AN INVESTIGATION OF MUSIC IN THE EDUCATION OF MENTALLY AND PHYSICALLY HANDICAPPED CHILDREN IN THE UNITED KINGDOM, WITH PARTICULAR REFERENCE TO THE COURSE, MUSIC FOR SLOW LEARNERS, AT DARTINGTON COLLEGE OF ARTS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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CHAPTER I

INTRODUCTION

Music has been included for over a century in education and training programs for handicapped children in the United States. Graham\(^1\) traces the history of music in the education of handicapped children in the United States from its inception in 1832 at the New England Asylum for the Blind to the present day. He conjectures that the first efforts to include music in the education of these children focused primarily on hymn-singing. Subsequently, musical experiences, which included marching, singing, and playing wind and string instruments, were incorporated in the schedules of residential institutions founded in the last half of the nineteenth century. Contemporary approaches to teaching music to handicapped children emphasize sensoriomotor training, improvement of body image and self-concept, and aesthetic education.

The twenty-ninth of November 1975 was an historic day in the education of handicapped children in the United States. On that date President Gerald Ford signed the

federal Education for All Handicapped Children Act of 1975, Public Law 94-142. This legislation mandates a "free appropriate public education" for all handicapped children between three and twenty-one years of age. This law has ramifications for music teacher education programs. There are few courses that are designed primarily for the preparation of music teachers of handicapped children. In fact, there is a larger problem in that few institutions of higher learning in the United States have developed degree programs directed toward this type of specialization.

Need for the Study

It is the consensus of authorities that music teachers of handicapped children should be specially prepared. Dobbs states that handicapped children need the most able teachers if their potential is to be developed to the fullest. Warren stresses the need for music teachers to receive training in teaching special education classes. It is the opinion of Nocera that music teachers who teach

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3Ibid., p. 775.


handicapped children without special preparation are as handicapped as the children they teach.

The need for special preparation for music teachers of handicapped children is recognized by many educators. This need has, however, been largely overlooked by college and university administrators and those responsible for implementing the required curricula. Nocera\textsuperscript{7} reports that, during the 1970-71 academic year, fewer than ten colleges in this country offered a single music education course designed especially for the school music teacher or classroom teacher who teaches handicapped children. Graham\textsuperscript{8} lists fewer than five colleges or universities that offer degree programs in music for handicapped children. Although the number of courses and degree programs is gradually increasing, it is still insufficient to meet the needs of music teachers.

As concerned music educators strive to improve the preparation of those responsible for teaching music for mentally and physically handicapped children, several questions have emerged. One question is: "What types of courses and experiences should be included in the preparation of music specialists who will be teaching handicapped children?"

\footnote{7}{Ibid.}

Nocera discusses in some detail the courses requisite for those teachers:

Music methods and technique courses for teaching handicapped children should include a thorough understanding of basic learning skills and the specific music activities through which they can be achieved. In these courses students should gain experience in designing original or adapting existing material appropriate for handicapped children. Of paramount importance is field experience with handicapped children throughout the educational program. Nocera also recommends that students become acquainted with the current literature and techniques in research in music education and music therapy as well as special education. In addition, it is essential that music teachers of handicapped children acquire a broad background in psychology, sociology, and special education methods.

It is an accepted fact that all music teachers should develop skills in some area of musical performance. This leads to a second question that should receive consideration: "What are the competencies requisite for music teachers of handicapped children?"

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10 Ibid., pp. 197-198.
The literature pertaining specifically to competencies necessary for those who teach music to handicapped children appears to be limited. Hardesty suggests the following necessary and desirable music skills for classroom teachers of preschool trainable mentally retarded children:

Necessary music skills
1. Music reading (single score) ability.
2. Rhythmic movement skills
   a. Ability to keep appropriate beat.
   b. Ability to move freely in response to "mood" music, i.e. songs about animals, wind, etc.
   c. Ability to coordinate basic movement (walk, run, skip, gallop, jump, etc.) with music.
3. Ability to play simple accompaniments on an autoharp or similar chording instrument.
4. Ability to transpose songs to a key within the range of the children's voices.
5. Knowledge of available music materials and how to adapt them for use.

Additional desirable music skills
1. Elementary piano skills, basic chord progressions, simple accompaniments in all keys.
2. Performance experience in basic elements of music or dance.\(^\text{11}\)

Hardesty also states, "A positive, enthusiastic, unself-conscious attitude toward music is the most important thing for the classroom teacher to possess."\(^\text{12}\)

Because the content of music methodology courses should be determined in part by the musical activities appropriate for children, a third question is: "What


\(^{12}\text{Ibid., p. 3.}\)
constitutes an adequate provision for musical experiences in the classroom for handicapped children?" The Ohio Music Education Association Committee on Music in the Education of Handicapped Children recommends:

Music for the special education curriculum must be planned to give opportunities for musical growth and to develop specific musical skills. The curriculum must also include behavioral and developmental goals ascribed to the variety of handicaps. Music may serve several purposes: act as an art form, including listening, identifying instruments, forms, styles, patterns, moods; provide the opportunity to learn simple to complex performance techniques including rhythm band, hand bell choir, Orff instruments, singing and speaking choirs, traditional band and orchestra instruments; and make available creative possibilities and opportunities to experiment with sound, rhythms, and body movement.13

The Problem

The concept of a music specialist especially prepared to teach handicapped children has developed only in recent years. The problem is to design music courses and degree programs that will enable these specialists to approach the teaching of music to these children with confidence.

In an attempt to provide a basis for answering the questions posed above, an investigation was made of music courses available for music specialists and classroom teachers of mentally and physically handicapped children.

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in the United Kingdom. A concerted effort to provide much-needed training for these teachers began in the United Kingdom in 1961. A course of study, Music for Slow Learners, is now well established at Dartington College of Arts, Totnes, Devon, England. Also, a center for the dissemination of information on current literature and teaching methods appropriate for handicapped children is located there. This information is available to any teacher who is unable to attend the course. In addition to the one-term course, Music for Slow Learners, for experienced teachers, all full-time undergraduate music students at this college have opportunities to work with handicapped children.14 For these reasons, Dartington College of Arts was selected as the principal interest for this study.

The Project, Music for Slow Learners

The development of the project, Music for Slow Learners, is recounted in "Music for Slow Learners, 1968-1976."15 Since the 1940's, the Standing Conference for Amateur Music in England has functioned under the aegis of the National Council of Social Service and is funded in part by the Carnegie United Kingdom Trust. The Conference has supported


a wide variety of projects. These include Piano Tuning, Sing for Pleasure, and Opera for Schools.

In January 1961, Richard L. Bishop, chairman of the Grants sub-committee of the Standing Conference for Amateur Music, was requested to establish an experiment in music for handicapped persons. In September 1961, J. P. B. Dobbs, Lecturer in Music Education at the University of London Institute of Education, addressed the Annual Conference of the Standing Conference on this subject. Dobbs stressed that handicapped persons should have opportunities for musical experiences.

The Carnegie United Kingdom Trust supported a conference on Music for the Handicapped in October 1961. The primary purpose of this conference at Folkestone, England, was to ascertain the extent to which organizations such as The National Association for Mental Health, the Council for Music in Hospitals, and the National Spinal Injuries Centre were incorporating music in their programs. It was the consensus of those attending the conference that music contributes in a very special way to the lives of handicapped persons.

In 1962, members of the Grants sub-committee realized that the all-inclusive term "handicapped" precluded a thorough examination of music for all handicapped persons within a reasonable length of time. When the next conference convened at Wye College, Kent, England, in
April 1963, the field was limited to music for mentally handicapped persons.

The Wye Conference was a milestone in the formulation of the Music for Slow Learners Project. From the presentations of papers and the ensuing discussions, there emerged a consensus that it was possible to learn about a subject while teaching that subject. That is, there should be practical experience in schools with children while attending course lectures. It was also deemed essential to adopt a child-centered approach to curriculum development in lieu of the traditional English subject-centered curriculum.

The first music course¹⁺ for teachers in schools for Educationally Subnormal (Mild) children and special classes in primary and secondary schools was held at the University of Leicester, England, in the summer of 1964. Staff members directed workshop experiences in instrument making, music and movement, and musical activities. It became evident during this course that teachers were greatly in need of a guide for planning musical experiences

¹⁺In England, "course" is an all-inclusive term denoting any program of instruction. It is frequently used in lieu of "workshop." A course may be a one-hour lecture, a weekend workshop, a series of lectures on a single topic, or an entire college program involving numerous subjects.
for handicapped children. Dobbs filled that need with the handbook, *The Slow Learner and Music.*

The ensuing four years, 1964-1968, were highlighted by several three-to-ten-day courses organized by the Music for the Handicapped sub-committee of the Standing Conference for Amateur Music. The decision was also made by members of this sub-committee to provide physically handicapped persons opportunities for musical experiences that were the equivalent of those available for mentally handicapped persons. The developmental period of the Project culminated in the establishment of a permanent center for training and research in music for mentally and physically handicapped persons at Dartington College of Arts, Totnes, Devon, England. Because the Department of Education and Science of England preferred the term "slow learner" to "handicapped," the project was titled *Music for Slow Learners.* In May 1968, J. David Ward, specialist music teacher with training and experience in teaching handicapped children, was appointed full-time project organizer.

**Establishment of the Music for Slow Learners Project**

In September 1968, the *Music for Slow Learners* Project was begun with full financial support from the Carnegie

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United Kingdom Trust for a period of three years. The stated aim of the project was "to examine the special contribution music can make to the education of slow learning children and to discover ways in which it can become a more meaningful experience in their lives."\(^{18}\)

The project was administered by the Standing Conference for Amateur Music sub-committee, Music for the Handicapped. Dobbs, Director of Musical Studies at Dartington College of Arts, was named project director. Ward was appointed full-time project organizer and was established in offices at Dartington College of Arts.

A first step in fulfilling the aim of the project was to survey special schools and classes. The survey identified musical activities provided for handicapped children.

Ward visited eighty-three schools in the United Kingdom during 1968-1970. Nineteen of these schools had music programs considered by Ward to be of special interest. This judgment was based upon the assumptions of the teachers in the schools that children derived emotional, intellectual, social, and physical benefits from musical experiences. Ward also referred to a list of questions when evaluating the musical activities in the nineteen schools. Those questions were:

1. Are the children fully involved?
2. Are they enthusiastic?

3. Are they enjoying the activity?
4. Is the activity related to their needs?
5. Are the children being appropriately extended physically, intellectually, emotionally and socially?
6. Is there evidence of communication amongst themselves?
7. Is there evidence of communication with their teachers, other children and other adults?
8. Is the music related to their culture?
9. Is the music related in some way to their possible future needs?\textsuperscript{19}

Statistical data from the survey was not cited. Ward concluded that the teacher was the important factor in all instances of meritorious work. Although only eight of the teachers observed were music specialists, all teachers possessed basic skills in music. The teachers were cognizant of the abilities and needs of each child. Materials and classroom procedures were planned, adapted, and arranged to meet those needs. The teachers also exhibited positive attitudes toward the children and enthusiasm for their chosen work.

The quality of musical experiences for slow learning children is dependent to a large extent upon the quality of music teaching. The sub-committee, Music for Handicapped, assigned top priority to the organization of music courses for teachers of slow learning children. The short courses that were being organized were publicized by Ward during visits to schools.

\textsuperscript{19}Ibid., p. 93.
The Carnegie United Kingdom Trust was convinced of the validity of the project. The initial three-year period of financial support, 1968-1971, was extended an additional five years, 1971-1976. In January 1971, the annual one-term, full-time course, *Music for Slow Learners*, was inaugurated at Dartington College of Arts, Totnes, Devon, England. Although those who complete the course do not receive a Certificate or Diploma in either music or special education, the course is approved for secondment by the Department of Education and Science of England.

**The Purpose of the Study**

The primary purpose of this study was to study and report the musical preparation of in-service music specialists and classroom teachers who were enrolled in the one-term course, *Music for Slow Learners*, at Dartington College of Arts, Totnes, Devon, England. The practical application of methods of music education in selected special schools and hospital schools in the United Kingdom was also to be investigated. A third purpose of the study was to ascertain the availability and content of music courses and workshops for special education teachers at

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20Secondment (sek-ónd-ment) is a term used in England to indicate financial support from a Local Education Authority received by teachers enrolled in a course of study at a college or university. The support is usually in the form of payment of full salary, course tuition and fees, and/or travel expenses. A weekly stipend for living expenses while studying may be granted to married persons who are responsible for the maintenance of a home.
institutions of higher learning in other areas of the United Kingdom. A fourth purpose was to derive implications for teacher education programs in the United States.

Three questions were also to be answered:

1. What types of courses and experiences should be included in the preparation of music specialists who will be teaching handicapped children?

2. What are the competencies requisite for music teachers of handicapped children?

3. What constitutes an adequate provision for musical experiences in the classroom for handicapped children?

Limitations

Only the Music for Slow Learners one-term course at Dartington College of Arts was analyzed in depth. Only music classes in special schools and hospitals in the United Kingdom that received full or partial support from tax monies were observed. Special classes within comprehensive or regular schools were not included in the study. Only music classes in which children were mentally or physically handicapped were observed. No children who were handicapped solely by visual or auditory impairments were included in the investigation.

Because the observations in music classes and discussions with educators were conducted without audio- or video-tape recordings, some teacher-pupil interaction and comments by course lecturers were undoubtedly overlooked. This study does not purport to report the methods of music
education in every special school, hospital, or institution of higher learning in the United Kingdom. The music classes and course lecturers were selected on the basis of recommendations by authorities in the United Kingdom.

Assumptions

It is assumed that the information music specialists and classroom teachers gave to this investigator regarding their educational and experiential backgrounds was accurate. It would have been an affront to investigate the veracity of the statements.

Definitions of Essential Terms

Educationally Subnormal (Mild) pupils: pupils who, by reason of limited ability or other conditions resulting in educational retardation, require some specialised form of education wholly or partly in substitution for the education normally given in ordinary schools.\(^{21}\)

Educationally Subnormal (Severe) pupils: pupils with less than measured IQ, 50.

Cerebral palsy: bilateral, symmetric, nonprogressive paralysis resulting from developmental defects or trauma at birth.\(^{22}\)

Children: the term applied to all pupils in England until they have completed their secondary education at approximately age sixteen.


Handicapped person: one who, because of physical, intellectual, or emotional impairment, is significantly hindered from learning, working, playing, adapting to the expectations or demands of society, or doing the things other individuals of his age can do.23

Infants: school children four and one-half to seven years of age.

Juniors: school children seven to eleven years of age.

Muscular dystrophy: a disease characterized by progressive atrophy and wasting of muscles.24

Physically handicapped pupils: pupils not suffering solely from a defect of sight or hearing who, by reason of disease or crippling defect, cannot without detriment to their health or educational development be satisfactorily educated under the normal regime of ordinary schools.25

Primary school: a school comprised of classes of infants and juniors.

Slow learner: the term suggested by the Department of Education and Science of England to be used in lieu of Educationally Subnormal.26

Special education: that additional service, over and above the regular school program, that is provided for an exceptional child to assist in the development of his potentialities and/or in the amelioration of his disabilities.27 This definition normally includes


24 Taber, Medical Dictionary, D-57.

25 The School Health Service, p. 5.


talented and gifted pupils. For the purpose of this study, special education will refer only to mentally and physically handicapped children.

Special schools (for the purpose of this study): schools in which the enrollment is limited to those children who are Educationally Subnormal (Mild) or (Severe) or physically handicapped.

Spina bifida: congenital defect in the walls of the spinal canal caused by lack of union between the laminae of the vertebrae. 28

Trainable mentally retarded pupil: a person who is capable of only very limited, meaningful achievement in traditional basic academic skills but who is capable of profiting from programs of training in self-care, and simple job or vocational skills. 29 This term is the equivalent of the English Educational Subnormal (Severe).

Summary

There is a need for courses that prepare music specialists and classroom teachers to approach with confidence the teaching of music in the education of mentally and physically handicapped children. Because there has been limited research in this field, a well-established course, Music for Slow Learners, other music courses and workshops, and selected music classes in special schools for mentally and physically handicapped children in the United Kingdom were investigated.

28 Taber, Medical Dictionary, S-59.

Three questions were asked:

1. What types of courses and experiences should be included in the preparation of music specialists who will be teaching handicapped children?

2. What are the competencies requisite for music teachers of handicapped children?

3. What constitutes adequate provision for musical experiences in the classroom for handicapped children?
CHAPTER II
SURVEY OF RELATED LITERATURE

The literature survey is one basis for answering the three questions addressed in the study.\(^1\) Therefore, research and recent publications directed toward courses and experiences necessary for music teachers of mentally and physically handicapped children, musical competencies requisite for teachers of these children, and musical experiences appropriate to mentally and physically handicapped children will be reviewed. Many of the musical experiences included by teachers in the education of handicapped children are based, often subconsciously, on principles of music therapy. For this reason, selected publications by prominent authors in the field of music therapy will be cited in the review of literature. In keeping with the limitations of the study, literature that is concerned solely with children who are visually or hearing impaired will not be reviewed.

Music Courses and Experiences for Music Specialists and Classroom Teachers

It is the consensus of authorities in the field of music for mentally and physically handicapped children

\(^1\)Chapter I, p. 14.
that teachers responsible for music in the education of these children should receive training appropriate to their needs.\textsuperscript{2} Programs in teacher education in this field must be studied and designed. Little research, however, has been directed toward this specialization in music.

Erickson\textsuperscript{3} surveyed the music teaching population for special education classes in the State of Colorado in order to determine their preparation and needs. Only 2 per cent indicated they had been enrolled in music courses designed specifically for teachers of mentally retarded children. Slightly more than one-half of the music teaching population in the public schools in that state had never received information relevant to teaching music to educable mentally handicapped children. The remaining 41 per cent had been enrolled in college courses tangential to music for educable mentally retarded children or had received information from individuals or publications.

Additional relevant findings include the following:

This study indicated that the teachers expressed a need for information pertaining to teaching materials and techniques that "work" and yet are not so complicated as to require a great amount of preparation time. Materials that are attractive, on the student's ability level, and yet interesting to the child in terms of his chronological age;

\textsuperscript{2}Chapter I, pp. 2-3.

knowledge of how to teach music to EMR children for functional values; and realistic expectations for the EMR child in the development of music skills were also indicated as being needed.4

Approximately one-third of the music specialists expressed the need for more information concerning educable mentally handicapped children. Musical activities which aid children to develop self-image and to function socially were also requested.

In a 1976 study, Shehan5 was interested in examining the preparation of music specialists who taught in special classes. Provisions for general and musical education of handicapped children and recommended improvements in music teacher education programs were sought.

Fifty randomly selected music supervisors who represented fifty school districts in all areas of the State of Ohio received questionnaires. Thirty-two supervisors responded to the questionnaire. Findings of the study indicate that only three music teachers in the responding school districts had taken course work in special education or music in special education. Six teachers had participated in in-service training in this field. None of the music specialists had degrees in music in special education

4Ibid., p. 258.

or music therapy. Findings of the study indicate that music supervisors believe there is a need for special preparation for music specialists involved with handicapped children (see Table 1).

**TABLE 1**

RESPONDING SCHOOL DISTRICTS' RECOMMENDATIONS FOR EXCEPTIONAL CHILDREN

<table>
<thead>
<tr>
<th>Type of Training</th>
<th>Number of Respondents</th>
<th>Per Cent of Respondents</th>
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<tbody>
<tr>
<td>No response to this question</td>
<td>12</td>
<td>37.44</td>
</tr>
<tr>
<td>Courses in Special Education</td>
<td>10</td>
<td>31.20</td>
</tr>
<tr>
<td>Workshops in Music in Special Education</td>
<td>6</td>
<td>18.72</td>
</tr>
<tr>
<td>Courses in Child Development</td>
<td>2</td>
<td>6.24</td>
</tr>
<tr>
<td>Degree in Music Therapy</td>
<td>1</td>
<td>3.12</td>
</tr>
<tr>
<td>Mary Helen Richards Course</td>
<td>1</td>
<td>3.12</td>
</tr>
</tbody>
</table>


Shehan concluded:

With few guidelines and established techniques, the music educator must create new experiences and approaches that will meet the needs of the exceptional child. Music supervisors and college counselors should direct students toward coursework in special education and/or music in special education which is designed to prepare the teacher exclusively to cope with the growing population of exceptionalities in the public schools.⁶

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⁶Ibid., p. 52.
Nicosia\textsuperscript{7} assessed the opinions of in-service teachers enrolled in the first one-term course, \textit{Music for Slow Learners}, at Dartington College of Arts, Totnes, Devon, England. Eight participants of this first course in 1971 constituted the population of the study. A questionnaire was administered to and interviews were held with each former course participant. Nicosia concluded:

There is no doubt as to whether or not participants considered the course content and activities aesthetically and educationally valid. This is apparent by their expressed desire and readiness to implement the ideas and materials collected during the term.\textsuperscript{8}

In 1977, an informal survey was taken of students who had completed the Special Education Music Concentration Curriculum at the Crane School of Music, State University College, Potsdam, New York.\textsuperscript{9} The survey was to ascertain to what extent the curriculum was preparing students for teaching positions. The program had been in effect only five years, and therefore, the population of the study was small. The results of the survey are statistically insignificant. These results are, however, beneficial in designing or restructuring future courses.

\textsuperscript{7}Dolores J. Nicosia, "A Descriptive Assessment of the Course, Music for Slow Learners" (Totnes, Devon, England: Dartington College of Arts, 1972). (Mimeographed.)

