UNIVERSITY OF MIAMI

ACCOMMODATING LEARNING DIFFERENCES IN THE CLARINET STUDIO: PRIVATE TEACHER EXPERIENCES AND PEDAGOGICAL GUIDELINES

By

Shannon Gale McDonald

A DOCTORAL ESSAY

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Shannon Gale McDonald

Approved:

_____
Margaret Donaghue Flavin, D.M.A
Associate Professor of Instrumental Performance

_____
Stephen Zdzinski, Ph.D.
Professor of Music Education

_____
Jennifer Grim, D.M.A.
Associate Professor of Instrumental Performance

_____
Guillermo Prado, Ph.D.
Dean of the Graduate School

_____
Robert Weiner, M.M.
Lecturer of Instrumental Performance

MCDONALD, SHANNON GALE (D.M.A., Instrumental Performance)
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Accommodating Learning Differences in the Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines

Abstract of a doctoral essay at the University of Miami

Doctoral essay supervised by Dr. Margaret Donaghue Flavin
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The purpose of this study was to explore the attitudes and experiences of clarinet lesson teachers toward their private students with special needs, and to outline pedagogical strategies that clarinet teachers can use with special learners. To determine the results, a survey was sent to private clarinet teachers from the United States (N = 80). Participants were asked about their attitudes and experiences regarding students with special needs and learning differences in their studios, as well as which specific pedagogical strategies they use in their studios. Data were analyzed using descriptive statistics and were used to inform the creation of a pedagogical guide with teaching strategies addressing specific behaviors, processing disorders, communication disorders, and physical disabilities.

The first part of the essay demonstrates the need for the study, a review of literature, the method of the study, the results of the study, and the summary and conclusions. The second part of the essay is a pedagogical guide for clarinet lesson teachers. Behaviors, processing disorders, communication disorders, and physical disabilities commonly encountered by participants in this study were discussed and teaching strategies with examples were provided for each characteristic.

Dedication

Dedicated to my brother Mace, who has taught me that everyone deserves a chance to learn, and that you can never underestimate an individual's potential. He also taught me that monkeys like to kick and wink.

ACKNOWLEDGEMENTS

I would first like to express my sincerest gratitude to my teacher and mentor, Dr. Margaret Donaghue Flavin. I have achieved more than I thought possible through her support, guidance, and encouragement, not only with this project, but in all my endeavors while under her wing.

The completion of my research would not have been possible without the support of Dr. Stephen Zdzinski. His knowledge and expertise were an invaluable resource throughout this process. His sense of humor helped keep me grounded when the pressure mounted.

Thank you to my committee members, Dr. Jennifer Grim and Professor Robert Weiner. You are both an inspiration to me as professionals and individuals.

I would not be where I am without the support of my parents. They have always believed that I would do great things, even if it took me a little longer to get there than others. Their support and love made me the human that I am today.

Finally, thank you to my husband, Kerry McDonald. Your unending support, enthusiasm, humor, and love have gotten me through every difficult and stressful moment. I will never forget the sacrifices you have made so that I could pursue my dream.

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CHAPTER 1

Introduction

In the last six years, the number of students receiving special education services in the United States has grown significantly. Approximately 14% of students in public schools receive special education services for intellectual, emotional, sensorial, and learning disabilities as well as communication and behavioral disorders. The number of students served has seen a recent increase from 6.4 million to 7 million between 2012 and 2018. Most of these students spend at least 80 percent of their time inside general education classrooms, which can include band and orchestra. ("Children and Youth with Disabilities," 2019).

Private music lesson teachers have a higher likelihood of encountering students with special needs now more than ever before but may find that their lack of training in special education puts them at a disadvantage in terms of how best to serve these students. Since they generally operate outside of the school system, they rely on the student's parents or the student to inform them of any special learning needs. They do not have access to a student's Individualized Education Program (IEP), which would outline the student's needs, strengths, weaknesses, accommodations, and modifications. They may not have training in teaching special learners and may be unaware of pedagogical strategies that would benefit these students.

Extensive research has been conducted regarding the attitudes and perceptions of classroom music teachers on the inclusion of students with special needs in K-12 music classrooms. Generally, these studies show that any negative perceptions and attitudes that K-12 music teachers have towards inclusion are due to their own lack of training and

experience in working with special learners (Darrow, 1999, VanWeelden & Whipple, 2007). Very little study has been dedicated to the attitudes and perceptions of private music lesson teachers regarding inclusion of students with special needs in their studios, but it is possible that perceptions and attitudes about inclusion by private lesson teachers will have similar roots in training and experience. Most of the few studies conducted in this area concern piano lesson teachers only. Almost no research has been done on the attitudes and perceptions of wind instrument teachers.

There has also been extensive research into the best pedagogical strategies for teaching music to students with special needs in the classroom setting. Though it is possible for special learners to find success in the band classroom, it is unfortunately not the best place for students with certain disabilities. Depending on the type of disability, students may struggle to move at the same pace as the rest of the class. They may have behavior problems that interfere with their ability to learn. Students may struggle socially or with communication. Students with sensory disorders may find the band room too loud. Physical differences and limitations may require modifications to the instrument. Many of these difficulties are easier to address in the private studio. The one-on-one model used in lessons allows the private teacher to individualize the curriculum, pacing, and pedagogical strategies to fit each student's needs; however, without proper training on pedagogical strategies for students with special needs, private teachers may find it difficult to set their students up for success.

Purpose

The purpose of this study was to explore the attitudes and experiences of clarinet lesson teachers towards their private students with special needs, and to outline

pedagogical strategies that clarinet teachers use with special learners. The research questions in this study are:

1. What experience do clarinet lesson teachers have with students with special needs in their studios?
2. What attitudes do clarinet teachers have concerning inclusion of students with special needs in their studios?
3. What pedagogical strategies do clarinet teachers use with students with special needs in their studios.

Task: Create a guide of pedagogical strategies that clarinet teachers may use with their students with special needs.

Definitions

Students with special needs are defined as students (age 6-21) whose specific disability falls within the 13 disability categories outlined in the Individuals with Disabilities Education Act (IDEA) and require special education services because of the disability ("Sec 300.8 Child with a disability" 2018). According to IDEA, the 13 disability categories are:

- specific learning disability
    - dyslexia
    - dysgraphia
    - dyscalculia
    - auditory processing disorder
    - nonverbal learning disability
- other health impairment

    - including attention deficit hyperactivity disorder (ADHD)
- autism spectrum disorder (ASD)
- emotional disturbance
- speech or language impairment
- visual impairment (including blindness)
- deafness
- hearing impairment
- deaf-blindness
- orthopedic impairment
- intellectual disability
- traumatic brain injury
- multiple disabilities

CHAPTER 2

Review of Literature

Prevalence of Students with Special Needs in Schools

According to the National Center for Education Statistics (2019), during the 2018-2019 school year, 14% of all public-school students received special education services. Table 2.1 illustrates the percentage of students receiving special education services by disability category.

Table 2.1

Percentage of Students Receiving Special Education Services by Disability Category

Disability Category	Percentage of Students
Specific learning disability	33%
Speech/language impairment	19%
Other health impairment	15%
Autism (ASD)	11%
Developmental delay	7%
Intellectual disability	6%
Emotional disturbance	5%
Multiple disabilities	2%
Hearing impaired	1%
Orthopedic impairment	1%

Most students receiving special education services in public schools were students with specific learning disabilities. Eighty percent of the students receiving special

education services spent most of their time in general classrooms in regular schools. This often includes instrumental music classes.

Hoffman (2011) studied how often K-12 instrumental teachers included students with special needs in their ensembles. Participants (N = 166) were K-12 instrumental teachers from Idaho, Mississippi, Nevada, Nebraska, New Mexico, and Rhode Island. Hoffman found that students with special needs accounted for 6.8% of all instrumental students. Table 2.2 presents the percentage of students with special needs in instrumental music classes by disability category.

Table 2.2

Percentage of Students with Special Needs in Instrumental Music Classes by Disability Category

Disability Category	Percentage of Students
Other health impairment	33.7%
Specific learning disability	26.6%
Speech/Language impairment	8.5%
Emotional disturbance	7.2%
Autism	4.5%
Visual impairment	3.9%
Hearing impairment	3.1%
Intellectual disability	2.0%
Orthopedic impairment	1.8%
Developmental delay	0.8%

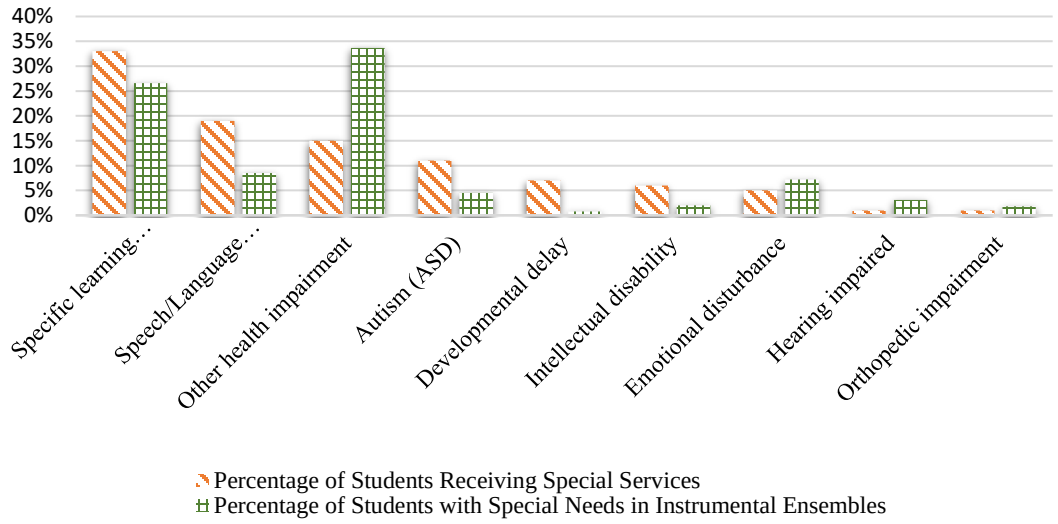
Table 2.2 (continued)

Deaf-Blind	0.3%
Traumatic brain injury	0.3%

Hoffman (2011) found that the distribution of students by disability category in instrumental music classes is similar to the distribution of students by disability category in public schools overall. The disability categories most encountered by instrumental teachers were “other health impairments” (which could include ADHD and ADD), specific learning disabilities, and speech and language impairments. These three disability categories are also the most encountered overall within public schools in the United States, according to the National Center for Education Statistics (2019). Figure 2.1 displays the comparison of the percentage of students receiving special services in public schools to the percentage of students with special needs in instrumental ensembles.

