

# FREE WEBINAR SERIES

NEW ORLEANS MUSIC & ART IN SPECIAL EDUCATION

## Join the Second Line: Adapting Movements and Mobility Devices in the Classroom



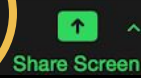
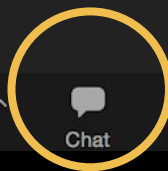
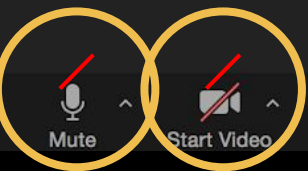
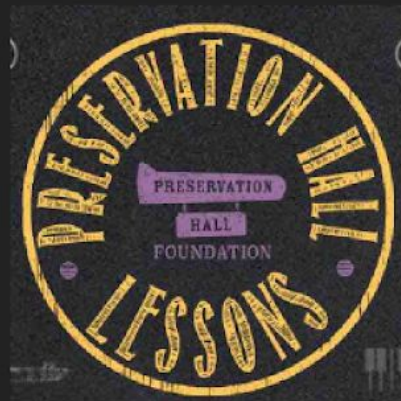
**VSA**  
The Kennedy Center

This program is provided under a  
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Center for the Performing Arts

2020-2021



# Zoom Features





# ***Stage Introductions***

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Turn your camera on and say hi!



# ***Stage Introductions***

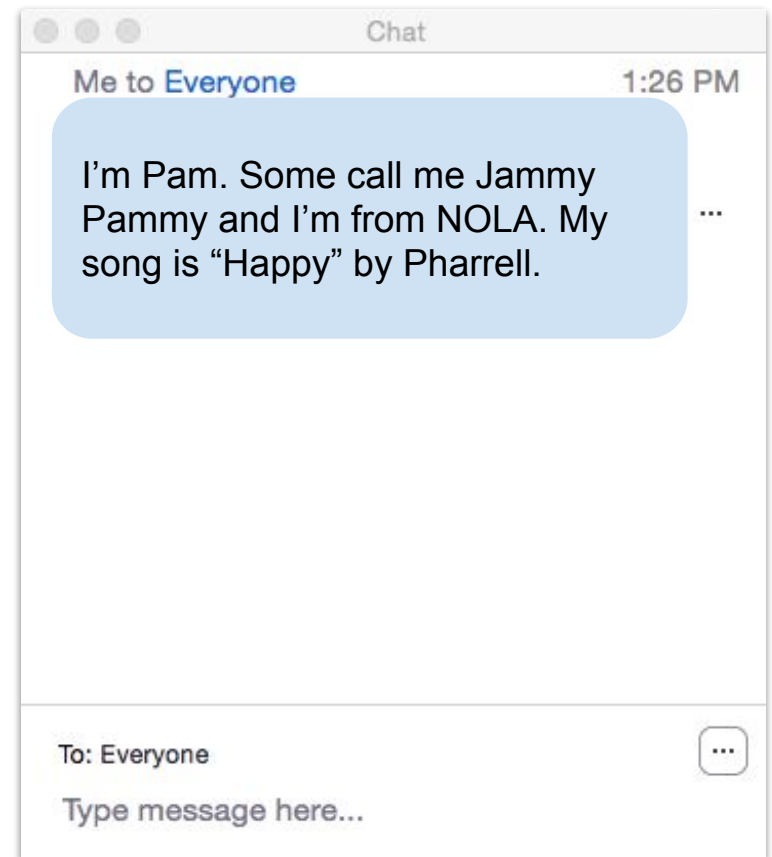
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In the chat box tell us three things about yourself:

