



**Programme and abstract booklet
Programa e caderno de resumos**

**ISME COMMISSION ON
MUSIC
IN SPECIAL EDUCATION,
MUSIC THERAPY, AND
MUSIC MEDICINE**

Comissão da ISME sobre Música
na Educação Especial,
Musicoterapia, e Música e
Medicina.

July 17-18, 2014

Faculdade de Artes do Paraná – FAP
Curitiba, Brazil

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PROF. ME. ANTONIO CARLOS ALEIXO



Magnificent Rector of the State University of Paraná (UNESPAR)/ The State University of Paraná / Campus Curitiba II - Faculty of Arts of Paraná, is honored to participate in the "Seminar on Music in Special Education, Music Therapy, and Music Medicine, which will precede the 31st Conference International Society for Music Education - ISME-International society for Music Education. We give welcome all participants, highlighting the importance of the event and the certainty of the results, with the contribution of scholars, researchers, teachers and practitioners in the processing power that music has on the individual.

Magnífico Reitor da Universidade Estadual do Paraná (UNESPAR) A Universidade Estadual do Paraná/ Campus de Curitiba II – Faculdade de Artes do Paraná, tem a honra de participar do “Seminário de Educação Musical Especial, Musicoterapia e Música e Medicina Internacional, que antecederá a 31ª Conferência da Sociedade Internacional para Educação Musical - ISME-International Society for Music Education. Saudamos os participantes, ressaltando a importância do Evento e a certeza dos resultados, com a contribuição de acadêmicos, pesquisadores, professores e profissionais da área, no poder de transformação que a Música exerce no indivíduo.

PROF^a ME CLARA MÁRCIA DE FREITAS PIAZZETTA



I offer welcomes to all participants of the Music in Special Education, Music Therapy, and Music Medicine on behalf of the local organizing team. It is with great joy that we receive each person and I hope that this seminar will be special for each participant - for teachers, researchers, and students that believe that music experience is an essential element for transforming people and world. I would like to thank, commission chair Lyn Schraer-Joiner and all the Commissioners their patience, care, and affection during the planning for this event. I also would like to especially thank Markku kaikkonen and Melita Belgrave for sharing their experiences with us during the pré-seminar.

Eu ofereço as boas vindas em nome da equipe de organização local para todos os participantes do Seminário Educação Musical Especial, Musicoterapia, Musica e Medicina. Com muita alegria, recebemos cada participante. Nós esperamos que este seminário seja especial, desejando a todos um ótimo trabalho com grandes resultados para docentes, pesquisadores e estudantes que apostam na experiência musical como um elemento de transformação de pessoas e do mundo. Agradeço a Lyn E. Schraer-Joiner e todos os comissários pela paciência, cuidado e carinho durante os muitos emails enviados e recebidos para a preparação deste evento. Em especial Markku Kaikkonen e Melita Belgrave a disponibilidade para partilhar conosco suas experiências durante o pré seminário.

SEMINAR OPENING SPEECH



English: It gives me great pleasure to welcome all of you to the beautiful city of Curitiba for the 2014 Commission seminar for Music in Special Education, Music Therapy, and Music Medicine. This marks the 40th year of our commission which was established to contribute to the progressive development of music therapy and music in special education. The theme for our 2014 commission meeting is: *The Diversity of World Music: Engaging Individuals in Need of Special Support*.

On behalf of ISME and our commission, I would like to express my sincerest appreciation to The Universidade Estadual do Paraná and the Faculdade de Artes do Paraná for supporting this seminar. I would especially like to thank FAP host, Clara Piazzetta, her team of organizers, as well our commissioners for their hard work and dedication in the planning and preparation for this seminar. Our presenters represent six different nations, our host country Brazil, Germany, Finland, Sweden, Taiwan, and the USA and together they embody and support the very meaning of our mission. I sincerely wish for everyone a great conference!

Português: É com grande prazer que eu saúdo a todos vocês nessa bela cidade de Curitiba para o Seminário da Comissão de Música em Educação Especial, Musicoterapia e Música e Medicina de 2014. Isto marca o 40^o ano da nossa comissão, criada para contribuir com

o desenvolvimento progressivo da musicoterapia e música na educação especial. O tema da reunião de nossa comissão de 2014 é: a diversidade de World Music: indivíduos engajados na necessidade de apoio especial.

Em nome da ISME e da nossa comissão, gostaria de expressar minha sincera gratidão à Universidade Estadual do Paraná e à Faculdade de Artes do Paraná por apoiar este seminário. Em particular, gostaria de agradecer à anfitriã na FAP, Clara Piazzetta, sua equipe local assim como nossos Comissários pelos seus trabalhos árduos de dedicação no planejamento e preparação deste seminário. Nossos apresentadores representam seis países diferentes, nosso país anfitrião Brasil, Alemanha, Finlândia, Suécia, Taiwan, e os EUA e, juntos, eles incorporam e apoiam o próprio sentido da nossa missão. Eu sinceramente desejo a todos uma ótima conferência!

Lynn E. Schraeg-Joines

SCHEDULE / PROGRAMAÇÃO

(page/página)

Thursday, July 17th (Spoken Paper presentations)

7:30-8:00: *Registration*

8:00-8:20: *Welcome*

8:30-10:30: *Music Teaching and Mentoring for Students in Need of Special Support*

1. Kimberly VanWeelden & Julie Heath: The Effect of a Peer Mentorship Program on Students with and Without Disabilities Perceptions of Success in Choral Ensembles (36/62)

2. Kimberly McCord: Pre-Service Music and Special Educators Co-Teaching (25/54)

3. Bethanie Hansen: The Middle School Band Experiences of Three Adolescent Boys with ADHD (20/51)

4. Deborah Blair: Lessons Learned Along the Way: A Researcher's Journey from Field to Findings (11/44)

10:30-11:00: *Coffee Break*

11:00-1:00: *Music Therapy for Older Adults*

1. Karina Otuba: Analysis of Hearing in Musicians and Roadies in Brazil (28/56)

2. Lorna Segall: The Effect of Patient Preferred Live versus Recorded Music on Non-Responsive Hospice Patients' Physiological and Behavioral States (32/59)

3. Hsiao-Shien (Jessie) Chen: Profiles of Older Adults in Musical Activity Participation and Quality of Life (12/45)

4. Alice Ann Darrow: The Effect of Music-Assisted Nonverbal Displays on Older Adults' Positivity, Optimism about the Future, and Sense of Personal Control (14/46)

1:00-2:15: *Lunch at Restaurante Sabor e CIA*

2:30-4:00: *Music Therapy for Clients in Need of Special Support (I)*

1. Jordan Kinsey: Percussion Instruments as a Therapeutic Vehicle in Ideational and Ideomotor Apraxia: A Case Study (21/51)

2. Mary Adamek: Effect of Music Assisted Relaxation Pre-Operative Training on Adolescent Idiopathic Scoliosis (AIS) Patients' Pain Perception after Spinal Fusion (SF) Surgery (9/43)

4:00-4:30: *Coffee Break*

4:30-5:30: *Music Therapy and Clients with Autism*

1. Marina Freire: Effects of Improvisational Music Therapy on the Treatment of Preschool Children with Autism (15/47)

2. Liza Lee: The Effect of Music Activities in a Multi-Sensory Room for Children with Asperger's Syndrome on Behavioral Changes: A Case Study (24/54)

5:30-6:00: *Discussion*

6:15: Depart for traditional music performance Molungo group followed by dinner at *Casa de Bel* (8:30)

Friday, July 18th (Dance Room – Spoken, Demonstration and Poster presentations)

8:00--10:00: *Music Therapy for Clients in Need of Special Support (II)*

1. Randall Moore: Effects of Music Activities on the Social Behavior of Children with ASD (26/55)
2. Clara Piazzetta: The Study of Musicality as an Aesthetic Cognitive Capacity in the Work in Music Therapy (29/57)
3. Rhonda Fuelberth & Susan Cogdill: Inclusivity: Individuals with Exceptionalities and their Experiences, Perceptions, and Interactions with Musical Environments (17/49)
4. Bo Nilsson & Markku Kaikkonen: Including Music For All – Special Music Networking In The Nordic Countries (22/52)

10:00-10:30: Choral Performance & *Coffee Break*

10:30-1:00: *Demonstration/Workshops I*

1. Rhonda Fuelberth: Practical Strategies for Inclusive Group Singing Diagnosed on the Severe Autism Spectrum Disorder (18/49)
2. Evelyne Wohlfarter: Triptychon: Exploring Expression and Modern Dance with Varied Physicalities (41/64)
3. Maritza Sadowsky: Orff Music Therapy and its Applications for Children (31/58)
4. Clint Randles: 'I can do it! 'Using iPads in Music Performance with Students with Special Needs.(30/57)
5. Michelle Hairston: "Enhancing the Student Internship Experience: Working with Special Needs Students to Create a Musical Performance" (19/50)

1:00-2:15: *Lunch at Restaurante Sabor e CIA*

2:30-4:30: *Demonstration/Workshops II*

1. Sandra Cox: The Healthy Instrument (13/46)
2. Melita Belgrave & Alice Ann Darrow: Creating and Assessing Music-Based Intergenerational Programs (10/43)
3. Kimberly VanWeelden: Applications of the Research Literature Regarding Older Americans' Song Preferences (34/60)
4. Markku Kaikkonen: The Power of Inclusion in Music: Why Special Music Education is a Necessity Instead of an Option (22/53)

4:30-5:30: *Poster Presentations & Coffee Break*

04:30 – Group 1

Francisca Cavalcanti: The Inclusive and Musical Practices of Professor Waldorf (11/44)

Kimberly VanWeelden: Music and Special Education for K-12 Children with Disabilities: An International Investigation (39/64)

04:45 – Group 2

Bárbara Virginia Cardoso Faria & Rosemyriam Cunha: Music Therapy Group Activities with Children with Autism Spectrum Disorder: their Social, Cultural, and Musical Manifestation (42/65)

Nicole Olearchik: Collaborative Mentoring and Music Teaching Opportunities with Students who are Deaf and Hard of Hearing: A Pilot Project (27/56)

Lyn Schraer-Joiner, Robert Rocco & Maureen Butler:
The Concert Series for the Deaf and Radio Baton Project: Two
Unique Music Projects with Applications for the Music
Classroom (30/58)

05:00 – Group 3

Mariângela da Silva Sposito & Rosemyriam Cunha:
Music Therapy for Angel - Autism, Rhythm and a Space-Time
(33/60)

Kimberly VanWeelden & Laura Meehan: Teaching
Children with Disabilities: Preparation Through State Music
Educators Association Conferences (38/63)

5:15-5:30: All Posters

5:30-6:00: *Discussion and Certificate presentations*

6:00-6:30: *Commission meeting and introduction of new
commissioners*

6:45: Depart for final dinner at *Castell Bianco Gril*



**Effect of Music-Assisted Relaxation Pre-Operative
Training on Adolescent Idiopathic Scoliosis (AIS) Patients’
Pain and Stress Perception after Spinal Fusion (SF)
Surgery-Preliminary Results**

Mary Adamek, PhD, MT-BC
Kirsten Nelson, MT-BC
Charmaine Kleiber, PhD, RN FAAN

Abstract

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

The research team developed a 12-minute video training program that provided information about music-assisted relaxation with opportunities to practice the technique prior to surgery. Subjects were randomly assigned to the experimental group that watched the video or to the control group that did not watch the video. All subjects received a live music therapy session on post-operative day 2 when they were sitting up in a chair for the first time after surgery. Patients’ pain and stress scores were recorded pre- and post music therapy session. Preliminary data indicate a trend towards greater decrease in pain and stress change scores for subjects in the experimental group.

Bio

Mary Adamek, Ph.D., MT-BC, is a Clinical Professor and the Director of the Music Therapy Program at The University of Iowa. Dr. Adamek co-authored the textbook, *Music in Special Education*, published by the American Music Therapy Association (AMTA) and she has contributed chapters in several music therapy textbooks. She maintains an active leadership role in state, regional and national music therapy organizations and is a past-president of AMTA. Mary has extensive professional experience as a music therapist and music educator. She is a specialist in the areas of music in special education, full inclusion music education, and supervision of music therapy students in training. She is currently involved in interdisciplinary research at The University of Iowa Hospitals and Clinics to help adolescents use music therapy to decrease pain and anxiety after spinal fusion surgery, supported in part by a Clinician/Researcher grant from AMTA.

Charmaine Kleiber, PhD, RN FAAN. Emeritus Associate Professor,
College of Nursing
The University of Iowa

Kirsten Nelson, MT-BC, Pediatric Music Therapist, University of Iowa Children’s Hospital, The University of Iowa Hospitals and Clinics.

Creating and Assessing Music-Based Intergenerational Programs

Melita Belgrave
Alice-Ann Darrow

Abstract

Background

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

Presentation Description

The presenters will provide information related to creating music-based intergenerational programs with younger generations (preschoolers, elementary-age children, and college-age young adults) and older generations (community-

dwelling older adults, older persons residing in retirement communities, and older adults with Alzheimer's disease). The presenters will also introduce participants to the various assessment measures that have been used in research to measure the benefits afforded to both generations during intergenerational programs. Additionally, the presenters will discuss ways to employ the measures as pretest and posttest assessments and how to build assessments into intergenerational sessions.

Keyword: Intergenerational, Music-Therapy, Assessment, Older Adults, Younger Persons

Bios

Dr. Melita Belgrave is currently Assistant Professor of Music Therapy at the University of Missouri-Kansas City. She has worked as a music therapist in special education, mental health, rehabilitation, hospice, geriatric, and intergenerational settings throughout Texas and Florida. Her research interests are music therapy with older adults and intergenerational programming. She currently serves on the Academic Program Approval Committee for the American Music Therapy Association. She is co-author of *Music Therapy and Geriatric Populations: A Handbook for Practicing Music Therapists and Healthcare Professionals*.

Alice-Ann Darrow, Ph.D., MT-BC is Irvin Cooper Professor of Music in the College of Music at Florida State University. Before coming to FSU in 2003, she taught at The University of Kansas for 20 years where she held courtesy appointments in the Departments of Speech and Hearing and Special Education, and also worked with students at the Kansas School for the Deaf in Olathe, KS. She has been the recipient of over 25 federal, corporate, or university grants related to music and deafness, and inclusive education. Other areas

of research and clinical specialization include nonverbal communication in the classroom, and integrated groups in clinical practice. She is co-author Music in Special Education, Music Therapy and Geriatric Populations, and editor of Introduction to Approaches in Music Therapy. She has been the recipient of research and clinical practice awards from the American Music Therapy Association. In music education, she has served on the editorials boards of JRME, Update: Applications of Research in Music Education, General Music Today, Bulletin for the Council on Research in Music Education, Reviews of Research in Human Learning and Music, and Florida Music Director. She served as Chair of the 2012 Commission on Music and Special Education for the International Society for Music Education.

**Lessons Learned Along the Way:
A Researcher's Journey from Field to Findings**

Deborah V. Blair

Abstract

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

included the questioning of my initial assumptions proved to be both enlightening and humbling.

Bio

Deborah Blair is Associate Professor of Music Education at Oakland University, Rochester MI, where she teaches undergraduate and graduate courses in educational psychology, elementary and secondary general music methods, choral methods, and qualitative research. Blair, a qualitative researcher with a strong focus in narrative inquiry, is interested in the ways a constructivist vision of learning plays out across music teacher education, classroom settings including learners with special needs.

