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MU630- section 2

Dr. Grapes

December 10, 2018

**Annotated Bibliography**

 My intention for this bibliography is to provide resources that I can easily refer to for purposes of furthering my research. As a music educator I plan to provide all students with a music education that is enriching, and I want to find ways to accommodate students with special needs in my own classroom, so that they too can receive the best music education possible. I believe that learners with special needs have the ability to express themselves through music. Therefore, I plan to advocate for students with special needs and to assist other music educators in finding useful tools and strategies so that they can also provide their students that have special needs the best music education possible. This bibliography is a useful tool designed for music educators that have students with special needs included in their classrooms. However, it can be helpful to music therapists and other educators. The sources used for this bibliography include books, articles, and websites. The majority of the sources are articles found in music education journals. Other sources used were music therapy books and journals, dissertations, textbooks, and websites. Resources date from 1936 to 2018 with the majority of the sources written from 2000 to 2018.

Abramo, Joseph. “Disability in the Music Classroom.” *Music Educators Journal* 99. no. 1. (September 2012): 39-45.

Joseph Abramo is an assistant professor of music education at the University of Connecticut.[[1]](#footnote-1) Abramo holds a doctoral degree in education from Columbia University.[[2]](#footnote-2) Additionally, Abramo holds degrees in music theory, performance, and music education.[[3]](#footnote-3) Abramo has publications in a multitude of music education journals and sits on the editorial board for at least seven music education journals.[[4]](#footnote-4) The *Music Educators Journal* is a periodical that is peer reviewed annually.[[5]](#footnote-5) In his research, Abramo defines the word disability, promotes person first language, and suggests eliminating old resources that are potentially offensive to students who have learning exceptionalities.[[6]](#footnote-6) Additionally, Abramo suggests that music educators advocate for their students that have special needs in the following ways: employing inclusive models so that all students can have an enriching experience of community; modify instruction to accommodate learners with disabilities; use of adaptive instruments; and modification of notation.[[7]](#footnote-7) Abramo especially emphasizes that music educators have the responsibility of following IEP documents in addition to continually monitoring the progress of students with special needs to insure they are progressing.

 Armstrong, Thomas. *Neurodiversity: Discovering the Extraordinary Gifts of Autism, ADHD, Dyslexia, and Other Brain Differences.* Cambridge, MA: Da Capo Lifelong. 2010.

 Thomas Armstrong is currently the executive director of the American institute for lifelong learning and human development.[[8]](#footnote-8) Armstrong has written sixteen books regarding topics such as specific learning disabilities and education techniques for teaching learners with special needs.[[9]](#footnote-9) Armstrong has research published in a large number of journals. He holds degrees in elementary education, special education, and PhDs in integral studies and psychology.[[10]](#footnote-10) This book is a useful resource to educators because he describes specific disabilities including ADHD, autism, dyslexia, mood disorders, anxiety, cognitive disabilities and down syndrome, and schizophrenia. Armstrong describes the weaknesses and strength of each disability. Furthermore, Armstrong promotes inclusion in classrooms and provides guidelines of teaching strategies.

 Bazar, Nancy. “Web Usability or Accessibility: Comparisons Between People With and Without Disabilities in Viewing Complex Naturalistic Scenes Using Eye Tracking.” PhD. diss., George Mason University. 2009.

 This resource is particularly interesting because through her research, Bazar concluded people with disabilities moved their eyes more rapidly and randomly than people without disabilities. Bazar asked people with and without disabilities to look at pictures and then answer questions about each picture. In both documents, the eye movement in people with disabilities was significantly higher. This can be useful for music educators because it shows that students with disabilities take longer to process visual information. This does not state that visuals should be taken away or are unhelpful. The information just provides proof and reasoning for mental processes taking longer for students with disabilities. This dissertation was written as a requirement for Bazar to receive her master’s in education. Bazar has a PHD in education, master’s degrees in mathematics and education, and a bachelor’s degree in economics.[[11]](#footnote-11) This was reviewed by special education faculty at George Mason University.[[12]](#footnote-12)

Bryant, Dianne, Deborah Smith, and Brian Bryant. *Teaching Students With Special Needs In Inclusive Classrooms* Boston, NY: Pearson, 2008.

 Dianne Bryant is a professor of Special Education at The University of Texas who also has research published in articles and books.[[13]](#footnote-13) Bryant’s research is used for professional development. Most of her research is focused on behavior management and assistive technology. [[14]](#footnote-14)Brian Bryant served as the director for the Office of Students with Disabilities at Florida Atlantic University, and is currently the director of research for PRO-ED, INC.[[15]](#footnote-15) Brian’s focus in research is assessment and instruction strategies.[[16]](#footnote-16) Deborah Smith is a professor of Special Education at Claremont Graduate University.[[17]](#footnote-17) Deborah lead research for a study about the shortage in special education.[[18]](#footnote-18) Additionally, Deborah does research IRIS Center for Training Enhancement which designs modules, and materials for students with disabilities.[[19]](#footnote-19) This textbook is a widely used resource in education departments at universities. The text focuses on inclusive education practices, learners with special needs and other specific disabilities, behavior management, IEP documents, and literacy and mathematics. Each author contributed a significant amount of research, the majority of which appears current.

Choksy, Lois. *The Kodaly Method Comprehensive Music Education from Infant to Adult.* Englewood Cliffs, NJ: Prentice Hall, 1988.

 Lois Chosky was a professor of music education at the University of Calgary.[[20]](#footnote-20) After several years of teaching elementary music, Chosky decided to attend the Franz Liszt Academy, where she learned directly from former students of Zoltan Kodaly.[[21]](#footnote-21) Therefore, this is a tertiary source because Chosky relied on secondary sources to learn the Kodaly method. Although this is a tertiary source, Chosky studied with sources that knew and worked with Kodaly. Part of Chosky’s research was the history of the Kodaly method which Chosky learned about from Kodaly’s spouse.[[22]](#footnote-22) Chosky lays out sections of the book in a chronological order of ages, beginning with preschool and ending with sixth grade. Chosky also includes sections about Kodaly method and lesson planning. Chosky lists the songs in an appendix that notes either the origin or composer of each song. This book is an excellent resource for music educators because it provides materials, songs, and concepts for each grade level. Because the Kodaly method is sequenced by grade level, this makes it easier for music educators to find resources and meet the level of students with exceptional learning needs.

 Cooper, Nancy. “A Survey of Current Music Inclusion Practices and Issues in New Jersey.” *Contributors to Music Education* 26, no. 2 (1999): 9-37.