**1. Name, Nickname, or Stage Name**

**2. City You Represent**

**3. What song gets your body moving?**



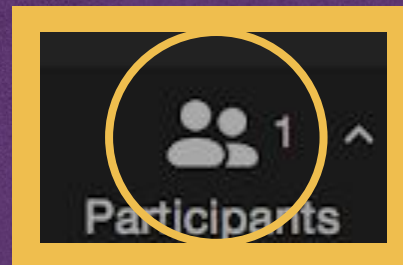


# ASL Interpreter

**\*\*PIN LAURA IN THE “PARTICIPANTS” TAB**



***Laura Sicignano***  
ASL Interpreter





# Panelists

NEW ORLEANS MUSIC & ART IN SPECIAL EDUCATION

## Join the Second Line: Adapting Movements and Mobility Devices in the Classroom



**Will Smith**

Self-Contained Special  
Education Teacher &  
Trumpeter



**Meredith Sharpe**

Neurologic Music  
Therapist



**Dr. Felicia Lively**

Music Education  
Teacher & Arts Advocate



**MeLinda Ford**

Instrumental Music  
Teacher & Saxophonist



***Welcome!***

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# ***Agenda***

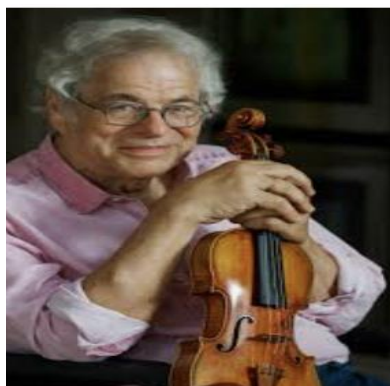
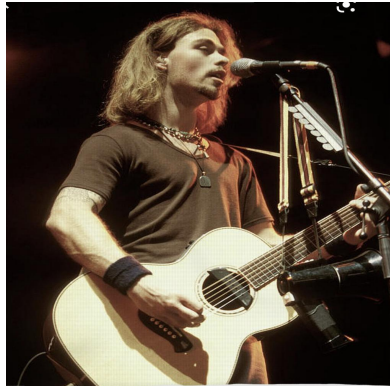
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- Policy, Advocacy & Representation
- Instrumental Music
- Movement & The Brain
- General-Vocal Music Classrooms
- Experiential: Join the Second Line!
- Resources & Strategies
- Q&A





# Recognize Anyone?





# Famous Musicians with Differing Abilities

<b>Autism Spectrum</b>	Travis Meeks, Day of New band, Guitarist The AutistiX, New Age Heavy Metal Band Amadeus Mozart, Composer
<b>Blindness</b>	Ray Charles, Pianist and Composer Stevie Wonder, Musician and Songwriter Matthew Whitaker, Jazz Pianist Nobuyuki Tsujii, Pianist Art Tatum, Jazz Pianist
<b>Physical</b>	Itzhak Perlman, Violinist David Sanborn, Saxophonist Teddy Pendergrass, Singer Toni Braxton, Singer Les Paul, Guitarist
<b>Mental Illness</b>	Nina Simone, Pianist and Singer Cher, Singer Rosemary Clooney, Singer
<b>Speech/Learning</b>	Adam Levine, Musician and Singer Solange Knowles, Singer Jewel, Singer Tony Bennett, Singer





# *Advocate*

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**Students with Disabilities Act (IDEA) and Section 504** prohibits discrimination on the basis of disability in programs or activities that receive Federal financial assistance from the U.S. Department of Education. Title II prohibits discrimination on the basis of disability by state and local government.

**The Americans with Disabilities Act (ADA)** became law in 1990. The ADA is a civil rights law that prohibits discrimination against individuals with disabilities in all areas of public life, including jobs, schools, transportation, and all public and private places that are open to the general public. The purpose of the law is to make sure that people with disabilities have the same rights and opportunities as everyone else.



# ***Discrimination: Diversity, Equity, Inclusion, Justice***

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“**Diversity** asks, ‘Who’s in the room?’ **Equity** responds ‘Who is trying to get in the room but can’t? Whose presence in the room is under constant threat of erasure?’

**Inclusion** asks, ‘Have everyone’s ideas been heard?’ **Justice** responds, ‘Whose ideas won’t be taken as seriously because they are not the majority?’

**Diversity** asks, ‘How many more of [pick any minoritized identity] group do we have this year than last?’ **Equity** responds, ‘What conditions have we created that maintain certain groups as the perpetual majority here?’