\textsuperscript{8}Ibid., p. 25.

\textsuperscript{9}"Results of Curriculum Survey of the Special Education Music Concentration," Crane School of Music, State University College, Potsdam, New York, 1977. (Mimeographed.)
All respondents believed the course in Materials and Practices in Special Education Music and the Practicum in Special Education Music were of great value. A course in the education of exceptional children was also considered very valuable. Although more than half of the respondents believed that a course in basic musicianship was one of the least valuable aspects of their pre-service education, slightly more than 80 per cent suggested more stringent requirements in keyboard and guitar proficiency. Over 80 per cent believed they were well prepared by the curriculum for teaching experiences.

Thresher\textsuperscript{10} describes a three-week music workshop for teachers of special education classes. Special education classroom teachers and music specialists participated in the workshop held at Keene State College, New Hampshire. Class members met for three one-hour sessions daily. The first hour was devoted to group singing with instrumental accompaniment, lectures, and discussions. Lectures and discussions focused on the philosophy of music in special education, the therapeutic benefits of music, and the selection and adaptation of music materials and teaching methods appropriate to children in special classes. Clinical experiences during the second hour included directing and observing musical activities with small groups of trainable

and educable mentally retarded children. Workshop participants improved personal musicianship during the third hour. Performance ability on autoharp, guitar, flutophone, and piano was stressed. Musical instruments were also constructed from inexpensive and readily available materials.

**Music Methods, Materials and Activities**

There have been a number of studies pertaining to music methods, materials, and activities designed for handicapped children. In a 1958 study, Carey\(^{11}\) investigated musical activities and teaching methods for educable mentally retarded children. Nine primary, intermediate, and junior high school special education classes were selected for intensive study.

Carey observed each class one to three times. Music programs appropriate to the needs of each class were designed. Carey and the regular classroom teachers directed musical experiences in singing, listening, creativity, rhythmic activities, and the playing of percussion instruments during a period of four months. The results of the study suggest:

> Those musical experiences which are effective for the educable mentally retarded children in the public schools on a short term basis are singing, listening, and controlled rhythmic activities. Those which are effective over a longer period of

time are free rhythmic activities, creativity, and playing percussion and melody instruments. This has been shown statistically by the use of the ratios. An extremely diversified music program will be necessary to meet the needs of these children. Theoretical study has no place in the curriculum for the educable mentally retarded child.\textsuperscript{12}

In addition, the most effective teaching approaches were found to be those involving children in concrete experiences. Demonstrations of the activities by the teacher must be simple and carefully explained.

McLaughlin\textsuperscript{13} also examined music methods, activities, and materials appropriate to educable mentally handicapped children. Seventy-five classroom teachers of special education classes were surveyed to ascertain the musical activities most appropriate to elementary educable mentally handicapped children. McLaughlin also sought to determine music materials and teaching techniques most effective with these children.

McLaughlin found unison songs, songs with descants, and rounds, all taught by rote, to be suitable. Fundamental movement, singing games, folk and square dancing, dramatizations, and the use of non-melodic percussion instruments were found to be suitable as rhythmic activities. Listening

\textsuperscript{12}Ibid., pp. 64-65.

activities included active and passive listening. The playing of melody and keyboard instruments and autoharp were found to be appropriate to educable mentally retarded children. Respondents to the survey considered music reading, social dancing, class piano lessons, and playing band and orchestra instruments unsuitable for elementary educable mentally handicapped children.

These same classroom teachers also suggested teaching techniques found to be effective in teaching educable mentally handicapped children.

1. Present the music in accordance with the slow learning ability of the children.
2. Try to engender enthusiasm.
3. Do everything possible to create successful situations.
4. Present the materials of music in a variety of settings to avoid monotony.
5. Repeat all learnings constantly.
6. Explanations must be very detailed.
7. Procedures of presentation take nothing for granted.
8. Schoolroom music often has a therapeutic and functional purpose when used with these children.
9. Register an attitude of thorough enjoyment in teaching any phase of music.
10. Teaching procedures must follow logically and be well prepared.
11. Plan more variety in music activities for retardates than for normals.
12. Use more motor forms of learning.
13. Speak slowly and clearly with a pleasant, quiet, well modulated voice when teaching the mentally handicapped.14

Later studies appear to indicate that mentally handicapped children are capable of music reading and playing

14Ibid., pp. 120-121.
piano and wind instruments. Buker\textsuperscript{15} investigated the ability of intermediate level educable mentally handicapped children, nine to thirteen years of age, to learn to read rhythms. He utilized a rhythm-reading approach designed by Richards.\textsuperscript{16}

Three groups of children received the experimental music classes taught by either music specialists or special education classroom teachers. Three groups of children of similar ages and educational placement comprised the control groups, who received a different music program.

The experimental groups made greater gains in rhythm-reading scores from pre-test to post-test than the control groups. Buker also found that the younger children in the experimental groups increased their scores to a greater extent than older children. Buker attributed this to self-consciousness and condescension on the part of the older children, whose efforts may have been minimal.

Buker concluded that rhythm-reading is within the scope of educable mentally handicapped children and could be included in the music curriculum of these children. The results of the study also suggest that children younger than those who participated in the study might benefit from


a similar program. The findings of the study also indicate that the rhythm-reading program could be taught either by special education classroom teachers with little musical training or by music specialists with minimal experience with mentally handicapped children.

Five students with Down's Syndrome, ten to twenty-one years of age, participated in a study by Weber. Teaching techniques and materials appropriate to teaching trainable mentally retarded students to play piano, flute, baritone horn, clarinet, alto saxophone, and cornet were developed. The materials were designed to aid in the elimination of perceptual problems of the participants and to function as an approach to teaching instrumental music. Letters and numerals served as symbols and were placed on the piano keyboard and under the printed musical notation.

Weber found that trainable mentally handicapped students can acquire performance skills on selected musical instruments. Each student who participated in the study also showed improvement in reading, eye-hand coordination, and visual and auditory perception.

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Rosene\(^{18}\) expanded upon the studies by Buker and Weber and investigated the effects of an instrumental instruction program for educable mentally handicapped children. Thirteen children in an intermediate level special education class were given individual and group instruction on the wind instruments of their choice. Musical goals were stressed in the seventeen-week program. Rosene modified instructional procedures commonly employed in beginning instrumental classes for non-handicapped children. Individual instruction was given for eight weeks before group instruction was initiated. The subjects in the investigation learned to play short musical selections by rote and from graphic notation before progressing to standard musical notation.

At the conclusion of the study, eight of the thirteen children met the minimum requirements for inclusion in the instrumental music program of the school. The children meeting the requirements were accepted as members in the school's Intermediate band. Rosene concluded that musical goals in the study were attained. In addition, improvement in attention span, self-concept, emotional maturity and peer interaction was noted.

In his investigation of music for educable mentally handicapped children in Colorado, Erickson was also

interested in musical activities suitable for those children. He found the following ten activities to be most popular:

1. Marching, hopping, skipping, etc., to music.
2. Singing expressively.
3. Listening to program music such as Peter and the Wolf.
4. Singing in tempo.
5. Free rhythmic movement to records or piano.
7. Utilization of rhythm band instruments.
8. Listening to music from Broadway musicals.
9. Listening to the latest in rock and jazz records.
10. Listening to records of such composers as Bach, Beethoven, Mozart, Brahms, etc.\textsuperscript{19}

In a comparative study by Hochheimer,\textsuperscript{20} therapeutic uses of music in the United States, Canada, Germany, Austria, and Holland were investigated. Hochheimer observed music classes for cerebral palsied, physically handicapped, and hearing impaired children in the European countries in which three approaches were utilized. They were Rhythmic-Musical Education, the Orff-Schulwerk, and the Sound-Perceptive Method. The methods observed were compared with those discussed in available European, Canadian, and American literature. Hochheimer's personal experiences teaching physically handicapped children also served as a basis for comparison.

Hochheimer found that experimental research in all approaches is limited. In Europe, Canada, and the United States, music is used therapeutically with cerebral palsied

\textsuperscript{19}Erickson, "Teaching Music to Educable," p. 233.

children to improve coordination, speech, and language development. In one European music class, Hochheimer observed that opportunities for musical, speech, or language arts goals were limited. The class teacher stated that such goals would make her program educationally oriented instead of rehabilitative. Hochheimer wrote in regard to this statement:

This opinion seemed to contradict the American and European literature and observations (also reported here) that indicate that musical goals should be utilized whenever possible so that the handicapped child's aesthetic perception is limited only to the extent of his affliction.21

Extensive research revealed that European literature does not refer to music for physically handicapped children other than those with cerebral palsy.

Hochheimer recommended an exchange of ideas between European, Canadian, and American music educators and therapists who work with physically handicapped children. She concluded:

It is also suggested that personnel in the field of special education regardless of their area of specialization familiarize themselves with literature dealing with handicapped children of all classifications because, as this study has revealed, findings dealing with one area can often be applied to several.22

Shehan23 investigated the effects of individualized music sessions in an educational milieu on the development

\[\text{\begin{footnotesize}
21\text{Ibid.}, p. 229.}
22\text{Ibid.}, p. 235.
\end{footnotesize}\]
of motor coordination, auditory awareness, interest/motivation, self-esteem, and participation in different types of musical activities. Results of the study suggest that individualized small-group music sessions in an educational facility may have been instrumental in achieving the program goals.

In a recent study, Dickinson was interested primarily in the following:

1. To design a music programme for ESN children which could be translated and enacted in the classroom by the classroom teacher.

2. To provide provisional evaluation of this programme within the constraints set up by access to schools and general resources.

3. To explore, both generally and specifically, the achievement possibilities of ESN children who are taught music by the non-specialist teacher.24

The author was concerned that the classroom teachers involved should understand all materials and methods and be able to adapt them to their teaching situations. It was anticipated that the children in the study would demonstrate positive responses. Children were to master both cognitive and psychomotor musical skills. Dickinson concluded that the teachers' ability to teach music successfully was directly related to the following attitudes:

1. The teacher's attitude toward taking\textsuperscript{25} music.
2. The teacher's attitude toward the amount of teaching time to be given to music in relation to other activities.
3. The teacher's perception of how much preparation time is necessary.
4. The flexibility of the teacher.
5. The teacher's understanding of the subject matter and proficiency in handling it.\textsuperscript{26}

Dickinson also concluded that pupil response and musical achievement were contingent upon the following considerations:

1. The particular approach adopted.
2. The particular relationship between pupil and teacher.
3. Whether or not the activity was regarded as non-threatening.
4. Whether or not the pupil's confidence had been established from previous successes.
5. Whether or not there was an element of familiarity in the activity.
6. The particular nature of the activity.
7. The particular time of the music class, and the weather.
8. According to the physical condition and social circumstances of the child that day.
9. Whether or not a topic requiring particular concentration by the pupils was prolonged by the teacher.
10. According to teacher effectiveness.\textsuperscript{27}

"Project Orff: Music for Retarded Children"\textsuperscript{28} was a three-year project involving trainable mentally retarded, educable mentally retarded, and learning disabled children.

\textsuperscript{25}In England, "taking" frequently refers to "teaching."

\textsuperscript{26}Dickinson, \textit{Music with ESN Children}, pp. 124-126.

\textsuperscript{27}\textit{Ibid.}, pp. 126-129.

five-to-twenty-one years of age, from twelve communities in Connecticut. Summer workshops for music specialists, special education classroom teachers, and administrators were conducted by nationally known consultants in the Orff approach. The consultants visited the project schools during the academic year to assess the application of skills acquired by the teachers in the workshops. Each school involved in the project received a set of Orff instruments and music materials. Control groups included children in special education classes who did not receive music instruction utilizing the Orff approach.

The project was evaluated in the third year in terms of the children's improvement in perceptual skills, motor coordination, and musical, social, and speech development. Campbell reported results of the project as being inconclusive. Comparison of the two groups of children showed that learning disabled children five- to eleven-years of age appeared to be superior to non-Orff group children in motor, speech, and musical behaviors. Educable mentally handicapped students twelve to twenty-one years of age were superior in speech, musical, and perceptual behaviors. Educable mentally handicapped children five to eleven years of age in the non-Orff classes proved to be superior in motor and perceptual behaviors. There appeared to be no significant differences in performance in music and speech tasks between Orff and non-Orff educable mentally
handicapped students. Trainable mentally handicapped children five to eleven years of age in the Orff group appeared to be superior in performance of motor activities.

Campbell concluded:

... Project Orff must be considered a success on the basis of the complete support given from the diverse view points of the special education teachers, music teachers, administrators and parents participating in, or observing the effects of the program. The objective data provides neither strong support nor strong contradiction of these opinions overall, but may help to identify specific areas of strength and weakness in the program. 29

Classroom learning and the curricular needs of preschool educable mentally retarded children were the focus of a four-year experimental curriculum designed by Connor and Talbot. 30 Enriching musical experiences were an integral part of the curriculum. There were three components of these experiences—(1) singing and rhythmic activities stressing gross and fine motor development; (2) formal patterned movement such as marching, clapping, and dances; and (3) percussion band activities. Listening to records was a focal point for many of these experiences.

A music consultant worked with classroom teachers one hour per week during the third and fourth years of the project. The services of the consultant included direct

29 Ibid., p. 20.

teaching of basic piano skills, use of the singing voice, and the utilization of the skills of teachers and responses of children in the classroom.

Many curriculum guides have been developed by state and local curriculum committees. These guides outline recommended musical activities and teaching procedures.

**Handbooks, Instructional Units, and Journal Articles**

Handbooks, instructional units, and journal articles have been published to assist music specialists and special education classroom teachers in planning and directing musical experiences for mentally and physically handicapped children. Suggestions for musical activities in each handbook are drawn from the authors' experiences.

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A handbook by Dobbs\textsuperscript{32} offers practical advice for teachers of handicapped children. Dobbs writes:

The musical activities described in this book have been selected with the non-specialist in mind. Almost all of them can be undertaken by any teacher responsible for special education who is musically sensitive, enthusiastic, and ready to spend some time and thought on the preparation of his material. Much of his learning can be done with the children, and the joint progress made will be a source of satisfaction to teacher and taught alike.\textsuperscript{33}

Daily short periods of music making are advocated by Dobbs for slow learning children whose attention span and powers of concentration are generally short. Activities are suggested for singing, playing instruments, listening to music, movement and dance, and relating music to other subjects. Dobbs concludes:

For the imaginative teacher possibilities of making music meaningful in its relationship with other aspects of knowledge and life are almost endless. Since it is a universal medium of expression for the joys, sorrows, hopes, fears, aspirations, and worshipful feelings of mankind, it is natural that it should permeate our everyday activities—mental, physical, and spiritual—and be a unifying element amongst those "subjects" by which these are represented on our school's time table.\textsuperscript{34}

\begin{itemize}
\item \textsuperscript{32}Dobbs, \textit{The Slow Learner and Music}.
\item \textsuperscript{33}Ibid., p. 17.
\item \textsuperscript{34}Ibid., p. 88.
\end{itemize}
Two booklets by Ward, *Sound Approaches for Slow Learners*\(^{35}\) and *Singing in Special Schools*,\(^{36}\) were an outgrowth of the *Music for Slow Learners* project. In *Sound Approaches for Slow Learners* Ward reports experimental work in schools for Educationally Subnormal (Mild) children. This work tested various activities and approaches to teaching to ascertain whether or not they were appropriate for use by non-specialist teachers. Some of the many activities were identifying sounds of musical instruments, musical conversations, conducting, and coordinating instrumental sounds and drama.

*Singing in Special Schools* is intended to guide teachers in selecting song literature and approaches to teaching songs to handicapped children. In discussing the importance of singing in classes for handicapped children, Ward writes:

> It could be said that any children who are denied the opportunity to sing are deprived of the most important means of musical expression. In particular, children who are slow learners by reason of mental or physical handicap can derive great enjoyment from singing; through this enjoyment they gain enriching experience and our relationship with them is strengthened.\(^{37}\)

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\(^{37}\)Ibid., p. 5.
A more recent handbook by Ward, *Hearts and Hands and Voices*,\(^{38}\) is based upon the author's experiences as a teacher and as organizer of the *Music for Slow Learners* project. The book is designed to give practical advice to persons who teach music for mentally and physically handicapped children. Many suggestions are given for activities involving singing, playing instruments, and moving to music. It is anticipated that teachers will adapt these musical activities to their own teaching situations. Ward also expresses concern for the personal development of the teacher.

Whenever possible, the teacher should engage in musical and other activities outside school and at her own level. The teaching of music is very demanding of physical and emotional energy, and she will need periodic refreshment which can be gained from outside activities. She should be encouraged to attend courses frequently and these courses need to have a strong element of activity which is designed to contribute to her own personal development. It is vital that the teacher should continue to grow and develop in her own area of activity. In this way she will remain aware of the children's needs to develop and come to her class with enthusiasm and vigour.\(^{39}\)

*They Can Make Music* by Philip Bailey\(^{40}\) was written for special education teachers who are trained musicians. Music specialists will find it equally helpful. He gives detailed instructions for musical activities. Such practical matters


\(^{39}\)Ibid., p. 8.

as maintaining discipline in the classroom are also considered. Bailey emphasizes the importance of including every child in musical activities. Materials and methods must be adapted to meet the needs of handicapped children. Bailey describes one example of modification.

There was, for instance, a severely subnormal girl who could play a series of chime bars with a reasonable degree of accuracy if the notes she had to play were of one beat's duration; but I tried every conceivable method of explaining and demonstrating the duration of a two beat note, without any success whatever. After considering the problem for a time, I decided that, as fair means had not been successful, I must "cheat" rather than omit the girl from the concert for which we were preparing. I finally overcame the difficulty by arranging the chime bars close together for the one beat notes, and leaving a good space after two beat notes, thus: 1111112. . . 1111112. . . 1111 etc. As you will observe, since a space was left after the two beat note, she was unable to reach and play the following note until a period of two beats had elapsed.41

Bailey was firmly convinced that the happiness the child received from participating in the concert fully justified the liberties taken with arranging the instruments.

Included in the handbook is an extensive list of "gadgets" designed to enable severely physically handicapped children to participate in instrumental activities. Many of the aids can be constructed from inexpensive and readily available materials.

41Ibid., p. 3.
A brief handbook by Zimmer\textsuperscript{42} is designed essentially to aid teachers to teach musical concepts. Concepts of pitch level, tempo, dynamics, duration, and timbre are introduced. Reading of pitch names and simple rhythmic notation is also included. Zimmer states:

It is important to note that these concepts are essential in any music program, and continual mention of them throughout all your music classes will help reinforce their importance to the children. Any materials or ideas that you can add should be used—they will help you in further developing the children's interest. If the children understand these concepts they have gained valuable learning skills for other areas:

1. Vocabulary skills.
3. Basic science knowledge.
4. Group participation.
5. The concept of opposites.\textsuperscript{43}

Music for the Exceptional Child\textsuperscript{44} is a compilation of contributions by music specialists who are actively involved with all types of exceptional populations. Historical, philosophical, therapeutic, and educational approaches are discussed in detail. A series of instructional units is included. The units include statements of goals, either musical or non-musical, type of handicap and educational placement of children for whom they are appropriate, learning experiences, and musical resources.


\textsuperscript{43}Ibid., p. 3.

\textsuperscript{44}Graham, comp., Exceptional Child.
A handbook by Deaver\textsuperscript{45} provides a basic understanding of the characteristics of various types of handicapping conditions. Techniques and approaches to incorporating music in educational programs are featured. All songs included in the handbook were composed by the author.

Robins and Robins\textsuperscript{46} have written a precise description of their method of coordinating movement, educational concepts such as color recognition, counting, or body image, and music. Practical suggestions for maintaining discipline, type of clothing to be worn by children, and physical setting for the lessons are included in addition to step-by-step procedures for teaching lessons in movement.

A two-day conference on the Role of Music in the Special Education of Handicapped Children was held under the aegis of the Division of Handicapped Children and the Division of the Humanities and the Arts of the State of New York. Conference consultants prepared instructional units with the following broad goals for music in the education of handicapped children:

1. Learning about music per se.
2. Meeting specific physical, emotional, or psychological needs.

\textsuperscript{45}Mary Jo Deaver, \textit{Sound and Silence} (Pikeville, Ky.: Curriculum Development and Research, Inc., 1975).

3. Motivating and providing alternative ways of learning in other subject areas (e.g., the language arts).\textsuperscript{47}

Each unit included a general goal, specific behavioral objectives, learning experiences, and musical resources. Conference participants, who received sets of these instructional units, observed lecture demonstrations in the implementation of the units.

Reichard and Blackburn\textsuperscript{48} prepared an extensive series of units in which the instruction is based upon musical activities. Areas of the curriculum considered appropriate to music based instruction are communication, arithmetic, aesthetics, social competencies, and motor, recreational, and vocational skills. Each instructional unit includes the anticipated outcome, the purpose, materials to be used, and the procedure. The design of the units is such that teachers with minimal musical skills will experience little or no difficulty in utilizing them.

In these units, music is incorporated solely for its functional uses. The authors stated:

\begin{quote}
In the education and training of exceptional children, music becomes more than an end to the
\end{quote}


means; it becomes a means to an end. Music can be used to program, teach, and reward its users.\textsuperscript{49}

Articles in recent music education journals have been addressed to philosophies, approaches, and techniques appropriate to teaching music in the education of handicapped children. One issue of \textit{Music Educators Journal}\textsuperscript{50} is devoted to all these topics in relation to children with particular handicaps.