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**The Inclusive and Musical Practices of Professor Waldorf
(poster)**

Francisca Maria Barbosa Cavalcanti
Regina Finck Schambeck

Abstract

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

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

Bio

Francisca Maria Barbosa Cavalcanti: Waldorf Pedagogy at Institut für Waldorfpädagogik, Witten, Germany. Post-Graduate Degree Course in Music Therapy at UNISUL. Teacher in anthroposophic therapeutic teacher-training. Teacher in Waldorf pedagogy (training seminars). Teacher of Music Therapy and Anthroposophy in UNISUL. Currently doing a Master's Degree in Musical Education in the Post-graduate Music Program – PPGMUS/UDESC.

Regina Finck Schambeck: Graduate in Artistic Education (with musical skills) at UDESC with a Master's degree and PhD doctoral degree in Education at UFRGS. She is currently working at the Department of Music in the Post-Graduate Music Program – PPGMUS, carrying out research in the area of teacher-training, the inclusion of handicapped students and the repercussions of this on public policies for specialist education.

Profiles of Older Adults in Musical Activity Participation and Quality of Life

Jessie (Hsiao-Shien) Chen
Shao-Chun Chiu

Abstract

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

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

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

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

- a) Single variable: "Not solitary" was the only required variable for older adults who had high quality of life. Other

variables were sufficient conditions or included in variable aggregations.

- b) Older adults who scored high in Environment: Six profiles were extracted from empirical data. Male and female each had three profiles, and musical activity participation was included in four profiles.
- c) Older adults who scored high in Health: Four profiles were figured. Male and female each had two profiles while musical activity participation was only included in one.
- d) Older adults who scored high in Social Relationship: Among extracted three profiles, musical activity participation was included in two profiles.

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

Keywords: Older adults, musical activity participation, quality of life, fsQCA

Bio

Professor of music at National Taichung University of Education in Taiwan, and also executive director of Taiwan Kodaly Society. She is commissioner of ISME Commission on Music in Special Education, Music Therapy and Music Medicine, and she also serves in the editorial committee of International Journal of Music Education: Practice (A&HCI Journal). She joins many professional associations and serves as director of Music Educator Association of Taiwan and committee member of Arts and Humanities Textbook Certification Committee (National Academy for Educational Research). She was the 7th and 8th President of Taiwan Kodaly Society.

Dr. Chen is specialized in music teacher training from early childhood to elementary level. Her teaching and research interests are applications of Kodaly and Orff approaches in all levels and populations.

The Healthy Instrument

Sandra Cox

Abstract

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

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

Bio

Dr. Sandra Cox was the winner of the National Flute Association's Convention Performer's Competition in 2003 and 2004, and

performed at the NFA Conventions in Las Vegas and Nashville. She is a member of the Performance Health Committee of the National Flute Association.

Dr. Cox is a frequent presenter on musician's health topics, and teaching special needs children. Recent presentations at music conventions include Kentucky (KMEA), Tennessee (TMEA), Texas (TMEA), and Hawaii (HMEA), Milwaukee (MTNA), New Orleans (NFA), Virginia (Mid-Atlantic Flute Society), Chicago (MidWest Clinic), China (ISME), and Greece (ISME).

An active performer in the Memphis area, she has performed with the Jackson Symphony, Germantown Symphony Orchestra, Beethoven Summer Theatre, Memphis Symphony, Delta Symphony, Memphis Civic Orchestra, and the Rome Festival Orchestra. She has performed in recital in Italy, Greece, Venezuela, Germany, Austria, Hungary, and China.

The Effect of Music-assisted Nonverbal Displays on Older Adults' Positivity, Optimism about the Future, and Sense of Personal Control

Alice-Ann Darrow
Lorna Segall
Dan Palmere

Abstract

The purpose of the research was to examine the effect of music-assisted nonverbal displays on older adults' positivity, optimism about the future, and sense of personal control. Older persons, particularly those living communally in assisted living facilities, often feel they have lost control over their

daily schedule, activities, and decision-making. Feelings of disempowerment can lead to depression and other related health risks. 'Power posing' is a broad term for using specific, scientifically studied poses and postures to influence our psychological state. These poses have a marked influence on our brain's experience of both stress and our sense of power.

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

Results indicated participants who assumed high power poses reported greater positivity, optimism about the future, and sense of personal control than those who assumed no poses or

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

Bio

Alice-Ann Darrow, Ph.D., MT-BC is Irvin Cooper Professor of Music in the College of Music at Florida State University. Before coming to FSU in 2003, she taught at The University of Kansas for 20 years where she held courtesy appointments in the Departments of Speech and Hearing and Special Education, and also worked with students at the Kansas School for the Deaf in Olathe, KS. She has been the recipient of over 25 federal, corporate, or university grants related to music and deafness, and inclusive education. Other areas of research and clinical specialization include nonverbal communication in the classroom, and integrated groups in clinical practice. She is co-author Music in Special Education, Music Therapy and Geriatric Populations, and editor of Introduction to Approaches in Music Therapy. She has been the recipient of research and clinical practice awards from the American Music Therapy Association. In music education, she has served on the editorials boards of JRME, Update: Applications of Research in Music Education, General Music Today, Bulletin for the Council on Research in Music Education, Reviews of Research in Human Learning and Music, and Florida Music Director. She served as Chair of the 2012 Commission on Music and Special Education for the International Society for Music Education.

Effects of Improvisational Music Therapy on the Treatment of Preschool children with Autism

Marina Freire
Aline Moreira
Renato Sampaio
Arthur Kummer

Abstract

Background

The Autism Spectrum Disorder (ASD) is a neurodevelopmental disturb that affects social communication and behaviors since first childhood. Music is related as a treatment for this population since the beginning of Music Therapy. However, controlled studies are scant. Researches that investigate ASD and music show Music Therapy as an eligible way for improving social and communicational abilities. Most studies carry out children as subjects. The most frequently music interventions techniques are Audition and Improvisation. Studies comparing music intervention to usual cares or base line show statistically significant results for music condition.

Objectives

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

Methods

Twenty children aged between 2 and 6 years and diagnosed with ASD were randomly assigned to two conditions: Control

and Intervention. They were evaluated on Health and Music Therapy scales before and after the condition. Intervention group received 14 individual, weekly sessions on Improvisational Music Therapy. Both group kept usual care during study.

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

Results

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

The differences between evaluations of the Intervention group were statistically significant on all scales. Most significant effects are on musical communicability and therapist-client relationship ($p < 0.001$). Language, social relations and autonomy has also been improved ($p < 0.003$). Control condition showed statistic significance only on CARS diagnostic scale and ATEC's subscale for speech and language ($p < 0.05$). Significance of the Intervention condition for this scales were even higher ($p < 0.001$).

Conclusions

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

These results bring important implications for all involved areas: health and music. Music improvisation might be a resource used by music therapists and also by music educators

for people with special needs. Furthermore, studies relating music to ASD aim to understand how this population receive music stimulus and how they make music. This might help us to understand how we all receive and make music, leading us to a better quality of life.

Bio

Marina Horta Freire is Music Therapist from Belo Horizonte (Minas Gerais, Brazil), where she studies music since she was tree years old. She graduated in Music Therapy at University of Ribeirão Preto (São Paulo, Brasil) in 2007. Nowadays, she is a master student at the Neurosciences Graduate Program at Federal University of Minas Gerais, working with autistic children. Contact Email: marinahf@gmail.com

Aline Moreira: Student of Music Therapy at Universidade Federal de Minas Gerais (UFMG), Brazil.

Renato Sampaio: Bachelor in Music Therapy and Music Education. Professor of Music Therapy at Universidade Federal de Minas Gerais. Doctoral student at the Neurosciences Graduate Program at Universidade Federal de Minas Gerais (UFMG), Brazil.

Arthur Kummer: MD, PhD, Professor of Child and Adolescent Psychiatry at Universidade Federal de Minas Gerais (UFMG), Brazil.

Individuals with Exceptionalities and their Experiences, Perceptions, and Interactions with Musical Environments

Rhonda Fuelberth
Lynda Laird
Danni Gilbert
Susan Cogdill
Rose Munderloh

Abstract

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

Bio

Rhonda J. Fuelberth is associate professor of choral music education at the University of Nebraska-Lincoln, Glenn Korff School of Music where she serves as the Chair of Graduate Music Education. She earned her bachelor's degree in music education from Wayne State College in Nebraska, her master's degree in vocal performance from the University of Nebraska - Lincoln, and her Ph.D. in music

education from the University of Missouri -Kansas City, Conservatory of Music.

Dr. Fuelberth taught choral and general music in the Omaha, NE area and has worked with singers of all ages from children through adults. Currently at UNL, she teaches Choral Music Methods, Choral Conducting and Literature for School Ensembles, Music in Special Education, Inclusive Music Education, College Teaching in Music, and student teacher supervision. For twelve years, she was the director of the University Women's Chorale. This past year, she started a unique and exciting community choir serving the Lincoln and UNL communities: i²Choir (Inclusive, Intergenerational, Exponentially Better Together) is an effort to open choral singing opportunities to individuals who have a variety of physical, sensory, and cognitive challenges, as well as those who support them through their friendship and musicianship. In recognition of her contributions to the teaching mission of the university, Dr. Fuelberth received the Hixson-Lied College Achievement in Academic Advising Award for 2011, the Hixson-Lied College Distinguished Teaching Award for 2010, and is a two time recipient of both the UNL Parents Association and UNL Teaching Council-sponsored Certificate of Recognition for Contributions to Students and the Mortar Board People Who Inspire Award. Under her direction, the University Women's Chorale appeared for numerous state, regional, and national conferences. She frequently serves as a clinician and guest conductor with recent engagements including the Minnesota All-State Women's Choir and the Omaha Public Schools High School All-City Music Festival Chorus.

An active member of the Music Educators National Conference and the American Choral Directors Association, Dr. Fuelberth currently serves as Repertoire and Standards Chair for Women's Choirs for the North Central division of the American Choral Directors Association, and as Past-President for the Nebraska Choral Directors Association. Previously she served as President and Collegiate Repertoire and Standards Chair for the same organization. Her music

research has focused on singer response to conducting gesture, teacher training, and music education for special populations. She has presented and published research at the state, regional, national and international levels of the Music Educators National Conference, the International Society for Music Education and the American Music Therapy Association. Her publications appear in the Bulletin for the Council for Research in Music Education, the International Journal of Research in Choral Singing, and the Southeastern Journal of Music Education.

Susan H. Cogdill serves as Assistant Professor of Music Education and Director of the Women's Choir at the College of St. Benedict and Saint John University. She earned her Bachelor of Arts degree in Music Education from the University of Wyoming, Master of Music Education degree from the University of Nebraska-Lincoln, and recently graduated in May with her Ph.D. in Music Education from the University of Nebraska-Lincoln where she received a Hixson-Lied Fellowship.

Prior to this appointment, Dr. Cogdill served on the faculty at Doane College as the Women's Chorale conductor and co-directed the Collegiate Chorale. Dr. Cogdill has 12 years experience teaching music in public schools, the last seven of which were spent in Laramie, Wyoming where she also conducted the University of Wyoming Civic Chorale from 2007-09. She has both directed musicals and performed such roles as Mrs. Peachum in the University of Wyoming's production of The Beggar's Opera and "Pitti-Sing" in Casper College's production of The Mikado.

A frequent clinician and guest conductor, Dr. Cogdill is an active member of the National Association for Music Educators, American Choral Directors Association, and Pi Kappa Lambda music honor society. Her music research has focused on motivational theories related to musical development and beliefs regarding singing ability. She has presented research at the state, national, and international levels of the National Association for Music Education, the

International Society for Music Education, and The Phenomenon of Singing International Symposium.

Practical Strategies for Inclusive Group Singing (workshop/demonstration)

Rhonda Fuelberth

Abstract

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

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

Throughout this workshop, a variety of strategies, organized according to the principles of UDL, will be experienced and

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

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

CAST (2011). *Universal Design for Learning Guidelines version 2.0*. Wakefield, MA: CAST.

Bio

Please see former study.

Enhancing the Student Internship Experience: Working with Special Needs Students to Create a Musical Performance

Michelle J. Hairston

Abstract

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

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

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

So the purpose of this presentation is to describe how to teach students to create and produce their own musical performances/musicals, using special needs children as the focus, during the student teaching internship experience. Using a well-known children's book is a way to integrate the music with reading and culture. Steps will be outlined to begin,

implement, and complete such a project; describe the participation expectations of the students; describe the duties of the student intern with the intern supervisors; and show clips of the final project.

Bio

Dr. Michelle J. Hairston, MT-BC, currently serves as Professor and Chair of the Music Education and Music Therapy Department at East Carolina University (ECU) in Greenville, NC, USA. She has been at ECU 27 years and is completing her 37th year as a Music Therapist. She is certified in Neonatal Intensive Care Unit Music Therapy and Neurologic Music Therapy. Dr. Hairston has been published in *The Journal of Music Therapy*, *Music Therapy Perspectives*, *Southeastern Journal of Music Education*, *Journal of Research in Music Education*, and *International Journal of Music Education*. She has also given over 100 presentations and workshops/clinics at music therapy and music education conferences. Her main interests in music therapy involve working with Developmental Disabilities and working in the NICU and in music education, teacher recruitment.

The Middle school band experiences of adolescent boys with ADHD

Bethanie L. Hansen

Abstract

This paper is a narrative inquiry multiple-case study that explores the middle school band experiences of three boys with ADHD, ages 13-14. The following research questions were addressed: (1) What is the nature of band participation for three

adolescents who have been diagnosed with ADHD? (2) How do adolescents with ADHD, their music teachers, and their parents describe the band participation of adolescents with ADHD? (3) In what ways do adolescents with ADHD interact with their music teachers and peers in bands?

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

Keywords: ADHD (Attention Deficit Hyperactivity Disorder), middle school band, music, experiences, valuing.

Bio

Dr. Bethanie L. Hansen is Assistant Professor of Music and Writing at American Public University in Charlestown, West Virginia and General Music Specialist at Boise School District in Boise, Idaho. Dr. Hansen received a Bachelor of Music degree in Music Education from Brigham Young University (Provo) and Master of Science degree from the American Band College at Southern Oregon University, where she performed on clarinet, French horn, and trumpet. She also holds a D.M.A. in Music Education from Boston University.

As a performer, Dr. Hansen has played trumpet in many states and several countries, including Taiwan, Hong Kong, China, and the Philippines. She has conducted ensembles to include festival bands, choirs, an orchestra, and on one occasion, the Air Force Band of the Golden West, as a clinic guest.

Personal interests led Dr. Hansen to focus her research efforts on

children with special needs in music education. She completed a doctoral study of three boys with ADHD in middle school bands and continues to investigate children with exceptionalities, including giftedness, in music education. She has reviewed literature for the Music Educators' Journal and co-authored a college music appreciation course e-text for general education students. She currently serves as the Northwest Division Chair of the Children with Exceptionalities Special research Interest Group (NAfME). She and her husband, Jeff (also an educator) live in Boise, Idaho, with their two sons.

Percussion Instruments as a Therapeutic Vehicle in the Treatment of Ideomotor and Ideational Apraxia: A Case Study

Jordan E. Kinsey

Abstract

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

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

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

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

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

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

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

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

Bio

Praised as a tireless and dynamic educator, Jordan E. Kinsey has taught instrumental and vocal music in Kentucky, Missouri, Illinois, Kansas and Pennsylvania at all levels from Kindergarten through higher ed. A native of Paducah, KY, he holds the Bachelor of Music in Music Education from Murray State University and the Master of Music in Wind Conducting from Southern Illinois University. This fall, he will begin studies towards the Doctor of Musical Arts degree in Wind Conducting from the Mason Gross School of the Arts at Rutgers University as a student of Kraig Alan Williams.