Figure 2.1

Comparison of the Percentage of Students Receiving Special Services to the Percentage of Students with Special Needs in Instrumental Ensembles by Disability Category



Many sources devoted to teaching private music lessons to students with disabilities focus on either ADHD/ADD or ASD. Though according to Hoffman (2011), instrumental teachers reported only 4.5% of their students with special needs had ASD. Much literature exists regarding teaching lessons to students with ADHD/ADD, but very little exists that addresses teaching students with specific learning disabilities. According to Hoffman, 26.6% of students with special needs in instrumental classes had a specific learning disability, and the National Center for Education Statistics (2019) reported that 33.3% of all students who received special education services had a specific learning disability, which is the most of all disability categories. These statistics indicate that more research and resources are needed to aid instrumental music lesson teachers in addressing students with varied disabilities.

Universal Design for Learning

Universal Design for Learning is a way of teaching and designing curriculum that is inclusive for all learners (Hall et al., 2012). Universal Design for Learning is defined in the Higher Education Opportunity Act Public Law 110-115 (2008) as

> a scientifically valid framework for guiding educational practice that—
>
> (A) provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged; and
>
> (B) reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient" (p. 12).

The term Universal Design was first used in reference to architecture changes that took place due to the Architectural Barriers Act of 1968 (McCord, 2017). An example of Universal Design is automatic doors that help not only individuals with disabilities access a building, but also can help individuals who may be pushing a stroller or carrying a large package. Morin (2020) states,

> The goal of UDL is to use a variety of teaching methods to remove any barriers to learning and give all students equal opportunities to succeed. It's about building flexibility that can be adjusted for every student's strengths and needs (para. 2).

Education students are taught how to design and implement lesson plans using the principles of UDL. McCord (2017) provides many UDL instructional strategies that can be utilized by both classroom and private lesson teachers. She suggests providing an agenda of activities for the class or rehearsal, which can help neuro-typical students stay on task, as well as helping students who require structure avoid frustration, such as some students with ASD or ADHD. This is an example of UDL that can be easily utilized by private lesson teachers.

McCord (2017) also offers ways to present information to students that appeal to all three learning modes: aural, visual, and kinesthetic, using the "say it-show it-do it" (p. 52) method. For example, when teaching a new fingering for a note, the teacher would first explain how to play the new note, then they would model the fingering, and lastly, they would have the student play the new note. This style of instruction addresses each learning style every time a teacher introduces a concept, allowing for students who learn differently to have the same opportunities for learning as the others.

Though principles of UDL are widely available, specific guides for private lesson teachers regarding teaching with UDL do not exist. Furthermore, many private teachers do not have education degrees, and may not even be aware of UDL. Resources are needed to introduce private lesson teachers to UDL and to provide examples of universal instruction in music lessons. This would not only benefit special learners, but all students as a whole.

Music Educator Experiences with Students with Special Needs

Since the passage of the Education for All Handicapped Children Act in 1975, now known as the Individuals with Disabilities Education Act (IDEA), there have been a number of studies concerning the perceptions and attitudes of music educators regarding the inclusion of students with special needs in music making activities. Most of these studies are focused on the school classroom, and very little research has been conducted on the attitudes and experiences of private lesson teachers regarding the inclusion of students with special needs in their studios.

Classroom Music Educator Experiences with Students with Special Needs

Early studies conducted between 1975 and 1999 reported a generally negative attitude amongst teachers towards inclusion (Scott, et al., 2007). In these earlier studies, researchers found that inadequate teacher training on specific methods for the inclusion of students with special needs led to some of the reported negative attitudes. (Darrow, 1999). A study conducted by VanWeelden and Whipple (2014) compared whether music teachers' perceptions on the effectiveness of inclusion had changed from research conducted 20 years prior. The results of their study indicated that overall music teachers held a more positive view of inclusion than they had in the past. This change in attitude

could be attributed to more pre-service training or professional development, as well as more experience including students with special needs in their classrooms (VanWeelden & Whipple, 2014). VanWeelden and Whipple (2007) also found that the combination of training and field experiences working with students with special needs had a positive effect on pre-service music educators' perceptions and attitudes on inclusion in their classrooms.

Though studies suggest that training and field experience positively affect music educator attitudes towards inclusion, current research shows that teacher training coursework at the undergraduate and graduate levels is not mandatory. K-12 instrumental music teachers (N=600) reported that just under half (42.2%) did not take coursework related to teaching students with special needs in either music settings or in general classrooms (Hoffman, 2011). Music educators also reported that they received support for their students with special needs through their school or district. Darrow (1999) found that over 75% of participants in her study identified that the need for collaboration with special education teachers, music therapists, or other specialists familiar with students with disabilities was a critical issue towards successful inclusion in the music classroom. More recently, Chang (2017) found that most participants in her study of string orchestra teachers reported that they learned strategies for including students with ASD specifically through collaborations with the special education teachers in their schools.

Lesson teachers generally work outside of the school system and therefore have limited access to special education teachers or professional development opportunities. Furthermore, many private music lesson teachers hold degrees in performance, and have had no coursework that addresses teaching music to students with special needs. Studies

are needed to address this gap in the literature and determine the overall attitudes of inclusion in the private studio.

Private Music Lesson Teacher Experiences with Students with Special Needs

Little research has been conducted regarding the attitudes and perceptions of private instrumental music lesson teachers on inclusion of students with special needs in their studios. The research that exists overwhelmingly addresses specifically piano lessons, or addresses specific disabilities only, such as ADHD or ASD. Dumlavwalla and Bugaj (2020) explored whether private piano and private string teachers had experience teaching students with disabilities. They found that 84% of the piano teachers (n = 34) and string teachers (n = 26) had experienced students with special needs in their studios. The disabilities encountered were ASD, ADHD, dyslexia, visual impairment, and physical disabilities. They also found that most of the piano and string teachers who taught students with special needs felt that they needed to adapt curriculum for these students. When asked whether they had any training on teaching students with special needs, most of the piano teachers (55%) and string teachers (52%) responded that they did not, and most of the teachers that did receive training was through professional development or self-study. Sixty-five percent of string teachers and 70% of piano teachers reported that they were unaware of resources specifically for teaching music lessons to students with disabilities. Dumlavwalla and Bugaj concluded that private piano and string teachers are highly likely to encounter students with special needs, but generally lack the training and tools to help them feel comfortable teaching these students.

Mullins (2017) explored the experiences and training of piano teachers who teach students with ADHD. Though his study was limited to only six participants, all of them had taught students with ADHD. In addition, most (n = 5) had also encountered students with other disabilities in their studios. Reported disabilities included ASD, learning disabilities, multiple disabilities (blindness and ASD), blindness, deafness, intellectual disabilities (Down syndrome), traumatic brain injuries, oppositional defiant disorder (ODD), and anxiety. The majority (83%) also reported that any techniques they learned for teaching students with ADHD and other disabilities came from self-education. The participants shared that training, education, and experience helped them to feel more comfortable teaching students with disabilities.

Accommodations for Students with Special Needs in the Private Studio

Melago (2014) offers many strategies for teaching instrumental music lessons to students with ADD/ADHD. She suggests ways to arrange the teaching environment to eliminate distractions, which can help students with attention disorders to be less distracted during the lesson. These suggestions include removing analog clocks that audibly click the seconds, having students facing away from windows, avoiding too many eye-catching decorations, and keeping air fresheners and food smells out of the studio. She also suggests ways to structure lessons to benefit the student with ADD/ADHD, such as teaching for a shorter time duration at once, sharing the lesson plan with the student, altering the pace of the lesson, and recording the lesson for the student. Though limited to one disability category, these suggestions are applicable to general instrumental lessons for students with ADHD and ADD.

Steele and Fisher (2011) outline specific challenges that piano students with special needs may face in lessons. They break down several disability categories by definition and specific challenges encountered by individuals with that disability. Disabilities listed include ADHD/ADD, ASD, and developmental delays. The authors give recommendations on how to assess a student with a disability and provide general recommendations to teach rhythm and notation, and how to help students with special needs schedule their practice time outside of the lesson.

Many resources exist to aid classroom teachers in adapting lessons for students with special needs, however the literature and resources that address accommodations for teaching students with special needs in the private studio are less prolific. The research that exists address specific disabilities such as ADD/ADHD instead of a large range of different disabilities and learning differences. No guide exists that specifically addresses the challenges of teaching clarinet lessons to students with special needs and provides strategies specifically for those challenges.

CHAPTER 3

Method

Purpose

The purpose of this study is to explore the attitudes and experiences of clarinet lesson teachers towards their private students with special needs, and to outline pedagogical strategies that clarinet teachers can use with special learners. The research questions in this study are:

1. What experience do clarinet lesson teachers have with students with special needs in their studios?
2. What attitudes do clarinet teachers have concerning inclusion of students with special needs in their studios?
3. What pedagogical strategies do clarinet teachers use with students with special needs in their studios?

Task: Create a guide of pedagogical strategies that clarinet teachers may use with their students with special needs.

Participants

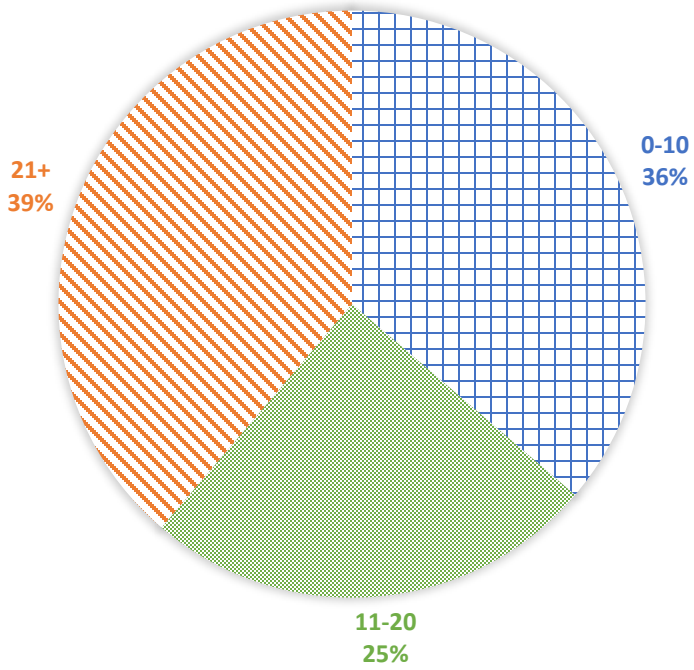
Participants for this study (N = 80) were clarinet lesson teachers who reside within the United States and teach students in middle schools (6-8 grade), in high schools (9-12 grade), undergraduate and graduate students, and adults. Participants were chosen from music organizations, school websites, and through professional acquaintances. The researcher used the member directory of the National Association of College Wind and Percussion Instructors and emailed all members who identified themselves as a clarinetist. The researcher also emailed all board members of the International Clarinet

Association. An invitation to the survey was posted on the Neo International Clarinet Exposé Facebook page. After a participant completed the survey, an email was sent which included an invitation to send the survey link to colleagues that they felt would be interested in participating in the study. The total number of participants invited to complete the survey either through email or web link was 196. Seven (3.9%) of the emails were returned as undeliverable. Eighty-six individuals began the survey, and 80 (40.8%) completed the entire survey. There is no organization devoted to clarinet lesson teachers who teach students with special needs, so random sampling was not possible.