Carroll and Price\textsuperscript{51} state that it is imperative that music teachers become aware of the different rates and styles of learning among handicapped children. It is also suggested that teachers should acquire knowledge of problems in motor, visual, and auditory perception commonly experienced by handicapped children.

An article by Gilbert\textsuperscript{52} was directed toward the mainstreaming of handicapped children in regular music classes. Suggestions are given for adapting musical experiences to the various limitations of mentally handicapped children. Gilbert concludes:

Special class children who are mainstreamed into the regular classroom may still experience

\textsuperscript{49}Ibid., p. 25.

\textsuperscript{50}\textit{Music Educators Journal} (April 1972).


\textsuperscript{52}Janet Perkins Gilbert, "Mainstreaming in Your Classroom: What to Expect," \textit{Music Educators Journal} 63 (February 1977): 64-68.
problems in the acquisition and retention of learning, but these problems can be effectively dealt with within the integrated setting without compromising the education of academically normal children. An individualized, integrated music educational program can result in an enhanced educational and social experience for all children regardless of their inherent differences in academic ability.\textsuperscript{53}

**Musical Competencies**

The literature pertaining specifically to musical competencies requisite for those who teach handicapped children appears to be virtually nonexistent. There are, however, competencies necessary for all music educators. Musical competencies recommended by the Teacher Education Commission of Music Educators National Conference for all music educators and classroom teachers will be included in this section.

The Commission stresses that a comprehensive musicianship must be developed by all music educators. Musical competencies in performance, composition, and analyses are advocated for all music educators.

- **Producing Sounds (Performance)**
  - All music educators must be able to:
    - Perform with musical understanding and technical proficiency.
    - Play accompaniments.
    - Sing.
    - Conduct.

\textsuperscript{53}\textsuperscript{Ibid.}, p. 68.
Supervise and evaluate the performance of others.

Organizing Sounds (Composition)
All music teachers must be able to:

Organize sounds for personal expression.

Demonstrate an understanding of the elements of music through original composition and improvisation in a variety of styles.

Demonstrate the ability to identify and explain compositional choices of satisfactory and less satisfactory nature.

Notate and arrange sounds for performance in school situations.

Describing Sounds (Analysis)
All music educators must be able to:

Identify and explain compositional devices as they are employed in all musics.

Discuss the affective results of compositional devices.

Describe the means by which the sounds used in music are created.\(^{54}\)

Professional qualities requisite for music educators are as follows:

The ability to communicate with students is essential for teachers. Therefore, music educators must be able to:

Express their philosophy of music and education.

Demonstrate a familiarity with contemporary educational thought.

Apply a broad knowledge of musical repertory to the learning problems of music students.

Demonstrate, by example, the concept of a comprehensive musician dedicated to teaching.55

The Teacher Education Commission also states that music educators must possess certain personal qualities.

Music educators must:

Inspire others.

Continue to learn in their own and other fields.

Relate to individuals and society.

Relate to other disciplines and arts.

Identify and evaluate new ideas.

Use their imaginations.

Understand the role of a teacher.56

The Teacher Education Commission is cognizant of the fact that there are situations when it is appropriate or necessary for classroom teachers to assume responsibility for musical experiences in the elementary schools. Therefore, the Commission recommends that all classroom teachers must be able to:

Make music.
Conduct music.
Guide the creative experiences of children.
Utilize simple procedures used in composing music.
Utilize various kinds of notation when appropriate.
Perceive aurally the basic sound-events of music.
Respond physically.
Be receptive to music.
Guide students in musical experiences.
Utilize resources.57

55Ibid., p. 7.
56Ibid., pp. 4-5.
57Ibid., pp. 20-22.
The researcher was unable to find any studies that dealt solely with musical competencies recommended for teachers of handicapped children. Belcheff\(^{58}\) investigated the needs of beginning public school music teachers in terms of teaching skills and knowledges. One item in the questionnaire pertained to teaching exceptional children. Eighty-five of the one hundred ten respondents indicated a need to know how to work with exceptional populations, that is, handicapped and gifted children. Sixty-eight of the respondents expressing this need reported that this knowledge was not gained in pre-service training.

A study by Herr, Algozzine, and Heuchert\(^{59}\) investigated teaching skills of classroom teachers. In-service teachers of mildly handicapped children were surveyed to ascertain which competencies of an extensive list were perceived as being necessary for those who teach educable mentally handicapped children. Included in those competencies considered necessary is the ability to provide experiences in music for the children.

Two documents outline musical competencies needed by teachers of handicapped children. Hardesty recommends

\(^{58}\)Koste Belcheff, "A Study of Teaching Skills and Knowledges That Are Needed by Beginning Public School Music Teachers" (Elyria, Ohio: Elyria City Schools, February 1975). (Mimeographed.)

musical skills for teachers of preschool trainable mentally retarded children.  

A practicum in music is required for those selected for an undergraduate internship at Western Carolina Center for the Mentally Retarded. Caldwell and Brooks list both music teaching and performance competencies required of pre-service special education teachers selected for the internship.

The student will be able to:

1. Specify the need and purpose of an instructional plan.
2. Specify the entry level skills of an instructional objective.
3. Prepare specific instructional objectives.
4. Prepare an appropriate, sequential, and clearly defined task analysis of each instructional objective.
5. Demonstrate the relationship of materials to instructional objectives.
6. Specify techniques of contingency management utilized.
7. Specify or list recycling techniques.
8. Secure and/or prepare instructional materials.
9. Present an advance outline of the instructional plan.
10. Objectively summarize and evaluate an instructional plan.
11. Develop innovative daily record of the prescriptive process of the child.
12. Perform a simple tune on the piano.
13. Perform a simple tune on the organ.
14. Select music appropriate for a specific level of instruction.

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60 Chapter I, p. 5.

61 Erin Kent Caldwell and Benjamin L. Brooks, A Competency Based Special Education Undergraduate Internship at Western Carolina Center for the Mentally Retarded (Bethesda, Md.: ERIC Document Reproduction Service, ED 107 046, n.d.).
15. Accomplish the following skills in the use of the autoharp:
   Tuning
   Holding
   Picking
   Stroking
   Strumming
   Fingering
   Maintenance procedures

16. Demonstrate the use of the two rhythm instruments.

17. Perform an established accompaniment with the following instruments:
   Tonette
   Song flute
   Flutophone
   Recorder
   Guitar
   Ukelele
   Fingerings

18. Present a song in an instructional situation utilizing the:
   Whole
   Phrase
   Chime-in\(^62\)

A study by Anttonen\(^63\) was designed to determine the value ratings of five major competency areas as perceived by in-service special classroom teachers, building principals, and teacher trainers. The ability to provide pupils the opportunity to participate in musical experiences is referred to in the area of curriculum development. The study is included in the review of literature because the areas of competencies are relevant to the preparation of music teachers of handicapped children.

\(^62\)Ibid., A-9, A-10.

The competency areas are as follows:

1. To provide the teacher with an understanding of historical, philosophical, and socio-cultural components of mental retardation.
2. To provide the teacher the ability to be insightful and conversant regarding behavioral development; growth, maturation and learning as it pertains to the mentally retarded child.
3. To provide the teacher with a functional understanding of measurement and evaluation techniques.
4. To provide the teacher with skills in the area of curriculum development and methodology for the EMR child.
5. The practicum experience the teacher obtained contributed to his ability to teach the EMR.64

All populations in the study attributed average or greater importance to each of the five competency areas.

There was, however, no unanimity of response as to the order of importance. Table 2 shows the rank order on a scale of 1 to 5 of the competency areas as perceived by the survey populations.

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64Ibid., pp. 41-51.
Music Therapy

Music specialists and classroom teachers of handicapped children frequently establish non-musical goals for music sessions with children. Some techniques employed by music therapists are utilized by teachers of handicapped children. It is, therefore, appropriate to include literature on this subject. The four authors cited are representative of major contributors to the wealth of literature on music therapy.

Music therapy is defined as:

... the use of music in the accomplishment of therapeutic aims: the restoration, maintenance, and improvement of mental and physical health. It is the scientific application of music, as directed by the therapist in a therapeutic environment, to influence changes in behavior. Such changes enable the individual undergoing treatment to experience a greater understanding of himself and the world about him, thereby achieving a more appropriate adjustment to society.65

Gaston has written that there are three principles upon which music therapy is based.

1. The establishment or reestablishment of interpersonal relationships
2. The bringing about of self-esteem through self-actualization.
3. The utilization of the unique potential of rhythm to energize and bring order.66

65A Career in Music Therapy (Lawrence, Kansas: National Association for Music Therapy, Inc., n.d.)

Principle one is concerned with the socialization of the individual undergoing therapy. Self-expression is socially acceptable in musical experiences. Principle two refers to the self-confidence gained by the individual in music therapy sessions. In referring to principle three, Gaston has emphasized:

Rhythm is the most potent, the most dynamic element in music. Although it has not been referred to as frequently as interpersonal relationships or self-esteem, it has been named the most important element of music for the retardate and the handicapped.67

The personal philosophies of music therapists are reflected in their approaches to music therapy. Nordoff and Robbins are vitally concerned with alleviating the handicaps of children through therapy in music. They write:

The right music, perceptively used, can lift the handicapped child out of the confines of his pathology and place him on a plane of experience and response where he is considerably free of intellectual or emotional dysfunction.68

The use of the piano is central to music therapy as practiced by Nordoff and Robbins. Teamwork between pianist and a second therapist serving as leader of an activity is also emphasized. The authors rationalize:

... the pianist is able to concentrate fully on the music and on playing perceptively to suit the children's responses to it; the leader gives

67 Ibid., p. vii.

her entire attention to directing the children's activity so as to realize the musical experiences with all possible vividness and clarity, guiding or encouraging individuals in whatever ways they require. 69

Nordoff and Robbins advocate using songs to assist speech development of handicapped children. The words and melody must follow the natural inflections of children's speech. Expressive and emotional qualities must be considered when selecting song literature.

Instrumental activities are an important component of therapy sessions directed by Nordoff and Robbins. The authors stress that each part must contribute to the effectiveness of the music. Resonator bells, cymbals, drums, reed horns, 70 violins and celli with one string, bird whistles, and a variety of non-melodic percussion instruments are used extensively. Severely handicapped children are able to play these instruments and experience the sounds of the various timbres.

A third facet of Nordoff and Robbins's work is dramatization of plays with music. They believe that participation in musical dramas frees many handicapped children from fear and uncertainty.

69 Ibid., p. 18.

70 For photographs and a description of reed horns, see Nordoff and Robbins, Music Therapy, pp. 86-87.
The therapeutic effects of music on the emotions of handicapped children are emphasized by Alvin. An emotional response to music is fundamental to the development of musical sensibility. Musical sensibility rather than musical achievement is the goal of therapy sessions.

In discussing her work with handicapped children, Alvin, a cellist, writes:

. . . I try to assess their need for emotional, intellectual, or realistic experiences. The music I play for them is related to their own experiences and can provoke in them a number of mental or emotional associations which are beneficial. This therapeutic approach is based on the power of music to affect the mood of the child, stimulate his mind, and to release his emotions, as the case may be.\(^\text{72}\)

Alvin points out that music can contribute to the emotional maturation of handicapped children. Singing, playing instruments, and listening to music are experiences which further this growth. Through these experiences the child can develop a sense of identity.

Musical experiences in playing, singing, and listening also contribute to the intellectual development of handicapped children. Increase in span of attention, improved aural perception, and development of mental imagery can be the results of listening to music. Alvin considers listening sessions an important facet of therapy sessions.


\(^{72}\)Ibid., p. 13.
The development of imagery and mental association may be one of the greatest benefits a handicapped child can receive from listening to music, especially when the process can be directed towards creative and constructive aims in which mind and emotions are integrated.\textsuperscript{73}

Social development of handicapped children can also be enhanced through participation in music experiences. Alvin cautions against compelling a handicapped child to join a group engaged in music-making. He will voluntarily enter into group activities when he has established his own identity and is aware of others. Confidence in ability to sing or play a small instrument may also motivate a child to become group-oriented. Listening to music can be a shared experience which furthers the socialization of handicapped children. Alvin is of the opinion that listening to live performances of music should precede experiences centered on recorded music.

Michel's\textsuperscript{74} discussion of music therapy for handicapped children typifies a major difference between two approaches to music therapy. Although Alvin designs therapy sessions to contribute to the intellectual and social maturation of handicapped children, the major emphasis appears to be upon the emotional response of handicapped children to music.

\textsuperscript{73}Ibid., p. 46.

\textsuperscript{74}Donald Michel, Music Therapy (Springfield, Illinois: Charles C. Thomas, Publisher, 1976).
Michel, on the other hand, writes, "A music therapist is first a behavioral scientist." He cites numerous studies, both actual and theoretical, in which a contingency system was set up whereby music was used as a reinforcer in establishing desirable behavior. The desirable behavior ranged from pre-learning skills such as maintaining eye contact to appropriate group social behavior of adolescents.

Performance skills of the music therapist are not emphasized in the studies cited by Michel as they are in the therapy sessions directed by Alvin and Nordoff and Robbins. Michel states that voice and piano skills are basic requirements of music therapy training programs. He writes in regard to future programs:

Probably more training in group therapy and more emphasis upon behavioral science with less in applied music should be implemented in undergraduate music therapy education, but there also should be provision for training the music therapy student in such probable future roles as Supervisor, Consultant, and Teacher of other professionals and sub-professionals in the helping services.  

Summary

The literature survey was directed toward courses and experiences necessary for music teachers of mentally and physically handicapped children, musical competencies requisite for teachers of these children, and music experiences appropriate to mentally and physically handicapped

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75 Ibid., p. 3.
76 Ibid., p. 115.
children. A limited number of studies related to courses were found. A greater number of studies were addressed to musical activities, materials, and techniques appropriate to mentally and physically handicapped children. There did not appear to be any studies concerned solely with musical competencies requisite for teachers of handicapped children. Studies tangential to this area of competency were cited.

Principles of music therapy are often the basis for musical experiences directed by music educators. Four books by prominent music therapists were cited.
CHAPTER III

MUSIC FOR SLOW LEARNERS: A COURSE FOR MUSIC SPECIALISTS AND CLASSROOM TEACHERS

This chapter includes a description of the lectures, projects, field experiences, and other activities that comprised the content of the course, Music for Slow Learners, during the Spring term 1976. The researcher participated fully in the course, Music for Slow Learners, at Dartington College of Arts, Totnes, Devon, England.

Description of the Course, Music for Slow Learners

David Ward, organizer of the course, Music for Slow Learners, stated, in part, his philosophy of music for mentally and physically handicapped children in a letter to the researcher:

There seems no justification whatever for the view that there should be priority in music education for children in regular schools. Slow learning and handicapped children should have at least as many opportunities to be taught by skilled musicians.¹

Ward, therefore, designed the course so that members engage in activities at two levels simultaneously—at their level as adults and at the level of slow learning children.

¹David Ward to Joan Lehr, 11 October 1976.
However, the activities included at the adult level are not necessarily appropriate for handicapped children.

Ward designed the course with the following objectives in mind:

1. To enable the members to experience and discover ways of organizing music activities for their slow learning children, and to help them to develop effective teaching techniques.

2. To help them to acquire a body of knowledge relevant to their work.

3. To give opportunities for specific investigations into various aspects of the work.

4. To provide opportunities for each member to develop his own musicianship as far as is possible in the space of a term.²

The Course Members

There are two criteria for selecting members of the course, Music for Slow Learners. Applicants must present evidence of either having worked with or the intent to work with slow learning children. Prospective course members must also have some musical ability, a minimum level of musicianship, and basic sensitivity to music. Ward stated that this second set of criteria is difficult to define. His own judgment is used in determining the musical ability and sensitivity of applicants.

Due to the economic situation in the United Kingdom during the academic year 1975-76, enrollment for the one-term course, which began 14 January 1976, was small. It

²David Ward, "Music for Slow Learners" (a report to the Steering Committee, 10 March 1971).
was not financially feasible for the Local Education Author-
ities to grant leaves of absence and secondment to the many
qualified applicants. Consequently, there were nine members
enrolled in the course during the Spring term, 1976.

Enrollment consisted of five teachers from England who
had been granted secondment by their Local Education Author-
ities; one teacher from Asia, one university student from
the United States, and one teacher from England, all of whom
used personal funds; and this researcher whose participation
was funded by a Fulbright-Hays grant. The ages of the seven
women and two men ranged from twenty to over fifty-five.

The occupations of the course members were as follows:

1. Assistant head teacher of a primary school who
was also teacher of a class of emotionally
disturbed infants.

2. Peripatetic instrumental teacher in regular
secondary schools.

3. Music specialist and remedial reading teacher
in a secondary school for Educationally
Subnormal (Mild) children.

4. Head teacher of a primary school.

5. Teacher of an infants' class in a parochial
primary school.

6. Peripatetic music specialist who served both
regular primary schools and schools for Edu-
cationally Subnormal (Severe) children.

7. University student who was studying for a
bachelor's degree in music therapy.

8. Music specialist who was seeking a new teaching
post.

9. The researcher, a doctoral candidate in music
education.
Course members from England were reluctant to discuss their academic preparations for teaching. It was ascertained through informal conversations, however, that English members had each attended at least a two-year course at a college of education and had qualified for a teaching certificate. The title "music specialist" did not necessarily indicate that the teacher was a trained musician. Personal interest in and enthusiasm for music were frequently the only requirements.

One experienced teacher asserted that courses germane to the education of handicapped children were not essential. It was that person's opinion that teaching experience in an ordinary school was sufficient preparation for working with Educationally Subnormal children.

The music specialist from Asia had completed studies for the Diploma in Education in addition to the training for a teacher's certificate. The university student had completed the third year and upon returning home would begin the senior year.

The policy of Dartington College of Arts did not permit Ward to discuss his educational background. He did disclose that he had experience as a classroom teacher of Educationally Subnormal children and as a music teacher of Educationally Subnormal and physically handicapped children. Ward had also performed as a pianist in professional ensembles.
The Course Activities

The weekly schedule for the course was well arranged with ample time allotted for group sessions, individual study, music lessons, and practice. Daily sessions of one and one-half hours' duration led by Ward were attended by all members of the course. One afternoon each week was devoted to a field experience in a residential school for Educationally Subnormal (Mild) children. Observation of music classes taught by Ward in a residential school for physically handicapped children was obligatory for all course members. Each member also had a weekly tutorial\textsuperscript{3} with Ward. Required weekly group sessions in recorder and optional weekly group sessions in folk guitar were led by Ward.

Participation in several activities other than those directed by Ward was required. Weekly classes in musicianship were taught by Gordon Jones, a faculty member of Dartington College of Arts. Weekly attendance at a choir directed by Jack Dobbs, Director of Musical Studies of Dartington College of Arts, was expected. Each member of the course also had a weekly private lesson in the performing medium of his choice taught by a faculty member of the performance division of the college. Lessons were

\textsuperscript{3}A tutorial is a private lesson with an instructor. Performance skills or other subject matter may be stressed.
available in any orchestral instrument, piano, organ, harpsichord, classical guitar, recorder, and voice.

Activities Directed by Ward

Daily Sessions

The daily sessions of one and one-half hours' duration directed by Ward evolved around four categories of topics:

1. Activities to develop the musicianship of course members.

2. Activities appropriate for slow learning children.

3. Lectures by Ward on aspects of education of slow learning children.

4. General topics for discussion.

Experiences in musicianship centered primarily on singing in four parts, vocal improvisation, vocal chording, and aural harmonic and melodic analysis. Course members also aurally and visually analyzed themes of symphonies, sonatas, preludes, and fugues. Ward expressed his belief that course members should have a repertoire of melodies to sing or play for children. He requested that during the term each course member prepare a "tune of the day" for presentation during a daily session. The tunes presented ranged from folk songs to themes from symphonies.

Ward stated that singing is the most important activity for slow learners. However, there was no discussion on modifying songs for children at different levels of development. Ward did request course members to present songs in
class that could be used functionally with children. Songs stressing body image and counting were taught to course participants.

These sessions focused primarily on rhythmic activities and the development of auditory perception. Ward differentiated between rhythm and pulse. Pulse is the steady "wave." Rhythm refers to the patterns. Rhythm patterns were stepped, clapped, and played on percussion instruments. Accompaniments on percussion instruments were devised for chants and poems. Movement, other than clapping or stepping rhythm patterns, was not included in the daily sessions.

Ward stated that every lesson with handicapped children should include some form of aural discrimination. Course members participated in activities such as locating the source of a sound while sitting with their eyes closed. There were many variations on this activity. Course members also experimented with percussion instruments to discover the number of different sounds that can be produced on them.

During a discussion of sound exploration, Ward listed three goals in sound exploration. They were: 1) response to sound; 2) discrimination of sound; 3) making sounds. Priorities were not assigned to the goals; they may occur at any time.

Lectures on the education of slow learning children were generally brief and were followed by class discussion.
Ward stated at one point that the goals of music in special education should be discrimination, enjoyment, and creativity. Two course members believed that learning the basic skills of music and learning self-discipline should be added to the list. Ward indicated that the latter goal was implied because music imposes its own discipline.

The majority of the course members were deficient in courses in child development and learning theories. This was evident in a session in which Ward asked the course members how children learn. Play and modeling were the only means suggested. Ward then asked the researcher to discuss some theories of learning. The writings of Bruner, Gagné, Skinner, and Piaget were very briefly compared.