Mr. Kinsey has published articles in *Teaching Music* and is a book reviewer for *Music Educators Journal*, a scholarship and grant reviewer for Kappa Delta Pi, and a frequent contributor to the *Wind Repertory Project* (www.windrep.org)

Including Music for All – Music Networking in The Nordic Countries

Markku Kaikkonen
Bo Nilsson

Abstract

This presentation highlights experiences from a newly started collaboration in the field of special music education and health between Resonaari Music Centre, Music for All Research Group, both from Finland, and the Swedish network Including Music. The collaboration project started in summer 2012 and was initially funded by the Finnish-Swedish Cultural Foundation and Kristianstad University.

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

The collaboration project is based on the view that the primary objective of Special Music Education is to guarantee access to professional and goal oriented music teaching to all learners and to facilitate professional development of practitioners in special music education and music therapy. The theoretical background of the project is to be found in sociocultural-based

educational theories, health theories such as the Sense of Coherence framework and theories associated with music therapy and musicology. To ‘music’ is to take part in musical events in any capacity, e.g. by performing, listening, practising or providing material for ‘musicking’. Furthermore, music, music making and music creation will always promote health even when music therapy may not be the specific aim.

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

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

Bio

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

in Special Education, Music Therapy, and Music Medicine of International Society for Music Education.

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Dr. Bo Nilsson received his doctorate in Music Education at Malmö Academy of Music, Lund University. Bo is Reader in music education at Faculty of Fine and Performing Arts, Lund University and also Associated Professor at Kristianstad University, Sweden, where he is a teacher in aesthetics and pedagogy at the Teacher Education Programme and the Public Health Programme.

His teaching and research interests are children's musical creativity, music in special education, popular culture and ICT in music education and public health.

Bo was a member of the expert group that wrote the new music curriculum for Swedish compulsory school in 2011.

The Power of Inclusion in Music: Why Special Music Education is a Necessity Instead of an Option

Markku Kaikkonen
Nancy O'Neill

Abstract

The most valuable thing a person can possess, regardless of their abilities, is education. In order for education to be accessible to all individuals, not only must teachers and policy

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

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

Bio

Markku Kaikkonen Please see former study.

Nancy O'Neill grew up in the suburbs of Chicago and graduated in 2013 from Illinois State University with a Bachelor's Degree in Music Education. From 2013-2014 she lived in Helsinki, Finland as

a US Fulbright Fellow taking courses at the University of Helsinki and researching inclusive music practices in Finland, particularly at Special Music Centre Resonaari. Nancy has earned Level I Orff-Schulwerk certification and has special interests in teaching diverse learners, alternative instrumental teaching methods, and education policy. In Fall 2014 she will begin work as a music teacher in the United States.

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The Effect of Music Activities in a Multi-Sensory Room for Children with Asperger's Syndrome on Behavioral Changes: a Case Study

Liza Lee

Abstract

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

Keywords: Children with Autism, Multi-sensory Room, Behavioral Changes, Music Activities.

Bio

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

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Pre-Service Music and Special Educators Co-Teaching

Kimberly McCord

Abstract

Special music education courses are typically designed to prepare teachers to learn how to effectively instruct students with disabilities. There is a new movement in K-12 inclusive classrooms in the United States to implement a co-teaching model. Co-teaching is two or more people sharing responsibility for teaching one or all students in a classroom. The teachers share responsibility for planning, instruction, and

evaluation for a classroom of students. It also enables students to learn from different perspectives and teaching styles. It is different than collaboration, team-teaching or inclusion but is an excellent way to deliver services to students with disabilities as part of an inclusive teaching philosophy or practice.

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

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

Bio

Kimberly McCord is Professor of Music Education at Illinois State University. She is a member of the ISME Board and is the past chair of the ISME Commission on Music in Special Education, Music

Therapy and Music Medicine and the founder and past chair of the National Association for Music Education Special Research Interest Group on Children with Exceptionalities. Her research focuses on music assistive technology, collaboration between music and special educators, jazz and improvisational thinking in children.

Effects of Music Activities on Social Behavior of Children with ASD while Participating in Circle Time at a Learning Center in an Elementary School

Randall S. Moore

Abstract

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

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

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

Bio

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EDUCATION

Florida State University	Ph. D.	1974
University of Oregon	M. A.	1965
University of Oregon	B. A.	1963

CURRENT POSITION: Volunteer Music Teacher 2000 – present
Adams Elementary School
Eugene Oregon

RESEARCH INTERESTS: Children’s music learning, Music teaching methods.

Collaborative Mentoring and Music Teaching Opportunities with Students who are Deaf and Hard of Hearing: A Pilot Project
(poster)

Nicole Olearchik
Connor Coffey

Abstract

During the Spring 2014 semester, the Kean University music education program introduced collaborative mentoring into its

music education methods coursework. This collaboration paired pre-professional and introductory field students and promoted an open forum for sharing field teaching experiences. The pre-professional field students also offered support in the areas of lesson planning, observation journal writing, assessment, and Teacher Work Sample (TWS) development.

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

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Bio

Nicole Olearchik is a third year vocal music education major and sign language minor at Kean University in Union, NJ. She is an active member of the Kean University Concert Choir and Women's Ensemble. She is also a member of the Kean University Chorale, a small select performing group that has toured throughout the Eastern

United States and Canada. Nicole is the President of the Kean University collegiate chapter for the National Association for Music Education (NAfME) and is also the Vice President for the New Jersey Collegiate State Executive Board. She is a proud member of the Kean University Sign Language and Deaf Jammers clubs and in Spring 2014 was a performer at the annual Kean Deaf Jam. In 2014-2015, Nicole will serve as a collaborative mentor and interpreter for PROJECT REACH: The Kean University Concert Series for the Deaf.

Connor Coffey is a fifth year music education major at Kean University in Union, New Jersey. He is also an active member of Kean's collegiate chapter of the National Association for Music Educators (NAfME). His areas of study include instrumental music education at the primary and secondary school levels, trombone performance, American Sign Language, and Deafness in Society. Connor often appears in musical theater pit orchestras throughout New Jersey and served as the principal trombonist of the New Jersey Intercollegiate Wind Ensemble for the last two years. As a member of the Kean University American Sign Language Club, he has been an active participant in many sign language social events including the 12th annual New Jersey Deaf Festival in honor of Deaf Awareness Week. In 2014-2015, Connor will be serving as a collaborative mentor and interpreter for PROJECT REACH: The Kean University Concert Series for the Deaf.

Analysis of Hearing in Musicians and Roadies in Brazil

Karina Aki Otubo
Bruno Luis Paulon Filardi
José Roberto Pereira Lauris
Juliana Milani Barros
Alice Penna De Azevedo Bernardi

Abstract

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

Keywords: hearing, musician, roadies, hardcore, preventive and educative actions.

Bio

Karina Aki Otubo has a degree in Phonoaudiology from USP (Universidade de São Paulo), and holds a specialization degree in Clinical and Occupational Audiology from CEFAC (Clinical Phonoaudiology Specialization Center). She is a member of the

Golden Circle at Sensaphonics Hearing Conservation. She is currently working at Medicine and Occupational Safety Clinic, in the Health & Art team, and as a reviewer of the International Scholars Journals. She is the author of the chapter "Hearing Loss" in the book Health for Musicians (Volume I).

Bruno Luis Paulon Filardi is a Safety technician at Qualy Service Medicina e Segurança do Trabalho LTDA, and undergraduate student in Production Engineering at UBC (Universidade Braz Cubas).

José Roberto Pereira has a degree in Mechanical Engineering from UNESP, he also has a Master's degree in Electrical Engineering from UNICAMP (Universidade Estadual de Campinas) and a Doctorate in Science from USP (Universidade de São Paulo). He is currently an Associate Professor at the Faculty of Dentistry of Bauru and Deputy Coordinator of Campus Bauru - USP.

Juliana Milani Barros has been an English teacher for over ten years. She majored in Languages at UBC (Universidade Braz Cubas) and holds a specialization degree in English from USJT (Universidade São Judas Tadeu) as well as the CPE (Certificate of Proficiency in English) - Cambridge University. She works at SESI / SP as an English teacher.

Alice Penna de Azevedo Bernardi has a degree in Phonoaudiology from PUC (Pontífica Universidade Católica/São Paulo). Master and Doctorate in Public Health at School of Public Health from USP (Universidade de São Paulo). She works as an audiologist at the Reference Center on Occupational Health (CEREST/SP), and she is also a member of the clinical check-up team at HC (Hospital do Coração/ Heart Hospital). She is the coordinator and professor of specialization courses in audiology and worker's health at CEFAC (Clinical Phonoaudiology Specialization Center).

The Study of Musicality as an Aesthetic Cognitive Capacity in the Work in Music Therapy

Clara Marcia Piazzetta

Abstract

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

This study reflects on specific aspects of musical therapy practice related to music in music therapy. Results are based on empirical research and can't be generalized as a whole, but allow to identify the peculiarities of the music therapist's musical practice in terms of listening and musical construction as a function of the goals established for each person treated with music therapy. This involves a musical practice based on Perception Aesthetics, a distinct education in musicality for the professional music therapist.

Bio

Graduated music therapist (FEMP - PR 1988), a Master of Music / Music Therapy (UFG 2006), Coordinator of the Center for Studies and Consultations and Music Therapy Prof. Clotilde Leinig - FAP. Professor of Music Therapy Bachelor of UNESPAR Campus Curitiba II FAP. Center for Music Therapy Support and Studies – UNESPAR Campus Curitiba II – FAP – caemt.info@gmail.com.

“I can do it!”:

Using iPads in musical performance with students with special needs

Clint Randles

Abstract

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

Bio

Clint Randles is Assistant Professor of Music Education at the University of South Florida School of Music. He has published in many of the top journals in music education and has presented his work around the world. He is co-editor of *Musicianship: Composing in Band and Orchestra (GIA)* and editor of *Music Education: Navigating the Future (Routledge)*.

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

Robert Rocco

Maureen Butler

Lyn Schraer-Joiner (Corresponding author)

Abstract

The purpose of this paper is to describe two unique music projects developed for students who are deaf or hard of hearing. The Kean University Concert Series for the Deaf brought varied musical experiences, emphasizing the auditory, tactile, kinesthetic, and visual modalities, to children in New Jersey, Delaware, and New York. The purpose of the Radio Baton Project, an outgrowth of the concert series, was to determine if the radio baton could be used as a tool for improving the ability of students with hearing loss to maintain a steady beat. The researchers also sought to determine if the radio baton could (a) aid students in controlling performance tempo and (b) help them to perceive and gain an understanding of dynamics and pitch. Findings revealed that students were able to maintain a steady beat, but that they had difficulty with melody recognition, findings that reinforced previous research (Chen-Hafteck & Schraer-Joiner, 2011; Butler, 2004; Darrow, 1984; Jahns, 2001; Korduba, 1975; Oxenham, 2008; Rileigh & Odom, 1972). The two projects described herein had a great impact upon all who participated. They reinforce the importance of music for all children regardless of background and ability as well as the significance of a multimodal approach to music education.

Keywords: deaf concert series, radio baton, multi-modal, steady beat, Animusic

Bio

Dr. Lyn Schraer-Joiner is Music Education Coordinator and Assistant Professor for Kean University, Union NJ. Her research interests include the musical rehabilitation of adult cochlear implant recipients, musical responsiveness of prelingually deafened children, ages 2-4, as well as musicians and hearing loss. She is the founder and director for PROJECT REACH: The Kean University Concert Series for the Deaf. Dr. Schraer's research findings have been presented on both the national and international levels and published in journals such as *Early Childhood Development and Care*, *The Music Educators Journal (MEJ)*, *Music Education Research*, the *MENC: The National Association for Music Education* publication "Spotlight on Making Music with Special Learners," *Hearing Journal*, and *The North Carolina Music Educator*. Dr. Schraer taught instrumental, vocal, and general music, grades K-12 in the public schools of New York for five years and has taught on the undergraduate level for 14 years.

Robert Rocco, Professor, Composer. Conservatory of Music Kean University, Union, NJ, USA.

Maureen Butler, Music Teacher. Lake Drive Program for Deaf and Hard of Hearing Students Mountain Lakes, NJ, USA.

Orff Music Therapy and its Applications for Children Diagnosed on the Severe Autism Spectrum Disorder

Maritza Sadowsky

Abstract

The purpose of this workshop is to outline the activities described in the book "The Orff Music Therapy: Active Furthering of the Development of the Child" by Gertrud Orff (1974), and its applications in the author's Multiple Interactions Program for Children with Autism (MIPA) self-contained music class. This book also demonstrates the benefits of Orff Music Therapy (OMT) on social interactions, verbal communications, and repetitive behaviors of children with severe autism; OMT has also been applied to a wide range of developmental problems, such as physical, cognitive and sensory disabilities, as well as psychiatric disorders. Music therapists have been using music to facilitate communicative behaviors and social engagement with individuals who are diagnosed with an Autism Spectrum Disorder (ASD). OMT is a multi-sensory therapy developed by Gertrud Orff from her work done in schools from 1963-73. It has been used in the *Kinderzentrum Munchen* in Munich, Germany for over thirty years and other institutions for children and youth with developmental problems, delays, and disabilities. This book is a primary source for understanding OMT's fundamental principles and it presents practical examples of particular cases. Two factors strongly influenced the philosophy, principles, and practice of OMT: the development of music therapy on the basis of practical experience within a clinical setting of social pediatrics and the use of elements of the Orff-Schulwerk (OS) approach. The basis for interaction within OMT is the concept

of responsive interaction. The therapist accepts the child's ideas and initiative and interacts with the child at her or his level. OMT was developed from OS but they are not identical approaches. OMT is a multisensory therapy using musical elements found in OS (speech, singing, moving, body percussion, and instrument playing) in teaching music concepts to children. The OMT process involves activity (play, exploration) from the very beginning and the effect of the activity. OMT is of particular relevance to the students with an ASD in that it provides a framework for learning social interaction, responsiveness and sequencing. In this presentation the author explores how elements of the OS approach are incorporated in the OMT and used in the author's MIPA self-contained music class to enable the children to participate actively in the music activities.

Bio

Dr. Maritza Mascarenhas Sadowsky was born in Rio de Janeiro, Brazil. She has a DMA (University of Miami, FL), a MA (University of Pittsburgh, PA), and a BM (Rio de Janeiro Federal University). She has continued studies at the Hochschule fur Musik in Vienna, Austria, and the Universities of Virginia and Phoenix. Dr. "M" is an accomplished pianist and has presented numerous workshops in Europe, Brazil, and U.S. She has also promoted multicultural music exchanges in the US and Brazil through Promusica E Arte, Inc. and the University of Houston, TX. She has taught music from-K through college in Florida, Texas and Spain and is currently a vocal general music teacher at Arlington Public Schools, VA where she has been teaching music to students who have been diagnosed with an Autism spectrum disorder since 2007. In 2004 she received the "Bettie Keiger Best Private Music Educator Award" in Northern Virginia.

The Effect of Patient Preferred Live versus Recorded Music on Non-Responsive Hospice Patients' Physiological and Behavioral States

Lorna E. Segall

Abstract

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

therapists in hospice programs and for the use of nonverbal forms of communication to increase the alert responses of patients with end-of-life diagnoses.

Bio

Lorna Segall, MM, MT-BC. received her bachelor's degree in vocal performance from Florida State University. She also earned her master's degree in music therapy from Florida State University and a master's degree in vocal performance from Louisiana State University. Currently, she is pursuing a PhD in music therapy at Florida State University. Lorna's clinical work as a music therapist focuses on the hospice and Parkinson's disease populations. Her research interests are music therapy with older adults, successful aging and palliative care.