**Inclusion** asks, ‘Is the environment safe for everyone to feel like they belong?’ **Justice challenges**, ‘Whose safety is being sacrificed and minimized to allow others to be comfortable maintaining dehumanizing views?’ -- **Dr. Dafina-Lazarus Stewart**

# ***Representation***

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- ◆ Social normalization is the acceptance of students and their strengths fully integrated in the process of teaching and learning. This allows for ***differing abilities*** and diverse school room.
- ◆ A music curriculum, implemented by a general education teacher or a instrumental music educator, helps to ***preserve local/international music as well as all other facets of the culture and history*** from which it came. This assures that all students are represented culturally in the music curriculum.



# ***Adapt vs. Modify***

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**Adaptations:** An educational program with adaptations retains the **learning outcomes** of the prescribed curriculum. The adaptation is provided **so the student can participate in that curricular program.**

***VS.***

**Modifications:** A modified educational program has **learning outcomes that are substantially different** from the prescribed curriculum. Modification objectives are **specifically selected to meet the student's needs.**

# ***Instrumental Music***

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## **Adaptive Movements for Instrumental Music**

- **clapping** - using clapping to learn rhythm reading with numbers and or syllables
- **dancing** - using dancing to learn rhythm reading with number and or syllables
- **clapping** - using clapping for steady beat for a specific time signature
- **marching** - using marching to find steady beat for tempo for an ensemble



# ***Instrumental Music***

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## **Mobility Devices in Instrumental Music**

- Students receive assistance with selecting musician instruments based on their learning styles
- Ear plugs for musicians with sound sensitivity
- Using skull as a monitor for sound from woodwinds & brass
- Labeling keys with permanent markers with numbers trumpets, alto saxophone
- Labeling keys with specific color stickers for flute players
- Putting (L) for Left hand and (R) for Right hand & numbers in silver permanent markers on clarinet or in black permanent marker on flute
- Using car pinstriping tape on fingerboard for 1st, 2nd & 3rd positions for open position for beginner violin, viola and cello players
- Writing letters for names of each string on bridge of violin, viola or cello



