offered from a specific multimodal approach. By approaching the students through different senses in different sensible ways, an embodied musical experience can emerge. From this perspective, music teachers do not only approach pupils verbally in these lessons, but primarily non-verbally. Through facial expressions, gestures, and through contact with materials, with which they appeal to different senses. The aim is a multimodal approach to music to translate musical parameters such as dynamics, metre, rhythm, melody, and atmosphere of the music in such a way that are translated to an embodied musical experience transpires. In 2018, a research study (in Dutch) on this topic was published at the Amsterdam University of the Arts, entitled 'The multimodal music bubble' (Bremmer, Hermans & Lamers, 2021; Lamers, Hermans & Bremmer, 2018).

The aim of this workshop is to explain and experience this multimodal approach in music education, going from theory to practice, and from practice to theory.

Implications for music education -The participants will discuss video fragments and experience multimodal music activities. Music, specially composed for this approach, will be heard, felt and discussed. Participants will be able to apply those activities in their own practice, there and will receive a handout with both theoretical models and practical suggestions.

## Neurodevelopmental Care Practices for Extremely Preterm Infants and Implications for MT Practice: A Systematic Review

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Over 13 million or 1 in 10 infants are born premature worldwide each year, with close to 1 million dying from preterm conditions. With advances in medicine, there has been an increase in the number of infants born extremely preterm (< 28 weeks at birth) and completing the third trimester of development in the NICU, a critical period in neurodevelopment. During this period of neurodevelopment, infants are in an abnormal sensory environment and are often diagnosed with complex medical conditions such as respiratory distress, genetic disorders, and neurologic injury that require invasive procedures and additional care. These factors can lead to an infant exhibiting an increased stress response, inability to self-regulate, and abnormal sensory processing that has lasting effects past discharge from the NICU and into early childhood. These outcomes have led to an increase in interventions aimed at supporting infants' neurodevelopmental needs during their NICU hospitalization to improve longer-term outcomes. While these topics have been explored in previous research articles, there are currently no studies that review and synthesize the effects of NICU hospitalization on neurodevelopmental needs. The aim of this systematic review is therefore to evaluate the evidence for current care practices during NICU hospitalization with extremely preterm infants affecting self-regulation, stress responses, and sensory processing. Results of this study establish the need for further neurodevelopmental interventions and inform their development. Information gleaned from this review specifically highlights the ability for music therapy interventions to assist in improving these outcomes for extremely preterm infants further exhibiting the need for future research in understanding the neurological underpinnings of music therapy interventions in the NICU.



## The Case for a Scope of Practice for Early Childhood Music Therapists

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Early childhood music therapy (ECMT) is generally understood to be the implementation of music therapy assessments and interventions for children from birth through 7 years. ECMT can take place in daycares, early learning centers, family homes, hospitals, clinics, community-based settings, or schools. In the United States, board-certified self-identify as early childhood music therapists. While formal specialization in ECMT is not yet available in the US, continuing education for music therapists that addresses the needs of those working with early childhood populations exists and conforms to the CBMT Domains. There is no ECMT scope of practice or population-specific credential. This session will challenge the current practice of self-identification of ECMT and articulate a rationale for the establishment of an ECMT scope of practice. Framed within a systems lens, the discussion will center on the importance of change to these existing practices to improve the quality of services provided by music therapists to the youngest and most vulnerable of our community. Attention will be paid to addressing anticipated concerns of music therapists related to respect in the workplace, remuneration, and extra burdens that increase stress and provide no resources. A potential pathway toward moving ECMT from an area of practice without a defined scope of practice toward the creation of an ECMT credential will be suggested.