Music Therapy for Angel. Autism, Rhythm and A Space-time being

(Poster)

Mariangela Spozito
Rosemyriam Cunha

Abstract

This qualitative character study presents aspects concerning to the spontaneous and cadential body and rhythmic manifestations of a child with mild signs of autism. The child was observed during sound, rhythmic, musical and game-like activities during music therapeutic encounters. Six sessions were filmed and described for a subsequent construction and analysis of a data mosaic formed by these manifestations. The present study was founded in authors of music therapy and the music pedagogy theory. The individual weekly meetings took

place in the community care center of a higher education institution. Angel's process was delimited by himself, through a trajectory of space-time, in which he developed and expressed himself through musical game-like activities, which revealed the actual possibilities of interaction with the environment using his own unique rhythm. It was found that he used a ritualistic posture to face the reality surrounding him, this attitude mirrored the rhythm and patterns of his identity.

Keywords: Mild Autism, Rhythmic and Body Manifestation. Music Therapy

Bio

Music Therapist graduated at FAP/Unespar University, graduated as System Analyst at UFPR University in Curitiba, Dalcroze Eurythmics Methodology certification at Lucy Moses School in New York, certification as Birth Doula at Gama in São Paulo. Music Therapist for elderly people, autistic children (ASD and other Syndromes) and preagnant women, besides Music Teacher, English and Spanish Teacher.

**Applications of the Research Literature Regarding
Older Americans' Song Preferences**
(workshop/demonstration)

Kimberly VanWeelden
Andrea M. Cevasco

Abstract

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

Many music therapists are already serving the older adult population, and due to the aging baby boomers, it seems likely that the number of music therapists serving this age group will continue to increase. At this time, the elderly and Alzheimer's (9.4%) was the third largest population served by music therapists in 2013, second only to mental health (18.5%) and developmentally disabled populations (13.9%) (American Music Therapy Association (AMTA), 2013). With the exception of children's facilities/schools (17.5%), music therapists work more in geriatric facilities (15.3%) than any other settings. Geriatric facilities consists of adult day care, assisted living, geriatric facility – not nursing, geriatric

psychiatric unit, and nursing home. Thus, music therapists work with a continuum of individuals, ranging from those who are independent (living in the community and attending senior citizen centers or outreach programs) to those who need assistance (within assisted living facilities, nursing homes, hospice, etc.) (AMTA, 2013).

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

In this session, the research literature regarding older Americans' song preferences will be synthesized, including a historical overview and current research trends. Recently researchers found that individuals might prefer songs outside of the time frame proposed by Gibbons (Cevasco & VanWeelden, 2010; Cevasco, VanWeelden, & Bula, in press; VanWeelden & Cevasco, 2007). A discussion of song preference literature will assist clinicians and music therapy students in making

appropriate older adult repertoire choices for various singing activities. This includes information regarding similarities and differences in songs used by music therapists according to sub-populations (well elderly, geriatric clients who had various needs beyond the typical aging process, and those with Alzheimer's/Dementia) served by music therapists (Cevasco, VanWeelden, & Bula, in press). Further information will be discussed, including songs used by music therapists versus what older adults prefer (Cevasco & VanWeelden, 2012; VanWeelden & Cevasco, 2010). Also, differences in students and older adults' knowledge of songs will be discussed, including ways to structure repertoire requirements for students according to skill acquisition (Prickett & Bridges, 2000; VanWeelden, Juchniewicz, & Cevasco, 2008). Furthermore, the researchers will share how their clinical background shaped their research questions, including how they formulated their studies and how results from each study assisted them in their systematic investigations across the past decade.

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Bio

Kimberly VanWeelden is Professor of Music Education at Florida State University. Her research interests include choral experiences, repertoire, and wellness for older adults, music curricula for children with disabilities, and pre-service music teacher and music therapist preparation. She has published in leading national and international journals in Music Education, Music Therapy, and Choral Music and serves on the Editorial Board of *Update: Applications for Research in Music Education*. She currently serves as a Division Chair of the

Music Teacher Education Special Research Interest Group and is the immediate past National Chair for the Children with Exceptionalities Special Research Interest Group.

Andrea M. Cevasco is an Associate Professor and Director of Music Therapy at the University of Alabama. Her research interests encompass music preferences and repertoire of the aging population as well as music therapy programming for older adults with dementia. She has published in the *Journal of Music Therapy* and *Music Therapy Perspectives* and serves on the editorial board for each journal.

The Effect of a Peer Mentorship Program on Students' With and Without Disabilities Perceptions of Success in Choral Ensembles

Kimberly VanWeelden
Julia Heath-Reynolds

Abstract

The purpose of this research was to investigate the effects of a peer mentorship program on students' perceptions of success in high school choral ensembles. Specifically, perceptions of comfort, skills obtained and feelings of success while working within a peer-pair were examined. The participants ($N = 14$) were students enrolled in choral ensemble classes at a large suburban high school in a mid-sized city within the southeast United States. These students were divided into two groups: the peer mentors ($n = 7$) – typically developing choral students that gave help to an individual student, and the peer mentees ($n = 7$) – choral students with disabilities who have an

Individualized Education Program (IEP) that received help from an individual student. The high school chorus teacher identified the students to be in the peer mentor group, while the chorus teacher along with the ESE Coordinator identified the students to serve as peer mentees. Furthermore, the chorus teacher and ESE Coordinator created the peer-pairs according to choral ensemble, voice part, and student personality.

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

Over the course of the 12-week peer mentorship program, the peer mentors were responsible for helping their peer mentee with musical objectives (e.g., following along within the music score, such as directing them to the correct words and/or music system) as well as non-musical objectives (e.g., remaining on-task during the rehearsal, such as gentle verbal or non-verbal

reminders to pay attention to the chorus teacher) within each choral rehearsal. The peer-pairs also met once a week during their lunch period in order to give them an extra opportunity to practice the music and non-music objectives set by the chorus teacher as well create a time to foster a social connection.

Bio

Kimberly VanWeelden Please see former study.

Julia Heath-Reynolds is Assistant Professor of Music at Indiana State University where she teaches courses in Elementary and Secondary General Music and Music in Special Education. Previously, Dr. Heath-Reynolds taught at Boca Raton Community High School in Boca Raton, FL where she directed a large and diverse program including marching band, jazz band, symphonic band and implemented an inclusive music class for students in special education at the high school. As a member of NAFME, AMTA, and ISME, Dr. Heath-Reynolds is active in the field of music education and has presented research and workshops at the state, national, and international level. She holds a BME, MME, and PhD in Music Education from Florida State University. Her research focuses on music for special learners in primary and secondary schools, teacher training, and nonverbal communication in the music classroom.

**Teaching Children with Disabilities:
Preparation through State Music Educators Association
Conferences**
(poster)

Kimberly VanWeelden
Laura Meehan

Abstract

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

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

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

Bio

Kimberly VanWeelden Please see former study.

Laura Meehan has a bachelor's in music education from Texas Tech University and is currently completing her master's in music therapy from Florida State University. She is a board certified music therapist, a certified Neonatal ICU music therapist, and is also a certified teacher in the areas of music and special education. She loves working with children and her research interests include music for special learners.

**Music and Special Education for K-12 Children
with Disabilities:
An International Investigation**
(poster)

Kimberly VanWeelden
Jennifer Whipple

Abstract

In 1975, the United States congress passed Public Law 94-142 (Education of All Handicapped Children Act), which required all public schools accepting federal funds to provide equal access to education for children with disabilities (Katsiyannis, Yell, & Bradley, 2000). Since then, this law has been amended and reauthorized as the Individuals with Disabilities Education Act (IDEA) and contains a comprehensive set of requirements in the education of children with disabilities. Among these requirements is a child's Individual Education Program (IEP), a written document containing information on the child's current levels of academic achievement and functional performance, annual goals, special services, accommodations and modifications that are provided to him or her (Wright, Darr-Wright, & Webb-O'Connor, 2010). Within the United States, all teachers, including music educators, are responsible for knowing, understanding and implementing the goals and objectives of a student's IEP (Adamek & Darrow, 2010).

The IEP model can be found in several countries, such as Australia, Canada, Ireland, New Zealand, and the United Kingdom (National Disability Authority, 2005). Additionally, other international communities have policies in place to educate children with disabilities (European Agency for

Development in Special Education, 2012). While these provisions are described in basic terms, little research has been conducted to determine how these provisions compare among countries. Furthermore, little is known about the responsibilities of music educators in implementing IEP-type goals and objectives. Therefore, the purpose of this study was to ascertain how children with disabilities are educated within the general and music education curriculum within different countries. For this study, an IEP is defined as the guiding document for a student's education program and describes the special education and related services that are needed to help educate the child (National Dissemination Center for Children with Disabilities [NICHCY], 2012).

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

While research is still being collected and analyzed, data so far indicate each country allows children with disabilities to start (range: 3-7 years of age) and end (range: 16-22 years of age) school at different ages. Furthermore, all countries educate children with the following disabilities within their public school systems: autism, deaf-blindness, deafness, emotional disturbance, hearing impairment, intellectual disability,

multiple disabilities, orthopedic impairment, other health impairment, specific learning disability, speech or language impairment, traumatic brain injury, and visual impairment including blindness. All representatives also indicated that children with disabilities are educated within the general and music education curriculum and this education can take place in special education classrooms, mainstreamed classrooms, inclusive classrooms and/or separate schools within their countries.

All representatives indicated some or most of the children with disabilities have an IEP-type document if they receive special education services in their country, with the exception of the United States, which mandates an IEP document for every child with a disability. Furthermore, all representatives, with the exception of Austria, indicated this document is a legal document in their country. Regarding music education goals and objectives in the child's IEP-type document, Hong Kong was the only country that always includes these goals; however, the other countries, with the exception of Taiwan, sometimes include music education goals and objectives. Music educators within Austria, New Zealand, Taiwan and the United States determine how children with disabilities are educated within the music curriculum whereas general educators and administrators in Finland and Hong Kong determine the music education goals. Further results will be displayed on the poster.

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Bio

Kimberly VanWeelden Please see former study.

Jennifer Whipple is Professor and Director of Music Therapy at Charleston Southern University in South Carolina and is a Fellow of the National Institute for Infant and Child Medical Music Therapy housed within the Florida State University. Her primary research and teaching interests are developmental intervention for preterm infants, establishment of research-based interventions for young children with autism, and teacher training for successful integration of students with special needs.

**Triptychon: Exploring Expression and
Modern Dance with Varied Physicalities**
(workshop/demonstration)

Evelyne Wohlfarter

Abstract

This presentation aims to increase awareness and inclusion of diversity of physical abilities within contemporary dance. This project grew out of the exploration of several ideas to provide access to dance for people with and without physical disabilities. The presentation includes a viewing of showing the video-dance triptychon, produced by the author followed by a discussion of relevant themes. The foundations for this video-dance grew out of the movement material of triGespräch, a poetic dance piece also produced by the author in 2011. triptychon intends to enhance the quality of life for children and adults in need of special support by giving them the experience to find themselves in an artistic environment. It attempts to provide dance for all people and to change the viewer aesthetic perspective. Participants experienced dance and music as a form of expression. The author combined three different bodies that moved in their own way. This project provided people who are always confronted by their different abilities with an opportunity to be involved in an activity where their disabilities were not going to be a handicap. Participants experienced that their bodies were not only a movement apparatus, but also an instrument for expressing themselves. Triptychon espouses no particular therapeutic aim or theory, but is artistically motivated and therapeutic elements can be extracted. Music therapists believe that all individuals have a capacity for musical expression and appreciation. This basic

capacity does not require extensive dance or musical training, but rather stems from general learning and achievements that occur during the normal process of human development. Care is always taken to adapt music therapy experiences to the physical or mental impairments that interfere with the basic music potentials of people. In this project the main emphases are about dance, movement, and improvisation. In addition to social and psychological benefits, when we move or dance, people benefit by getting stronger in their body awareness and knowledge of rhythm. In addition they improve muscle coordination, refine motor skills, body alignment, spatial awareness, and stamina. This project seeks to explore new and innovative forms of movement and dance, appropriate to the abilities of those with movement disorders. It provides therapy, education, and social interaction while exposing people with different abilities to the world of music and dance.

Bio

Evelyne Wohlfarter, M.A. (Austria) in Elementary Music and Dance Pedagogic, with a specialisation on 'Music and Dance in Social Work and Integrative Pedagogic' as well as 'Dance' at the Carl Orff Institute in Salzburg (AUT). She attended further trainings with Alito Alessi, Wolfgang Stange, Adam Benjamin, Jess Curtis and Matanicola in order to connect and enrich these two areas of interest. In an exchange program at Dartington College of Arts (UK), she focused on choreography and the artistic side of dance. Since 2009, she has been living in Berlin (GER), where she teaches music and dance, alongside developing her own artistic projects, including tanzfähig. This is an initiative for more physical diversity in contemporary dance.

www.evelynewohlfarter.com
www.tanzfaehig.com

**Music Therapy Group Activities with Children with
Autism Spectrum Disorder: their social, cultural, and
musical manifestation**
(poster)

Bárbara Virginia Cardoso Faria
Rosemyriam Cunha

Abstract

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

Bio

Barbára Virginia Faria - Graduanda no curso de Bacharelado em Musicoterapia pela UNESPAR – CURITIBA II/FAP. Participou do Projeto de Iniciação Científica (PIC) como voluntária em 2011-2012

com o tema voz e musicoterapia. Participou PIC como bolsista em 2013-2014 com o tema Transtorno do Espectro Autista (TEA), grupos, cultura e musicoterapia.

Rosemyriam Cunha is Associate Professor of Music Therapy at UNESPAR- CAMPUS II, in the state of Paraná, Brazil, where she teaches undergraduate courses in music therapy. She is the founder and co-editor of the InCantare Journal- Interdisciplinary Journal of Research and Studies in Music Therapy. Currently she is member of the Ethics Board of her Faculty, supervises students' internships, and coordinates a Music Therapy project that brings together music therapy students; participants from the community, and their caregivers and parents in monthly musical gatherings. Her research interests include musical group process, community music therapy, and music sociology.

Efeito do treinamento e relaxamento Pré-Operatório assistido por música sobre a percepção da dor e do nível de *Stresse* em pacientes com Escoliose Idiopática do Adolescente (Eia) após a cirurgia de Fusão Espinhal (Fe) - resultados preliminares

Mary Adamek, PhD, MT-BC
Kirsten Nelson, MT-BC
Charmaine Kleiber, PhD, RN FAAN

Resumo

A Fusão espinhal (FE) para correção da escoliose idiopática do adolescente (EIA) é uma das cirurgias mais dolorosas vividas nesta faixa etária e é a quinta causa de internação pediátrica mais cara nos EUA. Altos índices de dor pós-operatória estão associados com uma maior frequência de atelectasia, maior tempo de internação e redução da satisfação do paciente. O objetivo deste estudo foi avaliar a eficácia do treinamento em relaxamento pré-operatório assistido por música na percepção de dor e *stress* em pacientes com EIA após a cirurgia de fusão espinhal. A equipe de pesquisa desenvolveu um programa de treinamento em vídeo de 12 minutos que forneceu informações sobre o relaxamento assistido por música, dando-se a oportunidade para a prática da técnica antes da cirurgia. Os participantes foram aleatoriamente designados para o grupo experimental, que assistiu ao vídeo, ou para o grupo controle, que não assistiu ao vídeo. Todos os participantes foram submetidos a uma sessão de musicoterapia ao vivo no segundo dia de pós-operatório, enquanto assumiam a postura sentada em uma cadeira pela primeira vez após a cirurgia. Os índices de dor e *stress* dos pacientes foram registrados antes e depois da sessão de musicoterapia. Os dados preliminares indicam

uma maior tendência para a diminuição da dor e dos níveis de stress nos participantes do grupo experimental.