Participants' total years of teaching experience ranged from 3 years to 50 years. Figure 3.1 demonstrates the distribution of participants' years of teaching experience.

Figure 3.1

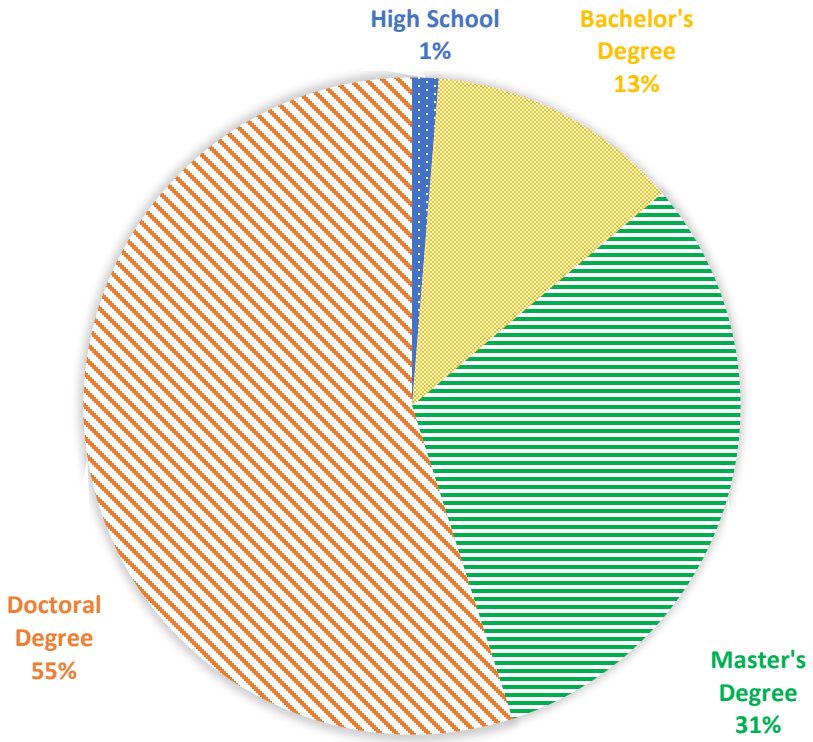
Participants' Years of Teaching Experience



Participants were asked what was the highest level of education they had obtained. Most of the participants had either a doctoral degree (55%) or a master's degree (31.3%). Figure 3.2 shows the highest level of participants' education by percentage.

Figure 3.2

Participants' Highest Level of Education



Participants were also asked which college majors they had for each degree they earned. The largest number of responses was for music performance (n = 66) followed by music education (n = 34). Table 3.1 shows the number of participants for each college major.

Table 3.1

Majors of Participants

College Major	Number of Participants with Major
Music Performance	66
Music Education	34
Other-Music	8
Other-Non music	4
Fine Arts/Liberal Arts	3
Music Therapy	0

Participants who indicated a major in either “other-music” or “other-non music” were asked to supply the name of the major. Responses for “other-music” were instrumental pedagogy, music theory, and composition. Responses for “other-non music” were educational leadership, public administration, psychology, and management information systems.

Instrumentation

The researcher-created survey instrument addresses the following topics: teacher demographics, experiences with students with special needs, and pedagogical strategies for use with special learners. The instrument consists of 65 questions using Likert-scale and free response formats. The survey follows similar questions explored by previous researchers studying inclusion with classroom music educators and was designed to address the research questions. A pilot study was sent to a convenience sample of clarinet

lesson teachers (N = 9) through email using the online survey website www.surveymonkey.com. The results of the pilot study were used to refine the survey instrument and data collection techniques.

CHAPTER 4

Results

The purpose of this study was to explore the attitudes and experiences of clarinet lesson teachers towards their private students with special needs, and to outline pedagogical strategies that clarinet teachers can use with special learners. The research questions in this study were:

1. What experience do clarinet lesson teachers have with students with special needs in their studios?
2. What attitudes do clarinet teachers have concerning inclusion of students with special needs in their studios?
3. What pedagogical strategies to clarinet teachers use with students with special needs in their studios?

Task: Create a guide of pedagogical strategies that clarinet teachers may use with their students with special needs.

Research Question One

What experience do clarinet lesson teachers have with students with special needs in their studios?

To answer this question, participants were asked whether they had ever had a student with a special need in their studios. The majority (78.8%) indicated that they had or have a student in their studio with special needs. Participants were then asked about their experiences with students who had a specific disability that was diagnosed by a doctor. The disability categories listed were: dyslexia, dysgraphia, dyscalculia, auditory processing disorder, nonverbal learning disability, Attention Deficit Disorder (ADD) or

Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD) including the former Asperger's Syndrome, now included under ASD, anxiety, depression, intellectual disability, speech or language impairment, deaf, blind, hearing impaired, orthopedic impairment, or none. The most common disabilities and learning differences that private clarinet teachers reported encountering in their students were anxiety (66.3%), depression (62.5%), ADD/ADHD (61.3%), ASD (52.5%), and dyslexia (41.3%). Only 11.3% (n = 9) reported that they had never had a student who disclosed a diagnosed special need. Results are presented in Table 4.1.

Table 4.1

Number and Percentage of Students with Special Needs in Private Lessons by Disability Category

Disability Category	Number	Percentage
Anxiety	53	66.3%
Depression	50	62.5%
ADD/ADHD	49	61.3%
ASD	42	52.5%
Dyslexia	33	41.3%
Speech and language Impairment	12	15.0%
Blind	10	12.5%
Orthopedic Impairment	9	11.3%
None	9	11.3%
Hearing Impaired	7	8.8%
Auditory Processing Disorder	4	5.0%

Table 4.1 (continued)

Nonverbal Learning Disability	3	3.8%
Deaf	0	0.0%
Dyscalculia	0	0.0%

Since private clarinet teachers are generally not affiliated with public schools, they may not have access to their student's official diagnosis. To find out whether private clarinet teachers had experience with students who exhibited common characteristics associated with certain disability categories, participants were asked a series of questions about behavioral, processing, and communication disorder characteristics using a Likert-scale with the following coding: 1-never, 2-rarely, 3-sometimes, 4-often. The highest means that participants reported for behavioral characteristics were for anxiety, self-consciousness, shyness, being easily distracted, having a short attention span, and poor concentration. The lowest mean was for a student being disruptive. Descriptive data for questions pertaining to behavioral characteristics are presented in table 4.2.

Table 4.2

Behavioral Characteristics Encountered by Private Clarinet Teachers in their Studios

Student characteristic	Mean	SD
Anxious	3.2	.67
Self-conscious	3.2	.61
Shy	3.2	.60
Easily distracted	3.1	.61
Short attention span	3.0	.63

Table 4.2 (continued)

Poor concentration	3.0	.64
Depressed	2.9	.74
Restless	2.7	.74
Overly active	2.5	.76
Unable to sit still	2.4	.76
Daydreams	2.4	.87
Disruptive	2.0	.67

Participants were asked how often they experienced students who exhibited certain processing disorder characteristics in their studios. The most encountered characteristics reported by participants were students having difficulty with memorization, students who have difficulty with number concepts, and students who reverse notes or letters while reading. The least encountered characteristic was students who have difficulty understanding spoken language (when the teacher used the student's native language). Table 4.3 presents the descriptive data for questions pertaining to processing disorder characteristics.

Table 4.3

Processing Disorder Characteristics Encountered by Private Clarinet Teachers in their Studios

Student Characteristic	Mean	S.D.
Difficulty memorizing	2.8	.76
Difficulty with number concepts	2.6	.88

Table 4.3 (continued)

Reverses notes or letters	2.3	.76
English as a second language (ESL)	2.2	.93
Difficulty with reading comprehension	2.1	.74
Difficulty responding with words, writing, or gestures	2.2	.75
Difficulty understanding spoken language	1.6	.68

Participants were asked how often they encountered students who exhibited communication disorder characteristics in their studios. The most encountered characteristics were students who were resistant to change and students who had difficulty communicating verbally or expressing needs. The least encountered characteristics were students who exhibited odd or unusual play and exhibited attachment to certain objects. Table 4.4 presents the descriptive data for questions pertaining to communication characteristics encountered by private clarinet teachers.

Table 4.4

Communication Disorder Characteristics Encountered by Private Clarinet Teachers in their Studios

Student Characteristic	Mean	S.D.
Minimal direct eye contact	2.4	.74
Resistant to change or insistent on a routine	2.4	.78
Difficulty communicating verbally or expressing needs	2.2	.79
Exhibits minimal spontaneous socialization	2.0	.69
Repeats words or phrases	1.9	.81

Table 4.4 (continued)

Unresponsive to verbal cues and directions	1.9	.70
Sensitive to stimuli such as sound, textures, or tastes	1.8	.70
Exhibits odd or unusual play	1.6	.67
Exhibits attachment to certain objects	1.6	.74

Private clarinet lesson teachers reported that on average they had experience with students with behavioral characteristics more often than students with either processing or communication disorders.

Participants were asked to provide any diagnoses that they had encountered from a student that wasn't listed specifically in the previous question. Answers to this question included cleft palate, Tourette's Syndrome, Down syndrome, visual impairment, Crohn's disease, cancer, and Cerebral Palsy.

Research Question Two

What attitudes do clarinet teachers have concerning inclusion of students with special needs in their studios?

To answer the second research question, participants were asked if they felt that students with special needs can be successful playing the clarinet. This question used a Likert-scale with the following coding: 1-I disagree, 2-I somewhat disagree, 3-neutral, 4-I somewhat agree, 5-I agree. Most participants (57.5%) indicated that they agreed that students with special needs can be successful playing the clarinet. None of the participants indicated that they disagreed with this statement.

Participants were also asked if they felt comfortable teaching students with special needs, using the same Likert-scale. The results indicated that only 33.8% of participants agreed that they felt comfortable, and 35% felt somewhat comfortable.