# Movement & Disabilities

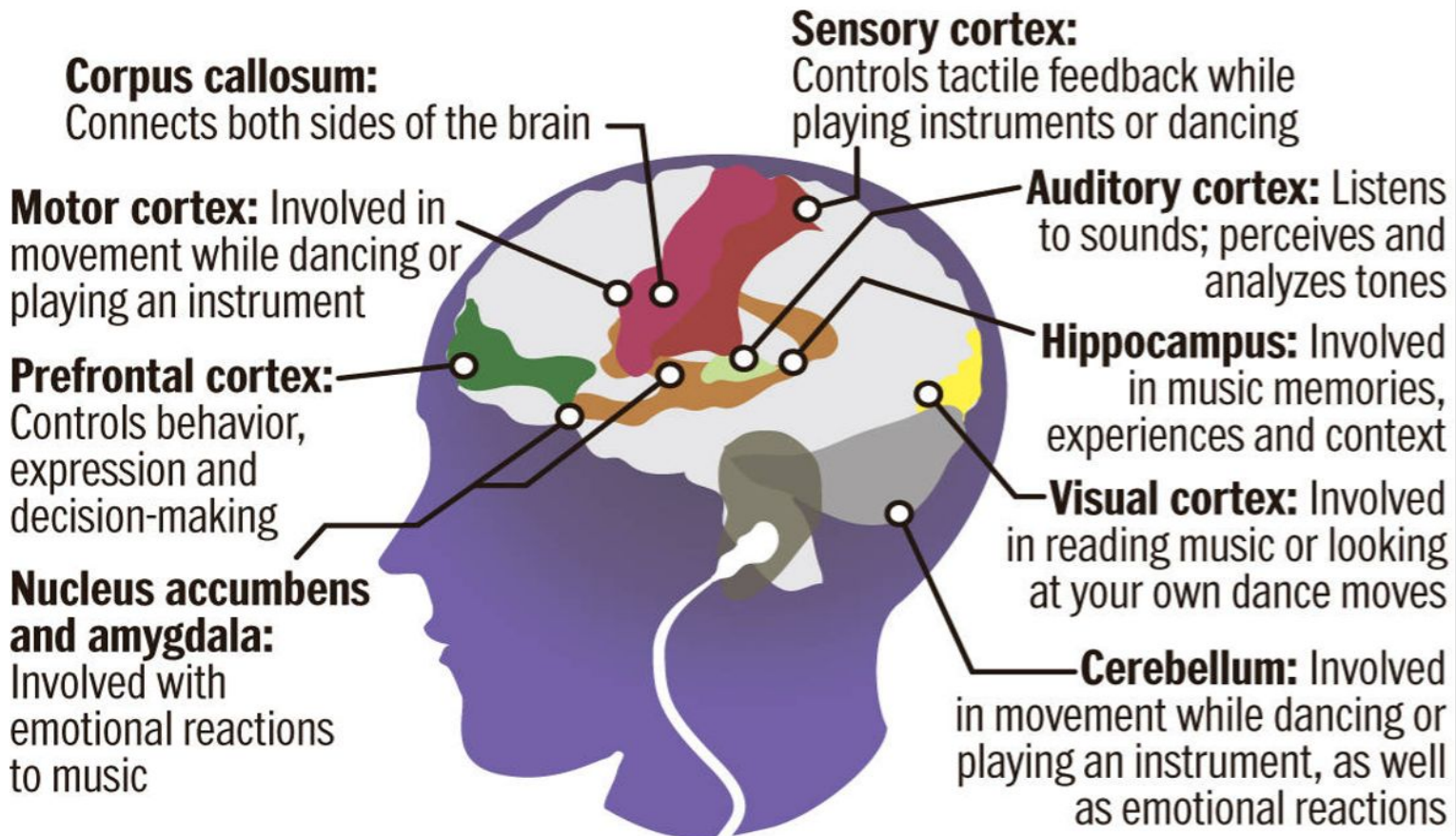
	Disability	Adaptation	
What might you see in the Music classroom?	Attention-Deficit	When moving to beat, have student count the beats aloud with the teacher.	GOAL
	Autism	Use a specific routine to prepare to move.	
	Visual Impairment	When moving to the beat, assign a partner who will lead the student around the chairs, tapping their shoulder to the beat.	
	Non-Ambulatory	Keep the beat with arms, head or hands.	
	Learning Impairment	Prepare an enlarged visual chart and isolate each section of music or rhythms.	
	Socio-Emotional	Allow space for large movements. Use positive reinforcement.	



# Music & Motor Areas of the Brain

## Music and the brain

*Playing and listening to music works several areas of the brain*



SOURCE: Music for Young Children

DESERET NEWS GRAPHIC

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# Musical Elements and Movement

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*Music and its elements stimulate motor centers in the brain AND can be purposefully used to support successful and functional movements.*

Element	Connection to Movement	Application
Rhythm And Tempo	When we entrain with rhythm, the pulse has the potential to organize gross and fine motor movements.	<ul style="list-style-type: none"><li>● Pulse to organize gross &amp; fine motor movements</li><li>● Meter considerations for fluidity of movements</li><li>● Rhythmic patterns for motor planning &amp; sequencing</li><li>● Tempo changes for motor control &amp; regulation</li></ul>
Melody	The contour of a melody supports the direction of a movement.	<ul style="list-style-type: none"><li>● Ascending melodies paired with reaching up</li><li>● Descending melodies paired with reaching down</li><li>● Melodies with large intervals may promote extension</li></ul>
Dynamics	Music with louder dynamic levels promote larger movements while softer dynamic levels promote smaller movements.	<ul style="list-style-type: none"><li>● Adjusting dynamic levels for breath control</li><li>● Using dynamics to stimulate bigger or smaller movements</li><li>● Changes in dynamic levels for motor control</li></ul>
Harmony	Our bodies sense harmony in music as feelings of tension and release through consonances and dissonances.	<ul style="list-style-type: none"><li>● Harmonic resolutions that cue time to play</li><li>● Use of dissonant intervals to reflect effort and consonant intervals to reflect success.</li></ul>



# ***Movement & The Brain***

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**“Increased fine motor control.”**

**“Modulate misdirected, exaggerated, and unrecognized emotions.”**



**“More robust brainstem responses.”**

**“Greater impact on cognitive functioning.”**

# ***The General Vocal Music Classroom***

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The teaching and learning of basic elements of music, through singing, movement and playing instruments as appropriate for each age group or grade.