 This survey, done in 1999, examined previous surveys regarding inclusion specifically in music classrooms, and conducted a survey based on music education practices and inclusion in New Jersey. Nearly 50% of general music teachers taught students that had special needs and 73% received trainings in the form of workshops. About 21% of training in providing instruction to students with learning exceptionalities was from college courses. The majority of students included in music classes were perceptually impaired, had behavior and emotional disorders, were neurologically impaired, had speech and communication disorders, or were visually impaired. Music Educators surveyed concluded that they needed more classroom aids, access to resources for providing accommodations, and resources to assist in identification of students with special needs. This survey is useful because with it, music educators can research and develop better resources that are designed to accommodate learners with specific disabilities. *Contributors to Music Education* is a peer reviewed periodical published by the Ohio Music Education Association.[[23]](#footnote-23) The periodical includes topics related to music education practices and learning.[[24]](#footnote-24) The types of research in the periodical include: qualitative, quantitative, historical, and philosophical.[[25]](#footnote-25)

De l’Etoile, Shannon. “Meeting the Needs of the Special Learner in Music.” *American Music Teacher* 45, no. 6 (June/July, 1996): 10-13, 88-89.

 This article is sectionalized according to specific disabilities and instruction practices. For example, De l’Etoile suggests that students with behavioral disorders need opportunities to succeed, as well as providing behavioral needs students positive behavior support plans while setting clear expectations. The disabilities are divided into three categories including behavioral disorders, learning disabilities, and physical disabilities. psychologists and educators now know that there are a multitude of disabilities and that each disability lies on a spectrum. Therefore, this research is not current. However, it is still useful because De l’Etoile uses some general teaching strategies. Furthermore, De l’Etoile applies some of these strategies to music concepts such as rhythm and notation. De l’Etoile is associate dean and professor of music at The University of Miami.[[26]](#footnote-26) De l’Etoile received both her bachelor’s and master’s degrees in music therapy from Colorado State University.[[27]](#footnote-27) De l’Etoile’s name frequents music education and music therapy periodicals.

Disability Arts International. “My Music Ability: Inclusive Music Teaching.” Disability Arts International: Promoting Increased Access for Disabled Artists and Audiences Around the Globe (blog).  British Council. (2018). <http://www.disabilityartsinternational.org/blogs/2018/my-music-ability-inclusive-music-teaching/>

 This blog explains the ideas behind *My Music Ability*. The originators of *My Music Ability* held a conference, in March 2018, for purposes of creating instruments for students with special needs.[[28]](#footnote-28) Additionally, this was a professional development opportunity for music educators in the UK and the Netherlands to learn how to include and accommodate students with disabilities in their music classrooms.[[29]](#footnote-29) The creators of the website are dedicated to making drama, art, and music accessible to people with special needs.[[30]](#footnote-30) Under the blog heading, there are updates about art being made accessible internationally. The latest blog was a story about how artists in Michigan created a virtual museum that included soundscapes describing the dimensions and stories about each piece of art.[[31]](#footnote-31) Through blogs and other information on this site, educators can learn about adaptive instruments, or how to create accommodations in the music classroom.

Doolittle, Peter. “Vygotsky’s Zone of Proximal Development as a Theoretical Foundation for Cooperative Learning.” *Journal on Excellence in College Teaching* 8, no. 1 (1997): 83-103.

 Currently, Peter Doolittle is a professor and director of The School or Education at Virginia Tech.[[32]](#footnote-32) Additionally, Doolittle was an executive editor for at least two education periodicals.[[33]](#footnote-33) Doolittle’s areas of expertise include multimedia learning and constructivism.[[34]](#footnote-34) Doolittle has publications in many journals and has contributed chapters to several books. In this article, Doolittle describes Vygotsky’s Zone of Proximal Development and applies the information to peer interactions. Vygotsky’s theory of how people learn is still used in education settings and the information is still relevant. Knowing that students learn from peer interactions can help music educators develop a mentorship or leadership programs to assist students with disabilities in their classrooms.

Exceptionalities for All. “Adaptive Musical Instruments.” Resources for All Children With Exceptionalities: A Special Interest Group of the National Association for Music Education. NAFME. [Accessed Fall, 2017. https://sites.google.com/site/exceptionalitiessrig/home](%20Accessed%20Fall%2C%202017.%20https%3A//sites.google.com/site/exceptionalitiessrig/home).

 This website is overseen by Elaine Bernstorf- professor of Music Education at Wichita State University, Kevin Droe- professor of Music Education at The University of Northern Iowa, Julia Heath-Reynolds- assistant professor of Music Education at Indiana State University, and previous chair Ryan Hourigan- professor of Music Education at Ball State University.[[35]](#footnote-35) The website contributors have extensive backgrounds as music educators and have experience working with students who have special needs.[[36]](#footnote-36) The site contributors are dedicating to providing resources for music educators to accommodate learners with special needs. Some of the resources include adaptive instruments, i-phone/i-pad apps, assistive devices, books and journal articles, and films/movies. The site is connected with NAFME and ISME and provides conference dates for each. Members of NAFME can join and get updates or other resources not offered on the site.

Garcia, Ricardo. *Teaching Diversity.* Bloomington, IN: Phi Delta Educational Foundation, 1998.

This book does not provide specific information about teaching students with exceptional needs. Instead it provides information about diverse students. Garcia provides information about diverse issues and how they affect learning. He includes the following: language development, socioeconomic status, learning style preferences, gender identity, sexual orientation, race/ethnicity, and religion. Included in the book are ways to accommodate diversity, teaching students to live in diverse societies, and creating curriculum that incorporates and embraces diversity. This is useful, because learners with special needs also make up a portion of student populations. Garcia uses a variety of sources for his book, including articles, books, and websites dating from 1907 to 1997. Before accepting his position as a professor of education University of Nebraska Teachers College, Garcia was co-director for Desegregation Teacher Training through Kansas State University and taught High School English and History in New Mexico.

Grandin, Temple. *Thinking in Pictures: and Other Reports from My Life With Autism.* New York, NY: Vintage Books. 2006.

Grandin is a professor and researcher at Colorado State University who engineers facilities that handle livestock.[[37]](#footnote-37) Grandin studied animal science, but she also has first-hand experience as person with autism.[[38]](#footnote-38) Grandin has written books and published articles about autism.[[39]](#footnote-39) In this book, Grandin includes stories about how she thinks and perceives information. Besides visual thinking, Grandin also writes about autism and emotion, senses and autism, treatments, relationships, and succeeding with a disability. By sharing her personal stories, Grandin helps educators understand more information about the cognitive thinking processes. With that information, educators can develop strategies and determine ways to accommodate their students.