In one session, Ward asked course members why special education is special. A brief class discussion ensued. The discussion was not fruitful. When course members were unable to arrive at a conclusion, Ward did not provide any assistance.

General discussions, initiated by course members, centered on topics such as the necessity for a preparatory beat in conducting. One session was devoted to conducting. Each course member directed the singing of a few phrases. It was agreed that a preparatory beat is indeed necessary.

All participants of the course were required to engage in projects of their own choosing. The projects, upon which some course members collaborated, were varied. They
were as follows:

1. An original composition for recorder ensemble.

2. A paper on the use of audio-visual aids to be used in teaching music classes for slow learning children.

3. A survey of the attitudes toward and the opinions of the course, Music for Slow Learners, by all those who had been enrolled in the course.

4. Planning and directing musical activities for a group of children with behavioral problems in an ordinary school in a nearby town.

5. Text, original songs, and arrangements of carols by other composers for a Christmas assembly to be given by Educationally Subnormal (Severe) children (two course members).

6. A study to determine the relationships, if any, between reading ability and musicality of Educationally Subnormal (Mild) and normal children (three course members).

Participants were encouraged to discuss their projects with Ward throughout the term and to present them to the class upon completion.

All term projects undertaken by course members will not be described. Their findings are not germane to this study, as the topics listed above indicate. The term project in which the researcher was engaged is relevant to this study.

**Term Project**

The project attempted to survey the attitudes toward and the opinions of the course, Music for Slow Learners, by all those who had attended the course from 1971-1976. Seventy-two persons had been enrolled in the one-term course during those years.
A questionnaire/opinionnaire (see Appendix A) based upon one designed by Nicosia\textsuperscript{4} was mailed to fifty-nine former course members who were known to be living in the United Kingdom on 31 March 1976. Difficulties in providing return postage precluded mailing instruments to former course participants who were not living in the United Kingdom.

Twenty-seven former course members responded to the instrument for a 45.76 per cent return. Few of the returned instruments contained responses to every item. One questionnaire/opinionnaire was returned with a note stating that no responses were being made because they would all be negative. Some former participants who were not teaching in schools omitted responses to the items in the questionnaire but responded to items in the opinionnaire. Written comments were made in lieu of placing a check in an appropriate box on some instruments.

Adequate statistical data could not be compiled from the returned questionnaires/opinionnaires because of the return percentage. However, some inferences can be made from information received. These inferences are pertinent to this study. Only data from those items apposite to this study will be presented. The items omitted in this report were included in the instrument because the responses were of interest to Ward in planning future one-term courses.

\textsuperscript{4}Nicosia, "A Descriptive Assessment."
There appeared to be general agreement among respondents in regard to the types of musical experiences that they considered to be most effective with their children and the types of musical experiences that their children found most enjoyable. The most notable differences were in folk and country dancing and quiet listening to phonograph or tape recordings (see Tables 3 and 4).

**TABLE 3**

WHAT TYPES OF MUSICAL EXPERIENCES DO YOU CONSIDER TO BE MOST EFFECTIVE WITH YOUR CHILDREN?

<table>
<thead>
<tr>
<th>Activity</th>
<th>N=27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing, unaccompanied or accompanied by teacher</td>
<td>16</td>
</tr>
<tr>
<td>Movement and music</td>
<td>16</td>
</tr>
<tr>
<td>Playing percussion instruments to accompany singing</td>
<td>15</td>
</tr>
<tr>
<td>Folk and country dancing</td>
<td>13</td>
</tr>
<tr>
<td>Improvisation on percussion instruments</td>
<td>14</td>
</tr>
<tr>
<td>Quiet listening to gramophone\textsuperscript{a} or tape recordings</td>
<td>6</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
<tr>
<td>Playing recorder</td>
<td>2</td>
</tr>
<tr>
<td>Playing melodica</td>
<td>1</td>
</tr>
<tr>
<td>Playing guitar</td>
<td>1</td>
</tr>
<tr>
<td>Playing in school &quot;pop&quot; group</td>
<td>1</td>
</tr>
<tr>
<td>Music and drama</td>
<td>1</td>
</tr>
<tr>
<td>Television Music Time</td>
<td>1</td>
</tr>
<tr>
<td>Listening to live musical performances</td>
<td>1</td>
</tr>
<tr>
<td>Robins Rhythmics\textsuperscript{b}</td>
<td>1</td>
</tr>
</tbody>
</table>

\textsuperscript{a}Gramophone is the term used in England in lieu of phonograph.

\textsuperscript{b}Robins and Robins, *Educational Rhythmics*. 
### TABLE 4

WHAT TYPES OF MUSICAL EXPERIENCES DO YOU THINK YOUR CHILDREN FIND MOST ENJOYABLE?

<table>
<thead>
<tr>
<th>Activity</th>
<th>N=27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing, accompanied or unaccompanied by teacher</td>
<td>17</td>
</tr>
<tr>
<td>Playing percussion instruments to accompany singing</td>
<td>16</td>
</tr>
<tr>
<td>Singing to accompaniments provided by other children on percussion and/or small wind instruments</td>
<td>6</td>
</tr>
<tr>
<td>Improvisation on percussion instruments</td>
<td>13</td>
</tr>
<tr>
<td>Movement and music</td>
<td>16</td>
</tr>
<tr>
<td>Folk and country dancing</td>
<td>6</td>
</tr>
<tr>
<td>Quiet listening to gramophone or tape recordings</td>
<td>2</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td></td>
</tr>
<tr>
<td>Playing recorder</td>
<td>2</td>
</tr>
<tr>
<td>Playing melodica</td>
<td>1</td>
</tr>
<tr>
<td>Playing guitar</td>
<td>1</td>
</tr>
<tr>
<td>Playing in school &quot;pop&quot; group</td>
<td>1</td>
</tr>
<tr>
<td>Music with art</td>
<td>1</td>
</tr>
<tr>
<td>Television <strong>Music Time</strong></td>
<td>1</td>
</tr>
<tr>
<td>Singing action songs</td>
<td>1</td>
</tr>
<tr>
<td>Robins Rhythmics</td>
<td>1</td>
</tr>
</tbody>
</table>

A large majority of respondents believed that there would be no value in administering a musical assessment test to their children (see Table 5). One of the respondents answering in the affirmative wrote that, although the results would be of interest, the test would have no value for the children.
TABLE 5
DO YOU THINK A MUSICAL ASSESSMENT TEST OF YOUR CHILDREN WOULD BE PRACTICAL OR VALUABLE?

<table>
<thead>
<tr>
<th></th>
<th>N=27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>5</td>
</tr>
<tr>
<td>No</td>
<td>14</td>
</tr>
<tr>
<td>No response</td>
<td>8</td>
</tr>
</tbody>
</table>

Respondents' opinions of seminar activities and additional course experiences are relevant to this study. All activities and experiences were not included in the course every year. Therefore, all respondents did not check every activity. Results are presented in Tables 6 and 7.

TABLE 6
DAILY SEMINAR ACTIVITIES

<table>
<thead>
<tr>
<th>Seminar Activities</th>
<th>Very Useful</th>
<th>Useful</th>
<th>Not Useful</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>Teach a song</td>
<td>9</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Ear training</td>
<td>6</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Improvisation</td>
<td>11</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Devised notation</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Conducting</td>
<td>5</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Repertoire</td>
<td>11</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Arranging</td>
<td>7</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Accompanying</td>
<td>5</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Creating sound pictures</td>
<td>12</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>
Table 6 (Continued)

<table>
<thead>
<tr>
<th>Seminar Activities</th>
<th>Very Useful</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>Musical interpretation of words</td>
<td>7</td>
<td>4</td>
<td>7</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Film making</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Guitar sessions</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Shadow plays</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Movement</td>
<td>13</td>
<td>5</td>
<td>5</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Exploration of available published materials</td>
<td>8</td>
<td>3</td>
<td>9</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Analysis of piano and orchestral compositions</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>List others omitted</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tutorials with Ward</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Slide making</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Recorder</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Piano by &quot;ear&quot;</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Need the opportunity to sing in the select college choir(^a)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^a\)This item was written by a respondent without indication of its usefulness.

It can be seen from the total number of responses in categories A, B, C, and D in Table 6 that the five activities that were deemed most useful were immediately applicable to teaching music in the classroom. These activities also introduced fresh ideas to course members. They were as follows: 1) improvisation; 2) movement; 3) exploration of available published materials; 4) creating sound pictures, 5) repertoire (see Table 6).
### TABLE 7

### ADDITIONAL COURSE EXPERIENCES

<table>
<thead>
<tr>
<th>Additional Experiences</th>
<th>Very Important</th>
<th>Important</th>
<th>Not Useful</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>School visits</td>
<td>18</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Team teaching in schools</td>
<td>5</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Individual Teaching in schools</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Dame Hannah Rogers School</td>
<td>13</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Tuition: vocal and instrumental</td>
<td>16</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>Instrument making</td>
<td>10</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Extra guitar sessions</td>
<td>7</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Extra recorder sessions</td>
<td>4</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Research or special study</td>
<td>15</td>
<td>6</td>
<td>4</td>
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<tr>
<td>Other</td>
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<tr>
<td>Monday Night Choir</td>
<td>0</td>
<td>0</td>
<td>1</td>
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<tr>
<td>Loosemore Centre(^a)</td>
<td>1</td>
<td>0</td>
<td>0</td>
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\(^a\)Loosemore Organ Centre at Buckfastleigh, a village near Dartington College of Arts, is a center in which organ building coincides with organ teaching and recitals. Early and Baroque music is also performed at the Centre.

The total number of responses in categories A, B, C, and D under Additional Experiences in Table 7 indicates that the five activities considered most important were a combination of field experiences, improvement of musicianship, and scholarship. They were as follows: 1) school
visits; 2) tuition\(^5\) vocal and instrumental; 3) research or special study; 4) instrument; 5) Dame Hannah Rogers School\(^6\) (see Table 7).

All course members did not have the opportunity to work with each guest lecturer and clinician listed in the opinionnaire. There was, therefore, no unanimity of response in regard to those deemed most stimulating and useful. The responses did indicate, however, that those lecturers who presented material and activities that were directly applicable to music for mentally and physically handicapped children were considered to be most useful. Comments by respondents also indicated that past or present experience and publications of lecturers were not sufficient criteria for selection as guest lecturers. Information and activities presented must be fresh and stimulating.

Although Ward had formulated objectives for the course, the participants in 1976 were not presented a syllabus with stated course objectives. This was contrary to practices in the United States at the time of this study. Therefore, the question, "In your opinion, what were the objectives or aims of the course?", was included in the opinionnaire.

\(^5\)In England, tuition is used synonymously with instruction.

\(^6\)Dame Hannah Rogers School is a residential school for physically handicapped children. Course members observed music classes in this school.
Five former course members did not respond to that item. The opinions of those responding were occasionally vague. There was some repetition in the opinions, and many course members stated more than one objective. All responses are given verbatim. They are listed in random order without priority assignment.

1. To improve the teaching of music for the slow learner and to widen the horizons and skills of the participant.

2. To rethink the place of music in helping children to learn (creating confidence in themselves which aids general education); to enjoy participation and discover new experiences; to give the teacher further knowledge for use at the children's or their own level about sound and its qualities.

3. To integrate the areas of music and special education for persons involved in both, improving their skills both in music and working with their students.

4. To obtain a new viewpoint regarding the teaching of music to less able children--this has continued to be an ongoing experience as a result of the wide and stimulating materials of the course.

5. To explore ways of making music meaningful and interesting and to use it as a stimulant and to bolster confidence in those with particular learning difficulties or physical handicaps. It also aimed at giving the teacher a richer musical experience.

6. To enable teachers of slow learners to become more aware of the many special ways music can be used with those they teach, and to explore and improve their own musical abilities to this end.

7. Personal enrichment and trying to show one approach to teaching.
8. To help music specialists to see how their subject can be used in the needs of slow learners. To help those in special education to realize the great value of music.

9. To present teachers with a much broader aspect of music. Encouraging teachers to experiment, causing a progressive, ongoing programme of musical ideas, assisting emotional, social, and intellectual development in children.

10. To gain insight into music through understanding the basics and to learn that although one might be "slow" in academic subjects, one need not be "slow" in music.

11. To provide opportunities for members of the course to develop musically and personally; to gain a deeper understanding of the needs of handicapped children and the part that music can play in their development.

12. To give an insight into and more understanding of children in special schools.

13. To provide an approach to music for slow learners which is progressive yet in sympathy with the classical reconstructionist traditional approaches. This gap the course most successfully bridges, bringing the insular world of Dartington into everyday life and making it survive there.

14. To help make "music activity" an enjoyable experience for all "slow learning" pupils.

15. To widen our own experience and bring together those working in isolation in schools.

16. To introduce students to the many ways to teach music to handicapped children and to increase the confidence of each student in this subject.

17. To increase one's musical awareness—to help the teacher truly understand the needs of her children, and to stimulate her with new ideas.

18. To give insight into creative possibilities in music and movement, etc. with less able children.
19. To give further ideas for use with slow learners in music, chiefly through discussion and experimentation with others on course.7

20. To extend one's own personal music experience and provide opportunities to explore all methods and facilities for teaching the handicapped.

21. To provide happiness in successful achievement for handicapped children. Fulfillment for the children, enjoyment of cooperative work or to be alone to do "own thing." Help release tension, realise potential.

22. To give new vitality and enthusiasm in one's own teaching by trying out new ideas learned on course. To share experiences, to learn from one another.

Fifteen of the twenty-seven respondents apparently held the opinion that the course, Music for Slow Learners, covered all essential aspects of music in the education of mentally and physically handicapped children. These persons made no suggestions for additional discussions or activities. Twelve course members listed additional activities that they believed would be useful but were omitted from the course. The additional activities were:

1. Opportunities to work with other members of the music staff of Dartington College of Arts.

2. A choir of high standards in which course members who were not eligible for the select college choir could sing.

3. More activities and discussions relating to older children, as much emphasis was given to junior activities and songs.

7The term "on course" means to be enrolled as a course participant.
4. Expected more from the course. (This statement was not elaborated upon.)

5. Active work with the visually handicapped.

6. Four-part harmony for recorder.

7. More time spent on movement, a short daily session.


9. The opportunity to sing for sheer enjoyment in a choir of high standard.

10. Work with emotionally disturbed children in a school setting.

11. More, and more varied, school visits. Regular teaching practice throughout the term in the type of school of one's own choice, of two differing classes, with early and late term visits by the organiser of the course to observe and make comments.

12. A more elementary course in harmonization and keyboard improvisation.

Field Experiences in a School for Educationally Subnormal (Mild) Children

Weekly visits to a residential school for Educationally Subnormal (Mild) children provided course members the opportunity to observe and assist Ward in two music classes. Children in one class were nine to eleven years of age. The second class was composed of children eleven to thirteen years of age. Ward encouraged course members to plan and direct activities that involved these children in music.

There was no music specialist on the staff of this residential school. Although there were staff members who were interested in music, the children were given very few
opportunities for musical experiences in the classroom. Ward obtained permission through the Devon County Education Authority to use the school so that course members could work with Educationally Subnormal (Mild) children. Ward anticipated that activities directed by himself and course members would arouse the interest of staff members of the school. He was optimistic that the staff would continue music classes after those enrolled in the Music for Slow Learners course no longer visited the school.

Seven visits were made to the school. Two classes, each of one hour's duration, were held per visit. Because organized musical experiences for the children had been extremely limited, Ward began with such basic activities as echo clapping of the rhythm of children's names and exploring sounds of percussion instruments. Also included in the weekly classes was the singing of songs based on the life of Moses, which Ward had composed, and folk songs. The children sang these songs and accompanied them on percussion instruments with apparent enthusiasm.

At the request of a classroom teacher, Ward incorporated movement activities into the music classes. These activities included moving to a drum beat, dramatization of a story through movement with improvised accompaniment on percussion instruments, and moving to recorded music.

The children encountered difficulties in the last activity. Ward selected a recording of jazz music in $\frac{5}{4}$
meter and invited the children to move to it. The tempo was fast, and the pulses were not strongly accented in the music. The children wandered about the room. Ward then instructed the children to step LRLRL and RLRLR, accenting the first step of each group. The tempo of the music, the absence of strongly accented pulses, and the poor coordination of many of the children resulted in an unsuccessful experience. Ward had selected a recording of jazz music because he believed it would appeal to the children, all boys eleven to thirteen years of age.

*Music for Slow Learners* course members who wished to teach during a portion of a class discussed with Ward and other participants their proposed plans during one of the daily classes at the college. Ward contends that the musical ability of Educationally Subnormal children should not be underestimated. He also believes that course members should have freedom to present a variety of activities of their own selection to the children. Therefore, no comments or suggestions were made in regard to the activity or approaches outlined. As a result, course members who taught the children met varying degrees of success. Three examples of lessons taught by course members are given below.

The peripatetic music specialist in ordinary and special schools worked with the class of older children during three sessions. *Fun for Four Drums* by Nordoff and
Robbins\textsuperscript{8} was the basis of the lessons, which were well-planned and executed. Required responses were difficult but not beyond the capabilities of the children. The children, who expressed enthusiasm for the musical experience, demonstrated their understanding of the rhythm patterns in the composition by performing them accurately on drums.

The teacher of an infants' class elected to teach English country dancing to the class of younger children during two sessions. The selected dance was suitable for these children. However, the teaching method did not produce results that were satisfying to the children. The children were instructed to count the number of steps in each formation. The music was not played until after the steps were learned. The children were not led to become aware of rhythm and phrasing in the music and the relationship between music and dance. There was much pushing and pulling and a general disregard for the music. No suggestions were made to the teacher that the music should be the basis for this dance.

The peripatetic instrumental teacher attempted to teach the class of younger children to dance the tango and accompany the dancing on percussion instruments in one session. The course member instructed the children to clap two rhythm patterns: \( \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \) and \( \text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \).

\textsuperscript{8}Paul Nordoff and Clive Robbins, \textit{Fun for Four Drums} (Bryn Mawr, Penn. : Theodore Presser Company, n.d.).
These patterns were not mastered. The course member, however, instructed two groups of children to clap these patterns simultaneously. Neither group was able to maintain accuracy in clapping its pattern. The attempt at teaching the children to dance the tango produced equally poor results.

In discussions following these experiences, positive aspects of the planning and teaching were commented upon. No suggestions were made for improving subsequent lessons. The experience of directing musical activities for the children was considered to be of primary importance.

Field Experiences in a School for Physically Handicapped Children

In addition to serving as organizer of the course, Music for Slow Learners, Ward was the music specialist in a residential school for physically handicapped children in a nearby town. He met two one-hour music classes for children seven to sixteen years of age one afternoon per week. The Music for Slow Learners course members were required to observe at least one class and were encouraged to observe additional classes.

Many musical experiences Ward planned for the children were designed to aid them in developing aural perception. In one such activity, each child was given a non-melodic percussion instrument. The children were invited to play their instruments while Ward improvised at the piano. All
instruments were not to be played at all times. The children were required to listen to the piano and play only when the piano approximated the sound of the individual instruments. For example, if Ward played rapid runs in the upper register of the piano, a child with a triangle played that instrument. A child with a large drum accompanied a marcato melody played in the lower register of the piano. These improvisatory experiences were very effective. The children were required to concentrate upon the music in order to play at an appropriate time.

Using music as a means of communication while focusing visual attention was also stressed. During one activity, the children were seated in a circle. Each child held a percussion instrument. One child would begin a "conversation" by playing a short statement on his instrument. At the conclusion of his statement, the child would look directly at another child. That child would then play a statement and direct his gaze toward a third child. The child playing the instrument was not required to follow a prescribed sequence in selecting the child with whom he communicated. It was therefore necessary for all children to focus attention on the performer.

The length of the musical statement was determined by the muscular coordination and inventiveness of the child. The statements ranged from a single stroke on a cymbal to
lengthy and complicated patterns with fluctuating tempi and dynamic levels played on a woodblock.

Many of the children in these classes for physically handicapped children had limited or poor speech. Therefore, little emphasis was placed upon singing during the lessons taught by Ward. There was a chorus that rehearsed on a different day for those children who desired this musical experience.

Weekly chorus rehearsals at the school for physically handicapped children were usually directed by a classroom teacher. At the outset of the Music for Slow Learners course, Ward requested a volunteer from the course to direct the chorus in preparation for an end-of-term program. The researcher offered to perform this task, and the university student volunteered to assist.

Ward had composed the music and had written lyrics and narration for a short musical play based on the story "The Pied Piper of Hamelin." A performance of this musical play, in addition to four songs from the United States, constituted the program. All songs were taught by rote.

The very limited space in the multi-purpose room of the school precluded dramatization of the play. The majority of the children in the chorus achieved mobility through the use of wheelchairs, walkers, or canes. It was decided that photographic slides made of paintings by the children and slides of children in appropriate costume
dramatizing the story would be projected on a screen simultaneously with the singing. A classroom teacher at the school supervised the children's paintings, assumed responsibility for photographing the paintings and the children, and served as projectionist at the program.

Five children with no functional speech, who were not in the chorus, played brief accompaniments on non-melodic percussion instruments at selected times in the play. These children were prepared by Ward. Two boys who played the Pied Piper's tune on recorders had been tutored by the school's recorder and piano teacher. The university student accompanied all singing on piano or guitar. The researcher served as director.

Children who were involved in the performance received much satisfaction from the experience. Chorus members sang well in tune with clear voices. Percussionists achieved the muscular control to play their instruments at the designated times. Recorder players had the necessary breath control and finger dexterity to perform their part. The program was termed a success by both participants and audience.