To determine whether training, resources, and exposure had any relationship to a private teacher's comfort level including students with special needs in their studios, a Pearson Correlation Coefficient was created to compare these variables. The results are presented in Table 4.5.

Table 4.5

Pearson Correlation Coefficient Comparing Teacher Comfort Level to Attitudes, Experiences, and Training

	Correlation Coefficient
Believes special learners can be successful	.35
Took a special education in music college course	.37
Had special learners in studio	.49
Personal experience with individuals with special needs	.35

*Note: **correlation is significant at the 0.01 level (2-tailed).*

Results of the Pearson correlation indicated that there were significant positive relationships between the clarinet teacher's comfort level including students with special needs in their studios and whether they felt that students with special needs could be successful learning the clarinet, whether or not they had taken a semester long college course pertaining to teaching music to special learners, whether they had previously had

special learners in their studios, or whether they had personal experience with individuals who had special needs.

Research Question Three

What pedagogical strategies do clarinet teachers use with students with special needs in their studios?

To answer the third research question, participants were asked a series of questions with specific pedagogical strategies for teaching music and were instructed to indicate how often they have employed these strategies in their lessons using the following Likert-scale: 1-never, 2-rarely, 3-sometimes, 4-often. Most often participants reported "selecting repertoire that addresses a specific pedagogical need" and "allowing students to stand up during a lesson." Table 4.6 displays the means and standard deviations of how often participants indicated they use specific pedagogical strategies in their lessons.

Table 4.6

Pedagogical Strategies Used by Private Clarinet Teachers in Their Studios

Pedagogical Strategy	Mean	S.D.
Select repertoire that addresses specific pedagogical needs	3.8	.50
Allowed students to stand up during a lesson	3.7	.59
Used more than one teaching style to teach a concept	3.6	.60
Provided written instructions for assignments and concepts	3.4	.77
Provided materials in advance of lesson	3.3	.81
Provided audio or visual recordings for the student	3.2	.80
Introduced a concept with physical movement	3.2	.80

Table 4.6 (continued)

Taught a concept by drawing pictures or diagrams	3.1	.79
Allowed students to record lessons	3.1	.92
Provided a written practice schedule	3.0	.94
Allowed students to move around during a lesson	2.8	1.05
Taught a concept by writing words	2.6	.95
Cleared away environmental distractions	2.4	.96
Enlarged sheet music	2.2	.90
Allowed students to respond in writing, drawing, gestures	2.2	1.06
Provided a physical schedule for an individual lesson	2.1	1.09
Used a color-coding system for a musical concept	2.0	1.10
Modified an instrument to facilitate a physical challenge	1.7	.85
Used a felt board or dry erase board	1.7	.95
Used color overlays on sheet music	1.6	.93

Discussion

The participants in this study ($N = 80$) were private clarinet teachers who reside and teach in the United States. The years of teaching experience reported by each participant were fairly evenly distributed. This distribution can help account for any changes in training and general opinions on educating special learners in music that occur over time.

Most participants reported that they had taken a semester long college course pertaining to teaching music. The survey did not specify whether this was a music

education track course or a pedagogy course. Regardless of the course taken, the survey showed that most of the participants have at least some formal training regarding teaching music to students. It is possible that in these studies the participants learned various strategies for teaching, though not necessarily strategies for teaching special learners, specifically.

A much smaller number of participants reported that they had taken a semester long college class or professional development course pertaining to teaching music to special learners. The disparity between the number of participants who earned a music education degree and the number that reported taking a college course in teaching music to special learners shows that music education majors are not or have not always been required to take such a course. This result was similar to findings by Hoffman (2011), who reported that just under half of instrumental music educators in his study reported that they completed coursework pertaining to special education or special education in music. A similar number of participants reported that they were comfortable teaching students with special needs, which indicates that training for teaching students with special needs may be important for teachers to feel comfortable teaching these students. Results of a Pearson Correlation Coefficient indicated a positive relationship between the teacher's comfort level teaching students with special needs and whether the teacher had taken a semester long college course pertaining to teaching music to special learners. This indicates a moderate correlation between whether a teacher feels comfortable including special learners in their studio and whether they have received formal training teaching students with special needs. This was also found by Van Weelden and Whipple (2007) in their study concerning the attitudes of preservice music teachers on inclusion of special

learners in their classrooms. With this in mind, it is important that teachers and pedagogues receive training in special education for them to feel effective and confident including special learners in their lessons and classrooms.

A positive relationship was also shown between the teacher's comfort level including special learners in their studios and whether they had experience with special learners. This also suggests a moderate correlation between these two variables. Unfortunately, teachers who do not feel comfortable teaching special learners may not be likely to include them in their studios. However, this correlation shows that if teachers include students with special needs in their studios, their overall comfort level teaching these students may rise. Van Weelden and Whipple (2007) also found that preservice music teachers felt more comfortable with special learners if they were given field experience.

Since clarinet lesson teachers are not generally part of the public school system, they have no access to a student's IEP, and must rely on the parents or the student to disclose any official diagnosis. For many reasons, parents and students do not always report disabilities to their private teachers. One participant in this study stated that they had a student with an unspecified diagnosis "because [the] parent didn't want me to know the diagnosis." To account for the lack of information given to private music teachers, the participants were also asked about the frequency in which they encountered specific characteristics that are associated with particular disabilities and disorders. I compared the frequency of characteristics to the frequency of the most reported official diagnoses. Participants reported a high frequency (mean = 3.6) of students who were anxious. This aligns with the high percentage of students that participants encountered with anxiety. It

is important to note that there are many different specific anxiety disorders, and this survey did not differentiate between them. The high level of anxiety reported could also be from students experiencing performance anxiety in their lessons, and not from a specific anxiety disorder. A study specifically on the anxiety behaviors exhibited by clarinet students in lessons is needed to give specific strategies to accommodate students with anxiety disorders.

ADD and ADHD have many different symptoms, and not all individuals exhibit every symptom, though the hallmark symptoms include inattention, hyperactivity, and impulsivity ("Exceptional Students and Disability Information," 2020). Participants reported a high instance of students who exhibited a short attention span, poor concentration, and students who were easily distracted, and reported a moderate instance of students who were restless, who were unable to sit still, and students who were overly active. Private teachers seem to be encountering students with inattention challenges more than students with hyperactivity and impulsivity. This could be because inattention is a behavioral characteristic of several different disorders, including anxiety ("Anxiety Disorders in Children," 2020), depression ("Anxiety and Depression in Children," 2020), ADD/ADHD, and ASD (Adamek & Darrow, 2010). If teachers possess the knowledge of pedagogical strategies and accommodations that will benefit students who struggle with inattention, they will likely help students with many disorders, as well as helping students who may merely be distracted occasionally.

Private teachers reported that they encountered students with learning disabilities and processing disorders with less frequency than with behavioral disorders. Participants also responded that they encountered processing disorder characteristics in their studios

less frequently than they encountered behavior characteristics. It's interesting to note that the highest percentage of children receiving special education services by disability type in the 2018-2019 school year were students with learning disabilities ("Children and Youth with Disabilities," 2019). This does not necessarily mean that a disproportionate number of students with behavior disorders are taking clarinet lessons more frequently than students with learning disabilities. It's possible that the characteristics exhibited by students with behavior disorders are more evident or disruptive in the private lesson setting.

Over half of participants reported that they had students in their studios with ASD. This result is surprising since only 11% of students receiving special education services have ASD ("Children and youth with disabilities," 2019). According to participants, private clarinet teachers are seeing a disproportionately larger number of students with a diagnosis of ASD than students receiving special services through public schools in the United States. With so many students with ASD reported by participants, the researcher would expect to see a high instance of social difficulty characteristics, but this is not the case. Some reasons for the discrepancy may be that little verbal communication is happening in the private lessons. Shyness was reported with a high frequency by participants. It is possible that students who do not initiate spontaneous socialization, exhibit minimal eye contact, or have difficulty communicating verbally could be mistaken for shyness. Other characteristics common among individuals with ASD may not have an opportunity to show in a private lesson, such as exhibiting odd or unusual play.

Participants were asked to respond to how frequently they use specific pedagogical strategies in their lessons. The results showed that private teachers are already using many of the pedagogical strategies in their lessons, though they may not realize that they are using accommodations, or know when to use them appropriately. One participant remarked that they didn't realize they were using accommodations, and that they use them because they can tell their students learn better when the strategies are used in lessons.

It is important for teachers not only to use accommodations for special learners, but to realize why they are using them and for which disabilities, disorders, and characteristics the accommodations may help. Over 40% of participants reported having a student with dyslexia, however a very low number have used color overlays in their lessons. White backgrounds with black writing can cause some issues with a student who has a processing disorder such as dyslexia. Using a color overlay can relieve this issue (Hammel, 2017).

The goal for the pedagogical guide in the second part of this essay is to give private clarinet teachers examples of behaviors, characteristics, and disabilities exhibited by students and to provide strategies and accommodations to use specifically for those students.

CHAPTER 5

Summary and Conclusions

The purpose of this study was to explore the attitudes and experiences of clarinet lesson teachers towards their private students with special needs, and to outline pedagogical strategies that clarinet teachers can use with special learners. The research questions in this study were:

1. What experience do clarinet lesson teachers have with students with special needs in their studios?
2. What attitudes do clarinet teachers have concerning inclusion of students with special needs in their studios?
3. What pedagogical strategies do clarinet teachers use with students with special needs in their studios?

Task: Create a guide of pedagogical strategies that clarinet teachers may use with their students with special needs.

To answer the research questions, a survey was sent to private clarinet teachers. Participants (N = 80) were clarinet teachers who reside in the United States and teach students ranging in age from elementary school to adults. Most participants held a doctoral degree, and the most frequently reported college majors were performance and music education.

The survey instrument was created using the website www.surveymonkey.com, and contained questions addressing teacher demographics, teacher attitudes and experiences concerning students with special needs, and pedagogical strategies. Questions were Likert-scale and free response formats.

The results of the survey showed that private clarinet teachers do have experience with students with special needs in their studios. The most encountered disabilities and disorders were anxiety, depression, ADD/ADHD, ASD, and dyslexia. Participants were asked how often they encounter students who exhibit common behavioral disorder, processing disorder, and communication disorder characteristics in their studios. They reported encountering students with behavioral disorder characteristics more frequently than processing or communication disorder characteristics. The most encountered characteristics were anxiety, self-consciousness, shyness, being easily distracted, a short attention span, and poor concentration.