## Therapy and Education Intersections: Creating a Safe Space in the Music Setting Using Trauma-Informed Approaches

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Since the issuance of Technical Bulletin 187 by the U.S. War Department in 1945, music therapists have actively engaged in work with survivors of trauma dating back to World War II, assisting clients of all backgrounds to address the responses that manifest as a result. Trauma has the capacity to influence the lives of all individuals, regardless of gender identity, age, culture, disability, and other intersectionalities. Traumatic events are widespread and happen at a more frequent rate. These traumatic events are becoming more common within societal areas and frameworks, of which schools are included. Music therapy and music education are sibling disciplines that have different goals. The creation of safe spaces is common and necessary for both disciplines to create inclusive and accessible services for students.

Educators, specifically music educators, have a unique opportunity afforded to them in trauma response mitigation among students through the creation of safe spaces, providing inclusive and accessible environments for learning, and acknowledgment of the wide variants of musical influence. Using our experiences as music educators and music therapists working with trauma survivors, the presenters will explore the current literature as it relates to music education and trauma responses. Suggestions on how to use trauma-informed approaches to create a safe space in the music setting, both for individuals and in group-based environments, will be discussed. Applying trauma-informed approaches, participants attending this presentation will participate in an open discussion on the specifics of their practice and cultural realities.

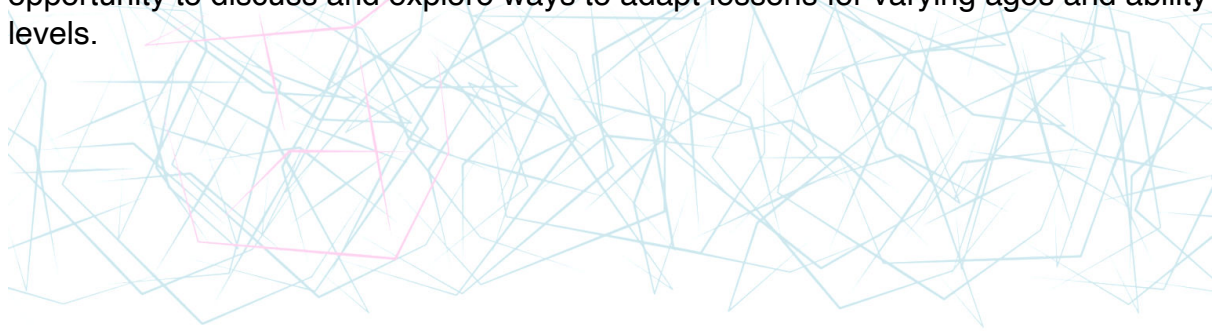
## Bringing Books to Life Through Music: Children's Literature in the Inclusive Music Classroom

### WORKSHOP

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In this interactive workshop, participants will explore ways to incorporate children's literature into the music classroom in ways that support and enhance music learning while incorporating students' individual preferences and unique skill levels. Children perform at their best when we start with what they know, including activities that help to build on their strengths rather than highlight their challenges. Children's literature is something that students, parents and teachers can relate to and when used in a musical context, offer multiple entry points for our students to explore a variety of musical concepts including composition, orchestration and devised or non-traditional notation. Literature presented in this workshop will be more focused on the elementary and middle school music classroom, however, participants will have the opportunity to discuss and explore ways to adapt lessons for varying ages and ability levels.





## Building and Sustaining Musical Ecosystems Through University K-12 and Community Group Collaborations

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The purpose of this practiced based paper is to describe the ongoing musical partnership between a university and a community organization dedicated to assisting adults with physical and intellectual challenges. Initiated in 2015, this project has moved through three ongoing stages of development. Stage 1 has worked to promote inclusion and equity through collab performance amongst adult participants and their communities. Stage II has further promoted equity and equality through education by the establishment of ongoing educational workshops. Stage III has begun the process of embedding project elements into the university music education curriculum and by developing a 6-credit music track for adult participants with intellectual and physical disabilities. Each stage promoted quality of life through creativity, collaboration, and commitment to community building through musical activities including singing, playing instruments (rock band, percussion, and radio baton), music fundamentals, and song composition. Together, these experiences provided community participants with opportunities to make creative choices, add expressive elements, and make valuable contributions to discussions about music, its importance, and context. This sense of empowerment is something that has often been out of reach for much of their lives. This initiative has also successfully motivated and nurtured aspiring music education interns to apply their skills and knowledge through modeling and display of best practice. from the initial stages of their training. By establishing a fair, inclusive, and sustainable musical ecosystem, we have not only strengthened the connections among participants but also created a mutually beneficial cycle of musical engagement. This collaboration has intertwined community outreach, K-12 education, and teacher preparation, making them symbiotic and interconnected.