Heidingsfelder, Lauren. “The Slogan of the Century: Music for every child, every child for music.” *Music Educators Journal* 100, no. 4 (June, 2014): 47-51.

         This article included historical information, beginning in 1923, that every child should have the opportunity to learn music and that music teachers should be trained to give students a high-quality music education. The 1923 Cleveland Conference idea emerged as Americans have fought for equality for diverse populations and continue to fight so diverse populations are do not experience the disadvantages currently set before them. Heidingsfelder provides some previous research and strategies designed for special learners in music classrooms and suggests that the idea of including students with learning exceptionalities in music should be explored further. The majority of the research used in this article dates back to 1949; some of which may be outdated due to new discoveries. Heidingsfelder sings for several Georgia opera companies, teaches private lessons, and has six years of experience as a music educator.[[40]](#footnote-40) Heidingsfelder received her master’s degree in music education from Georgia State University.

Hillman, Nadia. “Learning 21st Century Skills: Implementation of Programs and Practices.” PhD diss. University of Southern California. 2012.

 Nadia Hillman received her PhD in education from the University of Southern California. Currently Hillman is the executive director of elementary curriculum and instruction for the Santa Ana Unified School District.[[41]](#footnote-41) Hillman has experience as an elementary educator and served as principle for several k-12 schools.[[42]](#footnote-42) Hillman’s research included data collection and interpretation of data to define and compare applications of 21st century skills in education. Hillman prescribes ways to employ 21st century skills in schools and concludes that educators should set policies for implanting strategies to teach 21st century skills and to determine which skills should be emphasized in each content area. Music educators can use this research to read about both problems and benefits of employing 21st century skills. This is helpful, because music educators can determine creative solutions to teach 21st century skills. In any case, it is argued that people with special needs should learn 21st century workforce skills. Because music is a subject that is a positive experience for all people and offers opportunities of creation and expression, music can be a vessel to teach skills such as technology, cooperation, creativity, analysis, and evaluation.

Jellison, Judith A, and Donald M. Taylor. “Attitudes Toward Inclusion and Students With Disabilities: A Review of Three Decades of Music Research.” *Bulletin of the Council for Research in Music Education,* no. 172 (Spring 2007): 9-23.

 *The Bulletin of the Council for Research in Music Education* is a periodical that has been publishing current music education trends since the 1960s.[[43]](#footnote-43) Dr. Janet Barrett leads an editorial committee to review submissions.[[44]](#footnote-44) One member included in the editorial committee is Joeseph Abramo, who is an advocate for students with disabilities and has publications about teaching strategies and accommodations.[[45]](#footnote-45) The editorial committee consists of 24 editors who teach music and music education at Universities across the US and all have contributed an extensive amount of research to music education.[[46]](#footnote-46) Jellison is a professor of music and human learning at The University of Texas in Austin.[[47]](#footnote-47) Jellison has researched teaching music students with special needs and inclusive music classrooms.[[48]](#footnote-48) Additionally, Jellison is an editor for several music therapy and music education periodicals. This article is a qualitative study using surveys about inclusion in music classrooms from 1975 to 2005. The surveys included in this study examined how students and teachers responded to students with disabilities included in higher level ensembles. Data from the research showed that students were more likely to positively respond to a student with special needs if there was intervention. The intervention strategy included showing students videos of people with special needs in music classrooms. The students would respond positively if they understood the benefits of inclusion and music for special needs students.

Johnson, Christopher, and Alice-Ann Darrow. “The Effects of Positive Models of Inclusion on Band Students’ Attitudinal Statements Regarding the Integration of Students With Disabilities.” *Journal of Research in Music Education* 45, no. 2 (Summer 1997): 173-184.

 Christopher Johnson teaches music education and music therapy courses at the University of Kansas.[[49]](#footnote-49) Johnson’s areas of research include behavior management and the psychology of music.[[50]](#footnote-50) Johnson has publications in many music education journals.[[51]](#footnote-51) Collaborator Alice-Ann Darrow is a professor of both music education and music therapy at Florida State University.[[52]](#footnote-52) Darrow has written several articles and books about special needs students in music education.[[53]](#footnote-53) Her area of interest is how music fits in the deaf culture.[[54]](#footnote-54) Like the article *Attitudes Toward Inclusion and Students With Disabilities: A Review of Three Decades of Music Research*, this article explores the attitudes of high school, junior high, and elementary students to participants in ensembles who have disabilities. The authors concluded that high school and elementary students were more tolerant and accepting of peers who had special needs. Additionally, the article states that students who either participated in intervention or had positive experiences of inclusion scored higher than their peers in tolerance and acceptance of students with disabilities. This is useful because music educators can use this information to develop an intervention strategy so that students with special needs can participate in a supportive and accepting environment.

King, Alison. “Structuring Peer Interaction to promote High- Level Cognitive Processing” *Theory Into Practice* 41, no. 1 (Winter, 2002): 33-39.

 *Theory Into Practice* is periodical that began publishing articles in 1962.[[55]](#footnote-55) The journal is dedicated to research in education and includes topics such as teaching, learning psychology, counseling, assessment, professional development, classroom management, and technology.[[56]](#footnote-56) All submissions are peer reviewed.[[57]](#footnote-57) Alison King is a faculty member and researcher for California State University. King’s name appears in many periodicals. Her main area of interest is collaboration in classrooms. In this article, King describes the benefits of a peer learning environment. King states that both struggling and non-struggling students can benefit from working together because the non-struggling student must explain concepts in different ways. This research can help educators understand that inclusive environments help all students. Furthermore, this article can help music educators build a peer learning environment hat is useful for students with and without learning exceptionalities.

Lathom, Wanda, and Charles, Eagle, eds. “Music Therapy for Mentally Retarded Children.” *Music Therapy for Handicapped Children* vol 2. Saint Louis, MO: MMB Music, 1994.