Participants were asked how often they use specific strategies that are commonly recommended as accommodations for students with special needs. The most often used accommodations were selecting repertoire to address specific pedagogical needs, allowing students to stand up during a lesson, using multiple teaching styles to teach a concept, and providing written instructions for assignments. The least used accommodations were using a felt board or dry erase board and using color overlays on sheet music. This data, along with the data from the previous questions, were used to inform the creation of a pedagogical guide that private clarinet teachers can use when teaching their students with learning differences and special needs. The guide focuses on characteristics that participants reported most frequently.

Based on the results of the study, private clarinet teachers encounter students with learning differences and special needs in their studios. Though they are already using many accommodations, they do not necessarily know the most appropriate usage of those accommodations. A pedagogical guide like the one contained in this essay could greatly

benefit special learners in private clarinet lessons by giving their teachers a resource for common special learning characteristics and correlating accommodations.

I intend to do further research based on the outcomes of this study. I plan to expand the survey and disseminate it to private woodwind teachers, and then to all wind instrument teachers to find whether similar results are found across many instrument disciplines. I also intend to expand the pedagogical guide to include resources for all wind lesson teachers, and then publish as a book based on the guide. My ultimate goal is to create a college level class for performance majors that focuses on teaching music lessons to special learners.

CHAPTER 6

Pedagogical Strategies for Accommodating Behavior and Emotional Characteristics

Private clarinet students who have been diagnosed with certain disabilities or disorders such as ADD, ADHD, ASD, anxiety, depression, and learning disabilities, or students who regularly exhibit behaviors associated with these disorders can benefit from some simple accommodations. According to Adamek and Darrow (2010), music educators feel that students with behavior disorders can be the most difficult to manage and successfully integrate into their classrooms. One of the most important strategies to remember for teaching all special learners is to realize that they are not behaving or reacting a certain way to make the teacher's job difficult. They are behaving in a certain way because they have a disability. It is sometimes easy to forget this, since behavioral and emotional disorders are not visible on the outside.

Many behaviors overlap from one disorder or disability to another. Symptoms that many people associate with ADD or ADHD, such as inattention or being easily distracted, are behaviors that can also be exhibited by students with anxiety, depression, learning disabilities, or sleep disorders ("Symptoms and Diagnosis of ADHD," 2020). Students with ADD or ADHD often have other disorders as well, such as conduct problems, learning disorders, anxiety, or depression ("Other Concerns and Conditions with ADHD," 2020). It is not as important for the clarinet teacher to know the cause of a behavior as it is to recognize the behavior and employ effective strategies to help the student learn successfully in their studio.

Below I have listed different behavior characteristics that private clarinet teachers have encountered in their studios and provided pedagogical strategies that teachers can

use to help students with these characteristics find success in their lessons. It is important to note that because a student exhibits a characteristic, it does not mean they have a particular disability or disorder. Also, students with a disability or disorder may not exhibit all the characteristics listed, or any characteristics at all.

Using the principles of Universal Design for Learning, I recommend that teachers incorporate many of these strategies into their teaching plan on a regular basis. The accommodations are not only designed for students with disabilities and disorders, but also can be used to address different learning styles.

Strategies listed are derived from various sources, which are cited when appropriate, or are strategies developed from my own personal experiences as a private clarinet teacher.

Behavior

A student who is easily distracted.

Strategies

1. Clear the teaching area of anything distracting. Look around your studio or teaching area. Something that you may not notice such as a ticking clock or a piece of paper fluttering from a fan can be extremely distracting for a student who struggles with attention (Melago, 2014). Try the following activities to find potential distractions in your studio.
    - Sit alone in silence in your studio for a few minutes. Close your eyes and listen. Make note of any extraneous sounds that you hear. If possible, remove the object or objects eliciting the sound.

- When a student is distracted, follow their gaze to see what has caught their attention. A brightly colored poster or a shelf full of knick-knacks can be removed or placed out of the student's line of vision.
- Ask the student what has caught their attention. Approach the question with a curious tone rather than one of annoyance or exasperation. Remember, the student is only reacting to the environment in the way that their disability dictates. If something in particular is causing their inattention, remove the object.

2. Create and use a lesson notebook. Distracted students may have trouble remembering directions and instructions once the lesson is over.

   Example: A lesson notebook can be as complex or simple as is necessary. A three-ring binder is great for adding content and moving sections around. Some recommended sections could include a practice session outline, warmups, assignments, scales/theory, fingerings, a guide for breaking in reeds, list of resonance fingerings, and student practice journal.
3. Students with depression or anxiety may be inattentive due to worry ("Anxiety and Depression in Children," 2020). It is important to note that a private music teacher is not a trained therapist, and addressing issues surrounding mental illness is out of the scope of their expertise. A private music teacher should never offer medical advice to a student and should refer any concerns for the student's safety through the proper channels.

Behavior

A student who has a short attention span or poor concentration.

Strategies

When a student has difficulty keeping their attention on any one task, pacing of the lesson can be essential for success. It is important for a teacher to be flexible with their lesson plans and be willing to adapt when necessary.

1. Plan activities that last only short increments of time, such as five or ten minutes. Be flexible with this, and be open to bouncing back and forth between activities if that is what the student needs to remain engaged. Switch modalities from one activity to another (Hammel, 2017).

   Example: After five minutes of scale drills, switch to rhythm work. The student can practice sightreading rhythms while clapping or using a non-pitched instrument (such as rhythm sticks). After five minutes, switch to a verbal activity, such as discussing the history of the clarinet. Continue this pattern with different activities for the length of the lesson. A lot can be accomplished in five minutes when an individual is fully focused on the task.

2. Change the modality (Hammel, 2017).

   Example: The student is working on a technical piece but is losing focus. Ask the student to clap the rhythm or sing-finger the piece. Changing the modality can help the student refocus on the same activity.

3. Provide a written schedule for the lesson. This can help the student focus when they know there is a concrete beginning and end to an activity. Be as detailed as necessary. A written schedule can also help students with ASD. Many

individuals with ASD are resistant to change and rely on a consistent routine to be productive (Adamek & Darrow, 2010). A written lesson schedule that is structured the same from week to week can help these students feel comfortable and be successful.

4. Limit the amount of time that you talk. This is especially important for private teachers with little experience. Often teachers don't realize how much time they spend talking at a student. A good way to determine if you are talking too much is to record the lesson. Watching yourself teach can be an eye-opening experience, as you may notice habits in yourself of which you were not aware.

   Example: If you find yourself talking too much in a lesson, think of ways to show the student what you are telling them. Instead of explaining that you want them to use a lighter staccato, play the desired sound for them. Instead of telling a student what you liked or did not like in the solo they performed, ask them to explain what they did well and what they can improve.

5. Incorporate music styles that interests the student.

   Example: The student enjoys video game music. Add these kinds of pieces to their repertoire in ways that will benefit the student. If they are working on technique, find a piece that allows them to work that aspect. Use music that interests them as their "etude" pieces. Duets of music that the student enjoys can also be used for sight-reading practice.

Behavior

A student that is restless, overly active, or unable to sit still.

Strategies

Students who learn best kinesthetically may need to move around during a lesson. This is also true for students who have behavior disorders that make sitting still difficult (Hammel, 2017). There is no rule that says a student must sit for an entire lesson. The following strategies can be used for fidgety students.

1. Encourage the student to stand while playing the clarinet.
2. Work in break time where the student can stand and stretch or move around the studio. Do this consistently and in every lesson. Include this break time on the lesson schedule.
3. Practice rhythms by clapping, tapping, marching, or by using a non-pitched percussion instruments such as bells, sand blocks, or rhythm sticks (Hammel, 2017).
4. Allow students to respond to questions with a dry erase board.

   Example: The student is learning scales and key signatures. Instead of replying verbally, the student can instead draw the key signatures and/or scales with accidentals on a dry erase board with a staff. A laminated paper with a staff drawn on it can be used as a dry erase board as well.
5. A student that is verbally overactive can benefit from a lesson schedule where you work in “playing time” and “talking time”. Redirect them gently when they talk during playing time.

Example: Set specific rules for playing time and talking time that you follow each lesson, such as, “After we play scales, I want you to tell me one exciting thing that happened in band class today.”

Behavior

Student is anxious.

Strategies

Anxiety Disorder is a mental illness, and teachers are not therapists or psychiatrists. Private clarinet teachers should never offer medical advice to a student and should refer any concerns for the student’s safety through the proper channels. However, there are techniques and strategies that can minimize a student’s anxiety response in a clarinet lesson. The following strategies are suggested by Nelson (2019).

1. Guide the student through deep breathing exercises. If a student is having an anxiety response, stop whatever activity is causing the distress and talk the student through deep breathing exercises.
2. Stand up and move around. Exercise and physical activity are recommended to alleviate anxiety. Have the student stand up and jump up and down, do jumping jacks, or guide them through yoga poses.
3. Listen to the student. Individuals with anxiety might need to “talk it out” with someone they trust. You do not necessarily need to provide solutions for the student but taking the time to be a sympathetic ear could be all that the student needs.

Behavior

Performance anxiety

Strategies

1. If a student is overly nervous about performance, choose literature that you know they will be able to perform successfully. Save the challenging pieces after they feel more comfortable performing.
2. Begin preparing students early so they do not feel rushed.
3. Have the student record their piece for you once a week. Require that they stand up and play if that is what they will be doing in the actual performance.
4. Organize low stakes performance opportunities. Assisted Living facilities are often welcoming of volunteer performances, and your students can learn about service to their community as well as practicing their performance skills.
5. Help students set small performance goals that increase in expectation over time. Example: For a first performance, simply making it through from beginning to end is an adequate goal. (Blanchard, 2007).
6. Practice mindfulness meditation and breathing exercises in lessons. Do these on a regular basis before the student performs for you and encourage them to make this a regular part of their practice routine.

Behavior

A student who is shy, does not respond verbally to questions, or who does not initiate spontaneous socialization.

Strategies

Students who cannot or do not want to communicate verbally can make it difficult for a private teacher to assess whether the student is comprehending the material. It is also important for students to be able to self-assess their playing so that they can learn to troubleshoot issues in their practice session. Finding an alternative means of communication will benefit these students.

1. Give the student ample time to respond to a question (at least 5 seconds, but longer if the student requires more time). The student may need extra time to process the question and formulate an answer.
2. Allow students to respond by writing their answers. You can use a notebook or a dry erase board for this purpose.
3. Allow students to draw their answers on paper or a dry erase board.
4. Allow a student to respond with gestures.
5. Make picture or word cards that the student can point to in order to answer a question or communicate their needs. Keep them on the music stand or nearby for easy access (Adamek & Darrow, 2010).

Summary

Students with behavior disorders, or who exhibit behavior disorder characteristics, react in certain ways because of their disability. It is important for the clarinet teacher to recognize behaviors that may be disruptive to the student's ability to learn and accommodate those behaviors in the most beneficial way possible.