Criação e Avaliação de Programas Intergeracionais Baseados na Música

Melita Belgrave
Alice-Ann Darrow

Resumo

Histórico

Os programas intergeracionais são uma forma efetiva de unir as gerações, jovens e idosos. A participação nos programas intergeracionais possibilita oportunidades de interação para indivíduos de gerações diferentes. Envolver essas gerações em interações significativas revelou benefícios emocionais e sociais para ambas as gerações. Os estudos sobre programas intergeracionais baseados na prática musical mostram modificações nas atitudes entre as gerações, um aumento na vontade dos mais jovens de interagir com os mais velhos, um aumento nos comportamentos não-verbais espontâneos dos adultos mais velhos, e o incremento no nível de orientação e estado de alerta dos mais velhos em relação aos mais novos. Os pesquisadores utilizaram medições atitudinais estandarizadas, observação do comportamento entre as gerações no decorrer dos programas intergeracionais e questionários informais. Essas medidas foram usadas com os participantes dos programas intergeracionais, assim como com os seus familiares e com os membros das equipes das instituições.

Descrição da Apresentação

Os apresentadores irão expor informações sobre a criação de programas intergeracionais baseados na prática musical com gerações jovens (crianças da pré-escola, estudantes da escola fundamental e estudantes jovens de cursos universitários), e com gerações de idosos (residentes de albergues públicos, velhos que residem em casas de repouso e idosos com doença de Alzheimer). Os participantes irão apresentar também as variadas medidas de avaliação que foram utilizadas na pesquisa para avaliar os benefícios para ambas às gerações no decorrer dos programas intergeracionais. Também serão discutidas formas de aplicação das medidas como pré-teste e pós-teste e como construir avaliações durante as sessões intergeracionais.

Palavras-Chave: Intergeracional. Musicoterapia, Avaliação, Idosos, Jovens.

As lições aprendidas ao longo do caminho: a jornada de um pesquisador de campo aos resultados

Deborah V. Blair

Resumo

Neste trabalho, eu exploro a jornada de uma pesquisa qualitativa com alunos com necessidades especiais de uma classe secundária. Como professora pesquisadora, eu ensinava música uma vez por semana na maior parte do ano letivo. Após a conclusão do estudo, a análise inicial dos dados revelou as alegrias e tensões no engajamento dos alunos ao compor com software de música. O papel da professora e seu domínio de

ensinar este grupo diversificado de alunos também foi educativo. No entanto, com a continuidade da análise dos dados, questões éticas surgiram incluindo o posicionamento da voz do participante em relação ao entendimento da pesquisadora. A [re]visita de dados com uma nova perspectiva que incluiu o questionamento das minhas suposições iniciais provaram ser ao mesmo tempo esclarecedor e transformador da minha postura como pesquisador.

Práticas Inclusivas e Musicais de um Professor Waldorf

Poster

Francisca Cavalcanti
Regina FinckSchambeck

Este pôster é resultado da dissertação de mestrado em Música do PPGMUS/UDESC. Baseado nas orientações pedagógicas de uma Escola Waldorf em Florianópolis/SC, a temática foi compreender como é constituída a prática pedagógica musical em contexto inclusivo, de uma professora de classe de segundo ano do ensino fundamental. A investigação teve o objetivo de compreender, na perspectiva da inclusão, as práticas musicais da professora, identificando a natureza dos saberes docentes mobilizados nas práticas pedagógicas; quais as suas concepções sobre inclusão; e os processos de educação musical utilizados. Como referencial teórico utilizou-se os pressupostos da Antroposofia de Rudolf Steiner (1861-1925), que fundamentam a Pedagogia Waldorf (STEINER, 2007). A pesquisa foi realizada a partir de uma abordagem qualitativa, utilizando-se a observação naturalista na concepção de Estrela (1994). Buscou-se identificar as suas concepções, saberes e práticas inclusivas na classe com presença de uma aluna com

paralisia cerebral. Os resultados apresentaram: 1) o favorecimento para as práticas musicais e educativas em contexto inclusivo; 2) a escola promovendo troca entre professores, pais e grupo de apoio; 3) a importância do equilíbrio dos conteúdos, respeitando-se as etapas de desenvolvimento. A professora utiliza estratégia metodológica "passo a passo" para que todos juntos acompanhem as atividades. Quando a aluna se mostra impossibilitada, a professora oferece outros recursos sonoros mais simples para acompanhar a atividade musical. Quando não pode estar integrada no grupo é assistida por outro professor para atividade suplementar. Foi possível ainda identificar que as práticas inclusivas da professora Waldorf, fazendo uso do ensino em épocas e avaliação não quantitativa, demonstram um acolhimento e facilitam a superação de dificuldades de aprendizagem do aluno.

Perfis de idosos que participam de atividades musicais e qualidade de vida

Jessie (Hsiao-Shien) Chen
Shao-Chun Chiu

Resumo

Conforme a definição de WHO, Taiwan tornou-se uma sociedade em processo de envelhecimento em 1993 e logo se tornou uma sociedade de idosos quando, em 2012, o percentual de velhos na população passou a ser de 11.2%. Qualidade de vida para os idosos não é mais uma questão pessoal ou familiar, mas um objetivo a ser perseguido pela sociedade,

nação e até mesmo pelo mundo. Com base na literatura, atividades de lazer para pessoas de idade avançada seriam de dois tipos: *diversão* e *atividades sociais*. *Diversão* incluiria assistir TV, conversar e caminhar, enquanto *atividades sociais* compreenderia as atividades religiosas e em grupo, os trabalhos voluntários, os cursos livres, as visitas aos familiares, as brincadeiras com os netos entre outras coisas. O objetivo do estudo realizado era o de investigar a qualidade de vida dos idosos e analisar o papel que a participação em atividades musicais desenvolve nesta. Para isso os pesquisadores selecionaram uma amostra significativa de pessoas idosas de três grandes regiões metropolitanas de Taiwan. Poucos idosos entre aqueles que tiveram seus questionários tidos como válidos pelos pesquisadores se declararam como possuidores de uma boa qualidade de vida. Os pesquisadores aplicaram o *Fuzzy Set/Qualitative Comparative Analysis* (fsQCA) para retirar as variáveis, incluindo gênero, escolaridade, religião, condições de saúde, solidão, carreira, renda e participação em atividades musicais. Todas as variáveis foram padronizadas e analisadas para se desenhar o perfil dos idosos que se declararam como possuidores de uma boa qualidade de vida. Além disso, os pesquisadores identificaram as variáveis de perfil e ordenaram a lógica entre estas variáveis. Por meio do teste fsQCA se chegou aos seguintes resultados:

1. Variável única: “não ser solitário” foi a única variável requerida por idosos que se declararam como tendo uma boa qualidade de vida. Outras variáveis eram de condições suficientes ou incluíam agrupamentos de variáveis.
2. Idosos que atingiram alta pontuação em “ambiente”: seis perfis foram extraídos dos dados empíricos, sendo três de homens e três de mulheres. Participação em atividades musicais estava incluída em quatro perfis.

3. Idosos que obtiveram alta pontuação em “saúde”: quatro perfis foram identificados, sendo dois de homens e dois de mulheres. Participação em atividades musicais estava incluída em apenas um perfil.
4. Idosos que pontuaram alto em “relações sociais”: entre os três perfis reconhecidos a participação em atividades musicais estava incluída em dois.

Os resultados mostraram que idosos que participam de atividades musicais têm melhor qualidade de vida. Além disso, idosos que possuem religião, mas não participam de atividades musicais também se declararam como possuidores de uma boa qualidade de vida. Portanto, a participação numa atividade musical é recomendada para melhorar a qualidade de vida dos indivíduos, tendo esta vínculos religiosos ou não.

Palavras-chave: idosos, participação em atividades musicais, qualidade de vida,

O Instrumento Saudável

Sandra Cox

Resumo

Os músicos de hoje estão sob pressão tremenda para se sobressaírem. Isso resulta em mais tempo de prática, ambicionando melhorar nossa performance. Quando nos dizem para praticar até chegar à perfeição, não nos alertam para o que pode acontecer se nós exagerarmos. Quando finalmente percebemos que algo está errado, já estamos a caminho para uma lesão relacionada à prática musical. Muitos pensam que

aprendendo a tolerar a dor, ela irá embora. Infelizmente, a falta de treino e informação pode descarrilar uma carreira por muitos meses, anos, ou até permanentemente. Essa sessão introduzirá algumas das lesões mais comuns, explicará como ocorrem, como reconhecê-las e o que fazer caso ocorram. Aprender sobre essas lesões nos ajudará a preveni-las, permitir-nos perceber o que está acontecendo em níveis pessoais e enquanto estamos ensinando. A sessão terminará com exercícios de alongamento que podem ser feitos em uma cadeira, e que servirão tanto como exercícios de aquecimento ou relaxamento.

O Efeito da Execução de Posturas Corporais apoiadas por Música sobre a Positividade, o Otimismo a Respeito do Futuro, e a Sensação de Controle Pessoal de Idosos

Alice-Ann Darrow
Lorna Segall
Dan Palmere

Resumo

O propósito da pesquisa foi o de examinar o efeito da execução de posturas corporais (não verbais) fundamentadas na música sobre a positividade, o otimismo a respeito do futuro, e o senso de controle sobre o futuro. As pessoas de idade, principalmente as institucionalizadas, geralmente sentem que

perdem o controle sobre sua agenda de atividades cotidianas, sobre suas próprias decisões. Os sentimentos de desempoderamento podem levar à depressão e outros riscos relativos à saúde. ‘Power posing’ é um termo amplo de uso específico, referente ao estudo científico de que as atitudes e posturas podem influenciar os estados psicológicos. Essas posturas exercem influências sobre as experiências tanto de estresse como de senso de poder no nosso cérebro. De acordo com pesquisadores de Harvard, posturas de poder funcionam pela produção corporal de testosterona e diminuição na produção de outro cortisol. Os níveis altos de testosterona são associados com sentimentos de poder e controle; o cortisol é o hormônio do estresse e, quando em alto nível, está associado à ansiedade. Sessenta idosos que viviam em um abrigo comunitário participaram do presente estudo. Os participantes do grupo de controle sem contato, não fizeram poses, fossem elas com o apoio ou sem o apoio da música. Os participantes no grupo de controle de contato foram randomicamente solicitados a adotar duas posturas por 60 segundos cada (uma em pé, outra sentados), de muito poder (i. e., expansivo e aberto), ou de pouco poder (i. e., contraído e fechado). Os participantes do grupo experimental foram randomicamente solicitados a adotar as mesmas posturas pelo mesmo período de tempo com o acompanhamento de fundo musical. Após completar suas respectivas poses, os participantes responderam a questionários medindo seus próprios sentimentos de positividade, otimismo a respeito do futuro e o senso de controle pessoal. Para aqueles que estavam nos grupos de controle de contato e no experimental, as poses pré e pós intervenção foram registradas em fotos. Um grupo de observadores avaliou as posturas pré e pós intervenção em uma escala de 1 (não confiantes) a 5 (muito confiantes). Os resultados indicaram que os participantes que adotaram as

posturas de muita confiança reportaram mais positividade, otimismo sobre o futuro, e senso pessoal de controle do que os que não assumiram poses ou que fizeram poses de pouca confiança. Os participantes que fizeram poses com o acompanhamento da música reportaram maior índice de positividade, confiança e senso de controle dos que aqueles que não assumiram poses ou que assumiram posturas de alto e baixo poder mas sem a música de fundo. Ainda mais, ambas as situações experimentais (posturas com e sem acompanhamento musical) afetaram positivamente as avaliações dos níveis de confiança. Também foi observado um incremento positivo de distress facial nas fotos tiradas após as intervenções, fato que deve ter sido responsável pelo aumento dos escores de confiança.

Efeitos da Musicoterapia Improvisacional no tratamento de crianças pré-escolares com autismo

Marina Freire
Aline Moreira
Renato Sampaio
Arthur Kummer

1. Introdução

O Transtorno de Espectro do Autismo (TEA) é um distúrbio do neurodesenvolvimento que afeta comunicação social e comportamentos desde a primeira infância. A música é apontada como um tratamento elegível para essa população desde o surgimento da Musicoterapia, apesar da escassez de estudos sistematizados na área. As poucas pesquisas existentes

na área apontam a Musicoterapia como uma forma eficaz de melhorar habilidades sociais e comunicacionais de pessoas com TEA. A maior parte dos estudos têm crianças como sujeitos de pesquisa. As técnicas de intervenção musical mais utilizadas são audição e improvisação. Estudos comparando a intervenção musical à linha de base ou a cuidados habituais apresentam resultados significativos estatisticamente de melhora dos sujeitos na condição musical.

2. Objetivos

O presente estudo visa investigar os efeitos da Musicoterapia Improvisacional no tratamento de crianças pré-escolares com TEA.

3. Métodos

Vinte crianças com idade entre 2 e 6 anos, com diagnóstico de autismo, foram divididas em dois grupos: Controle (n=12) e Intervenção (n=16). Elas passaram por Avaliações Inicial e Final que mediram saúde, grau e melhora de sintomas autísticos, comunicabilidade musical e relacionamento em Musicoterapia. O grupo Intervenção foi submetido a 14 sessões individuais e semanais de Musicoterapia Improvisacional. Ambos os grupos mantiveram seus cuidados habituais durante a pesquisa. Análises estatísticas foram feitas com o SPSS 17.0 para Windows.

Statistical analysis were made using SPSS 17.0 for Windows, considerando $p < 0,05$ como significância.

4. Resultados

Médias de idade e gênero foram consideradas semelhantes para ambos os grupos. No grupo Intervenção, as diferenças entre Avaliação Inicial e Final foram estatisticamente significativas para todas as escalas e subescalas. Os efeitos mais

significativos foram em comunicabilidade musical e na relação terapeuta-cliente ($p < 0,001$). Linguagem, relações sociais e autonomia também tiveram melhoras ($p < 0,003$). No grupo controle, apenas duas subescalas do ATEC apresentaram significância (“linguagem/comunicação” e “saúde/comportamento”), com $p < 0,05$. A significância para as mesmas subescalas no grupo Intervenção foi ainda maior ($p < 0,001$).

5. Conclusões

Os resultados mostraram que a improvisação musical clínica pode trazer efeitos positivos para a vida de crianças com TEA. Esses resultados vão ao encontro de outras pesquisas, trazendo importantes contribuições para todas as áreas envolvidas. Eles evidenciam o valor da música e o papel da Musicoterapia em promover o desenvolvimento de socialização e comunicação, bem como o desenvolvimento da musicalidade, em crianças com TEA. A improvisação musical é um recurso a ser utilizado para pessoas com necessidades especiais tanto por musicoterapeutas quanto por educadores musicais. Além disso, estudos que relacionam música e TEA investigam como essa população recebe estímulos musicais e como eles fazem música. Isso pode ajudar-nos a compreender como todos nós percebemos e fazemos música, nos conduzindo a uma melhor qualidade de vida.

Indivíduos com Excepcionalidades e suas Experiências, Percepções, e Interações com Ambientes Musicais

Rhonda Fuelberth
Lynda Laird
Danni Gilbert
Susan Cogdill
Rose Munderloh

Resumo

O propósito desse estudo é descrever as experiências, percepções, e interações entre as partes interessadas quando estudantes com excepcionalidades são incluídos em ambientes musicais. Para examinar o fenômeno de espaços de música inclusivos, entrevistaremos um indivíduo com necessidades especiais, junto com seus pais ou guardiões, professores, mentores, seus iguais e/ou quaisquer outros participantes que apoiem seus empreendimentos de composição musical. Questões colocadas para as partes interessadas envolvem barreiras para, e facilitadores de, práticas inclusivas através da música. A metodologia é aquela de um estudo de um caso qualitativo primariamente conduzido através de um processo de uma entrevista semi- estruturada. Entrevistas curtas posteriores também serão conduzidas para verificação de interpretações e conclusões.