The Tutorials

Course participants were permitted to select the topic to be discussed during individual tutorials with Ward that would be of greatest benefit to them. The majority of the
members preferred to improve their keyboard skills. The skills were of a practical nature, appropriate for classroom use. Playing chord accompaniments to melodies "by ear" and piano improvisation were stressed in these sessions.

During tutorials, Ward emphasized improving musicianship. Harmonization of melodies was not limited to the tonic, subdominant, and dominant seventh chords. One member was assigned the problem of playing only seventh chords as an accompaniment to "Drink to me only with thine eyes."
Participants who did not select keyboard skills requested that their tutorials be devoted to discussion of their term projects.

**Weekly Group Sessions in Recorder and Folk Guitar**

All course members participated in the weekly recorder sessions led by Ward. Descant and treble recorders were played. The repertoire included music from the Renaissance period, English country dance tunes, and Latin American-style pieces composed by Ward. All of the compositions were arranged for four parts.

The sessions were very loosely structured. The primary purpose appeared to be to read through the music. A few minutes were devoted to developing some facility in playing especially difficult passages. There was a wide range of ability among the participants. However, no instruction in techniques for playing the recorder was given.
The weekly guitar sessions led by Ward were designed for members who were inexperienced in playing the instrument. Instruction was given in playing chords used in simple accompaniments to folk songs and other songs suitable for slow learning children. No instruction book was used. All melodies, lyrics, and chords were taught by rote. Included in the repertoire were songs such as "Shalom," "Drunken Sailor," "All Night, All Day," and "The Streets of Laredo." Course members were encouraged to sing the songs while they strummed the chords.

Activities Directed by Other Faculty Members of Dartington College of Arts

Sessions with Gordon Jones

Gordon Jones, an excellent musician and dancer, guided course members through a series of activities in which rhythm and/or improvisation was stressed. Jones stated that these activities in the weekly session in musicianship were not presented with slow learning children in mind. He also emphasized that every activity should not be considered as a potential experience for Educationally Subnormal children. Rather, the activities should be viewed as means for improving the musicianship of course members.

In outlining the sessions at the beginning of the term, Jones included many movement activities. Several members voiced their objections to these experiences. As a
result, movement activities were virtually eliminated from
the sessions led by Jones.

Jones was demanding in his expectations from class
members. Activities ranged from simple to complex. The
less difficult were presented at the beginning of the
course. Participants who experienced difficulty in per-
forming an activity were given the option to decline to
continue that activity rather than suffer possible failure.

The first activity of the term was a variation of
"Who stole the cookies from the cookie jar?" Each course
member was assigned a number. Jones began chanting, "Zing,
zing, zing, and a 1, 2, 3." while clapping the steady pulse.
He called a number, e.g., "5." The person assigned that
number asked, "Who, me?" Other course members responded,
"yes, you." Number 5 replied, "Not me!" The course mem-
ers questioned, "Then who?" Number 5 would call another
number, and the questions and answers would be repeated.
All of the chanting was accompanied by steady hand clap-
ing. There were to be no pauses between call and response.
The course members experienced great difficulty in remem-
bering the sequence of the questions and answers.

The singing of rounds was the focus of several
sessions. Jones taught a number of rounds. One session
was devoted to composing rounds based upon two brief poems
contributed by course members. Jones divided the class
into two groups and assigned a poem to each group. Each
group was instructed to compose a round for its poem. They were not to discuss chord sequences but were simply to sing until they were satisfied with their rounds. Melodies were not to be notated on staff paper. This composing was accomplished with relative ease. Although neither meter nor key was designated by Jones, each round was composed in $\frac{6}{8}$ meter and in the key of F major.

The two groups sang the rounds in unison, as rounds, and as quodlibets. When all were thoroughly familiar with both rounds, Jones instructed course members to sing them in different meters—$\frac{5}{4}$, $\frac{4}{4}$, $\frac{3}{4}$, and finally $\frac{2}{4}$. The rhythm changes were difficult and were not completely mastered by everyone. However, it was the consensus that the challenging experience was an enjoyable one.

**Monday Night Choir**

**Directed by Jack Dobbs**

Monday Night Choir was a college/community organization. Membership was open to students in all departments of the college and residents in the community, some of whom lived as far as twenty miles from the college. No audition was required.

The purpose of the choir was to provide choral experience for those college students who were not accepted into the select college choir. Residents of the community were also afforded the opportunity to sing short masterworks under the leadership of an experienced director.
Attendance at all rehearsals of the choir was required of all members of the *Music for Slow Learners* course. Course members formed the nucleus of the choir and thus assured the director of capable musicians at all rehearsals.

The works studied during the term were *Mass in G, no. 2* by Franz Schubert, *Come, Ye Sons of Art* by Henry Purcell, and a Gustav Holst arrangement of the folk song, *The Seeds of Love*. The compositions were not musically demanding. However, it was necessary for the director to progress at a slow pace to accommodate the less able musicians.

A formal concert was not presented by the Monday Night Choir at the end of the term. Rather, the last two rehearsals of the term were devoted to singing the works in their entirety with college students who were voice majors performing the solos.

**The Private Lessons**

Weekly private vocal or instrumental lessons were available for course members. These lessons were from thirty to fifty minutes in length. Course members were given the opportunity for beginning or advanced study in the medium of their choosing. Classical guitar and organ were selected by two course members each. Other members selected flute, harpsichord, oboe, recorder, and voice.
Guest Lecturers

During the term, guest lecturers who are well known in the field of music in special education throughout the United Kingdom addressed the course members. These lectures frequently were given in lieu of regularly scheduled sessions with Ward. Other lecturers remained at the college for several days and met with course members at appointed hours during those days.

Richard Bishop

Richard Bishop, Chairman of the Steering Committee of the Music for Slow Learners project, discussed the future of the Music for Slow Learners project. Although the financial support of the course given by the Carnegie United Kingdom Trust expired in 1976, Dartington College of Arts and Devon County Education Authority will continue to provide funds for the course. Bishop stated that the continuation of the course is due to the many "satisfied customers."

Bishop expressed his belief that teachers of music for handicapped children are, at the lowest level, providing enrichment in the lives of the children. At the highest level, the teachers are unlocking doors.

James Blades

James Blades, faculty member of the Royal Academy of Music and former percussionist with major British symphony
orchestras and film studio orchestras, gave two lecture-demonstrations for the course. Course members also observed him demonstrating percussion instruments for Educationally Subnormal (Mild) children. For over ten years Blades has given lecture-demonstrations in the use of percussion instruments in classes for handicapped children.

In his lectures at Dartington College of Arts, Blades emphasized that teachers should learn to play instruments well. He contended that slow learning children recognize incompetency. Course members were briefed on techniques in playing percussion instruments. Practical suggestions were given for involving handicapped children in activities in which percussion instruments were featured. Blades stated that if only one child experiences aesthetic satisfaction positive results have been achieved.

Blades stated that all children should be given a firm foundation in the music of Haydn, Mozart, Wagner, and other composers of classical music. This music has withstood the test of time. Blades does not include avant-garde or experimental music in his work with handicapped children.

_Violet R. Bruce_

Violet R. Bruce, noted British authority on movement, conducted one session in movement with _Music for Slow Learners_ course members. Bruce stressed freedom and control in movement. Following spoken instructions,
course members explored ways to express lightness of body or aggression while moving in self space and general space.

Two course members, expressing disinterest, declined to participate in the session. One course member stated that it is the duty of the music specialist to teach music, not movement.

Richard Healion

Richard Healion, art teacher at a school for Educationally Subnormal (Mild) children in a large, industrial city, accompanied ten children, thirteen to seventeen years of age, from the school for a four-night, three-day visit to Dartington College of Arts. The purpose of the visit was to provide opportunities for the Music for Slow Learners course participants to engage in two projects interrelating the visual arts, drama, movement, and music.

The first project resulted in a video-tape recording. Healion explained that his customary procedure in developing a project was to guide the children in generating a theme. Due to the short period of time that the children and he would be at the college, Healion himself had determined that the theme would be "space."

Course members were given instructions in preparing slides. Materials used were 2" x 2" glass slides, cellophane paper, colored tissue paper, colored drawing inks, water-based printing inks, wax crayons, candles, cellophane
tape, balsa cement and wood, and feathers. These materials either block out light or permit light to pass through them. Course members arranged the materials in designs of their own inventions between two slides which were then taped together. Following their completion, the slides were arranged in a sequence satisfactory to the course members.

Healicon directed the children in a sequence of movements to the accompaniment of recorded popular, instrumental music. Although the basic movements were prescribed, the children were encouraged to interpret these movements in their own manner.

The next step in the project was the audio-tape recording of improvised music played by the children and directed by Ward. The children were seated in a horseshoe arrangement facing Ward at the piano. Each had a percussion instrument such as side drum, glockenspiel, maraca, claves, and tambourine. While improvising piano music he deemed appropriate to the theme of "space," Ward indicated with a nod of his head the order in which and length of time each child should play his instrument. The children were sensitive to Ward's improvisation. The rhythm and dynamics of their improvisations coincided with that of the piano improvisation. The final step in this project was the video-taping of the movements against a background of the projected slides and to the accompaniment of the audio-tape recording of the improvised music.
The second project that Healicon directed was the preparation of a film. Course participants were divided into two groups. Five children were assigned to each group. Each group was given a Super 8 mm. camera, a quantity of film, and mimeographed copies of a sequence of events in a story. The groups were instructed to take the children to locations of their own choosing throughout the college grounds and film the children dramatizing the events in the story.

Ward directed audio-taping of improvised music and sound effects following completion of the filming. Jones played piano and the children played percussion instruments. This tape would be used at a later date to accompany the film. The finished product of developed and spliced film was not available at the time of the audio-taping. It was not possible to determine the extent to which the children understood the relationship between their dramatization and the music.

Ann Hunt

Ann Hunt, former headmistress of a school for autistic children, discussed her work as music specialist in a school for Educationally Subnormal (Severe) children. The children with whom she worked in small groups were seven to sixteen years of age.

Hunt discussed her philosophy of music for these children and some of her methods to provide musical experiences
for them. She stated her belief that musical expectations for handicapped children are too low. Hunt also stressed that children will express themselves if they are given the opportunity to make music. Xylophones, resonator bells, and non-melodic percussion instrument should be used in highly structured accompaniments that the children play. Hunt viewed music as a tool to be used functionally in language development.

Hunt contended that classroom teachers do not need to know the fundamentals of music. The desire to teach is of primary importance. Hunt was not a trained music specialist, but she was a capable guitarist when accompanying folk songs. Songs with guitar accompaniment were pitched in the key of D. The reasons were twofold: 1) the key is in the vocal range of most children, and 2) chords in this key are easily played on a guitar.

Margaret Johnson

Margaret Johnson, music specialist in a hospital school for profoundly multi-handicapped children, employed many of the techniques of music therapists. She did not, however, consider herself a music therapist. Music was not taught in the hospital school but was used functionally and was the core of the classroom training of the children.

Johnson stated her belief that the development of listening skills is of prime importance to successful
living. Listening is necessary for language, learning, and living. Music should be used to aid children in developing this skill in the same manner that the visual arts are used as an aid in observing.

A variety of types of music recorded on cassette tapes was used by Johnson to encourage the children to listen. Each tape was twenty minutes in length and featured one element of music—e.g., timbre, pitch, or dynamics. A tape featuring timbre may contain music played on such diverse instruments as bagpipes, drums, flute, and synthesizer. The excerpts on each tape were separated by a silent gap lasting a few seconds.

The children in the hospital school in which Johnson was employed were chronologically seven to seventeen years of age with developmental levels of three to sixteen months. Johnson contended that tone color and melody were the elements of music most effective at this level of development. Strongly rhythmical music encouraged stereotypic rocking movements that inhibited listening. Johnson endeavored to have the children become aware of the music and experience an emotional response.

Daphne Kennard

Daphne Kennard, a former music specialist who had worked with groups of persons who were physically handicapped and had taught in a large comprehensive school, was
engaged in a music project under the aegis of the Disabled Living Foundation. The Disabled Living Foundation, a non-profit organization with offices in London, is a resource center that provides information on all aspects of living to persons who are disabled, their families, social workers, and all others who are concerned with the problems encountered by physically handicapped persons. The Foundation supports research in areas pertinent to the lives of these persons.

The main goal of Kennard's project was to create links between musicians and persons who are physically handicapped. Due to the very large scope of the project, the study was limited to school children and those who were completing their formal education. Kennard sought to ascertain how music can be made an integral part of their lives.

During the course of the three-year study, Kennard visited several areas of England and Wales. Discussions were held with representatives of many civic, social, and business organizations such as the Y.W.C.A., the Y.M.C.A., music publishers' associations, and associations of disabled persons. All believed in the value of music. A company which manufactures musical instruments designed a recorder that can be played with only one hand. The British Society for Music Therapy is interested in Kennard's project.
Kennard visited many schools, most of which lacked music specialists on the staff. This did not eliminate ongoing music programs in most of the schools. Interested classroom teachers taught music for the children.

Kennard pointed out that scheduling of regular music classes poses difficulties in schools for physically handicapped children. Visits by physical and speech therapists, medical officers, and social workers frequently take precedence over regular classroom routine. For this reason, the classroom teacher is often in a better position to include music in the daily schedule than a music specialist.

Persons responsible for music in schools for physically handicapped children continually search for suitable materials for the children. Kennard stressed that in England libraries contain many helpful materials. The British Music Institute Library, a small library which houses music by British composers, has begun a catalogue of resources for music for handicapped children and adults.

Peter Kennedy

Peter Kennedy, noted authority on folk music of Britain and Ireland, met with course members for three one-hour sessions. Although some reference was made to the use of folk songs and singing games with and by children, the primary purpose of these sessions appeared to be to acquaint course members with the great heritage of folk music of Britain and Ireland.
Kennedy played recordings of conversations with traditional singers. He stressed that in collecting folk songs he does not request a specific song. Kennedy relies upon what he terms the "tactile memory" of the singer. That is, Kennedy mentions a few words of a song. This stimulates the memory of the singer. The songs were sung by the singers, frequently elderly persons, in a very free style with shifting meters. Kennedy also discussed briefly Irish and Scottish folk tales and Mummers Plays.

Reina Seifert

Reina Seifert, music teacher and housemother at a residential school for emotionally disturbed, socially maladjusted boys and girls five to sixteen years of age, remained at the college for a weekend. During that time she supervised *Music for Slow Learners* course participants in making instruments. These were true instruments intended to be made and played by older children and adults. Seifert provided materials, patterns, tools, and instructions for making the instruments. Participants had the option of making a Nordic lyre, glockenspiel, viol, or Appalachian dulcimer during the weekend.

Seifert believed that children benefit from constructing instruments that are not toys. They develop aural perception in tuning them. The children have the satisfaction of having produced something that is aurally and
visually pleasing. Seifert also believed that children will be motivated to learn to play instruments that they themselves have constructed.

In discussing her work with children, Seifert revealed that at the time she assumed the duties of music teacher at the school she had no musical training. She became the teacher because she enjoyed music and no one else was immediately available. Seifert subsequently attended the Music for Slow Learners course to improve her music skills.

Seifert was not familiar with literature which might suggest possible expectations for children in a school such as the one in which she was employed. She presumed that these children would sing as well as those in ordinary schools. The children responded to these high expectations. As a result, the older children now sing songs in four-part harmony and rounds in six parts.

Robert Smith

Robert Smith, faculty member in the Department of Music of the University of Illinois, Urbana, Illinois, visited Dartington College of Arts. During this visit, Smith offered to speak to the Music for Slow Learners course members.

Smith emphasized that music for slow learning children should be functional and the core of the curriculum. Examples of songs and rhythmic activities were presented.
Smith also discussed his "Functional Music Dramas." These dramas, based on stories such as Aesop's Fables or those written by himself, encourage learning in the steps outlined by Bruner in *Toward a Theory of Instruction*. In the first, or enactive, stage children physically dramatize the stories. Flannel boards with felt figures representing characters in the story are employed in the second, or iconic, stage. In the third stage, which Bruner refers to as the symbolic stage, cards with printed words are substituted for felt figures. Although most course members had incorporated stories with music, voice or body sounds into their music classes, the concept of following a specific theory of learning such as Bruner's was totally new to them.

Other Lecturers

Two staff members of Dartington College of Arts also led sessions for course participants. Michael Lane, tutor in music, met with course members for one session. Lane actively involved each course member in singing rounds and street cries. The session concluded with course members singing cries based on items sold in the areas in which they lived. These cries were then developed into compositions. In another session designed to further the musicianship of course participants, Helen Glatz, teacher of

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piano and percussion, discussed, analyzed, and performed
two preludes and fugues from *The Well-Tempered Clavier* and
the prelude to the *Italian Concerto* by J. S. Bach.

**Summary**

Participants of the course, *Music for Slow Learners*,
at Dartington College of Arts, Totnes, Devon, England, were
engaged in music activities at two levels simultaneously—at
their level as adults and at the level of slow learning
children. Activities for course members included daily
sessions with the course organizer, David Ward, field
experiences in schools for Educationally Subnormal and
physically handicapped children, and weekly private tutor-
ials with Ward. Group sessions in recorder and guitar
were led by Ward.

Course members also attended weekly classes in
musicianship led by faculty members of the college. Private
lessons in their preferred performing media were available
for course participants. Well-known guest lecturers
addressed those enrolled in the course. The roster of
lecturers included Richard Bishop, James Blades, Violet R.
Bruce, Richard Healicon, Ann Hunt, Margaret Johnson,
Daphne Kennard, Peter Kennedy, Reina Seifert, and Robert
Smith.
CHAPTER IV

OBSERVATIONS AND INTERVIEWS

This chapter includes a report of observations of music programs of selected schools for handicapped children in the United Kingdom. Interviews with lecturers in music and special education at selected colleges and universities in the United Kingdom are reported. Reports of a workshop in music for handicapped children and a series of videotape recordings covering the curricular needs of slow learning children are also included.

In order to gain a broader perspective of music in the education of mentally and physically handicapped children in the United Kingdom, visits were made to seven geographical areas to observe classes and meet with educators. Only those areas in which there were on-going music programs were selected.

It was not feasible to visit every area of the United Kingdom to investigate personally the extent of the music programs. Time did not permit this thorough a study. It was, therefore, necessary to rely upon authorities to provide a basis for the investigation. Jack Dobbs furnished names of prominent persons in higher education. David Ward made suggestions in regard to persons teaching in
schools. Letters were mailed to these persons requesting assistance (see Appendix B for sample letters). Other contacts were made through lecturers who visited Dartington College of Arts. Additional names were provided by teachers whose classes were observed. Some Local Education Authorities employ music therapists as music specialists in special schools. Contact was also made with a well-known British music therapist.

Three large general areas of England were selected for visitation. They were 1) an agricultural and resort area in the West Country; 2) a large metropolitan area in the southeast and towns within a thirty-mile radius; 3) an industrial area in the northeast. One suburban area and one rural area in southeast Wales were also visited. In Scotland, the industrial area in the southwest and a resort area in the north were visited.

Music programs in schools for children with four different classifications of handicaps were investigated. The classifications and numbers of schools visited were as follows:

- Educationally Subnormal (Mild)  8
- Educationally Subnormal (Severe)  9
- Physically Handicapped  6
- Autistic  1

There was also one school in which approximately 90 per cent of the children were Educationally Subnormal (Mild) and 10 per cent were physically handicapped. The physical
handicap did not necessarily cause the children to be mentally handicapped. A music festival of special schools was attended, and interviews were held with two renowned music specialists.

There was a variety of teaching arrangements in the schools. Music classes were taught by either classroom teachers or music specialists in some schools. In other schools, music classes were taught by both types of teachers. Some music specialists were peripatetic and taught in two or more schools. Head and assistant head teachers also taught music.

Two different teachers were observed in each of three schools. One music specialist taught in two of the schools visited, another in three. Three teachers were responsible for music instruction in one school. Music classes were taught by music specialists in thirteen schools. Classroom teachers were responsible for the music programs in ten schools. Music classes were taught by head teachers of three schools. Nine of the teachers had been enrolled in either the one-term course, *Music for Slow Learners*, at Dartington College of Arts or a short course taught by Ward. Three music specialists had received the Licentiate in Music Therapy in addition to teaching certificates. Two music specialists were certificated in special education. The assistant head teacher of one school, whose area of specialization was physical education, taught movement with music.
The following reports are according to the types of handicaps of children rather than by schools. All schools visited will not be described.

**Educationally Subnormal (Mild)**

The musical activities observed were many and varied. A girls' class in movement taught by an assistant head teacher was an aesthetic experience for the researcher as observer. At the conclusion of the lesson, the girls expressed pleasure in the experience.

The teacher explained that movement was taught so that the girls, fourteen to sixteen years of age, would develop graceful movements and self-confidence. The class was held in the school gymnasium. Wooden boxes large enough to sit upon and of varying sizes and shapes were placed at random on the floor. Dance leotards were worn by the girls to help instill pride in the class. Smooth, flowing movements and graceful, attractive postures were stressed in an effort to overcome normally poor posture and an ungainly manner of walking. Recorded music, which served primarily as background for the teacher's soft-spoken instructions, did assist the girls in achieving flowing movements.

The girls moved to the spoken instructions of the teacher while a recording of slow, popular-style music was played. The girls were instructed to move an arm, bend to the side, extend a leg to the back, and so forth, as
gracefully as possible, always keeping in contact with the box.