Further Reading and Resources

- Attention Deficit Disorder Association – www.add.org
    - Website provides information and resources about ADD.
- Children and Adults with Attention-Deficit/Hyperactivity Disorder (CHADD) – www.chadd.org
    - Website provides information on ADD/ADHD for adults, parents & caregivers, educators, and professionals.
- Autism Speaks – www.autismspeaks.org
    - Provides information and help for Autism Spectrum Disorders
- National Autism Association – www.nationalautismassociation.org
    - Provides information and resources for Autism Spectrum Disorders
- "Behavior Issues in the Music Classroom" by Darrow and Adamek, in *Exceptional Music Pedagogy for Children with Exceptionalities: International Perspectives* (edited by Blair and McCord)
    - ISBN: 978–0–19–023457–7
- "Attention Deficit/Hyperactivity Disorder" by McCord in *Teaching the Postsecondary Music Student with Disabilities*
    - ISBN: 978–0–19–046777–7
- "Psychiatric Disorders" by McCord in *Teaching the Postsecondary Music Student with Disabilities*
    - ISBN: 978–0–19–046777–7

- “Autism Spectrum Disorders” by McCord in *Teaching the Postsecondary Music Student with Disabilities*
    - ISBN: 978–0–19–046777–7

CHAPTER 7

Pedagogical Strategies for Students with Learning Disabilities and Processing Disorders

Students with specific learning disabilities made up the largest population of students receiving special education services in the United States from 2018-2019 ("Children and Youth with Disabilities," 2019). The term "learning disability" is used to describe specific disabilities that affect a particular processing area. A student who is diagnosed with a learning disability must show a disparity between their abilities measured by achievement or intelligence tests, and their actual achievement. The difference in the two cannot be from any other factors such as intellectual disabilities or sensory impairment (Adamek & Darrow, 2010).

The following list shows various specific learning disabilities and the processing areas that are affected.

- Dyslexia – a language and reading disability
- Dyscalculia – difficulty with math concepts and processes
- Dysgraphia – a writing disorder that results in illegible handwriting
- Dyspraxia – a sensory integration disorder that causes motor coordination problems
- Central auditory processing disorder – difficulty with mental processing and remembering language-related tasks
- Nonverbal learning disorders – difficulty understanding nonverbal cues such as body language

- Visual perceptual/visual motor deficit – letter reversal, difficulty copying accurately, loses space frequently
- Language disorder (aphasia/dysphasia) – difficulty understanding spoken language, poor reading comprehension (Adamek & Darrow, 2010, p. 169).

Students with a diagnosed learning disorder, and who receive special education services through their school, will have an Individualized Education Program (IEP) that lists, among other things, the accommodations and modifications that public school teachers are required to follow for the student. Though a private clarinet teacher does not have access to the student's IEP, if the parent discloses that their child has a specific learning disability, the teacher should ask if there are any accommodations or modifications that they could follow in their lessons.

Below are specific processing disorder characteristics encountered by clarinet teachers, and strategies for accommodation. Strategies listed are derived from various sources, which are cited when appropriate, or are strategies developed from my own personal experiences as a private clarinet teacher.

Processing disorder characteristic

Student has difficulty reading and processing written instructions/assignments.

Strategies

1. Audio record lessons assignments and instructions for the student.

   Example: Use a voice recorder app on their smartphone. If they do not have a smartphone, you can record on your own device and send the file to their email.

2. Type assignments and instructions in a document, and encourage the student to use a text to speech program to read it out loud to them.

   Example: There are many apps and computer programs that convert text to speech. They range in price from free to very expensive. Try different apps and programs until you find one that works for you and your student.

3. Enlarge print on any text instructions and assignments.

Processing disorder characteristic

Student has difficulty reading music.

Strategies

Students with various learning disabilities can struggle to read music for many different reasons. It is important to try many strategies to see what works best for the individual. The following strategies and examples are suggested by Hammel (2017), except where indicated.

1. Use of color can be very helpful to students who have difficulty reading music due to visual stress or a specific learning disability. (Adamek & Darrow, 2010).

   Example: Use color overlays over sheet music.

   Example: Print sheet music on colored paper.

   Example: Color code fingerings and have scale/arpeggio exercises printed in color, with each note the same color of the fingering.

2. Enlarge sheet music.
3. Isolate sections of the sheet music by cutting and pasting.

   Example: If a student is working on a difficult or visually busy section of music, make a photocopy, then cut out the section. Paste it onto blank paper.

4. Use a highlighter to mark certain information, such as key changes or accidentals.
5. Teach music using different modalities.

   Example: Allow the student to learn by watching your fingers or by listening to either a recording or to you playing the music.

Processing disorder characteristic

Student has difficulty with working memory.

Strategies

Working memory is the process of taking stored information and using it to achieve a task. Students with learning disabilities that affect working memory can find it difficult to listen to, remember, or follow directions. ("Working Memory: The Engine for Learning," 2020).

1. When giving directions, reduce the number of steps in the direction list ("Working Memory: The Engine for Learning," 2020).

   Example: The student is learning scales. A student with working memory problems may have difficulty with the following sequence. "Tell me the key signature of the D major scale, then play the scale one octave on eighth notes, tonguing on the way up and slurring on the way down. Make sure you play the arpeggio afterwards," Instead, give only one direction, ("tell me the key signature of the D major scale"). After the student responds, ask then to play the ascending scale tongued. After they play this, then ask for the descending scale tongued.

1. Reduce the amount of information that the student must recall from memory ("Working Memory: The Engine for Learning," 2020).

Example: Provide a sheet with fingerings, definitions, scales, or directions. Keep it displayed on the music stand at all times.

Example: Provide a word bank (Adamek & Darrow, 2010). If the student struggles to remember the words for dynamics or tempi, make a word bank with these words and definitions, or with pictures to illustrate their meanings. Keep the work bank on the music stand during lessons.

2. Choose repertoire that is appropriate for the student. If they struggle with working memory, complex music may be very difficult.

   Example: Provide music with familiar tunes or repetitive music.

3. Provide a simplified version of new music, then gradually add elements back to the music over time (McCord, 2016).

   Example: Remove items such as time signature, key signature, and title. Work on pitch and fingerings only. When they have mastered the pitches, add the rhythm back to the music. Continue adding more complex elements as the student progresses.

Processing disorder characteristic

The student struggles with number concepts (including counting and rhythms).

Strategies

1. Teach rhythms without the clarinet or the melodic notes (Hammel, 2017).

   Example: When introducing a new piece of music, have the student work only on rhythms using verbal syllables, counting, tapping, clapping, or using a non-pitched percussion instrument. When the rhythms are secure, introduce the clarinet back into the music. The student can play the rhythms on a static pitch

that is easy for them (such throat tone E, open G, or low C). When this is comfortable for the student, introduce the music as written.

2. Teach rhythms with manipulatives (Hammel, 2017).

   Example: Seeing rhythms represented visually by length of the manipulative can help students understand abstract rhythm concepts. Paper cut to different lengths and laminated can be used to build rhythms. Draw the note onto the paper so that they can see both the note and the visual representation of the value. Another fun idea is to use Lego blocks. The different size Legos can represent different rhythmic values, and the student can snap them onto a Lego board as they build rhythms. Draw the notes onto the Legos with a sharpie. Students can then see a concrete representation of the rhythms in their music. This is also a great strategy for kinesthetic and visual learners.

3. Teach rhythms by ear.

   Example: Tap, sing, or play the rhythm and have the student repeat it back to you.

   Example: Record yourself tapping, singing, or playing the rhythms. Allow the student access to the recording at home so they can practice. Have them follow along with their music as they practice echoing the rhythms.

Summary

Students with specific learning disabilities can succeed in music with proper accommodations and modifications. Learning disabilities affect how the student processes, stores, retrieves, or responds to information. Not all students with learning disabilities will struggle in music; some may even excel since much of the information is presented aurally and kinesthetically. (Adamek & Darrow, 2010). Clarinet teachers that

incorporate aural or kinesthetic activities to replace traditional approaches to reading music can help students with learning disabilities, as well as students who learn best through aural or kinesthetic means find success.

Further Reading and Resources

- International Dyslexia Association – www.dyslexiaida.org
    - Website with information on dyslexia including definitions, signs, and resources.
- Learning Disabilities Association of America – www.ldaamerica.org
    - Information designed for parents, educators, adults, professionals, and students about learning disabilities and related disorders.
- Smarties for Brass – www.smartiesforbrass
    - An example of a color-coding system created for trumpet students learning scales
- *Dyslexia: 100 Ideas for Secondary Teachers* by Green and Reid
    - ISBN: 978-1472917904
- "Specific Learning Disabilities and Music Education" by McCord in *Exceptional Music Pedagogy for Children with Exceptionalities: International Perspectives* (edited by Blair and McCord)
    - ISBN: 978–0–19–023457–7
- "Specific Learning Disabilities" by McCord in *Teaching the Postsecondary Music Student with Disabilities*
    - ISBN: 978–0–19–046777–7

CHAPTER 8

Pedagogical Strategies for Students with Sensory Impairment and Sensory Sensitivity

Visual Impairment

Visual impairment and blindness can affect a student's language development, intellectual development, social development, and academic development, depending on the severity and onset of the vision loss. Children often learn through imitation; however, children with early onset vision impairment lose this opportunity. In general, students with vision loss may learn best through kinesthetic and aural modalities. (Adamek & Darrow, 2010).

Below are strategies and suggestions for assistive technologies that may aid students with vision loss or blindness find success in the clarinet studio. Strategies listed are derived from various sources, which are cited when appropriate, or are strategies developed from my own personal experiences as a private clarinet teacher.

Impairment

Visual Impairment/Blindness

Strategies

1. Enlarge sheet music and text.

   Example: Adamek and Darrow (2010) recommend not only enlarging the music/text, but also the space between the lines and letters. You may need to enlarge music, then cut each staff line and paste them further away from each other on a piece of paper.

2. Braille music

   Example: Not every musician with visual impairment/blindness will read Braille. If a student intends to pursue music as a career, Adamek and Darrow (2010) advise that the student learns Braille music. There are websites that provide Braille sheet music, as well as software that will translate music into Braille.

3. Provide recordings before a lesson of any new music so that the student can be aurally familiar with it (Hammel, 2017).
4. Teach music by rote instead of by reading music.
5. Choose repertoire from music that is already familiar to the student.
6. Choose repertoire that is not complex and easy to memorize (repetitive).

   Example: Solo pieces in ABA form, Rondo, and short Sonata-Allegro form could be easier for a student to memorize.