## Music For All Project: Community Involvement Through Music

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Aim - The Music For All Project: Fancy Pants and the Music For All Project: The Nest took place in Adelaide, South Australia in 2019 and 2022. The projects aimed to engage students with sensory impairment (vision impairment and/or Deaf and Hard of Hearing) and additional disabilities. Professional musicians, an illustrator and a composer worked to create new music with students and perform an original work based on a picture book for the local community. Through this unique design, students were placed at the centre of the creative process alongside professional musicians in an inclusive setting where everyone was working together to make a spectacular performance.

Method - For the Music For All Project: Fancy Pants, there were five groups of students, with less than 20 students in each group, working with Australian Youth Orchestra musicians under the guidance of Paul Rissmann (UK Composer) and Belinda McFarlane (London Symphony Orchestra Violinist). The team of professional musicians firstly worked together to create the music in workshops over two days, then had the student groups build on those ideas over the remainder of the week. With every student's knowledge and understandings of music being so diverse, students were able to access the music from different entry points. Some students who have restricted movement due to their disability were supported by carers to play instruments while others were able to work on more theoretical musicianship such as a theme and variation. Groups took ownership and had chances to reflect, refine and practise for a performance. Students used varying forms of communication: verbal, Auslan (Australian Sign Language) and Alternative Augmentative Communication devices.

Findings - In summary, the Music For All Project: Fancy Pants was a huge success. Students were seen as equals throughout the project, evident in the final performance where every group had a chance to present their section. Although the focus was for students to be involved, it became an emotional journey for all involved and even the staff from the schools took ownership of the performance too.

Conclusion - After finishing our first project we used this model to plan our next project, this time focussing on a local composer, illustrator and musicians from the area. Overall, with both Music For All Projects, we have shown to others that in a world where people with complex needs may be left out, instead that everyone is able and deserves the right to take part in high quality music education.

## Music for Inclusion and Social-Emotional Learning in Higher Education Settings

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The success of Higher Education as an effective learning environment rests on establishing an inclusive context that promotes life-long learning opportunities. Socio- Emotional Learning (SEL) skills are considered fundamental competencies for personal and academic development of young adults, as they are deemed necessary for the ability to make decisions, to collaborate, to be prosocial, and to manage emotions. Although universal SEL programs (e.g. cognitive behavioral/ CBT) have produced promising findings, their administration lacks success in populations with diverse abilities (e.g. learning difficulties/LD), mainly because the learning capacity and executive functions of the participants are considered essential ingredients for program success. Growing literature indicates the potential of incorporating music and music therapy interventions as an effective medium for SEL programs in people with LD. Research on music has shown clear links between the emotional patterns within the musical behaviors, the emotional reactivity to music, and participants' health outcomes. In parallel to the promising results, there is a continuously evolving process to define the mechanisms and predictors that are related to the success of these programs. Furthermore, music is affordable and widely accessible, and it is regarded as a particularly meaningful and important constant in the lives of young people.