In another activity, small groups of girls were seated in a circle on the floor with one girl stooping in the center of each circle. The seated girls each held a pastel-colored ribbon approximately four feet long. The girls were instructed to arrange the ribbons on the girls in the center of the circles so that they would be pleasant to look at. While a recording of slow, legato popular music played, the center girl rose slowly. The other girls then arose, one at a time, and arranged their ribbons on the girl in the center. The ribbons were then removed by each girl in turn.

One activity proved to be not as successful as the above mentioned. The girls assumed stooping positions. While the teacher played ascending and descending scales on a soprano glockenspiel, the girls slowly rose to a standing position or stooped with the direction of the scales. The girls were then instructed to select partners and face each other, one standing and the other stooping. Instructions were given to rise and stoop see-saw fashion while ascending and descending scales were played. This caused confusion. Just prior to these instructions, all girls rose with ascending scales. During the latter activity, some girls were required to stoop to an ascending scale while others rose.
A teacher who was a capable pianist taught all the music classes in one school in addition to serving as classroom teacher for senior level boys and girls. All the older children in the school sang very well and participated as a choir in the local school music festival with choirs from ordinary schools. All songs were taught by rote as were the accompanying parts for non-melodic percussion instruments. The children played parts for melodic percussion instruments while reading pitch names or chord letters from charts. The teacher was adept at designing and constructing percussion instruments. A glockenspiel with electrical conduit tubing for bars had an especially pleasing sound. Dramatization of stories was emphasized in the music classes for infants and juniors. Brief piano compositions were played by the teacher, who provided narration. Dramatization of the story was effected by the children through movement to the music.

The music specialist in a school for boys and girls eleven to sixteen years of age focused instruction upon percussion instruments. Each class received weekly instruction in non-melodic percussion instruments. The specialist also worked individually with approximately six disturbed children who could not benefit from participation in group activities. It was anticipated that these children would eventually be able to join a music group.
This music specialist, a former professional jazz and rock guitarist and pianist, admitted to being an elitist. From the school enrollment of approximately 120 children, the specialist selected 10 per cent to form an instrumental performing ensemble. The instrumentation consisted of accordian, orchestral-size metallophone and xylophone, drums of assorted sizes and types, stylophone, claves, woodblocks, maracas, and tambourine. Folk and popular songs were arranged for the ensemble by the specialist. All members learned to play the non-melodic percussion parts by rote. The more able children learned the melodic percussion parts. Although the notation was always given for the melody, the children read this part from pitch names.

On the day the ensemble was observed, the children played exceptionally well. The music specialist stated that, through giving programs in the community and appearing on television programs, the children in the ensemble had developed self-confidence, a sense of responsibility, and had acquired some social graces. This music specialist had

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1A stylophone is a pocket-sized, rectangular, battery-operated instrument with a simulated keyboard. The keyboard is printed on the instrument and is immovable. The "keys" are pressure-sensitive. The sound, which has a penetrating and ready quality, is produced by touching the "keys" with a metal stylus. The stylophone is especially appropriate for physically handicapped children and those with problems in coordination. The stylus can be grasped with teeth, fingers, or toes.
no training in special education and expressed the need for a course in music methodology for mentally and physically handicapped children.

A music specialist with an Advanced Diploma in Education and extensive training at the Orff Institute in Austria used the Orff approach in music classes for senior boys and girls. Melodic and rhythmic ostinati were played by children while they sang. Musical notation for the ostinati was always on large cards in front of the players. The music specialist stated that, although some of the children were unable to understand the purpose of notation, many of them gradually developed the ability to read notation well enough to play ostinati without assistance. The specialist also taught guitar to a few very able senior students.

**Educationally Subnormal (Severe)**

The majority of classroom teachers and music specialists in schools for Educationally Subnormal (Severe) children included music in the daily schedule to enrich other areas of classroom training or for recreational purposes. Songs were used to aid children in learning to count and recognize colors. Other songs emphasized the development of self-concept. Folk dancing was included in the daily schedule by one classroom teacher so that children would gain experience in sequencing events. A head
teacher reserved one-half hour per week from his administrative duties to play guitar for a singing session with senior boys and girls. Concepts such as over, under, high, low, and across were emphasized. The song-story "The Three Billy Goats Gruff" was requested frequently by the children.

Loud, rhythmical recorded music was used by another head teacher to stimulate lethargic multi-handicapped children. The heads, bodies, and limbs of the children were tapped with a tambourine to the pulse of the music to develop awareness of those body parts. This was the only school observed in which the dynamic level of the music was uncomfortable to the researcher's ears.

The music specialist in another school for Educationally Subnormal (Severe) children stimulated the profoundly multi-handicapped children by cradling them while singing quiet songs in which the children's names were sung. Arms, legs, nose, and other body parts were patted while singing songs referring to these parts.

**Physically Handicapped**

Music classes in schools for physically handicapped children were taught by music specialists, classroom teachers, and school head teachers. The structure of the music classes ranged from highly organized classes in which the teacher maintained strict control to very informal sessions with little or no instruction by the teacher.
The head teacher of a school that had an active music program asserted that it is no more difficult to learn to read musical notation than it is to read words or numerals. All reading requires interpretation of symbols. Therefore, the music specialist and two classroom teachers who were responsible for music in the school included work in note reading. One classroom teacher conducted a period of hymn singing during the weekly assembly and taught music theory and literature to senior level boys and girls. Activities directed by the second classroom teacher consisted of playing the recorder, singing, and playing non-melodic percussion instruments. These junior level boys and girls learned the songs and accompanying instrumental parts by rote. The children learned simple pieces for recorder from musical notation. This teacher also taught a visually handicapped child to play the recorder while reading Braille for pitch names of notes.

The music specialist in the school used the Orff approach when teaching two classes of juniors. This specialist also taught an average of twelve violin students per year in groups of two for forty-five to sixty minutes once a week. Included in these students were some with spina bifida and one with muscular dystrophy. The specialist believed that violin playing is physical therapy. Holding the violin helps to strengthen arm and shoulder muscles. Playing the violin also helps to develop aural
discrimination in pitch and judgment as to quality of tone. The music specialist considered the lesson as a time of sharing rather than one in which the teacher-pupil relationship was emphasized.

Two classroom teachers were responsible for music in a residential school for children with cerebral palsy. These teachers believed that music classes for the children should be highly structured. Free improvisation was not appropriate for them. Much work was done with percussion band. The children learned by rote parts to be played on drums, triangle, tambourine, clappers, and other non-melodic percussion instruments. A child conducted the group while one teacher played a piano composition.

These teachers also conducted a chorus of more able singers eight to twelve years of age. Emphasis on general speech work such as breathing, moving lips, and placement of tongue was included in the chorus rehearsal.

Each of these teachers included music in the daily schedule of her own class. The teacher of the infants' class worked in conjunction with speech and physical therapists to make music an integral part of the training of the children. The other teacher utilized material from two BBC radio programs, *Time and Tune* and *Singing Together*, with junior classes. One evening each week this teacher also led folk singing for all interested children in the school.
The head teacher of a day school for children with respiratory diseases, heart problems, cerebral palsy, muscular dystrophy, or orthopedic disabilities taught recorder classes and arranged hymns and folk melodies for the school orchestra. Three peripatetic instrumental teachers gave instruction on violin, cello, trumpet, cornet, and clarinet. The woodwind instructor also taught children to play piano and melodica. The assistant head teacher did not believe that instrumental experience should be limited to structured classes for a few very capable children. Therefore, every afternoon for one half hour senior level students were permitted to have a "jam session" without instruction. Xylophones, a set of drums, and other percussion instruments were placed in the room. The children played singly and in small groups.

The teacher of the nursery class had music informally with these three and four year old children. Customary nursery school music activities, that is, singing, moving to music, clapping the rhythm of names, were included in the sessions. This teacher used a metronome for children to experience fast and slow clapping. The teacher theorized that as the position of the weight of the metronome was changed the children would develop visual as well as aural concepts of fast and slow tempi.

Music for physically handicapped children was a special interest of the arts and crafts teacher at the
school. He designed and constructed devices that facilitated the playing of some instruments. A support for wrist and forearm that was attached to the front of a piano keyboard enabled dystrophic children to continue playing piano after muscles became too weak to provide normal support. A small hand-operated bellows, to which the mouthpiece of one or two melodicas could be attached, provided children with respiratory problems the necessary air to play the instruments. The bellows could have been designed to operate electrically. The teacher, however, believed that a child who was incapable of fingerling the keyboard of the melodica would benefit from manipulating the bellows.

The music specialist in the school for mentally and physically handicapped children was in a very challenging situation. Because the children were either mentally or physically handicapped or both, their level of intellectual development ranged from very low Educationally Subnormal (Mild) to gifted. Physical disabilities included, among many, cerebral palsy, spina bifida, muscular dystrophy, and thalidomide-related anomalies.\(^2\) There was mixed ability grouping in the music classes that were scheduled according to the chronological age of the children.

\(^2\)Thalidomide is a drug which, if taken in early pregnancy, may cause birth defects in the child.
This school was the only one visited in which there was a room used solely as a music room. The music room was large and well-equipped with many percussion instruments. On the wall were colorful posters and pictures pertaining to music. Accessible shelves contained many books and recordings. A Tonic Sol-fa modulator,\(^3\) which was used to teach the tones of the scale, occupied a prominent place on one wall. The class number and name of the teacher of each class were printed on the tops of large sheets of oak tag. On each sheet were two pockets. One contained cards with Christian and surnames of each child on one side and the rhythm notation for the names on the opposite side. The other pocket contained cards with names of songs the class had learned with a picture cut from a magazine to represent the song. Three small boxes containing activity cards designed by the specialist were on a table.

Children, who had previously requested permission, came to the music room during morning and afternoon teatime and lunchtime. Individual and small groups of children played melodies and chords on the piano, autoharp, and melodic percussion instruments without supervision. Some children browsed through books. Others selected cards from the activity boxes and worked on the suggested projects.

Children were engaged in musical activities that were meaningful and enjoyable to them while progressing at their own paces.

This music specialist did not include movement in the music classes. This omission was in keeping with the philosophy of other music specialists observed.

Because of a higher than average rate of absenteeism due to illness, even the more able children were not as advanced academically as their peers in ordinary schools. As a result, the music specialist delayed introducing new concepts until the children had attained the necessary physical and mental maturity. Recorder instruction, for example, was not initiated until the children were twelve years of age.

The music specialist, a strict disciplinarian, maintained a rigid schedule. Time was allotted, however, for work with individual children. A gifted boy with muscular dystrophy received lessons in composition. An Educationally Subnormal (Mild) boy received accordion lessons which included emphasis on note reading.

The music specialist was sympathetic toward the children and considered their disabilities when planning the program. The functional use of music was not stressed. Efforts to incorporate music with other areas of cognition beyond the infants' level were limited. The specialist had
developed a program of music education for mentally and physically handicapped children.

**Autistic**

A music therapist visited the school for autistic children. The researcher was given permission to observe a therapy session with a severely disturbed child. The therapist remained seated at the piano. Discordant piano improvisations were adapted to the mood and behavior of the child. As the therapy session progressed, subtle changes were made in the music in order to elicit a desired response from the child. The therapist initiated a singing conversation with the child in an attempt to draw him from fantasies. The child also played a large cymbal suspended on a stand in response to the piano improvisations. The child was instructed to stand with his back to the wall while playing the cymbal. This was to restrict stertotypic rocking behavior.

The children who attended group sessions were not as disturbed as those receiving individual therapy. Activities in the group sessions included songs designed to elicit a verbal response from those children with limited or no speech. Drums and a large cymbal were played in the response to piano or vocal music. *Play Songs*\(^4\) and *Fun for*

Four Drums\textsuperscript{5} by Nordoff and Robbins were included in these sessions.

**Music Festival for Special Schools**

Velma Klinger, Special Education Adviser for the Inner London Education Authority, had long been an advocate of music in the education of mentally and physically handicapped children. Klinger encouraged classroom teachers to include music in their daily schedules. She was instrumental in organizing the first music festival for special schools in the Inner London Education Authority, to which the researcher was invited. The festival was held 30 June 1976.

It was not feasible to include all of the large number of special schools in the music festival. During the spring holiday in April 1976, the music specialists or classroom teachers responsible for music in twenty special schools in the Inner London Education Authority attended a one-week course in which Ward had served as one of the clinicians. Klinger arbitrarily limited participation in the festival to children and teachers from those twenty schools. They were schools for physically handicapped, chronically ill,\textsuperscript{6} Educationally Subnormal (Mild), and

\textsuperscript{5}Nordoff and Robbins, *Fun for Four Drums.*

\textsuperscript{6}Chronically ill children are those children with respiratory diseases, heart problems, diabetes, and other diseases of long duration.
Educationally Subnormal (Severe) children five to seventeen years of age.

The festival was held during school hours in the assembly hall of the Teacher Centre for Special Education in London. Due to limited seating capacity, parents were not invited. Attendance was restricted to those children participating in the festival, their music teachers, and a limited number of invited guests. These guests included special education advisers and officers from Inner London Education Authority and the researcher.

The teacher responsible for music in each school selected seven to ten children to represent the school. In the seven minutes allotted to each group, the children presented songs, dances, and instrumental selections that exemplified the musical activities in their schools. In addition, one teacher led all children in singing four songs. Four teachers played guitar accompaniments to these songs.

Both children and teachers exhibited a high level of enthusiasm for the festival. The children were able to share a mutual interest regardless of their disabilities. Each child who participated experienced success. It was the consensus of teachers and advisers that the festival should be an annual event. Klinger expressed regret that so few children were able to participate. It was intimated
that, in the future, the festival would be expanded to include a greater number of schools.

Other Music Specialists Observed

Margaret Murray, specialist in the Orff approach to music education, worked with emotionally disturbed children under five years of age at a hospital school. Murray did not look upon this aspect of her work as music therapy but as play sessions with children using music.

During the sessions, Murray played and encouraged the children to play percussion instruments and recorders that were placed in various locations in the small room. Proponents of the Orff approach usually place on a melodic percussion instrument only those bars that would be played in a musical composition. Murray placed all the bars on the alto metallophone and bass xylophone in the room. She contended that a disturbed child should see the instrument as a whole and not as if it were broken.

The play sessions the researcher observed were with individual children. Murray also played with groups of children. A child who was a candidate for individual sessions was first included in a group. Murray believed that a child who had never experienced musical play would lose some shyness in a group and would then be ready to play on an individual basis.
Paul Nordoff, noted American music therapist and author, worked with children, individually and in groups, at a school for physically handicapped and chronically ill children in London. In the two sessions with individual children the researcher observed, Nordoff was striving to elicit a verbal or physical response through singing or playing a drum, tambourine, or cymbal. Nordoff attempted to instill in the children who met in groups a sense of responsibility toward each other. Any child who did not play an instrument correctly or at the appropriate moment was told that he was spoiling the music for the other children.

Nordoff commented to the researcher that his method of music therapy teaches children to be. This is opposed to his conception of music therapy as practiced in many areas of the United States which he views as only teaching children to do.

Special Music Courses at Other Colleges and Universities

Courses in music for mentally and physically handicapped children offered by colleges and universities other than Dartington College of Arts were extremely limited. Replies to questions concerning the paucity of course offerings were vague. There appeared to be two reasons for this deficiency. Lecturers and department heads lacked sufficient interest or knowledge in the area to inaugurate such a course. In addition, the majority of students
matriculating in special education courses were reading for advanced diplomas in education after receiving initial training for teacher certification. It was assumed that music courses had been provided during previous training.

Some colleges and university lecturers readily admitted that there were no course offerings in music for mentally and physically handicapped children. Other were reluctant to discuss the matter. One lecturer expressed concern over educators who travel from the United States to England and either misinterpret the English educational system or attempt to inject American educational philosophies into the system. These lecturers were assured that the purpose of the investigation was to attempt to find a solution to a mutual problem—that is, how can teachers in special schools and classes be best prepared to include music in the curricula of these schools?

The students studying for the Advanced Diploma in Special Education at the University of London Institute of Education might possibly have the opportunity to attend an evening lecture on music in special education. The scheduling of such a lecture was contingent upon the availability of a former course member to discuss approaches in music in his or her school.

Notre Dame College of Education, Glasgow, Scotland, initiated a music course for prospective special education teachers. This course was not fully developed. The
lecturer was reluctant to discuss the content other than to state that it was concerned with music methodology.

Students studying for the Diploma in Advanced Educational Studies at the University of Newcastle upon Tyne, England, were required to select either art, music, or drama as a subsidiary subject. A brief outline for those selecting music as the subsidiary subject is included in Appendix C.

The six Diploma students whose major area of concentration was special education were enrolled in course (b) (see Appendix C). This course was practical, meaning that the students were engaged primarily in music making. Little time was devoted to the study of the application of learning theories to music. One day per week these students joined the students whose major field of study was the Primary School for group music making. The students also visited local schools to direct musical activities with mentally and physically handicapped children.

The Lecturer in Music held individual tutorials with students who required additional assistance. Students also aided one another. One student in the group had extensive music training and was highly proficient on piano and guitar. Four students were able to play recorder and simple chord progressions on guitar. One student was still experiencing difficulty singing in tune and playing the penny whistle after three terms in music. The Lecturer
expressed the belief that the more able students benefitted from having a less able student in the class. They gained first hand experience in tutoring one type of slow learner.

A visit was made to a music making session of the special education Diploma students. They had been assigned the task of arranging a song for performance. The folk song "Who built the ark?" had been selected and arranged for two guitars playing the entire melody, two guitars playing a chord accompaniment, one recorder playing the entire melody, and one penny whistle playing only the refrain. The guitarists also sang the song. After discussing the arrangement and rehearsing for approximately one hour, the group joined the Primary School Diploma students who had also rehearsed arrangements of songs. The arrangements were performed for the groups.

The Lecturer had assigned a project of writing a story about the tides for which accompanying songs and instrumental selections were to be composed. After working on the project for six weeks, the group had presented the story "The Magic Green Shell" and accompanying music to children in a special school. It was termed a success. The group also performed the story and music for the researcher who found it eminently suitable for slow learning children. The songs were short, simple, repetitive, and had melodic and rhythmic interest. The story was easily dramatized. The course members gave assurance that
the story and music had not consciously been written for handicapped children.

**Short Courses and Workshops**

Ward served as lecturer and clinician for workshops and short courses of one-to-ten days' duration during autumn and summer terms and holidays, in addition to organizing the course, *Music for Slow Learners*. At the invitation of school heads and Local Education Authorities, Ward met with classroom teachers and music specialists who taught Educationally Subnormal children. The British Department of Education and Science sponsored a one-week course on Music for Slow Learners at Culham College, Abingdon, England, in July 1976. Ward was one of several lecturers for the course. Ward also encouraged the more successful members of his own course at Dartington College of Arts to organize in-service training sessions in their own school systems. The researcher did not attend any of the short courses because their content was a condensation of the *Music for Slow Learners* course at Dartington College of Arts.

A weekend course, *Therapy in Music for Handicapped Children*, was included in the investigation of the researcher. The course was organized by Sybil Beresford-Peirse, Director of the Music Therapy Department and
Training Course, Goldie Leigh Hospital for Severely Sub-normal Children,\(^7\) London. It was planned for teachers, play-group leaders, and other interested in working with children with all types of handicaps (see Appendix D for course syllabus).

A film illustrating the approach to both individual and group music therapy utilized by Paul Nordoff and Clive Robbins, with whom Beresford-Peirse works, was shown. Following the film, emphasis was placed on group music activities. Those attending the course were involved in singing, playing instruments, and dramatizing plays appropriate for handicapped children.

Beresford-Peirse discussed the types of music that can be used with handicapped children and stressed that music is a means of communication. This communication cannot be achieved with records and radio programs. Song is a direct way of stimulating response in a handicapped child. Frequently, appropriate songs are not available. Beresford-Peirse advocated modifying and adapting existing material while maintaining the integrity of the original song. Each song should have only one major idea. Although the music should be simple and direct, the harmony in the accompaniment should not be limited to the narrow range of tonic, subdominant, and dominant chords in their root positions.

\(^7\) Severely Subnormal is a term frequently used in lieu of Educationally Subnormal (Severe).
The music should be musically interesting but not necessarily complex.

Although Beresford-Peirse voiced approval of spontaneous music making in the classroom, she asserted that indiscriminant playing of drums and other percussion instruments can reinforce perseveration.\(^8\) Music lessons in the classrooms must have organization and structure. This classroom structure in conjunction with the form and structure in music can aid in bringing a sense of order to handicapped children.

In 1971, W. K. Brennan, Assistant Education Officer for Special Education for the Inner London Education Authority, was seconded by the Schools' Council to survey the curricular needs of slow learning pupils in England and Wales. Between 1971 and 1974, Brennan and other members of the project team observed work in over six hundred schools. The Inner London Education Authority-Video-Recording section filmed excerpts of teaching that the team considered exemplary.

The filmed excerpts were then edited and formed the basis for a series of ten thirty-minute Programmes titled

\(^8\)Perseveration refers to the inability to control an impulse when the stimulus for impulse is no longer present. For a more complete description, see Ernest Siegel, Ed. D., Special Education in the Regular Classroom (New York: The John Day Company, 1969), p. 22.
Teaching the Slow Learner. 9 The first and last program outlined the classifications of curricular needs in slow learners and reviewed the types of needs with attendant problems in meeting these needs. Four programs were related to reading and language development, two to work experience, and one each to music making and movement.