The Orff Approach

Dalcroze Method or Eurythmics

Kodaly Method /John Curwen

Gordon Music Learning Theory

Suzuki





# ***Designing a General Vocal Music Classroom***

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The environment should invite both free and organized movement. It should have an evident structure, that gives each student a place to be. The rug is for free movement, the chair line helps organize a moving line and the chairs themselves are home.

# ***Dalcroze Method***

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## **Dalcroze is Movement-Centric**

### **Dalcroze is...**

- Hearing to moving
- Moving to feeling
- Feeling to sensing
- Sensing to analyzing
- Analyzing to reading
- Reading to writing
- Writing to improvising
- Improvising to performing

### **Movement Adaptations**

**Wheelchair User** > Wave a scarf to the beat as peers step the beat.

**Impaired Gait** > move forward on every other beat; tap crutches.

**Blind/Low Vision** > Allow a peer to lend their arm to the student and softly give verbal cues, “step, step step’ or tap the student’s shoulder as they move.”



# ***More Adaptive Movements***

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## **Options:**

- Create large space for mobility devices
- Use a sturdy device or a walking/standing tool to support foot movement
- Perform patterned dances in a space large and open enough that nonambulatory students can dance in their chairs; use music with a tempo students can successfully move to beat
- Assign an ambulatory partner to ‘dance’ with a nonambulatory student
- Move a mobile part of the body: open and close mouth to the beat, click the rhythm pattern with his tongue, sway to the beat, lift your legs up and down to the beat
- Nod head to a dance pattern
- Walk or dance with their hands in the air

# ***Planning a Lesson***

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## **Considerations:**

- Make some predictions the day before. Were the students excited, sad, or balanced the day before?
- What kind of activity will they need to encourage their learning today and carry with them?
- Based on the lesson/activities chosen, who will have specific needs to participate?
- What is the best approach to introducing the adaptive movement?



# ***Any Teacher, Any Classroom***

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## **Do you...?**

- ...have any love for music and arts?
- ...have a song you love and an objective that is meaningful to you?
- ...have online music resources?
- ...embrace change?

**YOU CAN DO IT!**

# *Experiential*

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## *Li'l Liza Jane*



- Hands in the air
- Pop your lips
- Nod your head
- Swing a scarf
- Say the beat
- Move any part other than your feet (knees, shoulders, fingers, hands.)



**Keep the beat to “Response”**



# **Action Step!**

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- *Pass the Beat/sound/move - take turns clapping beats 1 2 3 & 4, eliminate people who miss*
- *Freeze Dance*
- *Name that Song from the rhythm - clap/play/body percussion the rhythm of the words from well known songs let student guess*
- *Song Lyric Acting - act out the words of a song*
- *Any music game you can adapt from another game*

*Example: Instrument Charades*



# Lesson Adaptations



## Movement Adaptations

Movement Objective	Activities	Adaptations
Students will play the pulse or steady beat of a song.	<ol style="list-style-type: none"> <li>Students will play the pulse of a song on an instrument.</li> <li>Students will play the pulse of a song using body percussion (clapping, stomping, etc.).</li> </ol>	<ul style="list-style-type: none"> <li>Use many parts of the body to play the pulse (eyes blinking, finger tapping, tongue clicking, etc.)</li> <li>Adjust the tempo of the song for success</li> <li>Pair words with a steady pulse to help the body and mind integrate</li> <li>Allow students to play only on the downbeat or first beat of each measure</li> <li>Divide the beats of a measure between students for turn-taking and impulse control</li> </ul>
Students will play different rhythmic patterns, understanding the lengths of different note values.	<ol style="list-style-type: none"> <li>Students will read music notation for different rhythmic patterns, playing the pattern on an instrument or using body percussion.</li> <li>Students will move different parts of the body to a rhythmic pattern with a specific movement being associated with each note value.</li> </ol>	<ul style="list-style-type: none"> <li>Divide note values and associated body movements amongst the class so that each student plays a different assigned note value &amp; is successful with their body movement.</li> <li>Use colors, shapes, or numbers as alternatives for music notation.</li> <li>Allow students to compose their own rhythmic patterns and associated body movements for self-expression.</li> <li>Pair sounds or words with rhythmic patterns for body/mind integration.</li> <li>Assign one note value per student depending on ability, allowing for increased success and group work.</li> </ul>