The purpose of this presentation is twofold. Firstly, to present a description of a novel, research informed, multimodal SEL program (combining CBT+ music, based on neurobehavioral research). Secondly, to assess the program's feasibility and preliminary efficacy for enhancing socio-emotional skills, academic performance, and psychological wellbeing for university students. Feasibility measures included physiological measures, emotional ratings, and foci groups. Participants in this study were undergraduate students with and without LD from the University of Cyprus (UCY). The 10 session music program, developed based on a theory driven approach, targets key effectiveness domains of music to enhance participants' emotional responses during music activities. A multiphase assessment method (pre-post-follow up) was implemented to assess the impact of the training program in short term as in a long-term basis. Findings include an evaluation of its preliminary efficacy (pre-post-follow up changes) in psychological and academic outcomes, by comparing it with a standard SEL program. Project results will enable us to personalize and promote equitable opportunities in SEL, according to learner's needs and prepare for a future multimodal (music-based) program that may address the specific needs of individuals with LD and social-emotional challenges.



## The Significance of Assessing the Ability to Relate

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Background - Relationship is the basis of human development and a central topic in therapy and education. Music and movement offer an ideal basis for a holistic approach through their ability to address cognitive, emotional, social, and creative areas of the human being. Inclusive learning contexts in heterogeneous groups depend on the identification of the diverse abilities of the participants and their possibilities to relate. The observation and assessment of the quality of relationship can improve the fundamental effectiveness of artistic-pedagogical music and dance interventions.

Aim - This presentation provides a short overview of the concept of the quality of relationship and its significance in music education and music therapy. For observation, didactic ideas, research, and evaluation the tool for the Assessment of the Quality of Relationship in pedagogical contexts (AQR-P Tool) is presented and its supportive contribution in inclusive music education is outlined. Similar to the AQR Tool in music therapy, the AQR-P Tool enables the music educators to assess the ability to relate and the current condition of the individual participants and thus provides important indications for the methodical, didactic and musical approach and reflection of the teacher.

Method - To demonstrate the core idea inclusive groups of music and movement lessons have been videographed and selected scenes have been assessed. Phenomena related to relationship matters have been analyzed using aspects of grounded theory and content analysis. New aspects of observation have been generated and validated through interrater reliabilities, thus leading to an adapted version of the tool for the Assessment of the Quality of Relationship in pedagogical contexts (AQR-P Tool).

Conclusions - This tool supports the music teacher in the evaluation of the child's current level of relating ability in order to match his/her needs and possibilities in learning contexts.

Key words: Relationship, Assessment tool, Inclusive music making

## Inter-Musical Research Collaborations: Where Do We Go from Here?

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Collaboration in music can take on a variety of forms. For example, a history of collaboration between music therapists and music educators has been recognized (Blunt, 2003), and collaboration has been viewed as a form of advocacy, improving access to and quality of services and educational opportunities for disabled students (Salvador & Pasiaili, 2017). Collaborations between music therapists and performing musicians have also been identified, with such collaborations focused on improving individuals' health and wellbeing (Kildea, 2007). Music educators have even collaborated with educators in other subjects, enriching music experiences and providing solid links for learning (Cane, 2009).

Though collaborative approaches have long been recognized in music, little exists on research collaborations among music professionals from different specialties. For example, Register (2002) found very little research on the collaboration of music therapists with other professionals. It is unclear what barriers exist for research collaborations, but scholars have suggested that collaboration in general may be hindered by negative perceptions or other barriers (Salvador & Pasiaili, 2017). However, scholars have also concluded that the nature of research itself requires interaction and collaboration with other professionals (Register, 2002), and collaboration can provide common ground for researchers (Harney, 2017). As such, there have been calls for interprofessional research collaborations, to not only research topics such as music, health, and wellbeing (MacDonald, 2013), but to also respond to an increasing strategic emphasis on interdisciplinarity and collaborative research from funding entities (Swijghuisen Reigersberg, 2017). During this session, a group of music educators and music therapists will explore the history and current state of research collaboration among various music professionals. We will then discuss the future of research collaboration and engage seminar attendees in the discussion. Our aim for the session will be to not only generate discussion on inter-music research collaborations, but also build interest in forming partnerships among attendees and developing ideas that will positively impact practices related to special music education and music therapy.