The films were televised nationally on a schedule that permitted school head teachers to include them in in-service training sessions for teachers. The video-tapes were also available for viewing by teachers at the Teacher Centre for Special Education, London.

The researcher viewed the programs on movement and dance and music making. The video-tape of socially disadvantaged children engaged in free dance and Educationally Subnormal (Mild) children performing country dances demonstrated that these aesthetic aspects of movement are directly related to body awareness and competence needed in managing self and general space. The video-tape of Educationally Subnormal (Mild) children engaged in music making stressed specific teaching during which the children developed skills that they needed to express themselves through music. The program outline also called attention to the similarity between simple music reading and the

Peabody Rebus\textsuperscript{10} diagrams used in pre-reading activities. In addition, children who experience difficulty in sequencing of language may be helped by the sequencing aspects of music making.

\textbf{Summary}

Visits were made to seven geographical areas of the United Kingdom to observe music classes in twenty-five special schools for handicapped children. A music festival for special schools was attended. College and university lecturers in music and special education were interviewed to discuss course offerings in music for handicapped children. A workshop in music therapy for handicapped children was attended. Video-tape recordings of socially disadvantaged and Educationally Subnormal (Mild) children engaged in activities involving music were viewed.

CHAPTER V

DISCUSSION, SUMMARY, CONCLUSIONS,
AND IMPLICATIONS

This chapter includes a discussion of the findings of this study. Summary, conclusions, and implications for music teacher education programs in the United States are also included.

Discussion

There was a concerted effort by many educators in the United Kingdom to improve music programs for mentally and physically handicapped children. The Standing Conference for Amateur Music and those who formed the initial Grants sub-committee and Music for the Handicapped sub-committee were the motivating forces behind the endeavor. The course, *Music for Slow Learners*, taught by David Ward at Dartington College of Arts in Totnes, Devon, England, represents a determined effort to provide much-needed training for those responsible for music in the education of mentally and physically handicapped children in the United Kingdom. The dedication of classroom teachers and music specialists in bringing music into the education of these children was evident. These educators referred to their vocation as
the work, thereby distinguishing it from music in regular classrooms.

The Course, Music for Slow Learners

Emphasis on improvement of the musicianship of course members was a salient feature of the course, *Music for Slow Learners*, in 1976. Sessions in aural training, sight reading of music, analysis of musical compositions, keyboard skills, group guitar and recorder, classes with an instructor of music and movement, individual vocal and instrumental lessons, and Monday Night Choir comprised slightly more than 50 per cent of the total scheduled hours of the course. Course members devoted additional hours to private practice.

This emphasis on musicianship may be attributed to both the nature of Dartington College and the diverse backgrounds of students in the course. The college is devoted to training in visual and performing arts, and studies in behavioral sciences are not offered. Students desiring training in these sciences are encouraged to read independently or enroll for further study in a college of education.

There was diversity in the musical backgrounds of course participants. The content and effectiveness of sessions in musicianship were determined by the needs of individual members. Course participants encountered little
difficulty in mastering song literature, vocal improvisation, and vocal chording in musicianship classes. These experiences, which were appropriate primarily to beginners, were apparently enjoyed by all in attendance.

Aural harmonic and melodic analysis proved to be more difficult. Some course members were unable to name correctly a chord progression of tonic-subdominant-dominant seventh-tonic when played on the piano. This kind of analysis failed to be stimulating for those persons. Other participants were competent in analyzing chord progressions in root positions but not inversions. Aural melodic analysis also presented difficulties. In one exercise, the beginning pitch of a melody was named, for example, B. The members were to listen carefully while the melody was played on the piano. The final pitch of the melody was to be named. Only two persons were successful in naming the pitch.

It appears that aural analysis was an area of weakness for some course members. However, limited class time did not permit greater emphasis on this aspect of musicianship. Individualized instruction with learning activity packets might have been beneficial for those course members lacking this skill.

The course activities introduced by Ward as appropriate to Educationally Subnormal children appeared to the investigator to reflect his philosophy of music for slow learning children. In a letter to the researcher, Ward
stated:

Many individuals, including those who are handicapped do not demonstrate any remarkable signs of musicianship in terms of performance, but the great majority of these can benefit from musical involvement, albeit at a very simple level. Although educators would wish to pursue simple activities in music for music's own sake, they also find that musical activity can be specifically helpful as a means of teaching various basic concepts, enriching language, improving motor coordination, etc.¹

The functional uses of music were discussed briefly during class sessions. Songs designed to teach such basic concepts as color recognition and number sequence were introduced. The primary focal point of this aspect of course activities, however, appeared to be to improve the musicianship of slow learning children.

Musicianship, in this context, is not limited to performance skills. Understanding and appreciation of music is also included in the term musicianship. The development of auditory perception was stressed so that children might better perceive the elements of music and their relationship to each other. It might be anticipated that improved auditory perception would lead to improved skills in listening to and performing music. Value judgments about music and performance could be made. A greater enjoyment of music could possibly be a result of these improved skills. Language development could improve as a result of this development of auditory perception.

¹David Ward to Joan Lehr, 11 October 1976.
It was interesting to note that although Goldstein and Seigle\textsuperscript{2} and Robins and Robins\textsuperscript{3} suggest that early experiences in music should focus on rhythmic activities, relatively little time was devoted to activities stressing this element of music. Responding to sounds, discriminating between sounds, and making sounds were stressed. The reasoning behind this emphasis was not given. The instructor stated that the development of auditory perception is a major factor in the improvement of musicianship. The investigator has concluded that it was assumed that course members were familiar with rhythmic activities appropriate to slow learning children but not with those techniques used by the course organizer for improving auditory perception.

Course members might benefit from knowledge of studies of Lunt.\textsuperscript{4} These studies suggest that rhythmic training in the form of clapping and playing rhythm patterns and melodic rhythms of songs increases the aural perception of mentally handicapped children.


\textsuperscript{3}Robins and Robins, \textit{Educational Rhythms}, p. 10.

Movement and dance appeared to be taught in some areas of the United Kingdom primarily as separate entities bearing little or no relationship to music. Approximately 50 per cent of the Music for Slow Learners course members at Dartington College of Arts in 1976 did not view their role as being that of a teacher of movement. Movement, other than very limited experiences in clapping and stepping rhythm patterns and pulses, and dance were not included in daily sessions.

Gordon Jones, faculty member at Dartington College of Arts, attempted to incorporate movement and dance in weekly musicianship sessions, but some participants demurred. These course members missed the experience of working with an excellent teacher of movement. They also missed the opportunity to develop their own self-confidence in this area. This was an experience that some participants needed more than others.

This exclusion of movement and dance from music classes was not peculiar to this course. This phenomenon was observed in music classes taught by music specialists in special schools throughout the United Kingdom. This viewpoint is the antithesis of the position held by many music educators in the United States, where movement and dance, taught by music specialists, are an integral part of music classes.
Movement with music is, however, an integral part of the education of some children in the United Kingdom. The primary difference between the teaching of movement with music for children in the United Kingdom and the United States lies in the instructor. Classroom teachers are primarily responsible for music in schools for infants and juniors in the United Kingdom. Many of these teachers were enrolled in movement classes in pre-service training programs and include movement in their teaching schedules.

Music classes in secondary schools in the United Kingdom are taught predominantly by music specialists. The researcher observed that these music specialists taught music as an academic and performance subject, and movement was not included; movement specialists were responsible for this aspect of education. Classes for movement were held in school gymnasiums or large multi-purpose rooms.

In the United States, music specialists are staff members of many elementary schools in addition to secondary schools. The music methodology courses included in the pre-service training of many of these specialists emphasize movement and dance. As a result, movement and dance are included in music classes taught by many music specialists in the United States.
Term Project

The investigator chose to conduct a survey of former course members as a term project. The information received from the project yielded data that suggested competencies needed by those who teach music for handicapped children.\textsuperscript{5} The teacher should have performance skills on an accompanying instrument such as piano, guitar, or autoharp. Some skill in playing recorder and melodica would be useful. The ability to direct movement and dance experiences and to teach songs is also desirable. The teacher should also be familiar with percussion instruments. Skill in improvisation appears to be desirable.

The respondents also indicated the types of musical experiences that are most enjoyed by children.\textsuperscript{6} These experiences were singing, playing, moving, and creating, all of which are advocated by music specialists in the United States.

The responses to the question, "Do you think a musical assessment test of your children would be practical or valuable?", appear to reflect the current thinking of many educators in the United Kingdom.\textsuperscript{7} Testing is viewed in terms of what children know, not in terms of teacher

\textsuperscript{5}See Table 3, p. 70.
\textsuperscript{6}See Table 4, p. 71
\textsuperscript{7}See Table 5, p. 72.
effectiveness. The researcher did not encounter any teacher of handicapped children in the United Kingdom who employed testing to evaluate either the music program or the effectiveness of the teacher. Dickinson, however, utilized a Modified Battery of Musical Ability tests to assess the effectiveness of a music program for slow learning children.  

The respondents were asked for their opinions about additional musical experiences and activities that were considered most important in the course, Music for Slow Learners. This information also answers, in part, the question, "What types of courses and experiences should be included in the preparation of music specialists who will be teaching handicapped children?" Field experiences in schools for handicapped children were considered most important. This was followed closely by individual vocal or instrumental instruction and research or independent study.

A course syllabus with objectives stated in behavioral terms was not available for participants in the Music for Slow Learners course. This type of syllabus is widely advocated in the United States and in some areas of England. Ward did not discuss the reasoning behind this exclusion. It seems reasonable to assume that Ward subscribes to the

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8 Dickinson, Music with ESN Children.
theory of expressive objectives defined by Eisner. The course objectives stated by former course members were not expressed in behavioral terms. Some former participants apparently did not have a clear idea of the purpose of Music for Slow Learners course. Others viewed the experience at Dartington College of Arts as a time for personal renewal. One former course member commented to the writer in person that although no new ideas for music for mentally and physically handicapped children were gained in attending the course, the concentrated study of music at the adult level gave needed confidence in personal ability in performance. This same individual believed that music teaching improved in relationship to the increase in this self-confidence.

Approximately 45 per cent of the former course members were of the opinion that Music for Slow Learners would meet their needs more fully if additional activities were included. It would be difficult and somewhat impractical to incorporate some suggestions into the Music for Slow Learners course. For example, the very busy schedules of


10Chapter III, pp. 76-78.

11Chapter III, p. 78-79.
the music faculty of Dartington College of Arts throughout
the academic year preclude these faculty members becoming
involved with the one-term course.

The Music for Handicapped sub-committee of the
Standing Conference for Amateur Music defined handicapped
children, for its purposes, as those who are mentally or
physically handicapped. The study of music for children who
are solely visually impaired or emotionally disturbed must,
by virtue of this restriction, be excluded from the course.
This exclusion does not negate the importance of music for
these children.

One respondent requested musical activities appropri-
ate to immigrant children but did not specify the types of
classes or schools in which these children were enrolled.
Immigrant children are not normally included in classes for
slow learning children. However, some immigrant children
are classified as slow learners primarily due to language
barriers and lack of adjustment to the culture of the
United Kingdom. These children are then placed in classes
for Educationally Subnormal (Mild) children until adjust-
ments are made. This is especially true in schools in the
Inner London Education Authority. It would seem necessary
for classroom teachers and music specialists in these schools
to be familiar with the musics of Asian and African coun-
tries and the West Indies in order to provide for the musical
needs of immigrant children.
Other Course Activities

Lectures by Ward were not lectures per se. The sessions assumed the form of discussion periods following introductory statements or questions by Ward. No preliminary reading assignments were made. No information in regard to learning theories or special education methodology was given. Bruce\(^\text{12}\) advocates a basic understanding of educational psychology and sociology for teachers of children in special schools and classes. It is possible that the purpose in posing questions was to induce members to consider the validity of special education programs. Ward may have anticipated stimulating the interest of course members so that they would delve into these subjects in greater depth.

Field experiences are vital to any teacher education program. The experiences were a strong feature of the course. Ample opportunities were afforded participants to observe in a variety of special schools. Opportunities to direct musical activities for handicapped children were limited to one afternoon per week. However, course members were invited to direct these experiences as frequently as they desired during the limited time. The activities were often extended over several weeks to provide continuity

\(^{12}\text{Violet R. Bruce, }\textit{Awakening the Slower Mind} \text{ (London: Pergamon Press, 1969), p. 119.}\)
from one class to the next. Three course members preferred not to direct any musical activities.

Piano improvisation was a strong feature of Ward's teaching. This ability was utilized most effectively in his work in a small residential school for physically handicapped children. Many of the children who participated in the music sessions with Ward had little or no functional speech. The children responded to Ward's piano improvisations by playing non-melodic percussion instruments. This response to piano improvisation was a very personal form of communication for these children.

Tutorials with Ward enabled course members to improve piano skills. The ability to play the piano is usually required of all music teachers. Nocera\(^{13}\) recommends that music teachers of handicapped children develop skills in piano improvisation. Ward provided course members opportunities to develop this skill.

Guest lecturers, who represented a wide range of abilities and interests as musicians and educators, were essential to the course. The lecture material and demonstrations in which course members were actively involved

\(^{13}\)Nocera, "Music for the Exceptional Child," p. 197.
apprised course participants of current trends in music for handicapped children. The opinions and beliefs of the guest lecturers were not necessarily those of the course organizer. Neither approval nor disapproval was voiced.

**Observations in Schools and Hospitals**

Many music classes for Educationally Subnormal (Mild) and physically handicapped children in the United Kingdom appeared to emphasize music education. Therapeutic or functional uses of music were subsidiary to these programs. Some of these music programs were superb. Educationally Subnormal (Mild) children learned to read musical notation, albeit at an elementary level, and play standard band and orchestra instruments. Some severely physically handicapped children were tutored in preparation for taking the Associated Board examinations in music.¹⁴

The majority of the music specialists and classroom teachers who were responsible for music in schools and classes for Educationally Subnormal (Severe) children did not view their music sessions as either music education or music therapy. They were "doing music" with the children, "enriching the curriculum," "using music to help children realize their potential," or "having fun with music."

Music sessions for Educationally Subnormal (Severe) children observed by the researcher ranged from superb to less than mediocre. It must be stressed, however, that musical experiences were available for many profoundly multi-handicapped children.

Music classes observed in special schools and hospitals in the United Kingdom were taught by music specialists and classroom teachers with diverse abilities and training. The most effective teachers, whether classroom or specialist, were those who were confident of their ability to play a musical instrument or sing well. These teachers had also received additional training in special education methods, psychology, and sociology. Field and personal experiences with handicapped children were also critical in preparation for effective teaching. Teachers who met these qualifications were music specialists with a Diploma in Special Education or advanced study in special education methods, music specialists holding theLicentiate in Music Therapy, and classroom teachers with additional training in music and special education methods. The researcher noted with interest that these teachers all had prior experience in regular classes before becoming teachers of handicapped children. The most effective teachers also appeared to be enthusiastic about their chosen work. A loving and caring attitude was exhibited
toward the children. Simultaneously, the teachers were firm in their expectations of behavior of the children.

Other Courses and In-Service Training

Other than *Music for Slow Learners*, there is a paucity of full-time music courses in the United Kingdom for teachers in special schools and classes. The music course for students studying for the Diploma in Advanced Educational Studies at the University of Newcastle upon Tyne appears to be an excellent one. These students have had prior experience as special education teachers. Three terms allow the majority of students to become reasonably competent in guitar and recorder. They become familiar with music literature for children. The psychology, sociology, and learning theories that are included in special education coursework and their experience teaching handicapped children enable mature students to adapt music to the needs of children in special schools and classes.

There are teachers who, for many legitimate reasons, are unable to attend music courses that require their absence from teaching and home responsibilities. For these teachers, a series of televised in-service programs such as those prepared by Brennan and other members of the project team of the Inner London Education Authority may provide needed insight into approaches and techniques for
including music in the education of handicapped children. This is an excellent series of programs. Master teachers were selected for the video-taped classes. A commentator inserted explanatory remarks at times during the carefully sequenced lessons.

A difficulty encountered in the study was obtaining information of a professional or academic nature from course participants, teachers in schools, and college and university lecturers. The researcher has attributed much of this difficulty to British reserve and desire for privacy.

In addition, the autonomy of college and university lecturers did not invite questioning. Dartington College of Arts was one of the few institutions of higher learning visited by the researcher in the United Kingdom in which a free exchange of ideas between faculty and students was encouraged.

Summary

The Problem Restated

The problem facing persons responsible for curriculum development in higher education is to design courses which will enable music specialists and classroom teachers to approach the teaching of music for handicapped children with confidence.
The Purpose Restated

There were four purposes of the study. They were:

1. To study and report the content of the one-term course, Music for Slow Learners, at Dartington College of Arts, Totnes, Devon, England.

2. To observe music classes in selected special schools and hospital schools in the United Kingdom.

3. To ascertain the availability and content of other music courses and workshops for special education teachers in the United Kingdom.

4. To derive implications for music teacher education programs in the United States.

Three questions were also to be answered:

1. What types of courses and experiences should be included in the preparation of music specialists who will be teaching handicapped children?

2. What are the competencies requisite for those who teach music for handicapped children?

3. What constitutes an adequate provision for musical experiences in the classroom for handicapped children?

The Findings Restated

A full-time, one-term course of study, Music for Slow Learners, has been established at Dartington College of Arts, Totnes, Devon, England. This course was developed as one means of meeting the needs of music specialists and classroom teachers of handicapped children in the United Kingdom.

In-service music specialists and classroom teachers who were enrolled in the course, Music for Slow Learners,
were engaged in activities designed to improve their musicianship. Course members were simultaneously involved in activities appropriate to handicapped children.

Ward, course organizer, directed daily sessions of one and one-half hours' duration. These sessions assumed the format of lectures, discussions, or demonstrations. Activities designed to improve the musicianship of course participants focused primarily on singing and aural harmonic and melodic analysis. Activities considered appropriate to handicapped children included singing, experiences with percussion instruments designed to improve auditory discrimination, and rhythmic activities.

Ward directed field experiences of course members. These experiences included observations in a wide variety of special schools and directing musical activities in a school for Educationally Subnormal (Mild) children. Group sessions in recorder and guitar and individual tutorials in which piano skills were stressed were also led by Ward.

Course participants were directed in musical experiences by other faculty members of Dartington College of Arts. These experiences included weekly classes in musicianship, weekly choir rehearsals, and weekly private vocal or instrumental lessons. Course content was enriched by ten guest lecturers.

Music classes were observed in twenty-five special schools and hospitals in seven geographical areas of the
United Kingdom. These classes were taught by music specialists, classroom teachers, and head and assistant head teachers. Children in these classes were engaged in singing, movement and dance, and playing recorder, percussion and keyboard instruments. A music festival of special schools was also attended.

There is a dearth of colleges and universities in the United Kingdom that offer music courses designed for teachers of handicapped children. Workshops and short courses are offered in diverse locations throughout the year to compensate for this lack. A series of televised in-service programs, which included video-tape recordings of handicapped children engaged in musical activities, was developed by the Inner London Education Authority in an effort to meet the needs of special education teachers in that city.

Conclusions

Conclusions were drawn on the basis of participation in the course, Music for Slow Learners, at Dartington College of Arts, Totnes, Devon, England. Observations made in music classes in special schools and hospitals and interviews with faculty members in colleges and universities in the United Kingdom also contributed to these conclusions.
The course, *Music for Slow Learners*, represents one approach to music training for those who teach handicapped children. The course does not lead to a degree or diploma. Therefore, an eleven-week term appears to allow sufficient time for participants to gain minimal experience in those areas essential for music teachers of handicapped children. Musicianship, field experiences with handicapped children, special education methodology, and behavioral sciences are courses and experiences necessary for music specialists who will be teaching handicapped children.

Results of empirical studies pertaining to competencies requisite for those who are responsible for music in the education of mentally and physically handicapped children are inconclusive. It appears that these teachers should possess the following competencies:

1. The ability to play piano, including piano improvisation, autoharp, and guitar.

2. The ability to select and modify existing music literature and to design new material appropriate to handicapped children.

3. The ability to individualize instruction.

4. The ability to direct rhythmic movement, dance, listening, singing, and instrumental experiences appropriate to handicapped children.

5. The ability to guide handicapped children in creative experiences.

The functional use of music as practiced in some schools and clinics in the United States is a viable force
in developing the potential of handicapped children. However, the development of musical skills is also educationally valid for many of these children. An adequate music program should include small and large group experiences in singing, movement and dance, listening, creating, and playing instruments. These activities should be designed to meet the varying rates and styles of learning and needs of handicapped children.

The English system of higher learning, which places the onus for learning upon the student, is eminently suitable for academic studies of a course such as Music for Slow Learners. Bibliographies are made available to course participants, who investigate those areas that are of the greatest interest to them and have the most practical value for their particular teaching situations.

The milieu in which participants of the one-term course at Dartington College of Arts study and practice is unique. It is this milieu and the dedication of all college staff and students to a common purpose, that of strengthening the role of the arts in community life, which influence course members to consider Music for Slow Learners as a time for personal renewal.

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Implications

Implications for music teacher education programs in the United States were drawn from this study.

1. There are alternatives to degree programs in music for handicapped children. A one-term program in which emphasis is placed upon independent study would be appropriate for in-service and mature pre-service teachers.