 Although currently outdated, this resource is useful to music educators. The book outlines the benefits of music for several categories of students with disabilities and provides strategies that can also be used by music teachers. Topics in the book include the following: music therapy for emotionally disturbed children; music therapy for mentally retarded children; and music therapy for speech impaired children. This book provides case studies and recommendations for treatment. It is not practical to give the same treatment to a student with special needs as a music therapist. However, music educators can look at the case studies and create lesson plans that can incorporate techniques to help students who have special needs. For each case study, the authors also provide lists of useful activities, goals and objectives for each activity, and activity instructions. Eagle is a professor of Music Therapy at the University of Missouri and has many publications in music education as well as music therapy.[[58]](#footnote-58) Lathom is also a music educator and music therapist who is a professor of Music Therapy at the Southern Methodist University of Dallas.[[59]](#footnote-59) Along with the previous volume, both Eagle and Lathom contributed a large amount of research to music therapy, especially during the early 1990s.[[60]](#footnote-60)

⸻⸻. "Music for the Severely Handicapped." *Music Educators Journal* 68, no. 8. (April, 1982).

 This article, written by the above authors Lathom and Eagle describes several benefits of music for people who have extreme limitations. Lathom and Eagle suggest that music can assist people that have special needs with fine and gross motor skills, cooperation, and the ability to follow directions. The authors underline music concepts for each topic and list activities for each concept. Music educators can use this information to emphasize concepts and adapt activities in such a way that benefits both students with and without special needs. The *Music Educators Journal* was established in 1914 and includes research that is relevant to music education such as philosophies, instructional techniques, and current issues in music education.[[61]](#footnote-61) The periodical is peer reviewed by a list of music educators that are highly regarded in the field and have contributed a substantial amount of research.[[62]](#footnote-62)

Lapka, Christine. “Students with Disabilities in a High School Band: “We Can Do It!” *Music Educators Journal* 92. no. 4. (March, 2006): 54-59.

 Christine Lapka is currently a professor of music education at Western Illinois University.[[63]](#footnote-63) Lapka received her doctorate in music education from The University of Illinois.[[64]](#footnote-64) Lapka researches ways to include students with learning exceptionalities in music classrooms, especially instrumental ensembles, and frequently leads presents her research at conferences or professional development opportunities.[[65]](#footnote-65) This article describes a case study Lapka executed in 2003. The band Lapka studied included thirteen students who were receiving some kind of special education services out of twenty-nine students. From the case study, Lapka determined ways for music educators to successfully include students with special needs in their ensembles. The model program Lapka described includes the following topics: teacher attitudes, collaboration, curriculum modification, accommodations, and peer tutors. Under each section, Lapka describes the topic and then applies the topic to music instruction. Although these topics are basic, they can give music educators a foundation for which to include special needs students in their classes.

⸻⸻. *Teaching Music to Students with Disabilities (Abilities).* Illinois Elementary Schools (document/workshop). [Illinois Elementary Schools. Accessed December, 2018. https://www.iesa.org/activities/mu/index.asp?Year=2019&Class=&Docs=Yes](%20Illinois%20Elementary%20Schools.%20Accessed%20December%2C%202018.%20https%3A//www.iesa.org/activities/mu/index.asp?Year=2019&Class=&Docs=Yes)

 Lapka presented a workshop to the Illinois Elementary Schools Association Music division.[[66]](#footnote-66) In her presentation Lapka tells a story about a student who had cerebral palsy. The student started playing tuba in sixth grade, plays in his schools auditioned symphonic ensemble, participates in marching band, and he made the all-state ensemble. Lapka states that there are several factors contributing to this unique situation that can be applied to any student with a disability in any music ensemble. The factors are mentors, collaboration between mentors, accommodations, instruction accommodations, notation modifications and accommodations, recruitment of peer tutors, and curriculum adaptation or modification. In the notation modification section, Lapka includes figures of pieces that are in shapes or colors that help the student determine when to play and what pitch to play. Under instruction accommodations, Lapka includes ideas such as creating a physical space that is appealing to the student with special needs i.e. with low lighting or clear of clutter. Lapka also suggests music educators provide different sensory experiences such as listening and movement. The information used for the presentation included articles and books dating from 1997 to 2001, and therefore was not current when Lapka submitted the information in 2011. However, these factors are still relevant and Lapka synthesized some of these factors in an original way that focuses on practical uses in a higher- level ensemble.

LDOnline. “Accommodations & Modification.” LDOnline. Accessed December, 2018. http://www.ldonline.org.

         LD Online was created to provide educators with resources to assist students with learning disabilities in their classrooms.[[67]](#footnote-67) The Accommodations and Modification section of the website includes articles, books, frequently asked questions, a discussion forum, and other websites. Other sections of this website include specific learning disabilities and ways to support special needs learners in core subjects such as literacy and math. There is a navigational tool to search for specific topics such as music, that provides links to articles, books, and discussion forums. Some of the resources on the site have little credibility while others do. Therefore, educators should examine information carefully when pulling resources specifically from this site.

 Livingston, Carolyn. "MENC and Music Education: 1933-1957 Survival and Growth through a Challenging Era." *Journal of Historical Research in Music Education* 28, no. 2. (April 2007): 111-126.

 This article provides music educators a history of music education in America. Livingston describes the impact each era had on music education. Livingston reflects on the formation ensembles and music education in public schools. She argues that music education was used to boost morale during the second world war and then used for purposes of patriotism. Livingston concludes that should government policies ever influence decisions to remove music from schools, music educators should consider the rich history of music education and that students are more likely to use music in their every-day lives rather than other content areas. The importance of this article to music educators lies in learning that music serves purposes in patriotism, or to “boost morale.” Furthermore, Livingston concludes that music educators should rely on publications to show that music education is as important as it was in the first half of the 20th century. Publications and research show that music educators are devoted to their fields and want their colleagues to hold their programs to high standards that students deserve. Carolyn Livingston is a professor of music education at the University of Rhode Island.[[68]](#footnote-68) Livingston is on editorial committees for two periodicals including the *Journal of Research in Music Education* and the *Journal of Historical Research in Music Education*.[[69]](#footnote-69)

 Lubet, Alex. *Music, Disability, and Society*. Philadelphia: Temple University Press. 2011.

Alex Lubet is a composition professor at the University of Minnesota.[[70]](#footnote-70) His research interests include jazz and blues, but the majority of Lubet’s research encompasses disability issues in music.[[71]](#footnote-71) Lubet is unable to use his right arm and has experience with the frustrations and limitations that he experiences as a musician. Lubet wanted to write this book because when interviewing for a position he was asked to present his research and was turned down the position because his research on disabilities was not considered worthy in the scope of music in academia.[[72]](#footnote-72) The book is sectionalized according to both genre and region. Sections include pianists, jazz, Jewish and Islamic laws regarding disability and music, and Egyptian music practices. Lubet writes about musicians that have disabilities and how they are perceived by other musicians, their countries or cultures, and the general population. Furthermore, Lubet writes about how musicians with disabilities form perspectives about themselves, or their individual identities, through the lenses society. Music educators can use this book to develop an understanding and positive attitude towards students with disabilities. Musicians with disabilities are not exceptions, rather, they work hard to find solutions that help them reach their goals of musicianship.