7. Audio record lesson assignments and instructions (Hammel, 2017). Use a voice recorder app on their smartphone. If they do not have a smartphone, you can record on your own device and send the file to their email.
8. Type assignments and instructions in a document and encourage the student to use a text to speech program to read it out loud to them. There are many programs and apps that are free to use. Ask the student if they are already using a similar program or app.

Hearing Impairment

Hearing loss can be mild to severe and can affect a student's language development, social development, and academic achievement. There are many assistive devices that a student may already possess to aid in their hearing, such as hearing aids or

cochlear implants. It is important to note that, though these devices can dramatically impact the student's overall hearing, they can change the way that music sounds to the student. Hearing aids increase the volume, but do not make sounds clear. Some cochlear implant users report that there are changes in pitch and timbre from before they had the implant (Adamek & Darrow, 2010).

Impairment

Hearing Loss, Hard-of-hearing

Strategies

1. Remove items that produce extraneous noise (Adamek & Darrow, 2010).
2. Face the student. Many individuals with hearing loss may rely on lip-reading as well as their hearing to understand (Adamek & Darrow, 2010).
3. When giving directions or assignments to a student, write them down as you speak so that the student can hear and see what you are saying.
4. Tapping the beat with your hand or conducting can help the student by giving them a visual cue of the beat while they play.
5. If the student uses American Sign Language (ASL), ask them to teach you signs that may be helpful during lessons.
6. Use an app for tuning that displays a visual representation of the intonation.
7. Use a metronome app that vibrates and place the phone on the student's leg while they play.
8. Use a metronome app that shows a visual representation of the beat, such as flashing or color changes.

Sensory Sensitivity

Some students may be sensitive to sensory stimuli such as bright lights or loud/high pitch sounds. This is especially true of some students with ASD (Adamek and Darrow, 2010). If a student often covers their ears when they hear loud sounds or complain about the brightness of the lights, you can make modifications to the environment and use assistive devices to better serve the student.

Sensitivity

Lights

Strategies

1. Dim the lights before the student arrives for a lesson and keep them dimmed. If you are in a room that has only an overhead light source (such as a practice room at a school), bring a lamp or stand light to use instead of the overhead lighting ("Sensory Issues, 2021).
2. Use natural lighting or incandescent lighting when possible. Individuals with light sensitivity seem to be more sensitive to fluorescent lighting ("Sensory Issues, 2021).
3. Suggest that the student wear sunglasses during the lesson, or a visor to block overhead lights ("Sensory Issues, 2021).

Sensitivity

Loud or high-pitched sounds

Strategies

1. Allow the student to wear musician ear plugs while playing or listening to music.
2. Choose music that will not upset the student's sensitivity.

Example: Music that stays in the altissimo range for long periods of time may be bothersome to a student with sound sensitivity. Limit the amount of time spent on altissimo study.

3. Prepare the student for loud or high noises.

   Example: Remind the student to put in their ear plugs or cover their ears when you are about to demonstrate playing something loud.

4. When listening to recordings, ask the student beforehand if they prefer using earbuds.

Summary

Students with sensory impairments are capable of learning and performing music. Assistive technology can help tremendously when teaching this population. Discuss with the student any assistive devices they already use in school, and don't be afraid to try new apps and software. Incorporating kinesthetic learning opportunities for students with vision loss and visual learning opportunities for students with hearing loss are encouraged.

Students with sensory sensitivity can be accommodated easily by modifying the environment or encouraging the use products such as earbuds, ear plugs or sunglasses. If a student complains about the lighting or sound, discuss options that may help the student feel more comfortable.

Further Reading and Resources

Vision Loss and Blindness

- American Foundation for the Blind – www.afb.org
    - Provides information on Blindness and vision loss, including information on eye conditions, Braille, and assistive technologies
- Braille Sheet Music – www.braillesheetmusic.com
    - A free resource for Braille sheet music. Categories of music in Braille include classical, jazz, new age, pop/rock. You can also submit music to be translated into Braille by their volunteers.
- GOODFEEL Braille Music Translator – www.dancingdots.com/main/goodfeel.htm
    - Software that converts sheet music to Braille music.
- Tonal Energy Tuner and Metronome
    - App available for iOS and Android
    - Tuner displays a large "smiley face" when the pitch is on target
    - Sound function plays a pitch that the student can match
- "Low Vision and Blindness" by McCord in *Teaching the Postsecondary Music Student with Disabilities*
    - ISBN: 978–0–19–046777–7

Hearing Loss

- Hearing Loss Association of America – www.hearingloss.org
    - Provides information on hearing loss and technologies available for individuals with hearing loss

- Handspeak – www.handspeak.com
    - Website has a searchable American Sign Language dictionary that provides videos of the sign for the word.
- Tonal Energy Tuner and Metronome
    - App available for iOS and Android
    - Metronome visually flashes the beat
- Vibratronome
    - Metronome app available for Android
    - Vibrates the beat as well as playing an audible sound
- "Music for Children with Hearing Loss" by Gertner and Schraer-Joiner in *Exceptional Music Pedagogy for Children with Exceptionalities: International Perspectives* (edited by Blair and McCord)
    - ISBN: 978–0–19–023457–7
- "Hard-of-Hearing, D/Deaf, and Deaf" by McCord in *Teaching the Postsecondary Music Student with Disabilities*
    - ISBN: 978–0–19–046777–7

Sensory Sensitivity and ASD

- Autism Speaks – www.autismspeaks.org
    - Provides information and help for Autism Spectrum Disorders
- National Autism Association – www.nationalautismassociation.org
    - Provides information and resources for Autism Spectrum Disorders

- Sensory Processing Disorder Foundation – www.spdfoundation.net
    - Provides information about sensory processing disorders in children and adults

CHAPTER 9

Strategies for Students with Physical and Orthopedic Impairments

Physical and orthopedic impairments can affect students in many ways; however, the most impactful impairments will be ones that interfere with the student holding the clarinet or covering the holes. It would be simple to dismiss and student with a physical disability that affects their hands, arms, or fingers, but technology exists to accommodate those students. Below is a list of physical impairments that could affect the way a student holds or plays the clarinet, and possible modifications to aid the impairment. Many instrument makers, repair persons, and artisans might be able to make modifications that suit the specific needs of a student. If none of the modifications below will work for the student's unique needs, contact an instrument repair person and see what is possible.

Strategies listed are derived from various sources, which are cited when appropriate, or are strategies developed from my own personal experiences as a private clarinet teacher.

Impairment

Student cannot cover the holes fully.

Modification

Plateau key clarinets

- Plateau key clarinets are modified to have the tone holes covered, similar in style to a bass clarinet or saxophone. Students with extremely small hands or narrow fingers may find it difficult to fully cover the tone holes of a clarinet. This is especially true for the tone holes on the bottom joint. Students with reduced

movement in their hands (such as with arthritis, cerebral palsy, or other motor skill impairments) may also find plateau key clarinets helpful.

Clarinets made with plateau keys can be difficult to find, but there are some manufacturers. I would recommend that the teacher play test any unknown instrument brands before recommending them to your student.

- Standard tone hole clarinets can also be modified to have plateau keys. Many reputable instrument makers offer this service. This can be a good way to provide a student with a physical impairment an opportunity to play on a professional quality instrument and allow for the modification.

Impairment

Student has difficulty holding or balancing the clarinet.

Modification

Neck strap

- Clarinet next straps are very popular among clarinetists with or without disabilities. They can help balance the clarinet for students with weak hands and can take some of the weight off the right thumb. It is important that the neck strap is made for the clarinet (not a saxophone strap) and is elastic.

Modification

Kickstand

- A clarinet kickstand is a thin rod that attached to the thumb rest of the clarinet and rests on the chair between the clarinetist's legs. This can be a good option for students who need more weight bearing or balance assistance than a neck strap can provide.

Modification

Ergonomic thumb rest

- Ton Kooiman manufactures different styles of thumb rests that shift the support of the clarinet from the first knuckle of the thumb to the space between the first and second joint. An ergonomic thumb rest could be a good solution for students with arthritis, tendonitis, or carpal tunnel syndrome.

Impairment

Student cannot hold the clarinet.

Modification

- Stands designed to hold musical instruments at the height of the performer exist. MERU, a charity that provides assistive products to children with disabilities, along with the OHMI Trust, which makes musical instruments for people with disabilities, has produced a trumpet and trombone mount that connects to a cymbal stand. They have not produced a clarinet mount as of the publication of this guide, but it is possible that such a product will be developed in the future.

Impairment

Student has the use of only one hand.

Modification

One-handed clarinet

- Peter Worrell manufactures a fully chromatic one-handed clarinet that can be used by either the left or right hand. It comes with a unique support system so that the clarinetist does not need to support the clarinet with their thumb. It also comes

with a piece that can attach the clarinet to a microphone stand, which will fully support the clarinet while the clarinetist plays with one hand (Worrell, 2020).

Summary

A physical disability should not disqualify a student from learning the clarinet. There are many examples of successful musicians who possess a physical disability, such as Dr. David Nabb, Professor of Music, Woodwinds, and Music History at the University of Nebraska Kearney. After suffering a major stroke, Dr. Nabb was no longer able to play the saxophone with both hands. He worked with Jeff Stelling (owner of Stelling Brass and Winds) to create a one-handed saxophone ("Dr. David Nabb," 2021). There is no reason to assume a student with physical disabilities could not succeed in clarinet lessons. With a bit creativity and ingenuity, clarinet teachers can help solve many limitations that their students have on a traditional instrument.

Resources for Modifications

The researcher does not have experience with all the resources for clarinet modifications. Teachers interested in the products should try them first to make sure they will meet their student's needs.

- Clarinet "kickstands"
    - ERGOclar Clarinet Support System – www.ergobrass.com/clarinet
    - Kickstand "BHOB" Instrument Support – www.rdgwoodwinds.com/products
- Plateau keys
    - Lohff & Pfeiffer can modify existing instruments to add plateau keys – www.clarinet.dk

    - Plateau Clarinet by Rheuben Allen - https://rheubenallen.com/product/plateau-clarinet/

- One-handed clarinet
- Peter Worrell one handed clarinet - http://www.peterworrell.co.uk/onehandedclarinet.htm

Ergonomic Thumb Rests

- Ton Kooiman – www.tonkooiman.com

Instrument Stands

- MERU - https://www.merushop.org/product-category/accessiblemusic/

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APPENDIX A

IRB APPROVAL FORM

UNIVERSITY
OF MIAMI

University of Miami
Human Subject Research Office (M809)
1400 NW 10th Avenue, Suite 1200A
Miami, FL 33136

Ph.: 305-243-3195
Fax: 305-243-3328
www.hsro.med.miami.edu

APPROVAL

May 26, 2020

Margaret Donaghue
mdonaghue@miami.edu

On 5/26/2020, the IRB reviewed the following submission:

Type of Review:	Initial Study
Title of Study:	Accommodating Learning Differences in the Private Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines
Investigator:	Margaret Donaghue
IRB ID:	20200565
Funding:	None
Documents Reviewed:	•McDonald Email Consent Script •McDonald Survey •Shannon McDonald_IRB Protocol

The IRB determined this study meets the criteria for an exemption as described in Federal Regulation 45 CFR 46.104. This determination is effective on 5/26/2020.