**LILY OF THE VALLEY**

Students will learn the lyrics, song form, and instrument techniques for the traditional song, "Lily of the Valley."

**LAUNCH LESSON** ✓



[www.salon726.com](http://www.salon726.com)



# What's Next?

The screenshot shows the 'LESSONS' page of the Preservation Hall Foundation website. At the top, there is a circular logo with 'PRESERVATION HALL' and 'FOUNDATION' around the perimeter, and 'LESSONS' in the center. Below the logo are navigation links for 'LESSONS', 'PRINCIPLES', and 'ABOUT'. A 'QUICK SEARCH' section contains dropdown menus for 'GRADE', 'SUBJECT', 'GENRE', 'TOPIC', and 'DISCIPLINE', along with a 'RESET' button. Below the search section are four lesson cards, each with a title, a description, and a 'LAUNCH LESSON' button with a checkmark.

**PRESERVATION HALL FOUNDATION LESSONS**

LESSONS ▾ PRINCIPLES ▾ ABOUT

QUICK SEARCH

GRADE ▾ SUBJECT ▾ GENRE ▾ TOPIC ▾ DISCIPLINE ▾ RESET

- BARLINES, MEASURE, AND THE STAFF**  
Students will identify and describe the elements of a musical staff.  
LAUNCH LESSON ✓
- BLUE MONDAY**  
Students will learn the song "Blue Monday." Students will recognize and clap on the strong beat and identify the parts of the song.  
LAUNCH LESSON ✓
- BOURBON STREET PARADE**  
In this lesson, students will learn the history of Carnival season in New Orleans and the lyrics and instrument techniques for, "Bourbon Street Parade."  
LAUNCH LESSON ✓
- CLARINET INTRODUCTION**  
Students will be able to describe the role of the Clarinet in New Orleans music.  
LAUNCH LESSON ✓



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# Q&A



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2020-2021





# Resources

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## Websites

- [National Association for Music Educators-Advocacy and the Music Educator](#)
- Questions regarding advocacy: [advocacy@nafme.org](mailto:advocacy@nafme.org)
- [Advocate for Music Education](#)
- [Louisiana Music Educators Association Diversity, Equity & Inclusion](#)
- [The Most Popular Action and Movement Songs for Children with Autism](#)
- [Don't Let Physical Disabilities Stop Students](#)
- [Strategies for Students with Special Needs](#)
- [Music Therapy for Physical Disabilities](#)
- [An Adaptation Tool Kit for Teaching Music](#)
- [The Importance of Music and Movement](#)
- [Children With Special Needs Movement](#)
- [Coast Music Therapy](#)

**ASL** Interpreting Services  
Laurasich@gmail.com



*Sharpe Notes Music Therapy, LLC*  
sharpenotesmusictherapy@gmail.com

# Resources

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## Adaptive Traditional Instruments

- [A Day's Work LLC](#)
- [West Music](#)
- [Ergobrass](#)
- [Lyons Musical Toys](#)

## Grants

- [Save the Music](#)
- [D'addario Foundation](#) (materials)
- [Hungry for Music](#) (instruments)
- [Instruments in the Cloud](#) (instruments)
- [Todd Rundgren's Spirit of Harmony Foundation](#) (instruments)
- [Guitar's for Gifts](#) (string instruments)

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*Melinda Ford*

*Saxophonist & Instrumental  
Instructor*

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