Malley, Sharon. *Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers.* Washington, DC: The John F. Kennedy Center for the Performing Arts. 2014. Retrieved from<http://education.kennedycenter.org/education/vsa/resources/GuidingPrinciples2014.pdf>

        Sharon Malley holds degrees in art education, therapeutic recreation, and education.[[73]](#footnote-73) Malley served as the special education specialist for the John F Kennedy Center for the Performing Arts and lead the special education team in developing National Arts Standards for students with disabilities.[[74]](#footnote-74) Additionally, Malley taught special education and art in public schools for years.[[75]](#footnote-75) The team put together for the research and synthesis of information included members of the VSA Special Education Team, most of which have PHDs, and members of the John F Kennedy Center for the Performing Arts.[[76]](#footnote-76) This document includes some background information about the legalities of honoring IEP documents and educating students with special needs. One interesting section includes information about how to provide accommodations for students with learning disabilities without lowering expectations of performance. Malley states that because of the variety of disabilities, educators need to rely on the IEP documents, collaboration with IEP teams, evidence- based research, and the monitoring of success for individual students rather than lists of general accommodations. This is important because individual students have unique learning needs and there is no way to provide a list of accommodations for every student with a disability. It is important for educators to realize this when searching for resources. Although there are general and helpful lists of accommodations, educators should refer to their students’ individual IEP documents as a primary resource.

 Marrero, Elyse. “Performing Neurodiversity: Musical Accommodation By and For and Adolescent with Autism.” MM diss., Florida State University College of Music. 2012.

 This thesis was written as a requirement for the masters of music degree at Florida State University. The faculty members that oversaw Marrero’s research included Micheal B. Bakan- professor of Ethnomusicology, Juliann Woods- professor of Communication Sciences and Disorders, and Frank Gunderson- professor of Ethnomusicology.[[77]](#footnote-77) The resources used for this dissertation were a variety of articles, books, and websites. Most resources fell under the categories of autism, autism and music, and other disabilities in relationship to music. In her dissertation, Marrero compares perspectives of disability in music, and society: similar to Alex Lubet’s formula of comparing perspectives of disability in music, society and culture. Marrero recounts a story of an autistic girl, describing how she perceives and reacts to music. Marrero also explains how the girl sees herself as a musician with a disability and accounting for outside perceptions about musicians with disabilities. Marrero includes the following sections in her dissertation: neurodiversity and disability in society and music, self-accommodation, and inclusive musical accommodation. The story about the girl is useful because it provides details about the girl’s feelings when she is in an environment where she can listen to or play music. Not all autistic people, or people who have other disabilities will experience music in the same way, but the story provides insight to how one girl processes music.

Mastropieri, Margo, and Scruggs,Thomas. “Promoting Inclusion in Secondary Classrooms,” *Learning Disability Quarterly,* 24, no. 4 (Fall, 2001). 265-274.

 *Learning Disability Quarterly* is published through Sage Publications.[[78]](#footnote-78) The scope of research included in the periodical pertains to youth and adults with learning disabilities.[[79]](#footnote-79) An editorial board consisting of an editorial assistant, and consulting editors review submissions.[[80]](#footnote-80) The people on the board work in Universities and are devoted to the research of learning disabilities.[[81]](#footnote-81) Both Mastropieri and Scruggs are professors for the Graduate School of Education at George Mason University.[[82]](#footnote-82) In this article, Mastropieri and Scruggs provide a list of characteristics that help construct an effective environment conducive to inclusiveness. The article includes some history and background information about inclusive classrooms. Also included in the article are a list of strategies that students with and without disabilities have responded to i.e. peer teaching. The authors list three content areas, social studies, English, and Mathematics, and provide specific strategies for each subject such as drill and practice tutoring to help students memorize concepts. Although this research was completed in 2001, there are tools for educators that are still relevant. Music educators can use some of these strategies and creatively apply them to their classrooms.

Mather, Nancy, and Sam Goldstein. *Learning Disabilities and Challenging Behaviors: A Guide to Intervention and Classroom Management.* Baltimore*,* MD:Paul H. Brookes Publishing Co*.* 2001*.*

 Nancy Mather is a professor of Education at the University of Arizona.[[83]](#footnote-83) Sam Goldstein is the clinical director of learning and behavior in Salt Lake City and is a faculty member for the Neuropsychiatric Institute at the University of Utah.[[84]](#footnote-84) The book is divided into the following sections: Foundational, Processing, and Conceptual. The foundational section includes information about emotions and how they can affect learning. Processing includes information about specific disabilities and how students with these disabilities code information. The conceptual section includes information about executive functioning and strategies to help students problem solve in concept areas such as math. Behavior is something that educators encounter on in almost every class and although future teachers are educated on classroom management, the information they receive is basic. Many students have challenging behaviors and educators need to understand the reasons for behavior and strategies to prevent challenging behaviors from occurring regularly in their classrooms. This book is a free resource that is archived through Brooke Publishing Company.

McDowell, Carol. “An Adaptation Tool Kit for Teaching Music.” *Teaching Exceptional Children Plus* 6. no. 3. (February 2010).

McDowell is certified in Kindermusic and is a music education professor at Southeast Missouri State University.[[85]](#footnote-85) Most of the sources included in McDowell’s research were written from 1990 to 2008, with a small number of sources written prior. There was a variety of resources in music therapy, education, and music education, used for this research. The article contains extensive lists of strategies including: behavioral; curricular; environmental; motivational; organizational; and presentational. Each list is bullet pointed for ease of reading. One weakness of this article is that, although the lists of strategies are substantial, not every strategy applies to all students with learning exceptionalities because of the varying learning needs. Another weakness is that the strategies included are not specific to learning exceptionalities.

McDonnell, John, Connie Mathot-Buckner, Nadine Thorson, and Susan Fister. “Supporting the inclusion of students with moderate and severe disabilities in junior high school general education classes: The effects of classwide peer tutoring, multi-element curriculum, and accommodations.” *Education and Treatment of Children* 24. (2001): 141-160.