Attached are stamped approved consent documents. Use copies of these documents to document consent.*NOTE: Translations of IRB approved study documents, including informed consent documents, into languages other than English must be submitted to HSRO for approval prior to use.*

In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103).

Should you have any questions, please contact: Vivienne Carrasco, Manager, IRB, (phone: 305-243-6713; email: vcarrasco@med.miami.edu)

Vivienne Carrasco, MPH, CIP
IRB Manager-- HSRO

APPENDIX B

Consent Form for Private Clarinet Teachers

E-MAIL CONSENT SCRIPT

Inclusion of Students with Special Needs in the Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines

{Date}

Dear Madam/Sir,

My name is Shannon McDonald. I am currently enrolled as a Doctor of Musical Arts student in the Frost School of Music at the University of Miami. I am co-investigating a research study entitled *Inclusion of Students with Special Needs in the Private Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines*. I received your contact information from {source}.

We are asking you to take part in a research study to help determine what kinds of experiences private clarinet teachers have regarding students with special needs. Based on the results of this study, we will create a pedagogical guide that will provide clarinet teachers with strategies to aid in teaching their clarinet students with special needs. You will be asked to complete a brief online survey. All data generated during this study will remain completely anonymous. Only the principal investigator and co-investigator will have access to the information collected during this survey. All of your answers will be coded by a special identifying number rather than your name. All of the papers pertaining to the study will be kept in a locked file cabinet, and all electronic data will be stored in secure computer files. Only people who are directly involved with the project will have access to these records. When the project is finished and results are reported, no

individual will be identified in any way. There are no risks associated with participation in this study.

Although you may not benefit directly from this study, the information gained may assist both researchers and education professionals to better understand how best to serve clarinet students with special needs in the private studio.

I am requesting your cooperation as a voluntary participant in this study. You will not be paid for participating in this survey. You can decline to participate, and if you wish, you can stop your participation at any time without any negative consequence to you.

By answering the survey questions online, you consent to participate in this research project. If you agree, please click on the link below and you will be directed the survey questions.

{Link to Survey}

If you have any questions or concerns about this research, please feel free to contact me by email at sgm94@miami.edu. You may also contact Dr. Margaret Donaghue Flavin, Principal Investigator and Faculty Sponsor, by email at mdonaghue@miami.edu.

If you have any question regarding your rights as a research participant, please contact the University of Miami Human Subject Research Office at (305) 243-3195.

APPENDIX C

Private Clarinet Teacher Experiences with Students with Special Needs Survey

Accommodating Learning Differences in the Private Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines

Teacher Demographics and Teaching Experience

Choose the appropriate response for the following questions pertaining to teacher demographics and teaching experience.

1. Do you live and teach in the United States?

- ◯ Yes
- ◯ No

2. How many years have you been teaching clarinet lessons?

3. What is the highest level of education that you have completed?

- ◯ High School
- ◯ Associate Degree
- ◯ Bachelor's Degree
- ◯ Master's Degree
- ◯ Doctoral Degree

4. If you have a degree, select your major (check all that apply).

- ☐ Music Performance
- ☐ Music Education
- ☐ Fine Arts/Liberal Arts in Music
- ☐ Music Therapy
- ☐ Other-Music
- ☐ Other-Non Music
- ☐ Other (please specify)

5. What age groups do you teach? (select all that apply)

- [ ] Grades 6-8
- [ ] Grades 9-12
- [ ] Undergraduate
- [ ] Graduate
- [ ] Adult (non-student)

6. Have you taken a semester-long college class pertaining to teaching music?

- ◯ Yes
- ◯ No

7. Have you taken a semester long college course pertaining to teaching music to students with special needs?

- ◯ Yes
- ◯ No

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Comfort Level

Please indicate your comfort level with the following situations.

8. I am comfortable teaching students with special needs.

- ◯ I disagree
- ◯ I somewhat disagree
- ◯ Neutral
- ◯ I somewhat agree
- ◯ I agree

9. I believe students with special needs can be successful playing the clarinet.

- I disagree
- I somewhat disagree
- Neutral
- I somewhat agree
- I agree

10. I have personal experiences with individuals with special needs.

- Yes
- No

11. I have/had students in my studio with special needs.

- Yes
- No

12. I have been diagnosed with with a learning disability, physical disability, sensory disability, anxiety, depression, ADD or ADHD, or Autism Spectrum Disorder (including the former Asperger's Syndrome, now included under Autism Spectrum Disorder).

- Yes
- No

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Behavioral Characteristics

Please indicate how often you have encountered the following behavioral characteristics from students in your private studio.

13. A student that is disruptive during the lesson.

- never
- rarely
- sometimes
- often

14. A student that is self-conscious.

- never
- rarely
- sometimes
- often

15. A student that is overly shy.

- never
- rarely
- sometimes
- often

16. A student that is overly anxious.

- never
- rarely
- sometimes
- often

17. A student that is depressed or sad.

- never
- rarely
- sometimes
- often

18. A student that has a short attention span.

- never
- rarely
- sometimes
- often

19. A student that has poor concentration.

- Never
- Rarely
- Sometimes
- Often

20. A student that is easily distracted.

- never
- rarely
- sometimes
- often

21. A student that daydreams.

- never
- rarely
- sometimes
- often

22. A student that is restless.

- never
- rarely
- sometimes
- often

23. A student that is unable to sit still.

- never
- rarely
- sometimes
- often

24. A student that is overly active (verbally or physically).

- never
- rarely
- sometimes
- often

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Processing Characteristics

Please indicate how often you have encountered the following processing characteristics from students in your private studio.

25. A student that reverses letters or notes or loses their place frequently while reading words or music.

- never
- rarely
- sometimes
- often

26. A student that has difficulty committing information to memory.

- never
- rarely
- sometimes
- often

27. A student that has difficulty with number concepts such as counting, arithmetic, or has a poor sense of numbers and estimation.

- never
- rarely
- sometimes
- often

28. A student that has difficulty responding with information through words, writing, or gestures.

- never
- rarely
- sometimes
- often

29. A student that has difficulty understanding spoken language (when using the student's native language).

- never
- rarely
- sometimes
- often

30. A student that has difficulty with reading comprehension.

- never
- rarely
- sometimes
- often

31. A student that is learning English as a second language (ESL) and you teach using English.

- never
- rarely
- sometimes
- often

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Communication Characteristics

Please indicate how often you have encountered the following communication characteristics from students in your private studio.

32. A student that has difficulty communicating verbally or expressing needs.

- never
- rarely
- sometimes
- often

33. A student that repeats words or phrases.

- never
- rarely
- sometimes
- often

34. A student that is unresponsive to verbal cues and directions.

- never
- rarely
- sometimes
- often

35. A student that exhibits minimal spontaneous socialization.

- never
- rarely
- sometimes
- often

Accommodating Learning Differences in the Private Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines

Special Need Categories

Please indicate if you have taught a private clarinet student with an official diagnosis of any of the following special needs categories.

41. Please indicate if you have taught a private clarinet student with an official diagnosis of any of the following special needs categories:

- [ ] Dyslexia
- [ ] Dysgraphia
- [ ] Dyscalculia
- [ ] Auditory processing disorder
- [ ] Nonverbal learning disability
- [ ] Attention Deficit Disorder (ADD) or Attention Deficit Hyperactivity Disorder (ADHD)
- [ ] Autism Spectrum Disorders (ASD) including the former Asperger's Syndrome, now included under ASD
- [ ] Anxiety
- [ ] Depression
- [ ] Intellectual Disability
- [ ] Speech or language impairment
- [ ] Deaf
- [ ] Blind
- [ ] Hearing impaired
- [ ] Orthopedic impairment
- [ ] None of the Above
- [ ] Other (please specify)

42. If you indicated that you have taught a student that was hearing impaired, what (if any) devices did the student use or did you use to communicate with the student.

43. If you indicated that you have taught a student with an orthopedic impairment, please describe the specific impairment.

Accommodating Learning Differences in the Private Clarinet Studio: Private Teacher Experiences and Pedagogical Guidelines

Accommodations

Please indicate how often you have used any of the following accommodations and adaptions in your private clarinet lessons.

44. Enlarged sheet music

- never
- rarely
- sometimes
- often

45. Used color overlays on sheet music

- never
- rarely
- sometimes
- often

46. Introduced a concept with physical movement (such as clapping, marching, Curwen hand signs)

- never
- rarely
- sometimes
- often

47. Taught a concept by writing words

- never
- rarely
- sometimes
- often

48. Taught a concept by drawing pictures or diagrams

- never
- rarely
- sometimes
- often

49. Cleared away environmental distractions.

- Never
- Rarely
- Sometimes
- Often

50. Allowed students to video record or audio record lessons

- never
- rarely
- sometimes
- often

51. Allowed students to respond in writing, drawing, or by using gestures

- never
- rarely
- sometimes
- often

52. Provided materials in advance of lessons

- never
- rarely
- sometimes
- often

53. Modified an instrument in some way to facilitate a physical challenge (such as for small hands/fingers or for a physical disability)

- never
- rarely
- sometimes
- often

54. Used a color-coding system for any musical concept

- never
- rarely
- sometimes
- often

55. Used a felt board or dry erase board for students to manipulate in order to understand concepts

- never
- rarely
- sometimes
- often

56. Provided detailed written instructions for weekly assignments and concepts

- never
- rarely
- sometimes
- often

57. Provided a written practice schedule for the student to follow

- never
- rarely
- sometimes
- often

58. Allowed students to stand if they wish during a lesson

- never
- rarely
- sometimes
- often

59. Allowed a student to move during the lesson instead of sitting in a chair for the full lesson

- never
- rarely
- sometimes
- often

60. Used more than one teaching style to teach a particular concept (aural, visual, kinesthetic, etc.)

- never
- rarely
- sometimes
- often

61. Are their any other accommodations that you have used with students in your studio?

62. Provided a detailed physical schedule for an individual lesson.

- Never
- Rarely
- Sometimes
- Often

63. Provided audio or visual recordings for a student.

- Never
- Rarely
- Sometimes
- Often