Estratégias práticas para canto em grupo inclusivo (oficina/demonstração)

Rhonda Fuelberth

Resumo

Cantar em grupo cria muitos caminhos para experiências significativas em música. Essa oficina ofertará estratégias pró-ativas e instruções técnicas flexíveis que buscam atender as necessidades de todos os estudantes que participam de experiências de canto em grupo. Aplicando os princípios do *Universal Design for Learning* (UDL) (CAST, 2011), os participantes da oficina aprenderão estratégias para: levar os indivíduos a acessarem as habilidades e conceitos musicais; criar vários caminhos para que os estudantes demonstrem o que sabem; e explorar meios de motivar os estudantes a aprender.

Participantes da oficina irão integrar atividades de canto que levam em conta a variedade de aprendizagem dos alunos. Eles também irão assistir a trechos de vídeos de estratégias de implementação feitas por membros do *i²Choir*, um coral comunitário de natureza inclusiva e intergeracional. Os membros do *i²Choir* participam de grupos de idades e habilidades diferentes ou de “equipes de canto” compostas de dois a quatro membros que queiram cantar juntos no coral. As “equipes de canto” consistem em cantores que gostariam de cantar juntos, e familiares e amigos que auxiliam pessoas que possuem diferentes limitações físicas, sensoriais e cognitivas.

Nessa oficina uma variedade de estratégias, organizadas de acordo com os princípios do UDL, serão experimentadas e compartilhadas. Para apoiar a aprendizagem por reconhecimento, os participantes vão descobrir como ofertar diferentes e

flexíveis métodos de apresentação. Exemplos de estratégias usadas para isso incluem o uso de diferentes mídias no ensino, alternância de materiais impressos, da leitura do material impresso para a comunicação oral e da comunicação oral para a escrita, pesquisa de universo vocabular, uso de recursos digitais e o desenho de atividades que são destinadas a grupos compostos por indivíduos com diferentes níveis de conhecimento e sensibilidade. Como apoio às estratégias de aprendizagem, os participantes vão aprender como aplicar diferentes e flexíveis métodos de expressão e aprendizagem. Exemplos de estratégias utilizadas para esse fim compreendem dar opções aos estudantes para demonstrarem entendimentos de conceitos musicais que incluam canto, prática de instrumento, movimentação, improvisação e composição. Para apoiar a aprendizagem afetiva, os participantes vão explorar meios de oferecer diferentes e flexíveis opções para engajamento. Uma amostra das estratégias que darão suporte a esse princípio inclui planejamento para significativas e relevantes experiências artísticas, oferta de: escolha de conteúdo e materiais; níveis ajustáveis de dificuldade; e opções de recompensas e contextos de aprendizagem.

O UDL fornece um diagrama para a criação de metas, métodos, materiais e avaliações flexíveis projetadas para atender a uma grande variedade de alunos, incluindo alunos com necessidades especiais. Com as ferramentas corretas, educadores musicais podem ser muito bem sucedidos na implantação de um ensino inclusivo para todos os alunos nas atividades de canto.

CAST (2011). *Universal Design for Learning Guidelines version 2.0*. Wakefield, MA: CAST.

Melhorando a experiência do estagiário: trabalhando com alunos com necessidades especiais para criar uma performance musical

Michelle J. Hairston

Resumo

Com base no projeto-piloto apresentado na Conferência de Pequim em 2010, no projeto apresentado na Grécia, em 2012, este projeto teve como ideia para a próxima etapa, ensinar um aluno estagiário em como realmente trabalhar e ensinar alunos com necessidades especiais e, em seguida, ajudar os alunos a criar uma performance musical baseado em um livro simples para crianças. O estagiário estaria fazendo o autêntico ensino da música e usando crianças com necessidades especiais como participantes.

Alunos com necessidades especiais raramente tem a oportunidade de criar e produzir dentro de seu próprio desempenho musical. Diretrizes muito simples foram estabelecidos para envolver os alunos com necessidades especiais: Estimular a criatividade e a independência (duas áreas nas quais, muitas vezes, alunos com necessidades especiais não têm a oportunidade de experimentar), e fazer tudo simples e concreto. Com essas coisas em mente, o estagiário começou a trabalhar com a classe para o autismo.

Assim, o objetivo desta apresentação é descrever como ensinar os alunos a criar e produzir suas próprias apresentações musicais, tendo como foco crianças com necessidades especiais, durante a experiência de ensino de um estagiário. Usar um livro bem conhecidos das crianças é uma forma de integrar a música com a leitura e a cultura. Fases serão desenhadas para iniciar, implementar e concluir um projeto

como este; descrever as expectativas de participação dos alunos; descrever os deveres do estagiário com os supervisores de estágio; e apresentar vídeos no projeto final.

As Experiências de Garotos Adolescentes com TDAH em Banda Escolar no Ensino Médio

Bethanie L. Hansen

Resumo

Este trabalho é um estudo de investigação narrativa de múltiplos casos, que explora as experiências em banda escolar no ensino médio de três garotos com TDAH, com idades entre 13 e 14 anos. As seguintes questões foram abordadas na pesquisa: (1) Qual a natureza da participação na banda pelos três adolescentes que foram diagnosticados com TDAH? (2) Como é que os adolescentes com TDAH, os seus professores de música e seus pais descrevem a sua participação na banda? (3) De que forma os adolescentes com TDAH interagem com seus professores de música e colegas nas bandas? Os dados foram coletados por meio de observações, entrevistas e de um diário de pesquisa. Os achados dignos de nota que resultaram da análise deste estudo de caso coletivo incluíram a valorização das conquistas, aspectos não-musicais da participação e relacionamentos, o uso do hiperfoco e relações estreitas com os maestros.

Instrumentos de Percussão como um Veículo Terapêutico no Tratamento de Apraxia Ideomotora e Ideacional: O Estudo de Caso

Jordan E. Kinsey

Resumo

Esta pesquisa descreve um estudo de caso no qual o estudo de instrumentos percussivos foi usado no tratamento de um adolescente que sofre de apraxia ideomotora e ideacional, colocado simplesmente como uma deficiência do cérebro para comunicar ao indivíduo tarefas de uma ação motora para os nervos requisitados e músculos através do corpo. A Musicoterapia foi usada por anos no tratamento de apraxia de fala, mas estranhamente não nos tipos mais comuns que afetam habilidades motoras e de planejamento. O estudo desse caso descreve a primeira tentativa conhecida com tal tratamento. “Jonathan” é um menino com 14 anos de idade, que cursa uma escola na Pensilvânia, atualmente inscrito em uma classe homogeneia de percussão onde o foco primário é tarola e instrumentos de teclado. Ele sofre de uma desordem com convulsões adquirida durante a infância que agora foi resolvida com medicação. Há vários anos ele está livre das convulsões. Entretanto, as frequentes convulsões sofridas no passado o deixaram com um prolongado dano cerebral que é revelado primariamente através de apraxia motora. Esse estudo de caso descreve um sucesso significativo no desenvolvimento motor de Jonathan, coordenação e habilidades ideacionais através do estudo de instrumentos percussionistas em uma classe de percussão homogeneia, assim como seu uso como um veículo terapêutico nas fisioterapias e terapia ocupacional.

Instrumentos percussivos provaram ser uma excelente ferramenta para esse uso por várias razões. Primeiramente, para adolescentes e particularmente adolescentes do sexo masculino, o estudo da percussão é visto como “descolado” ou como tendo um alto valor social. Em segundo lugar, instrumentos percussivos são ferramentas do dia a dia, ao contrário dos dispositivos estritamente terapêuticos. Os estudantes podem ver o propósito e aplicação de aprendê-lo; nomeadamente, a habilidade de participar de bandas de escola ou orquestras. Instrumentos percussivos também são mais portáteis e mais fáceis de usar do que instrumentos terapêuticos não-musicais fora da sala de aula. Nesse caso, as técnicas de tarola foram usadas em fisioterapia e terapia ocupacional sem a necessidade de montar um instrumento ou possuir uma grande quantidade de conhecimento musical: o estudante simplesmente usou suas baquetas e ocasionalmente um pequeno pad de treinamento. Os resultados desse tratamento para esse estudante significativamente melhoraram a performance acadêmica e a qualidade de vida. As possibilidades para estudantes com apraxia ou deficiências similares são essencialmente ilimitadas. A apraxia é uma das síndromes neurológicas mais conhecidas, porém menos compreendidas. Ela é descrita como uma desordem do sistema nervoso no qual a pessoa é incapaz de realizar tarefas ou movimentos quando lhes é pedido, mesmo quando a tarefa é compreendida, eles querem completar a tarefa, os músculos precisam realizar suas funções corretamente, e a tarefa já pode ter sido aprendida. Em poucas palavras, é uma deficiência do cérebro de comunicar os passos necessários de uma tarefa para os nervos e músculos necessários do corpo. Como tal, pacientes com apraxia não conseguem realizar tarefas do dia a dia e tem uma notável queda de qualidade de vida como resultado. Esse estudo tenta

melhorar a qualidade de vida para tais pacientes com o uso de instrumentos percussivos.

Incluindo Música para Todos - Rede de trabalho de música nos Países Nórdicos

Markku Kaikkonen
Bo Nilsson

Resumo

Essa apresentação traz as melhores experiências de uma recente colaboração no campo da educação musical especial e saúde entre o Centro de Música Resonaari, o Grupo de Pesquisa Música para Todos, ambos da Finlândia, e a rede Sueca Incluindo Música. O projeto de colaboração começou no verão de 2012 e inicialmente foi financiado pela Fundação de Cultura Finlandesa-Sueca e pela Universidade Kristianstad. Ensaiar e aprender música é um direito humano básico e, como professores de música e pesquisadores, precisamos encontrar meios para garanti-lo. Isso significa que a sociedade precisa estar mais aberta para diversidades e pronta para fornecer apoio e desenvolver acessibilidade de diferentes maneiras. Os objetivos do projeto de colaboração são a) identificar fatores importantes para o ensino inclusivo de música e desenvolver novas abordagens e soluções, b) explorar possíveis consequências relacionadas à saúde e à democracia para os estudantes participantes e c) contribuir para a discussão e a compreensão da educação musical especial. O projeto de colaboração é baseado na visão que o objetivo principal da educação musical especial é garantir o acesso ao

ensino de música de maneira profissional e orientada por metas para todos os alunos e favorecer o desenvolvimento profissional de profissionais da educação musical especial e musicoterapia. Os fundamentos teóricos do projeto estão relacionados a teorias educacionais com bases socioculturais, teorias de saúde como o enquadre do Senso de Coerência e teorias associadas à musicoterapia e à musicologia. *Musicar* é fazer parte de eventos musicais seja qual for a habilidade, como apresentar, escutar, ensaiar ou trazer material para ‘*musicking*’ [estar na música]. Além disso, a música, o fazer musical e a criação musical sempre irão promover saúde, mesmo quando a musicoterapia não for o foco principal.

O projeto em andamento é exploratório em sua natureza, onde pesquisadores e profissionais trabalham juntos para identificar fatores para o desenvolvimento do ensino de música a indivíduos com necessidades especiais. Durante o projeto, continuamente novas questões emergem, relacionadas à música e à educação musical, ou à promoção de saúde. O material coletado e as experiências do projeto são discutidas e analisadas na Internet e durante o grupo de trabalho.

Pessoas com necessidades especiais devem ter acesso a estudos de música e a oportunidades para desenvolver sua musicalidade. A relação entre Música, Educação e Saúde é analisada e discutida. Algumas áreas importantes para cooperações futuras são intercâmbios de professores, trabalhos para o desenvolvimento, criação de novos materiais, banco de ideias, soluções pela web, colaborações em pesquisas e colaborações artísticas.

**O poder da inclusão em música:
Por que a música na Educação Especial é uma necessidade
e não uma opção**

Markku Kaikkonen
Nancy O’Neill

Resumo

A coisa mais valiosa que uma pessoa pode ter, independentemente de suas habilidades, é educação. Para que educação se torne acessível a todos os indivíduos, professores e legisladores não somente precisam abordar educação de modos progressivos e criativos, eles também precisam, por meio de seus trabalhos, revolucionar as opiniões da sociedade em relação aos indivíduos com necessidades especiais. Uma área que é altamente visível e que comunica ao público é a educação musical para pessoas com necessidades especiais ou música na Educação Especial. A música na Educação Especial permite que estudantes com necessidades especiais participem da educação e desse modo ela altera todo o campo da cultura musical. Como os demais estudantes, alunos com diferentes habilidades estão cada vez mais se destacando como artistas. Diversidade em música está, portanto, se tornando cada vez mais difundida e disponível ao público. A implantação de música na Educação Especial proporciona uma oportunidade para que mais indivíduos vejam a necessidade dela e requeiram melhor equiparação no ensino para estudantes de todas as habilidades. Essa revolução resulta em mais inclusão no ensino e na educação, o que leva a ideais e atitudes mais inclusivos da sociedade como um todo, especificamente em relação a indivíduos com necessidades especiais.

Ao delinear porque a música na Educação Especial é necessária nós iremos apresentar vários modos de sucesso de ensino de música na Educação Especial que podem levar indivíduos a terem a possibilidade de serem músicos independentes, capazes de executar e criar música de diferentes formas como qualquer outro músico, apesar deles possuírem alguma limitação. Abordagens e métodos progressivos serão discutidos com o interesse de ofertar modos práticos que guiem a inclusão na educação musical.

O Efeito de Atividades Musicais em Sala Multissensorial para Crianças com Síndrome de Asperger na Mudança Comportamental: um Estudo de Caso

Liza Lee

Resumo

Pesquisadores têm demonstrado a eficácia de ambientes multissensoriais no aumento da concentração, atenção, calma, e consciência geral do meio em participantes (Chitsey, Haight, & Jones, 2002; Davies, 2012). O objetivo do estudo foi verificar o efeito do uso do ambiente multissensorial por um menino de cinco anos de idade com Síndrome de Asperger em sua mudança comportamental. A duração foi de 16 semanas com sessões de música de 50 minutos uma vez por semana. Ambos os métodos qualitativo e quantitativo foram utilizados para obter os resultados. Os resultados indicaram que o uso de atividades musicais na sala multissensorial forneceram um bom ambiente para o participante no aumento das respostas positivas e diminuição de comportamentos inadequados. Esses resultados confirmam a teoria proposta de que a sala

multissensorial pode ser uma intervenção eficaz na melhora do comportamento do participante.

Professores de Música e Educação Especial em Formação e a Prática de Ensino Partilhado

Kimberly McCord

Resumo

Cursos de música para educação especial são normalmente desenhados para professores aprenderem como ensinar com qualidade estudantes com necessidades especiais. Nos Estados Unidos há uma nova movimentação em salas de ensino inclusivo do sistema K-12 em prol da implantação de um modelo de ensino partilhado. Ensino partilhado consiste em duas ou mais pessoas compartilhando a responsabilidade de ensinar um ou todos os alunos de uma sala de aula. Os professores dividem as responsabilidades de planejamento, prática de ensino e avaliação de uma classe de alunos. Essa estrutura permite aos alunos aprenderem por meio de diferentes pontos de vista e modos de ensino. Ele é diferente de colaboração, ensino em equipe ou inclusão, mas é uma excelente maneira de ofertar modos de ensino para estudantes com necessidades especiais por ser parte de uma filosofia ou prática de ensino inclusiva.