 This study, led by McDonnel (head of the Special Education Department at the University of Utah), focuses on the effects of inclusion and peer tutoring. Six students with special needs were pre-tested, included in classes with their peers, and then post tested to determine the effects of peer tutoring. It was concluded that accommodations, multi-element curriculum, and a class-wide peer tutoring program did significantly increase students’ response to academics, and behavior management. The majority of the research used for this study was relevant to the benefits of peer tutoring and inclusion. Additionally, the research dated from 1980 to 2000, with most sources completed from 1990 to 2000.

McCord, Kimberly A, and Emily H. Watts.“Music Educators’ Involvement in the Individual Education Program Process and Their Knowledge of Assistive Technology.” *Update: Applications of Research in Music Education* 28, no. 2 (May 2010): 79–85.

 McCord and Watts used surveys and took a data analysis of the surveys to determine that music educators were not receiving adequate training in assistive technology. The authors concluded that music teachers needed development opportunities and to collaborate with special education teachers to learn and understand assistive technology tools used for students with special needs. As more assistive technology will be developed, this will become even more relevant in classrooms. The sources used for research in this article varied in date from 1980 to 2002. Submissions to the journal *Update Applications of Research in Music Education* is peer reviewed on a biannual basis and published through *Sage Publications* with the National Association for Music Education.[[86]](#footnote-86) McCord is a professor of music education at Illinois State University and Watts is a professor of special education at Illinois State University.[[87]](#footnote-87)

McRae, Shirley. “The Orff Connection…Reaching the Special Child.” *The Music Educators Journal* 68, no. 8 (April 1982): 32-34.

         Although McRae does not provide resources for her research, submissions to *The* *Music Educators Journal* are peer reviewed.[[88]](#footnote-88) The article describes how experiencing music through Orff teaching methods can help students with disabilities. McRae describes the Orff method as multisensory because of the large and fine motor skills experienced in the music, application of a concept to an instrument, and visually or aurally experiencing music. McRae argues that the pentatonic scale and option of removing bars can help students experience aesthetically pleasing music and therefore feel successful. McRae also writes that the simplicity of music in folk songs can allow educators to concentrate on all students rather than the students who are struggling with concepts. This resource is currently outdated. However, the argument that the Orff method can be useful for students with learning exceptionalities is still valid.

 Merck, Kaitlin, and Ryan Johnson. “Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students.” *The Corinthian* 18. no. 6. (June, 2017).

Both Merck and Johnson graduated from Georgia and State University where they both earned bachelor's degrees in music education.[[89]](#footnote-89) This article provides music educators with an ample list resources including, websites, adaptive instruments, articles, books, videos, technology, lesson plan examples, as well as financial and emotional support for teachers, parents, and students. Merck and Johnson provide a short list of accommodations for band students with special needs such as ways to test for embouchure, coordination, and pitch matching. Merck and Johnson argue that through instrument aptitude tests, music educators can influence their students’ decisions which helps students thrive: there were no sources provided for this argument. In addition to resources and some tips to assist band students with learning exceptionalities, the article includes history of education of students with disabilities in the US including, the legalities of teaching students with disabilities, and information about inclusion. This background information is especially useful because although inclusion has been part of education for years, some educators have not been educated on the background and reasons for inclusion.

My Breath My Music. “The Magic Flute- The Head Sets the Tone.” Mybreathmymusic. Accessed Fall, 2017. <http://mybreathmymusic.com/en/magic-flute>.

 The Magic Flute is an instrument that can be used by people who are limited in using their hands. The instrument can be connected to an interface which outputs instrument timbre and specific notes. This instrument was created by the same inventors of Jammbox.[[90]](#footnote-90) The site provides videos of people using the instrument, tutorials about how to use the instruments, and files that include notated music and tracks providing accompaniment. It is interesting that this type of technology is being created in the UK.[[91]](#footnote-91) This specific instrument was created in the Netherlands.[[92]](#footnote-92)

Prater, Mary Anne. *Teaching Strategies for Students with Mild to Moderate Disabilities.* Boston, NY: Pearson, 2007.

Mary Anne Prater is currently dean of education for the McKay School of Education and previously was chair for the Department of Counseling Psychology and Special Education at Brigham Young University.[[93]](#footnote-93) Prater provides an extensive list of references. Most of the references used for her research date from 1990 to 2006. Prater divides the textbook into fifteen sections including: learner characteristics; laws and reform; collaboration with other educators; classroom management and organization; assistive technology; assessment for learning; direct instruction; differentiated instruction; student centered instruction; learning strategies; strategies for reading and writing; strategies for mathematics; application of strategies to other content areas (including science and social studies); assessing and teaching social competence; and life skills/transition. Because of the specification of mild to moderate disabilities, the strategies and resources in the textbook can be used for an array of students. However, it would also be useful to know about tools that are useful for specific disabilities.

Nordoff, Paul, and Clive, Robbins. *Music Therapy in Special Education.* Saint Louis, MO: MMB Music, 1983.

This book is not current today, but still has many useful ideas about benefits of music for people with disabilities, and how to support learners with special needs that want to play music. Particularly useful for music educators are the sections on instruments and notated music. The researchers suggest students with exceptionalities play instruments that are easy to hold and removing strings or bars from instruments. Suggestions of simplifying music notation include using colors to represent notes and color coding xylophone bars or putting the notation on one line. Robbins and Nordoff also discovered that students with special needs are more engaged when they understand that their instrument is a character of a story. Therefore, they recommend using program music for purposes of engagement. Nordoff, a Pennsylvania Native, worked as a pianist, composer, and music therapist.[[94]](#footnote-94) Robbins was an educator for special needs students in Great Britain and used music as therapy for his students.[[95]](#footnote-95) Robbins and Nordoff collaborated in research and eventually developed a model for music therapy.[[96]](#footnote-96)

Olson, Judy, and Jennifer Platt. *Teaching Children and Adolescents With Special Needs.* Boston, NY: Pearson, 2004.

Olson and Platt, both professors in education at the University of Central Florida collaborated to create this elaborate textbook.[[97]](#footnote-97) Sections of the textbook include: foundations of instruction, instruction strategies, and factors that affect instruction. In defining disabilities and choosing instruction strategies, Olson and Platt generalize characteristics that commonly affect students with disabilities. Olson and Platt write that English Language Learners or students that are culturally diverse can be affected by the characteristics as well. The book includes sample IEPs and provides detail about how to use IEP documents i.e. using the IEP to define a student’s interest to reward them with, the learning strengths of the student, and developing attainable goals for an individual student. The textbook also includes visuals of strategies which are useful to see and understand how this can be used in a classroom.