2. Degree programs in which the area of specialization in music for handicapped children might be more appropriate at the graduate level. This implication was drawn even though there are at least two undergraduate programs in this field in the United States. At the graduate level, students are afforded greater freedom in selecting courses without pressures to meet requirements for state certification for teaching. This freedom would permit concentrated study in the behavioral sciences and special education methodology.

3. In-service and pre-service music teachers of mentally and physically handicapped children should have training in music education methods for these children in addition to the functional use of music.

4. Pre-service music teachers who anticipate teaching handicapped children should also have field experiences with non-handicapped children.

5. Greater emphasis should be placed upon piano skills, particularly those in piano improvisation, in programs for music teachers of handicapped children.

6. Every college or university in which there is a music education program should offer a course in music for handicapped children. This course should prepare pre-service teachers to direct and guide musical experiences to meet the needs of children with various handicaps.
Recommendations for Future Studies

1. Studies are needed to determine the musical competencies requisite for teachers of handicapped children.

2. Existing courses in music for handicapped children should be evaluated to ascertain the extent to which they meet the needs of inservice music and classroom teachers.

3. An interesting study could be done to determine what correlation, if any, may exist between personality factors of music teachers of handicapped children and their effectiveness as teachers.

4. More information is needed about the sequencing of musical experiences for different types of handicapped populations.

5. More information is needed about the claims of the effect of musical experiences on the neurological development of handicapped children.

6. More information is needed about the effects of the timbre of different musical instruments on children with cerebral palsy.
APPENDIX A

Letter Granting Permission to Use the Questionnaire
Cover Letter and Questionnaire/Opinionnaire Sent to
Former Course Members of Music for Slow Learners
October 27, 1976

Dear Mr. Lee,

I am delighted to know that someone is continuing to exhibit interest in the project. You are welcome to any material in the project that will assist you. Check this copy against David's - I think everything is included.

Here's my best to David, Jack, & Michael.

Good luck!

Sincerely,

Doreen Sciacca
Dear Colleague,

During the academic year September, 1975, to July, 1976, I am affiliated with Dartington College of Arts as a Fulbright/Hays Scholar from the United States investigating music in the education of mentally and physically handicapped children in the United Kingdom. I am investigating not only the music activities in which these children are engaged in special schools and classes but also the music courses for teachers of handicapped children. The results of this research will serve as the basis for my doctoral dissertation.

I am a doctoral candidate at The Ohio State University, Columbus, Ohio. Professor A. Peter Costanza, Ph.D., Chairman of the Department of Music Education of The Ohio State University, is my dissertation adviser. Mr. Jack Dobbs, Head of the Department of Music and Mr. David Ward, Organizer of the course Music for Slow Learners, at Dartington College of Arts are serving as my tutors while I am in the United Kingdom.

Because you were on the course Music for Slow Learners at Dartington College of Arts, I am asking your assistance in my research. I shall be very pleased if you will respond to the enclosed questionnaire and opinionnaire. The information received from your responses will be valuable not only to me in my research but also to Mr. Ward in designing future courses in Music for Slow Learners.

Please do not write your name or home address or the name and address of the school in which you taught or are teaching on either the forms or the envelope. This will help to ensure that the replies will remain anonymous.

It will be very much appreciated if the completed questionnaire and opinionnaire are returned promptly. A self-addressed, stamped envelope is enclosed for your convenience.

Thank you very much for your assistance in my research.

Very sincerely,

Joan Lehr
MUSIC FOR SLOW LEARNERS

Questionnaire

The Environmental Setting: Please tick (✓) all of the boxes that best describe your school.

☐ State
☐ Independent
☐ S.S.N.
☐ Boys
☐ Girls
☐ Mixed
☐ Day
☐ Residential
☐ Both
☐ Maladjusted
☐ Boys
☐ Girls
☐ Mixed
☐ Nursery
☐ Infant
☐ Junior
☐ Boys
☐ Girls
☐ Mixed
☐ Delicate/Physically Handicapped
☐ Boys
☐ Girls
☐ Mixed
☐ Primary
☐ Girls
☐ Mixed
☐ Hospital
☐ Special Class in an ordinary school
☐ Boys
☐ Girls
☐ Mixed
☐ Secondary Modern
☐ Secondary Comprehensive
☐ Boys
☒ Girls
☐ Mixed
☒ Others please specify

• • •

School Population: Please tick (✓) all of the boxes which best describe your school. If an accurate number can be given, please write it in the space provided.

Total Pupil Enrolment:

1 - 50 ....... 151 - 200 ....... 301 - 350 ....... 451 - 500 .......
51 - 100 ....... 201 - 250 ....... 351 - 400 ....... 501 - 550 .......
101 - 150 ....... 251 - 300 ....... 401 - 450 ....... 551 - + .......

Staffing: Please give the number employed. When necessary, give title, as in 'speech therapist'.

Administrators (specify position) ......................
Full-time teachers .................................
Part-time teachers .................................
Others who serve your school, e.g. the speech therapist:

Medical .................................................................

.................................................................

Specialists ..........................................................

.................................................................

Ancillary ............................................................

How many persons on the staff other than yourself are responsible for music?

...... 0 ...... 1 ...... 2 ...... 3 or more

In your opinion, what are the distinguishing characteristics that differentiate it from other schools in the same category? Please use the back of this page to state your opinion.

Personal Inventory: Please tick the appropriate boxes and provide clarifying information that best describes you.

Sex: [ ] Male [ ] Female

Age: [ ] 18 - 22 [ ] 23 - 30 [ ] 31 - 40 [ ] 41 - 50 [ ] 50+

Initial professional training:

Teachers certificate Qualification in Special Education

[ ] 1 year ........... [ ] One term

[ ] 2 year ........... [ ] One year (or equivalent) certificate

[ ] 3 year ........... [ ] Diploma

S.S.N. qualification Degrees

[ ] 1 year ........... ...........................................

[ ] 2 year ........... ...........................................

[ ] 3 year ........... ...........................................

Associated Board Other

Grade ............... Subject ............... ...........................................

...........................................

Diploma

[ ] Education [ ] Music
3.

Please list additional music or special education courses which you have attended:

<table>
<thead>
<tr>
<th>Course title</th>
<th>Place attended</th>
<th>dates</th>
</tr>
</thead>
</table>

* * *

Teaching experience: please tick box and give number of years

<table>
<thead>
<tr>
<th>Normal schools</th>
<th>Special schools or special classes in normal schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Nursery</td>
<td>□ Nursery</td>
</tr>
<tr>
<td>□ Infant</td>
<td>□ Infant</td>
</tr>
<tr>
<td>□ Junior</td>
<td>□ Junior</td>
</tr>
<tr>
<td>□ Primary</td>
<td>□ Primary</td>
</tr>
<tr>
<td>□ Secondary</td>
<td>□ Secondary</td>
</tr>
<tr>
<td>□ Other</td>
<td>□ Maladjusted</td>
</tr>
<tr>
<td></td>
<td>□ Hospital</td>
</tr>
<tr>
<td></td>
<td>□ P.H.</td>
</tr>
<tr>
<td></td>
<td>□ Other</td>
</tr>
</tbody>
</table>

Number of years in your present position .................

* * *

How did you hear about the course, Music for Slow Learners?

□ The Department of Education and Science bulletin of courses
□ Previous attendance in a short course
□ Headmaster
□ Local educational circular letter
□ Magazine or journal advertisement
□ Another individual
□ SCAM leaflet or letter
□ Other

How was your tuition cost covered?

□ Secondment □ Personal funds
□ Grant or similar fund □ Combination of above

Did you receive any financial assistance for other expenses?

□ fees □ living
□ travel □ none
**Musical activities in your school:** Please tick the appropriate box

**How much total time within your weekly schedule is given to music activities?**

- [ ] 0-30 minutes
- [ ] 46-60 minutes
- [ ] 91-105 minutes
- [ ] 120+ minutes
- [ ] 31-45 minutes
- [ ] 61-90 minutes
- [ ] 105-120 minutes

**How many groups do you take?**

- [ ] 1
- [ ] 2
- [ ] 3
- [ ] 4
- [ ] 5
- [ ] 6
- [ ] 7 or more

**How many occasions per week do you have music with each group of children?**

- [ ] 1
- [ ] 2
- [ ] 3
- [ ] 4
- [ ] 5
- [ ] 6
- [ ] 7 or more

**In addition to your classwork, are there other musical activities for which you are responsible?**

- [ ] Assembly
- [ ] Instrumental groups (please specify)
  
  ..............................................................
  ..............................................................
  ..............................................................

- [ ] Movement
- [ ] Vocal groups (please specify)
  ..............................................................
  ..............................................................
  ..............................................................

- [ ] Music plays, pantomimes and so forth involving music
- [ ] Other

**What opportunities are provided for an all school music activity?**

- [ ] Assembly
- [ ] Instrumental groups (please specify)
  ..............................................................
  ..............................................................
  ..............................................................

- [ ] Vocal groups (please specify)
  ..............................................................
  ..............................................................
  ..............................................................

- [ ] Musical plays, pantomimes, etc., involving music
- [ ] Other

* * *
What kinds of musical experiences do you consider to be the most effective with your children? Please tick appropriate box or boxes.

☐ Singing, unaccompanied or accompanied by teacher
☐ Movement and music
☐ Playing percussion instruments to accompany singing
☐ Folk and country dancing
☐ Improvisation on percussion instruments
☐ Other (please specify)

.................................
.................................
.................................

☐ Quiet listening to gramophone or tape recordings

* * *

What kinds of musical experiences do you think your children find most enjoyable? Please tick appropriate box or boxes.

☐ Singing, unaccompanied or accompanied by teacher
☐ Playing percussion instruments to accompany singing
☐ Singing to accompaniments provided by other children on percussion and/or small wind instruments
☐ Improvisation on percussion instruments
☐ Movement and music
☐ Folk and country dancing
☐ Quiet listening to gramophone or tape recordings
☐ Other (please specify)

.................................
.................................
.................................

Do you think a musical assessment test of your children would be practical or valuable?

☐ Yes  ☐ No

Since being on the course, Music for Slow Learners, has there been a change in your teaching load?

☐ Load increased
☐ Load decreased
☐ Load remained the same

* * *
Course Evaluation: Opinionnaire

This opinionnaire is being sent to all those who have been on the course, Music for Slow Learners. Because of this, some of the activities or names of guest lecturers included in the opinionnaire may not apply to the course the year you attended. Please respond only to those items which are applicable to the course at the time you were on it.

During the ten weeks period you probably formed several opinions about the total experience at Dartington College of Arts. Since then, some of your opinions have remained the same while others have altered. A list of factors that probably influenced your opinion is stated opposite a five point rating scale using 'A' to reflect the most positive response and 'E' the least positive. Please place a tick in the column that best reflects your present opinion.

<table>
<thead>
<tr>
<th>FACILITIES</th>
<th>Very Good</th>
<th>Satisfactory</th>
<th>Poor</th>
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</thead>
<tbody>
<tr>
<td>Class studios</td>
<td>A</td>
<td>B</td>
<td>C</td>
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<tr>
<td>Library materials</td>
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<td>Library hours</td>
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<td>The Music shop</td>
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<td>Shinners' Bridge</td>
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<td>Group meeting places</td>
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<td>Housing</td>
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<tr>
<td>Dining</td>
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SCHEDULING

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<th>Poor</th>
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<td>C</td>
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<tr>
<td>Afternoon sessions</td>
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<td>Evening sessions</td>
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<td>School visits</td>
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<tr>
<td>Free time</td>
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<tr>
<td>SEMINAR ACTIVITIES</td>
<td>A</td>
<td>B</td>
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<td>Teach a song</td>
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<td>Ear training</td>
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<tr>
<td>Improvisations</td>
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<td>Devised notation</td>
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<td>Conducting</td>
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<td>Repertoire</td>
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<td>Accompanying</td>
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<td>Creating sound pictures</td>
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<td>Musical interpretation of words</td>
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<td>Film making</td>
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<td>Guitar sessions</td>
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<td>Exploration of available</td>
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<td>Analysis of piano and</td>
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<td>orchestral compositions</td>
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<td>List others omitted</td>
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<td><strong>ADDITIONAL EXPERIENCES</strong></td>
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<td>School visits</td>
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<td>Individual teaching – in schools</td>
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<td>Dame Hannah Rogers School</td>
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<td>Tuition: vocal and instrumental</td>
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<td>Instrument making</td>
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<td>Extra guitar sessions</td>
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<td>Extra recorder sessions</td>
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<td>Research or special study</td>
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<td>Other</td>
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8.

<table>
<thead>
<tr>
<th>NON-COURSE ACTIVITIES</th>
<th>Very Important</th>
<th>Important</th>
<th>Not Important</th>
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<tbody>
<tr>
<td></td>
<td>A</td>
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<tr>
<td>Musical events at Dartington etc.</td>
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<tr>
<td>Theatrical events</td>
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<td>Devon Centre courses</td>
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</table>

* * *

During the course several opportunities were provided to work with guest lecturers. Please comment on any of the experiences that you considered to be most stimulating and useful to you.

Juliette Alvin, Philip Bailey, Priscilla Barclay, Derek Bignold, James Blades, Vi Bruce, Richard Bishop, Jean Churchill, Peter Cox, Alastair Dick, Jack Dobbs, Helen Glatz, Dick Healicron, Margaret Johnson, Ann Hunt, Peter Kennedy, Michael Lane, Donald Michel, Barbara Pike, Ronald Roberts, Sidney Sager, Robert Smith, Betty Surcliffe, Daphne Kennard, Professor Tibble, Elinor Seifert.

In your opinion, what were the objectives or aims of the course?

Are there any activities or discussions which you believe could be useful to you but were omitted from the course? Please list.

In what ways has the course affected your professional life?

☐ Have you given any talks to professional or community groups?
☐ Have you been involved in other courses as an organiser, tutor or participant?
☐ Have you invited guest speakers, performers, or visitors to your school?
☐ Were these persons that you met on the course?
☐ Have you moved to a new teaching post as a result of having been on the course?

Any additional comments?
APPENDIX B

Samples of Letters
Standing Conference for Amateur Music

music for slow learners
A project sponsored by the Carnegie United Kingdom Trust

Director: Jack P.B. Dobbs
Organiser: J. David Ward

Dartington College of Arts
Totnes, Devon. Tel. Totnes 862224
March 25, 1976

Mr. Peter Bell
School of Education
University of Nottingham
University Park
Nottingham

Dear Mr. Bell:

I am affiliated with Dartington College of Arts as a Fulbright/HEYS Scholar from the United States investigating music in the education of mentally and physically handicapped children in the United Kingdom. Mr. David Ward, organiser of the course Music for Slow Learners at Dartington College, has suggested that perhaps you might be able to assist me in my research.

I am investigating not only music as it is taught to children in special schools and classes but also music courses which are offered or required in the education of classroom teachers and music specialists who anticipate teaching handicapped children.

At the University of Nottingham are there any music courses or lectures which are specifically for prospective teachers of handicapped children? If so, Mr. Ward had suggested that perhaps you might be able to direct me to the lecturer who takes these courses so that I might be able to discuss them with him.

I am enclosing a self-addressed, stamped envelope for your convenience in replying.

Very sincerely,

Joan Lehr
Mrs. Joan Lehr,
Standing Conference for Amateur Music,
Music for Slow Learners,
Dartington College of Arts,
Totnes,
DEVON.

Dear Mrs. Lehr,

Thank you for your letter. I am sorry that I cannot offer you much help. We don't have any regular lectures on music for handicapped children. Only occasionally are we fortunate enough to secure David Ward's services when he happens to be in this area.

I have made enquiries at the Education Department of the Trent Polytechnic, Nottingham, where they run a course for teachers of mentally handicapped children. The course tutors do this work themselves (Mr. D. Deakin and J. Scott). This amounts to about 6 lectures/workshop sessions during the course.

Good luck with your enquiries. Please give my kind regards and 'cocoa-room' greetings to David Ward.

Yours sincerely,

[Signature]

Peter Bell
Standing Conference for Amateur Music

**music for slow learners**

A project sponsored by the Carnegie United Kingdom Trust

Director: Jack P.B. Dobbs
Organiser: J. David Ward

Dartington College of Arts
Totnes, Devon. Tel. Totnes 862224

6, Plymouth Road
TOTNES, Devon TQ9 5PH
April 20, 1976

Mr. G. H. Crabbe, Headmaster
Erw'ir Delyn School
Penarth
S. Glamorgan

Dear Mr. Crabbe:

I am affiliated with Dartington College of Arts as a Fulbright/Erskine Scholar from the United States investigating music in the education of mentally and physically handicapped children in the United Kingdom. Miss Daphne Kennard of the Disabled Living Foundation has suggested that perhaps you might be able to assist me in my research.

I am investigating not only music as it is taught to children in special schools and classes but also music which is used in a functional manner. I am also interested in classes for handicapped children in which music is inter-related with movement, drama, and art.

I will be in the Cardiff area the first week in May and would appreciate it very much if I might have the opportunity to observe musical activities in your school. Would it be possible to visit Erw'ir Delyn School on May 3, 4, or 5?

I am enclosing a self-addressed, stamped envelope for your convenience in replying.

Very sincerely,

(Jrns.) Joan Lehr
COUNTY OF SOUTH GLAMORGAN

YSGOL ERW'R DELYN RESIDENTIAL SCHOOL
FOR PHYSICALLY HANDICAPPED CHILDREN
PENARTH SOUTH GLAMORGAN CF6 1WR
Headmaster: G. H. Crabb
Telephone: 707225

Ref: YED/23. GHC/EMP. date: 21st April 1976.

Mrs. J. Lehr,
6 Plymouth Road,
Totnes,
Devon, TQ9 5FR.

Dear Mrs. Lehr,

Thank you for your letter of the 20th April. It would be convenient for you to visit my School on Tuesday, 4th May. Perhaps you would like to telephone me next week when School re-opens after the Easter holidays and we can arrange a convenient time.

Yours sincerely,

[Signature]

[Signature]
Headmaster
APPENDIX C

Syllabus for Weekend Course in

Therapy in Music for Handicapped Children
THERAPY IN MUSIC FOR HANDICAPPED CHILDREN

British Institute of Recorded Sound
29 Exhibition Road, London, S.W.7
Saturday, 27th March - Sunday, 28th March 1976

PROGRAMME

SATURDAY, 27th March

10.00 Introduction
10.15 Film and discussion
11.00 Coffee
11.30 Individual Music Therapy - Communication. Illustrated with recorded tapes

1.00 Lunch
2.15 Group Music Therapy - Play Songs
3.15 Tea
3.30 Music Therapy on a hospital ward for Severely Subnormal Children

SUNDAY, 28th March

10.00 Group Music Therapy - Songs with instruments. Illustrated with recorded tapes
11.00 Coffee
11.30 Group Music Therapy, continued
12.15 Arranging Music for Group Work
1.00 Lunch
2.00 Plays and Stories
3.30 Tea
3.45 Final Discussion
APPENDIX D

Syllabus for Music Course at
University of Newcastle upon Tyne
MUSIC

First three weeks:

a) One lecture, expressing my own philosophy of music, and music in Education, in relation to current practice.

b) I shall be available for consultation regarding your musical needs and aspirations at any times during these three weeks.

Remainder of the year:

Course (a) Terms 1, 2 and 3 - one hour per week.

A course of practical music making involving simple instrumental playing (guitar, recorder, bass or keyboard) and singing. Open to complete beginners. There will not be time in this course to study educational aspects of music, except in so far as they crop up during the learning process.

Course (b) Terms 1, 2 and 3 - three and a half hours per week.

This will incorporate the kind of simple music described in (a) and it will also involve a practical study of all the elements involved in music education. The aims are (1) to provide participants with the necessary skills and confidence to feel able to work with children in music and (2) to help them to understand the learning processes involved, and the philosophy which underlies the methods used.

The course will be very largely practical in content, and is open to complete beginners, as well as to those with experience.

Course (c) A parallel course to (b).

Course (d) Term 2 only. One to two hours per week.

A series of seminars on aspects of music in education. This will be based on selected reading. Those wishing to do this course should see me during the first term to discuss the required reading material. (5 sessions)

Course (e) Terms 2 and 3 only. Two - three hours per week.

A course based in schools, and involving practical work and discussion on music in education.

Course (f)

A course of advanced musicianship, especially applicable to school use, for those with some facility in music. Time and duration, by arrangement.

General Notes:

Students may only take one of courses (a) (b) and (c). They may not take course (f) unless they are already doing one of the other courses as well. Course (f) does not appear on the timetable. Times will be arranged with those concerned.

Subsidiary Subjects. (Diploma in Advanced Educational Studies students only). This examination requirement may be taken from the base of any of the following courses: (b) (c) (a) (e). It may not be taken from course (a) only, but if a field week were involved as well it might be possible for it be taken from course (f) only.

The actual requirement for Subsidiary Subject assessment is arranged between the student and myself. In the past it has been: Music written or arranged for elementary musicians; essays; studies based on work in schools; musical direction of other students, etc. Allow a maximum of 12 hours for the work involved, though more will not be refused!

D. Addison.
BIBLIOGRAPHY

Books


Articles


Unpublished Materials


Nicosia, Dolores J. "A Descriptive Assessment of the Course, Music for Slow Learners." Totnes, Devon, England: Dartington College of Arts, October 1972. (Mimeographed.)


"Results of Curriculum Survey of the Special Education Music Concentration." Crane School of Music, State University College, Potsdam, New York, 1977. (Mimeographed.)


Ward, David to Joan Lehr. 11 October 1976.

Microform Reproductions


**Pamphlets**