Estudantes em meu curso de graduação, *Music for the Exceptional Child* (Música para crianças com necessidades especiais), são preparados para o ensino de música e educação especial normalmente nos últimos anos de formação. A inscrição nas disciplinas é equilibrada de modo a se ter doze

alunos por área de formação, sendo que cada professor em formação da área de música forme um par com um da educação especial. Os pares foram formados de acordo com a disponibilidade para as práticas de ensino. Os pares começam por observação *in loco* de classes inclusivas e especiais e progredem para o planejamento conjunto e ensino partilhado de música.

Houve uma série de experiências. Muitos pares trabalharam bem juntos e desenvolveram e ministraram aulas bem sucedidas. Outros foram menos eficazes devido a diferentes razões: um encontro pobre de professores, professores de educação especial que não se sentiram confortáveis em salas apropriadas para o ensino de música e professores colaboradores que foram relutantes em ofertar aos estudantes uma possibilidade de regência de classe. Um melhor modo de organizar os professores de ensino partilhado seria se levar em conta a experiência do professor de educação especial ao lhe designar classes de aluno(s) com necessidades especiais, por exemplo, professores surdos deveriam trabalhar com crianças que possuem perdas auditivas. Filosofias educacionais e níveis de possibilidade de desempenho em vários tipos e níveis de classes de música também deveriam ser considerados ao se formarem grupos de professores para o ensino partilhado.

Efeitos das atividades musicais sobre o comportamento social de crianças com TEA ao participarem de um Círculo do Tempo em um Centro de Ensino numa Escola de Educação Infantil

Randall S. Moore

Resumo

A conscientização e a compreensão do transtorno do espectro autista (TEA) tem crescido ao longo dos últimos anos. Leo Kanner (1943) foi quem primeiro descreveu o autismo como um transtorno neurobiológico em um vasto espectro que acarreta em deficiências das mais severas até as mais leves, as quais afetam a interação social e a comunicação. As pessoas com TEA apresentam um conjunto restrito de interesses e atividades. As dificuldades no domínio social incluem limitações no contato visual e nas expressões faciais, poucos relacionamentos com seus colegas, e ausência de reciprocidade emocional e social.

Este estudo investigou técnicas de ensino musical recomendadas para estimular estudantes com TEA a concentrarem a atenção, e a participarem de atividades em pequenos grupos. Os resultados observados mostraram que quando os alunos estavam ativamente envolvidos no fazer musical eles demonstraram 81% do comportamento de atenção na tarefa, comparado a 53% de atenção concentrada no decorrer de atividades de ensino que não eram de música. O modelo de professores positivos e ativos pareceu ter influenciado a participação dos alunos nas atividades em pequenos grupos. Participantes de sete a onze anos prestaram mais atenção ao tocarem instrumentos e cantarem com o apoio de figuras e de fantoches. Terapeutas e educadores são

incentivados a serem modelos de maneira positiva e clara, ações corporais pertinentes para essa população.

Monitoria Colaborativa e Oportunidades de Ensino de Música com Estudantes que são Surdos ou com Dificuldades Auditivas: Um Projeto Piloto

Nicole Olearchik
Connor Coffey

Durante o semestre letivo da primavera de 2014, o curso de educação musical da Universidade Kean inaugurou a monitoria colaborativa na disciplina de métodos em educação musical. Essa colaboração uniu estudantes em fase pré profissional e estudantes em fase inicial nesse campo e promoveu um fórum aberto para compartilhar experiências de ensino na área. Os estudantes em fase pré-profissional também ofereceram apoio nas áreas de planejamento de aulas, escrita de diário de observação, avaliação, e o desenvolvimento da ficha do professor [TWS, na qual há o estabelecimento de critérios de avaliação por competência adquirida].

Em 2015, o curso incluirá um projeto colaborativo de ensino de música para surdos e para pessoas com dificuldades de audição [com deficiência auditiva menor que profunda] em escola pública de ensino médio. Este projeto irá apoiar o co-ensino, no qual os estudantes nas fases pré profissional e inicial irão desenvolver, planejar, e realizar suas aulas juntos na escola pública. A atividade final será um concerto colaborativo de um conjunto de percussão envolvendo tanto os estudantes de ensino médio quanto os universitários. Tal experiência irá

proporcionar a exposição muito necessária das populações com necessidades especiais antes do estágio profissional e irá promover oportunidades para monitoria e ensino entre colegas no curso de educação musical, bem como experiências orientadas de ensino para estudantes em fase inicial nesse campo (Colwell, 2000, 2003, 2006a; Darrow, 1999; 2006; Hammel, 2001; Hickey & Rees, 2002; McCord, 2006; McCord & Watts, 2006; Schraer-Joiner, 2014). Este pôster irá destacar a pesquisa e planejamento iniciais para o projeto colaborativo de ensino de música e o concerto do conjunto de percussão.

Análise Auditiva em Músicos e Roadies no Brasil

Karina A. Otubo
Bruno L. P. Filardi
José R. P. Lauris
Juliana M. Barros
Alice P. A. Bernardi

Resumo

A particularidade sonora determinada pelo estilo musical executado expõem os profissionais a variáveis níveis de intensidade sonora, sobrecarregando especialmente o seu sistema auditivo. Em busca de verificar esse risco auditivo presente durante as apresentações, bem como os efeitos da exposição sobre os indivíduos que fazem ou não o uso de Equipamento de Proteção Auditiva (EPA), músicos de duas bandas do estilo Hardcore e seus assessores (Roadies) foram submetidos à Avaliação Audiológica. Além disso, mensurou-se seus respectivos níveis de exposição sonora. Diante dos resultados obtidos, houve presença de mudança de limiar

auditivo e níveis de exposição sonora significativos. Entretanto, a adoção de medidas preventivas aplicáveis a cada realidade profissional, associados à conscientização sobre a influência da exposição excessiva em seu organismo, são necessárias para manter a qualidade de vida e trabalho dos profissionais de música.

Palavras-chave: audição; músicos; roadies; hardcore, ações educativas e preventivas

O estudo da musicalidade como capacidade cognitiva estética no trabalho da Musicoterapia

Clara Márcia Piazzetta¹

Este trabalho apresenta os resultados de um projeto piloto de pesquisa empírica com vídeo e áudio. O instrumento de análise utilizado, Ethnographic Descriptive Approach to Video Microanalysis, permite ao pesquisador estar ciente das interações que ocorrem e estão em parte ou totalmente fora de sua consciência, ou porque é um dado adquirido, ou por causa de pontos cegos na forma como eles são percebidos. Este texto assim, reflete sobre aspectos específicos da prática musicoterápica quanto à Música em Musicoterapia. Embasado em pesquisa empírica os resultados, como um todo, não podem ser generalizados, mas as particularidades do fazer musical do musicoterapeuta, quanto à escuta e a construção musical em função dos objetivos traçados para cada pessoa atendida em musicoterapia, podem ser identificados. Trata-se de uma prática musical embasada em uma Estética da Percepção; uma

educação diferenciada para a musicalidade do profissional musicoterapeuta.

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“Eu consigo!”:

O uso de iPads em performances musicais de estudantes com necessidades especiais

Clint Randles

Resumo

Essa apresentação é um relato de parte de um estudo de pesquisa dos processos criativos de crianças com deficiências que participaram de um curso oferecido pela VSA, a Organização Internacional de Artes e Deficiências, um programa específico do Centro Kennedy para as Artes Performáticas criado para proporcionar oportunidades para estudantes se envolverem criativamente com os sons musicais via aplicativos de música do iPad: GarageBand, ThumbJam, e Cosmovox. Os estudantes envolvidos neste programa tinham uma variedade de deficiências, incluindo todos os níveis do espectro autista, Síndrome de Down, paralisia cerebral, dificuldades motoras e atrasos no desenvolvimento, dentre outras questões neuro-motoras. O objetivo do programa foi de proporcionar aos estudantes tempo para explorar suas próprias ideias musicais com o auxílio de um professor que agiu em sala

de aula como um produtor musical agiria em um estúdio (Randles, 2012).

Série de concertos para surdos e projeto radio baton: Dois projetos musicais exclusivos com aplicações para a sala de aula

Robert Rocco
Maureen Butler
Lyn Schraer-Joiner

Resumo

O objetivo desse trabalho é descrever dois projetos musicais exclusivos desenvolvidos para estudantes que são surdos ou tem dificuldades de audição. A Série de Concertos da Universidade de Kean para Surdos trouxe experiências musicais variadas, com ênfase nas modalidades auditiva, tátil, cinestésica e visual, para crianças em Nova Jersey, Delaware, e Nova York. O propósito do Projeto Radio Baton, um braço da série de concertos, foi de determinar se o radio baton [instrumento musical eletrônico] poderia ser utilizado como uma ferramenta para aprimorar a habilidade dos estudantes com perda auditiva de manter um pulso musical constante. Os pesquisadores também procuraram verificar se o radio baton poderia (a) auxiliar estudantes a controlarem o andamento da performance e (b) ajudá-los a perceber e compreender dinâmica e altura. Resultados demonstraram que os estudantes conseguiram manter um pulso musical constante, mas eles

tiveram dificuldade no reconhecimento de melodias, o que reforçou resultados de pesquisas anteriores (Chen-Hafteck & Schraer-Joiner, 2011; Butler, 2004; Darrow, 1984; Jahns, 2001; Korduba, 1975; Oxenham, 2008; Rileigh & Odom, 1972). Os dois projetos aqui descritos tiveram grande impacto em todos os que participaram. Eles ressaltaram a importância da música para todas as crianças, independentemente da suas experiências e habilidades, assim como a importância de uma abordagem multimodal para a educação musical.

Palavras-chave: série de concertos para surdos, radio baton, multimodal, pulso musical constante, Animusic.

Musicoterapia Orff e suas Aplicações para Crianças Diagnosticadas com Transtorno do Espectro Autista Severo

Maritza Sadowsky

O propósito dessa oficina é delinear as atividades descritas no livro “Musicoterapia Orff: Fomento Ativo do Desenvolvimento da Criança” da Gertrud Orff (1974), e suas aplicações na aula de música independente do Programa de Interações Múltiplas para Crianças com Autismo (MIPA) do autor. Esse livro também demonstra os benefícios da Musicoterapia Orff (OMT) nas interações sociais, comunicação verbal, e comportamentos repetitivos de crianças com autismo severo; OMT também tem sido aplicada para a ampla variação de problemas de desenvolvimento, tais como deficiências físicas, cognitivas e sensoriais, bem como distúrbios psiquiátricos. Musicoterapeutas têm usado música para facilitar comportamentos comunicativos e engajamento social com indivíduos que são diagnosticados com Transtorno do Espectro Autista (TEA). OMT é uma terapia multi-sensorial

desenvolvida por Gertrud Orff do seu trabalho feito em escolas desde 1963-73. Tem sido usado no *Kinderzentrum Munchenem* Munique, Alemanha por mais de trinta anos e outras instituições para crianças e jovens com problemas de desenvolvimento, atrasos e deficiências. Esse livro é uma fonte primária para entender os princípios fundamentais da OMT e ele apresenta exemplos práticos de casos particulares. Dois fatores influenciaram fortemente a filosofia, princípios, e prática da OMT: o desenvolvimento da Musicoterapia com base em experiência prática dentro da clínica de pediatria social e o uso de elementos da abordagem Orff-Schulwerk (OS). A base para interação dentro da OMT é o conceito de interação responsiva. O terapeuta aceita as idéias e iniciativas da criança e interage com a criança no seu nível. OMT foi desenvolvida do OS mas não são abordagens idênticas. OMT é uma terapia multi-sensorial que usa elementos musicais encontrados no OS (linguagem, canto, movimento, percussão corporal, e execução de instrumentos) no ensino de conceitos musicais para crianças. O processo da OMT envolve atividade (tocar, explorar) desde o começo e o efeito da atividade. OMT é de particular relevância para os estudantes com TEA, no qual fornece uma estrutura para aprender interação social, capacidade de resposta e sequenciamento. Nessa apresentação o autor explora como elementos da abordagem OS são incorporados na OMT e usados na aula de música independente do MIPA do autor para possibilitar as crianças participarem ativamente nas atividades musicais.

A preferência por música ao vivo ou gravada por pacientes em cuidados paliativos com condições físicas e comportamentais não responsivas

Lorna E. Segall

Resumo

O objetivo deste estudo foi examinar o efeito das intervenções de musicoterapia utilizando dois tipos musicais de preferência do paciente - gravada e ao vivo - nos estados de comportamento, na variação da respiração e dos batimentos cardíacos de pacientes em cuidados paliativos que foram considerados por um enfermeiro ou conselheiro familiar como não responsivos. Não responsivo foi definido como não reativo ao estímulo vocal. Cada participante foi submetido a sessões de 40 minutos que ocorreram em dois dias consecutivos. A proposição de alternância para esse estudo foi: Dia 1 - ABCA e Dia 2 - ACBA, sendo A - condição básica inicial, B - música gravada preferida do participante, C - música ao vivo preferida do participante, A - retorno à condição básica inicial, e as condições de preferência do paciente por música ao vivo e gravada foram alternadas entre os dias. As sessões foram gravadas em vídeo para análise e codificadas para mensurar o tempo que os participantes gastaram em cada um dos oito estados de comportamento conforme o sistema de codificação de estado comportamental (Guess et al., 1990). Os resultados obtidos indicaram que as condições de música ao vivo preferida do paciente foram significativamente mais efetivas em deixar os participantes atentos que as de música gravada preferida do participante ou as de condição básica inicial. Análises mais profundas não revelaram diferenças significativas entre a condição básica inicial, de música ao vivo ou gravada preferidas do paciente na respiração ou em seus

batimentos cardíacos. Os dados coletados sobre música ao vivo versus gravada desse estudo são importantes para a atuação de musicoterapeutas que atuam em programas de cuidados paliativos e para o uso de formas não verbais de comunicação que aumentam o estado de atenção de pacientes com diagnóstico de fim de vida.

**Musicoterapia para Angel:
Autismo, Ritmo e Um Espaço-Tempo de Ser**
(poster)

Mariângela da Silva Sposito
Rosemyriam Cunha

Resumo

Esse estudo, de caráter qualitativo, discute aspectos referentes às manifestações corporais e rítmicas cadenciais e espontâneas de uma criança com pautas leves de autismo, observadas no decorrer de atividades sonoras, rítmicas, musicais e lúdicas em encontros musicoterapêuticos. Seis encontros foram filmados e descritos para a posterior construção e análise de um mosaico, agrupamento formado por essas manifestações que no todo se complementam. O estudo foi fundamentado em autores da musicoterapia e da pedagogia musical. Os encontros individuais semanais aconteceram nas dependências do centro de atendimentos à comunidade de uma instituição de ensino superior. O processo de Angel foi por ele mesmo delimitado, num trajeto de espaço-tempo, no qual desenvolveu

e expressou, pela via da atividade lúdico-musical, suas possibilidades atuais de interagir com o meio num ritmo próprio e singular. Constatou-se uma postura ritualística dele encarar a realidade ao seu redor, maneira esta que espelhou seu ritmo e as pautas de sua identidade.

Palavras-chave: Pautas leves de Autismo. Manifestação Corporal Rítmica. Musicoterapia.

**Aplicações da Revisão de Literatura sobre a preferência de
canções entre idosos americanos**

Kimberly VanWeelden
Andrea M. Cevalco

Resumo

A Administração do Envelhecimento (AOA), uma organização federal dos E.U.A. que responde às necessidades e cuidados da população de idosos e seus cuidadores, define idosos como as pessoas que tem 65 anos ou mais (AOA, 2011). A estatística mais recente da organização indica que a população de idosos foi de 39.6 milhões em 2009 e que irá aumentar para 72 milhões em 2030. Os avanços nos tratamentos médicos e no bem estar pessoal, assim como o número de *baby boomers* envolvidos são fatores que contribuem para o aumento dessa população. Dessa maneira, os idosos constituirão 20 por cento da população dos E.U.A. por volta de 2030.