OHMI. “A Call to All Instrument Makers.” Competition. OHMI Enabling Music For The Physically Disabled. Accessed Fall, 2017. <https://www.ohmi.org.uk/competition-darr.html>.

OHMI is a trust out of the UK promoting the development of adaptive instruments. OHMI was founded by orchestra musician Dr. Stephen Hetherington, consists of three staff members and a small board of trustees.[[98]](#footnote-98) An annual competition was established by OHMI for designers to invent acoustic adaptive instruments. Included on this website are a list of resources within the UK that are devoted to coming up with creative solutions so that people with limitations can play and participate in instrumental ensembles.

Parham, Lillian. “Teaching Low IQs to Read.” *The English Journal* 32, no. 10 (December, 1943): 560-562.

 Although this research article was completed in 1943, there are useful strategies that can be applied to music education. Parham suggests starting with texts that students can read and texts that have visuals or are engaging. This is interesting, because current research suggests that neurodiverse learners read at their level or lower and read texts that are engaging and personal to the individual to the learner. Both methods can be applied to learners with exceptionalities in music classrooms. Music educators should find out the level of individuals in their music ensembles and meet the individuals where they are currently at. For example, if a student is at a kindergarten level, a music educator can emphasize kindergarten concepts i.e. fast and slow. Music educators can also create icons or visual aids for the student to follow. Another interesting suggestion that Parham provides is to ask questions so the student can draw connections between information they know and emphasizing the unknown vocabulary by writing it down. A way these methods can be used in music would be to ask students about the emotional sense in a section of a piece while relating this to an un-known word such as crescendo. Parham was an English educator in Washington D.C. and compiled the list based on her experiences in teaching.[[99]](#footnote-99) There were no other sources cited. However, Parham was able to conclude what students needed and some of these strategies are still applicable today.

Reeve, Ronald E, Robert J. Hall, and Richard S. Zakreski. “The Woodcook Johnson Tests of Cognitive Ability: Concurrent Validity with the WISC-R.” *Learning Disability Quarterly* 2, no. 2 (Spring, 1979): 63-69.

 The information in this article is outdated. Furthermore, the current debate in educational psychology is that there are different forms of intelligence including: musical intelligence; special intelligence; intrapersonal intelligence; interpersonal intelligence; naturalist intelligence; physical intelligence; and spatial intelligence. Early IQ tests do not include all areas, rather test how much students know and their learning potential. However, this research valuable to educators because it defines IQ according to the Woodcook and Johnson tests. Researchers involved writing this article used data analysis to theorize that both tests had weaknesses in testing for IQ. The researchers proved their theory with data that showed inconsistencies.

Ridden, Paul. “Go Hands-Free or Hands-On With the Jamboxx Breath Driven Synth.” *New Atlas*. Music. (October, 2012).

Jammbox is an instrument that uses breath to control the movement of pitches and sounds. Developers of this instrument include music educator- Mike DeCesare, CEO- Dwight Cheu, and lawyer Dave Whalen (a quadriplegic for whom the instrument was invented for).[[100]](#footnote-100) This article about the Jammbox is easily accessible. However, a and primary resource is the website itself. In any case, Ridden describes how the instrument works and provides details about the developers of the instrument. The article includes information about the ideas behind the creation of the instrument and the cost of the instrument. Ridden does source the Jammbox website in this article.

Schalkwijk, Frans, trnltd. *Music and People with Developmental Disabilities: Music Therapy, Remedial Music Making and Music Activities.* Bristol, PA: Jessica Kingsley Publishers, 1994.

 Although, this resource is currently out of date, it does include helpful information. The chapters, The Use of Music in Caring for People with Developmental Disabilities, Care Through the Medium of Music Making, and Group Therapy, are useful to music educators. Schalkwijk provides details about how music making affects the brain, body i.e. gross and fine motor skills, cognitive thinking, and language. This is beneficial because, music educators need to know how to provide students with special needs a beneficial music education. This includes emphasizing areas related to cognitive thinking skills, language, and movement. Schalkwijk is original in that some of his resources were related to drama therapy. He was able to synthesize this information and relate techniques and benefits of drama therapy to music therapy. Schalkwijk is a professor of education at the University of Amsterdam.[[101]](#footnote-101) Schalkwik has a substantial list of research regarding psychology, adolescents, and at-risk youth, as well as students with learning difficulties.[[102]](#footnote-102) He used many resources that were modern during the time this book was written.

SkoogMusic. Accessed Fall, 2018. http://skoogmusic.com/product-information/

Skoog is an instrument that is designed for students who have limited coordination or cognitive capacity required to play an instrument in an ensemble. The Skoog uses an interface to output instruments, rhythms, and even pitch sets i.e. a major scale, or a blues scale. The Skoog Music website includes videos about how the instrument works, shows videos of the instrument being used, blog posts about where and how the instrument is being used today, and information about the cost of the instrument and vendors that sell the skoog. Nigel Osborne, a professor of music at the University of Edinburgh collaborated with schools in the area and The Tapestry Partnership to identify instrumental needs for students with disabilities.[[103]](#footnote-103) The project was funded by the National Endowment for Science, Technology, and the Arts, and the instrument was created in 2010 by Dr. Ben Schogler (musician and psychologist), and Dr. David Skulina (microelectronics).[[104]](#footnote-104)

Soundbeam. “What is Soundbeam?” Soundbeam. Accessed Fall, 2017.<https://www.soundbeam.co.uk/what-is-soundbeam-1/>.

Soundbeam is an electronic instrument designed to pick up movement and output sound. The instrument uses an interface to output instruments, pitch sets such as pentatonic or minor scales, and dynamics. Soundbeam can determine whether the movement goes from high to low or vice versa and will imitate the motion of the scale i.e. if the movement is from the floor to ceiling, the pitch gets higher. Soundbeam was based on an instrument designed by Russian composer Leon Thermin in 1920 and the first actual model was created in 1984 by Electronic Music Studios in Cornwall.[[105]](#footnote-105) The website contains instructional videos about ways to use the instrument, videos of people using the instrument, news about soundbeam, and the cost of the instrument.

Special Needs General Music. “Adaptive Music Instruments.” Special Needs Students in the General Music Classroom: Professional Development Module. Accessed Fall, 2017.

 <http://specialneedsgeneralmusic.weebly.com/adaptive-music-instruments.html>

 This source is a professional development module specifically designed for music educators. Sections of this module are divided into the following categories: introduction and questions; national music standards and adapting instruction for special needs students; special needs students and accommodations/modifications; adaptive instruments; benefits of student centered education for special needs students; literacy and national technology Standards; and other resources. Each section is short and therefore easy to browse. Unfortunately, there are little resources cited. Therefore, although the information is both useful and valuable to educators, it has little credibility.