## **Flying Solo: How to create the conditions for disabled artists to flourish**

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Drake Music Scotland has been working with disabled people of all ages since 1997, supporting them to learn, compose and perform music. It has become widely known and respected for the use of music technology and inclusive educational tools such as Figurenotes. Through ensembles like Digital Orchestra, iPad lab and Universal Orchestra, we have achieved an international reputation for innovative and high quality performances by disabled musicians and composers.

Experience of the education system can be varied for disabled children who nearly always need individualised pathways and timetables. Although involvement in music develops confidence, motor skills and social inclusion, access to regular and sustained provision is often rare and patchy.

Pete will draw on case studies from 3 musicians who are all now members of Digital Orchestra, following their progress from 2012 to 2022, from childhood to adulthood. He will explore the conditions and specific opportunities which enabled these musicians to develop and claim their identity as Artists. The session will provide specific ideas and encouragement for all music educators to build the network of support needed for young people to realise their goals.

## Tuning into AI: How Educators and Therapists Can Leverage Generative Technology for Inclusivity and Accessibility

### WORKSHOP

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**Objective:** Participants will demonstrate how AI can be used to create a more inclusive and accessible classroom or therapy environment.

**Abstract:** The introduction of artificial intelligence platforms has opened doors for new possibilities in the classroom and therapy settings. According to McKinsey & Company, a global management consulting firm, 38% of the North Americans and 45% of Europeans have tried a generative AI tool like ChatGPT at least once. Those percentages drop to six and 10% respectively for those who use it regularly for work. While some may be reluctant to use the technology, this presentation is intended to inspire music educators and music therapists to incorporate the technology to increase inclusion and accessibility in their classrooms and therapy venues by providing more support, creating engaging curricula, and address implicit bias. The presentation will provide a brief introduction to AI, provide examples for inclusion and accessibility, and tips for a successful user experience. Additionally, we will discuss access, ethics, and societal implications. The bulk of the workshop will be an interactive demonstration of multiple AI platforms.

**Keywords:** Artificial Intelligence, inclusion, accessibility, large language models, generative AI



## Accessible Music Education: Providing Educators with the Tools to Reach Every Student

### WORKSHOP

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The population of students in today's learning settings has become increasingly diverse in a number of ways, including in terms of how they learn best. While music educators are expected and required to find ways to reach every student, they have received little training or support in pedagogical approaches that include all learners. While they deeply desire for every student to learn, grow, and participate fully in their lessons, classes, and ensembles, music educators find themselves struggling to engage and include students with disabilities and diagnoses. This has led to a great deal of frustration among educators, and to far too many missed opportunities for student learning.

The interdisciplinary field of accessible music education addresses this need by training and supporting music educators in pedagogical approaches that combine evidence-based practices and principles from special education with evidence-based teaching strategies in music education. Accessible music pedagogy gives music teachers the tools that they need to reach every student in music lessons, classes, and ensembles, no matter how they learn best. The Berklee Institute for Accessible Arts Education (BIAAE) in Boston, Massachusetts, USA provides a wide range of professional development resources, workshops, programs, and consultations in accessible music education.

Through presentation, activities, and facilitated discussion, this workshop will introduce attendees to some of the professional development initiatives in accessible music education pedagogy provided by the BIAAE. This session will provide attendees with the opportunity to learn about and experience professional development topics and activities in accessible music education as if they were participating music educators.

Participants will experience some of the ways that music educators learn about key concepts that are the foundation of accessible music education pedagogy, as well as about overarching principles from special education that they can incorporate into planning, implementing, and assessing music learning. Through hands-on activities, attendees will engage with some of the specific pedagogical strategies of accessible music education that music educators experience in professional development sessions and courses. Participating in and thinking deeply about professional development for music educators in accessible arts education will provide a springboard for discussion about ways that the field can better prepare and support music educators to reach every student.

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