Muitos musicoterapeutas já trabalham com a população de idosos, e, devido ao envelhecimento dos *baby boomers*, a tendência é que o número de musicoterapeutas que atendem essa população continue crescendo. Atualmente, as pessoas idosas e com Alzheimer (9.4%) foram a terceira maior população atendida por musicoterapeutas em 2013, seguidas apenas da área da saúde mental (18.5%), e da população com necessidades especiais (13.3%). (Associação Americana de Musicoterapia (AMTA), 2013). Com exceção das instituições/escolas para crianças (17.5%), os musicoterapeutas trabalham mais em instituições geriátricas do que em outros estabelecimentos. As instituições geriátricas consistem em centro dia, residências para idosos, e instituição geriátrica – e não cuidados de enfermagem, unidade psiquiátrica geriátrica, e casas de repouso. Assim, os musicoterapeutas trabalham com um *continuum* de indivíduos, abrangendo desde os que são independentes (que moram na comunidade e que vão aos centros de convivência ou a outros programas), até aqueles que precisam de assistência (que estão em instituições, casas de repouso ou hospitais, etc). (AMTA, 2013).

Os pesquisadores concluíram que idosos preferem atividades de canto e de escuta do que outras atividades musicais (Gilbert & Beal, 1982; Hylton, 1983), desfrutaram de músicas de quando eles tinham 18-25 anos de idade (Bartlett & Snelus, 1980; Gibbons, 1977) ou menos (Cevasco & VanWeelden, 2012; VanWeelden & Cevasco, 2009), e preferem música popular a outros tipos de música, como country, hinos, ufanistas, etc. (Gilbert & Beal, 1982; Jonas, 1991; Lathom, Peterson, & Havlicek, 1982; Moore, Staum, & Brotons, 1992). Os pesquisadores também salientaram que o repertório de canções necessita ser avaliado para trabalhar as necessidades em constante mudança da população idosa (Cevasco &

VanWeelden, 2010; Prickett & Bridges, 2000; VanWeelden & Cevasco, 2009) e preparar futuros musicoterapeutas para essa população, em especial com o aumento dos *baby boomers* (Cevasco & VanWeelden, 2010; Groene, 2003; VanWeelden, Butler, & Lind, 2002; VanWeelden, Juchniewicz, & Cevasco, 2008).

Nesta seção, a literatura de pesquisa sobre preferências de canções dos idosos americanos será sintetizada, incluindo uma revisão histórica e tendências das pesquisas atuais. Recentemente, os pesquisadores descobriram que as pessoas podem preferir canções fora do recorte de tempo sugerido por Gibbons (Cevasco & VanWeelden, 2010; Cevasco, VanWeelden, & Bula, in press; VanWeelden & Cevasco, 2007). A discussão sobre a literatura concernente a preferências de canções auxiliará profissionais e estudantes de musicoterapia a realizarem escolhas apropriadas de repertório para idosos para várias atividades de canto. Isto inclui informações sobre semelhanças e diferenças entre canções utilizadas por musicoterapeutas de acordo com as subpopulações (idosos saudáveis, clientes geriátricos com variadas necessidades dentro do processo esperado de envelhecimento, e aqueles com Doença de Alzheimer) atendidas por musicoterapeutas (Cevasco, VanWeelden, & Bula, no prelo). Mais informações serão discutidas, inclusive de canções utilizadas por musicoterapeutas *versus* as que os idosos preferem (Cevasco & VanWeelden, 2012; VanWeelden & Cevasco, 2010). Além disso, diferenças entre o conhecimento de canções de estudantes e o dos idosos serão analisadas, incluindo maneiras para organizar pedidos de repertório de acordo com o ganho de habilidades (Prickett & Bridges, 2000; VanWeelden, Juchniewicz, & Cevasco, 2008). Os pesquisadores também irão compartilhar como sua

formação clínica os levou às questões-problema da pesquisa, como eles formularam seus estudos e como os resultados de cada estudo os auxiliaram em suas investigações sistemáticas no decorrer na última década.

O efeito da monitoria entre colegas sem e com incapacidades sobre a percepção de sucesso em conjuntos corais

Kimberly VanWeelden
Julia Heath-Reynolds

Resumo

O propósito deste trabalho foi o de investigar os efeitos de um programa de monitoria, sobre a percepção dos alunos a respeito de sucess, em corais de estudantes do ensino médio. Foram examinadas especialmente, as percepções de conforto, habilidades adquiridas e sentimentos de sucesso no trabalho entre os pares de colegas. Os participantes ($N=14$) eram alunos matriculados nas aulas de conjunto coral em uma grande escola de ensino médio, no subúrbio de uma cidade de tamanho médio no sudeste do Estados Unidos. Esses alunos foram divididos em dois grupos: os colegas monitores ($N=7$)-estudantes coralistas normalmente desenvolvidos que prestaram assistência a um outro aluno; e os orientados ($N=7$) – alunos do coral com incapacidades e que tinham um Programa Individualizado de Educação (EIP), que receberam

assistência individualizada de um colega monitor. A professora do coral da escola de ensino médio identificou os alunos que estariam no grupo de mentores, enquanto que o professor do coro, junto com o Coordenador da ESE identificou os alunos que receberiam a monitoria. Depois disso, o professor e o Coordenador organizaram os pares de colegas de acordo com o grupo coral, a classificação da voz e a personalidade dos alunos.

Após a obtenção da aprovação/consentimento do IRB apropriado, as pesquisadoras solicitaram a todos os participantes o preenchimento de um pré teste que continha várias questões a respeito de suas concepções sobre conforto, habilidades adquiridas e sentimentos de sucesso enquanto trabalhavam com os colegas. Logo após o pré teste, os monitores iniciaram seu treinamento para o programa em encontros individuais com o professor do coro para discutir suas observações a respeito dos desafios que eles poderiam encontrar, como também das soluções que ele achava que seriam úteis para serem aplicadas junto aos alunos que seriam orientados nos ensaios do coro. Esses encontros individualizados foram seguidos de uma ou duas horas de treinamento com as pesquisadoras nos quais os monitores se envolveram em atividades de troca de papéis, solução de problemas e discussões para apoiá-los e sensibilizá-los quanto aos problemas e responsabilidades que iriam enfrentar. Um treinamento também foi dado para os alunos que receberiam a orientação dos colegas, no qual eles se envolveram em diferentes atividades que os ajudaram a entender o papel dos monitores e a assistência que estaria a sua disposição.

No decorrer das doze semanas do programa de orientação entre colegas, os alunos monitores foram responsáveis por ajudar os seus orientandos em objetivos musicais a cada ensaio do coro (por ex: seguir a leitura da partitura, e também orientar para a

palavra certa e/ou o sistema musical); assim como também em objetivos não musicais (como: permancecer nas atividades durante o ensaio, isso com o uso de ações verbais ou não verbais gentis para lembrá-los de prestar atenção no professor). Para proporcionar uma oportunidade extra para que praticassem os objetivos musicais e os não musicais estabelecidos pelo professor do coral, e ao meso tempo criar um tempo para alimentar suas relações sociais, os pares de colegas também se encontravam uma vez por semana, no horário do almoço.

**Ensinando crianças com Deficiências:
Preparação através das Conferências da Associação do
Estado de Educadores Musicais
(pôster)**

Kimberly VanWeelden
Laura Meehan

Resumo

O propósito desse estudo era determinar os tipos e frequências de workshops de música e educação especial mantidos em conferências estaduais da Associação de Educadores Musicais (MEA). Especificamente, os pesquisadores visaram determinar o seguinte nos últimos 10 anos: (1) estados que ofereceram workshops de música e educação especial em suas conferências de MEA, (2) frequentemente de workshops de música e educação especial em cada conferência da MEA, e (3) área focada na educação especial nos workshops.

Adquirindo programas de conferências da MEA de 2004 a 2013, os pesquisadores descobriram que cada estado

mantinham suas próprias conferências estaduais de MEA (n=43); contudo, alguns estados (n=7) mantiveram suas conferências a cada dois anos como parte de sua conferência regional NAFME. Esses inclusos: Divisão Noroeste da NAFME (Alaska, Idaho, Oregon e Washington) e a Divisão Oriental da NAFME (Connecticut, Delaware e Rhode Island). Dos programas de conferência obtidos (N=226), 33 estados (73%) providos de pelo menos 1 ano de informação relevante enquanto outros 12 estados (27%) providenciaram todos os programas durante os 10 anos investigados.

Ao todo, 300 sessões foram encontradas para relacionar para alunos especiais em educação musical dentro dos últimos 10 anos. Quando a data foi analisada por ano individual, 2009 foi o ano que mais teve sessões de música e educação especial (n=41) e 2007 teve o menor número de sessões (n=26). As informações também foram analisadas por área de foco. Os resultados indicaram que a maioria das sessões foram aquelas que deram informação de educação especial sem ser específico a uma área musical individual ou deficiência (n=149 ou 50%). Quando a data foi analisada por área musical, as sessões pertencentes a músicas genéricas foram as mais frequentes (n=43 ou 14.5%). Reciprocamente, houve muito poucos workshops específicos para trabalhar com crianças com deficiências em banda, coro ou orquestra. Os dados também foram analisados por categorias de deficiências específicas. As sessões pertencentes ao Autismo (n=36.5 ou 12%) foram os mais frequentes, enquanto nenhuma sessão foi dada durante o período de 10 anos que pertenceu para trabalho com estudantes que são surdos-mudos ou possuem traumatismo cerebral.

**Música e Educação Especial para Crianças do Sistema k-12
com Necessidades Especiais: uma investigação
internacional**
(poster)

Kimberly VanWeelden
Jennifer Whipple

Em 1975, o congresso dos Estados Unidos aprovou a Lei Pública 94-142 (Ato de Educação de todas as Crianças Portadoras de Necessidades Especiais), a qual requeria que todas as escolas públicas aceitar fundos federais para prover igual acesso à educação para crianças com necessidades especiais (Katsiyannis, Yell, & Bradley, 2000). Desde então, essa lei tem sido alterada e re-autorizada como/de acordo com os Indivíduos com Ato de Educação de Necessidades Especiais e contem um conjunto compreensível de requerimentos na educação de crianças com necessidades especiais. Entre esses requerimentos está o Programa de Educação Individual de uma criança (IEP), um documento escrito contendo informação sobre os atuais níveis de desempenho acadêmico e funcional da criança, metas anuais, serviços especiais, acomodações e modificações que são promovidas para ele ou ela (Wright, Darr-Wright, & Webb-O'Connor, 2010). Dentro dos Estados Unidos, todos os professores, incluindo educadores musicais, são responsáveis por conhecer, entender e implementar as metas e objetivos de um estudante do IEP (Adamek & Darrow, 2010).

O modelo IEP pode ser encontrado em alguns países, como Austrália, Canadá, Irlanda, Nova Zelândia, e no Reino Unido (Autoridade Nacional de Pessoas com Necessidades Especiais,

2005). Adicionalmente, outras comunidades internacionais têm políticas em vigor para educar crianças com necessidades especiais (Agência Européia para Desenvolvimento na Educação Especial, 2012). Enquanto essas provisões são descritas em termos básicos, pequenas pesquisas tem sido conduzidas para determinar como essas provisões se comparam entre países. Além disso, pouco se sabe sobre as responsabilidades de educadores musicais em implementar metas e objetivos tipo IEP. Portanto, o propósito deste estudo foi averiguar como crianças com necessidades especiais são educadas dentro do currículo geral e da educação musical em distintos países. Para este estudo, um IEP é definido como documento guia para o programa de educação do estudante e descreve a educação especial e serviços relacionados que são necessários para ajudar a educar a criança (Centro Nacional de Disseminação para Crianças com Necessidades Especiais-NICHCY, 2012).

**Triptychon: Explorando Expressão e Dança Moderna com
Fisicalidades Variadas**
(workshop/demonstração)

Evelyne Wohlfarter

Resumo

Essa apresentação visa ampliar a conscientização e a inclusão de uma diversidade de habilidades físicas na dança contemporânea. Esse projeto surgiu da exploração de muitas ideias para proporcionar acesso à dança a pessoas com e sem deficiências físicas. A apresentação terá uma mostra do vídeo-

dança *triptychon*, produzido pela autora, seguida de discussão de temas relevantes. As bases para esse vídeo surgiram a partir do material para movimento de *triGespräch*, uma peça poética de dança também produzida pela autora em 2011. O *triptychon* pretende melhorar a qualidade de vida de crianças e adultos com necessidades especiais ao proporcioná-los a experiência de estarem em um ambiente artístico. Ele procura oferecer a dança a todas as pessoas e transformar a perspectiva estética do espectador. Os participantes vivenciaram a dança e a música como modos de expressão. O autor agrupou três pessoas que se moviam cada uma à sua maneira, com possibilidades distintas. Esse projeto proporcionou às pessoas que são continuamente confrontadas por suas habilidades diferentes uma oportunidade de se envolverem numa atividade onde suas deficiências não foram consideradas uma incapacidade. Os participantes vivenciaram seus corpos não somente como um meio de movimento, mas também como um instrumento com o qual eles puderam se expressar. O *triptychon* não adota nenhuma teoria ou objetivo terapêutico em particular, mas é artisticamente motivante e aspectos terapêuticos podem ser trabalhados. Os musicoterapeutas acreditam que todas as pessoas têm habilidade para a expressão e apreciação musicais. Essa habilidade básica não requer intensivo treinamento musical ou da dança, mas é derivada de uma aprendizagem geral e de ganhos que ocorrem durante o processo normal de desenvolvimento humano. Cuidado é sempre um fator para a adaptação de experiências musicoterapêuticas para comprometimentos motores ou cognitivos que interferem nos potenciais musicais das pessoas. Nesse projeto, as ênfases principais são na dança, no movimento e na improvisação. Além dos benefícios psicossociais, quando nós nos movemos ou dançamos, nós nos beneficiamos ao fortalecermos nossa consciência corporal e conhecimento rítmico. As pessoas

aperfeiçoam a coordenação muscular, aprimoram a coordenação motora, alinhamento corporal, percepção espacial, e resistência. Esse projeto busca explorar formas novas e inovadoras de dança e movimento, apropriadas às habilidades daqueles com dificuldades de movimento. Ele proporciona terapia, educação e interação social ao apresentar o mundo da música e da dança às pessoas com diferentes habilidades.

Musicoterapia de grupo com crianças com Transtorno do Espectro Autista (TEA) – expressões das manifestações socioculturais e musicais
(poster)

Bárbara Virginia Cardoso Faria
Rosemyriam Cunha

Resumo

Este trabalho teve por objetivo investigar as manifestações socioculturais de crianças com Transtorno do Espectro Autista (TEA) em encontros musicoterapêuticos de grupo. Foram realizados quatro encontros com a presença de duas crianças com TEA e duas musicoterapeutas (orientanda e orientadora). As expressões ocorridas nos encontros foram registradas em imagens, protocolos de observação e diário de campo. Os dados foram analisados de acordo com a recorrência e resultaram em duas categorias: manifestações musicais e socioculturais. O estudo indicou a possibilidades do trabalho em grupo com crianças com pautas leves no TEA já que no grupo estes mostraram sensibilidade auditiva, expressividade,

apropriação da cultura, busca por proximidade física e intenção de se comunicar dos participantes.

Palavras-chave: Grupos de Musicoterapia, Transtorno do Espectro Autista (TEA), Arte, Sociedade, Cultura.

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