Van DeWall, Willem. *Music In Institutions.*Washington D.C.: McGrath Publishing Company, 1936.

Published in 1936, some of this information is out of date. However, Van DeWall does include perspectives about the benefits of music for people in prisons, as well as people who were institutionalized for having disabilities. VanDeWall believed that playing in an ensemble created a sense of community and that this form of socializing while taking ownership and responsibility for an instrumental part was incredibly important. In his book, VanDeWall also suggests ways to create instrumental ensembles within institutions such as small orchestras and percussion ensembles. VanDeWall gave lectures about the social and health benefits of music to institution workers.[[106]](#footnote-106) To write this book, VanDeWall used many resources that were modern at the time he was completing this research.

VanWeelden, Kimberly. “Accommodating Special Learners in Secondary General Music Classrooms.” *General Music Today* 24. no. 3. (January, 2011): 39-41.

Kimberly VanWeelden is a choral and general music education professor at Florida State University.[[107]](#footnote-107) VanWeelden has works published in *The Journal of Research in Music Education*; *The Bulletin of the Council for Research in Music Education*; *The Journal of Music Teacher Education*; *The Journal of Music Therapy*; *International Journal of Music Education*; *Music Therapy Perspectives*; and *Choral Journal.[[108]](#footnote-108)* Additionally VanWeelden is the director of the Raa Music Lab that includes learners with special needs.[[109]](#footnote-109) Documents used for research in this article were current with the earliest resource completed 1997.  VanWeelden lists the following strategies for music educators: color coding; icons; written words; other visual aids; auditory learning; assistive technology; and peer mentoring. It is interesting that VanWeelden focuses on visual aids such as color coding, icons and written words, because many educators are now arguing that neurodiverse learners are better able to process information when they have visuals that reinforce the information being taught.

Wagner-Yeung, Brian. “Engaging All Students: Tools and Techniques to Reach Different Types of Learners in the Music Classroom.” *Tempo* 70. no. 2. (January, 2016).

Brian Wagner-Yeung teaches at Jim Thorpe School in New York and has experience teaching students with special needs.[[110]](#footnote-110) Wagner-Yeung earned a double master’s degree in special education and music education from CUNY Queens College.[[111]](#footnote-111) Some of Wagner-Yeung’s articles have been published in journals such as *Tempo*, *Windsong,*and *International Journal of Humanities and Social Sciences.*[[112]](#footnote-112)Additionally, Wagner-Yeung presents his research at music education conferences, workshops, and through online webinars.[[113]](#footnote-113) Something interesting that Wagner-Yeung offers is to think about music literacy as multiple levels. By thinking about music literacy in terms of a single curriculum, Wagner-Yeung meets each students’ needs better. For example, if one student struggles at keeping a steady beat, he will incorporate activities that involve movement. Wagner-Yeung states in the article above that although his students may never grasp the next concept of rhythm, “they still have an entry point in which to engage with the music.”[[114]](#footnote-114)  Also offered in this article are ways to draw connections through music and offer project-based learning opportunities. Although Wagner-Yeung offers new strategies for learners, strategies do not specify which learners will benefit, and no sources were used in this article.

Warner, Brigitte. *Orff Sculwerk Applications for the Classroom.* Englewood Cliffs, NJ: Prentice Hall, 1991.

Brigitte Warner was an Orff-Sculwerk scholar and clinician.[[115]](#footnote-115) She sought to offer her own interpretation of the Orff method in her articles and this book. Warner writes about Orff’s educational philosophy and divides the book into the concepts Orff believed were included in music. The book is divided into the following sections: Orff’s philosophy; Rhythm; Development of Rhythmic Concepts; Melody; Pentatonic; Forms of Accompaniment; Song and Instrumental Pieces in Orff-Schulwerk; Pentatonic Modes; Recorders; Words and Language in Orff-Schulwerk. Each section of the book is a concept that is ordered by skill, i.e. the section about rhythm begins with the basic concepts of meter and large rhythmic units leading to rhythmic patterns and smaller rhythmic units. In her book, Warner includes an appendix of music that Orff used, and the instrumental accompaniment for the folk melodies. Warner used a substantial amount of resources for her research that date from the 1940s to the time Warner completed her research in 1991.

Watson, Sue. "A List of Accommodations to Support Student Success." ThoughtCo. (July, 2018). <https://www.thoughtco.com/accommodations-to-support-student-success>.

Sue Watson has eighteen years of experience as a developmental support counselor.[[116]](#footnote-116)

 Additionally, Watson holds certifications in Crisis Intervention and Prevention, Assistive Technology, Behavior Modification, and Applied Behavior Analysis.[[117]](#footnote-117) Watson has contributed a small handful of articles about special needs students to ThoughtCo.[[118]](#footnote-118) This is an updated list of teaching strategies that can help students with learning disabilities engage with material and relax in an environment that can cause anxiety for exceptional learners. For example, on her list of strategies Watson includes: declutter the classroom and provide photocopied notes. Although this list is short, easy to find, and useful list there are several weaknesses pertaining to this article. First, there were no resources cited in the article. Second, the article places students with disabilities into one category. Students with learning disabilities have various needs, and although some similar teaching strategies can be applied in classrooms with special needs learners, not every strategy will be useful for students with learning needs.

Zdzinski, Stephen. “Instrumental Music for Special Learners.” *Music Educators Journal* 87. no. 4. (January 2001): 27-63.

Articles in the *Music Educators Journal* are peer reviewed on a quarterly basis.[[119]](#footnote-119) The author of the article above, Stephen Zdzinski is a professor of Music Education at the University of South Carolina.[[120]](#footnote-120) Zdzinski used a limited number of resources for this article yet provides enough detail for the six accommodation strategies listed. In his list of strategies, Zdzinski includes the following: adapting music notation and instruments; adapting the social environment; collaborating with parents; adaptive teaching techniques; and adaptive evaluation techniques. Zdzinski points out that collaborating with parents is important, but he also suggests music educators involve themselves in creating accommodations listed on students IEP documents. Additionally, Zdzinski notes that not all strategies will work for students with disabilities, and then synthesizes information to create general statements i.e. educators should provide students who have disabilities with positive experiences, or the educator needs to be aware of student’s differing needs and accommodate the individual learning needs.

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