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MUSIC WITHOUT BARRIERS

Teachers' Manual

Nordic Council of Ministers

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Printed in 2019, 1st edition
ISBN 978-5-6040806-9-6
Publishing house PremiumPress

INTRODUCTION

This Manual has been compiled for the music teachers and other professionals who use music in their work. The Manual covers the aspects of teaching diverse learners and the specific features associated with this activity. The goal of the Manual is to disclose the essence of a special pedagogical approach, to generate confidence in the model of inclusive work and, which is particularly important, to encourage and help the teachers in situations of meeting and teaching diverse learners.

The Manual contains theoretical reflections, discusses various topics related to the accessibility and also gives useful practical recommendations for organizing the educational process and improving own work, so that each and everyone could learn music.

This Manual was written as part of the project "Music Without Barriers" aimed at providing the children and young people with special needs with equal possibilities for a better integration into the society through musical art.

In the course of the project, the work is carried out on developing the prerequisites of performing activities in diverse learners. In addition, the project aims to improve the quality and development of innovations in the field of special music education through the transfer of the knowledge and best practices.

The main partner of the project is the Regional Association of Non-Governmental Organizations of St. Petersburg «Women's Alliance» (Russia). Other partners are: the Organization Rotary Astor Riga klubs (Latvia), the Pro Omnibus Charitable Foundation (Poland) and Resonaari Music Centre (Finland).

The project is funded by the Support Program for Non-Governmental Organizations in the Baltic Sea Region 2018 of the Nordic Council of Ministers.

THERE IS A DISSIMILARITY IN EACH ONE

It is very difficult to give an exact definition of dissimilarity, because each person is unique, different from others. Diversity, dissimilarity or difference can be related to a variety of factors, such as culture, age, talent, disability, religion, etc. And although the dissimilarity is present in everything and in all, those students who have a trajectory and means of learning different from those of the general population, or who are not able to learn in the way the teachers and the learning environment are used to are often called " diverse". People's specific features are the wealth, but they can also generate difficulties. Teaching such a " diverse" student, meeting with him (her) can require special support measures or the use of alternative pedagogical solutions.

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All the people learn and absorb the knowledge and skills in different ways. Someone well assimilates the information through logical and analytical thinking; another person, by making something with his (her) own hands. Someone is successful in spatial perception, has a good muscular memory, another one is gifted musically; for someone it is more comfortable to study alone, whereas the others successfully use the support of the team and the possibility to share their sensations. A certain «challenge» for the teacher is to plan training in such a way that it can be addressed to the students learning in different ways. Different approaches are needed, a pedagogical broad-mindedness, sensitivity to interaction in the learning environment, i.e. the ability to "read" the person's response, to adapt teaching to the situation, so that it would be suitable for a particular student. Along with the understanding of the pedagogical theories and special terminology, the key role is played by the ability to recognize the characteristic features of the students as the learning personalities - the ability to understand the students and act bearing in mind the challenges.

The starting point for the teacher is the belief in the learning potential of each student. The teacher should also be able to assess the musicality of each individual, even if the student is at the very beginning of his musical journey, and the initial situation differs markedly from the common one.

When teaching «diverse learners» , it is especially important that the learning process is based on the individual vision of each student and, accordingly, on drawing-up of an individual curriculum. Learning should not be based on the student's diagnosis. It is important to identify the strengths of the individual, his (her) resources, and then on their basis to reinforce the weaker areas. Such approach allows finding the individual path that will enable to activate the learning potential of every person.

Learning takes place when the educational potential is activated. The teacher must know his student and be capable of setting the suitable tasks for him (her). This means that it is not enough for the teacher to be motivated. For learning, it is important that the student becomes motivated. The teacher should continuously try and look for

more functional solutions, so that the interaction and collaboration with the students improves. This means a constant search for more effective training methods, approaches and ideas as well as a continuous professional development and advanced training.

In a simplified form, the professional task of a teacher can be defined as follows: he (she) should assume the obligation to teach everyone music. Music teachers should, probably, make an ethical promise of a teacher, like the Hippocratic Oath from doctors: "I promise to teach musical knowledge and skills all without exception, I promise to diversify their musicality".

Driven by the moral and ethical promise, the teacher should constantly develop professionally, strive to improve his (her) environment in order to be able to better and better serve all his (her) students regardless of their specific features. The promise also imposes on the teacher the obligation to act so that as many people as possible could learn music. Despite certain specific features that a student might have, or the factors that limit or slow down learning, the student can have diverse learning abilities and a good musicality.

The ethical promise of a music teacher will become a reality when the teacher can individually choose for every person an appropriate way to participate in the performance of music and learning, so that everyone would get a pleasant musical task and gain the experience of participation. When music sounds in the classroom, it is a sign that the process of learning new things is going on. It also points to the joy of performance and motivation. Later, music will also sound at home. It will become an increasingly important part of the life of the student and his family.

SPECIAL MUSIC EDUCATION SERVES AS A THEORETICAL AND PRACTICAL BASIS FOR LEARNING

Traditionally, music education services for the individuals with disabilities and special groups existed mainly in the form of circles with a free form of work or as music therapy. Learning in circles is a pleasant joint pastime, although some pedagogical tasks could also be set there. The goal of therapy, on the contrary, was rehabilitation and treatment. Summarizing, it can be said that the purpose of the circles is communication and staying together; in case of music therapy, music is a tool for achieving the rehabilitation goal, whereas in music education, music itself is a goal.

With regard to diverse learners, it is very important to be able to determine, when a person needs therapy, and when he (she) is able to participate in targeted musical activities and, accordingly, learn new things. However, the learning problems can involuntarily influence the erroneous decisions taken by the organizer regarding the services or musical activity to which a diverse learners can be assigned. For example, a person who looks "different" or has a definite diagnosis does not necessarily need therapeutic services, and a free form of learning in circles may not be interesting enough, complicated and inspiring for him (her).

It is quite possible that the student has excellent abilities for learning music and performing – it is only necessary to choose the teaching techniques corresponding to his (her) readiness and means of perception, and to provide, if necessary, the supporting measures. Systematic and complex teaching is organized, as a rule, only in certain cases, if the teachers and organizers of the activities have the knowledge and methods for interacting with and teaching diverse learners. At the same time, in some communities, the view earlier prevailed that the people with developmental disorders could not be taught music at all.

In recent years, thanks to the definition and development of the concept of special music education, the belief in the ability of diverse learners to learn music and be musicians grew. Along with this, the possibilities for diverse learners to participate in targeted learning of music have significantly expanded. As a result, the need for the knowledge and the new methods has not disappeared, but, on the contrary, has grown significantly. Teachers need new techniques to interact and teach diverse learners.

In such a situation, the definition of special music education, work on the improvement of the methods, the development of the new innovative pedagogical models and techniques, the training of specialists and research activities developed significantly. The concept of special music education was well established as a term reflecting the techniques by which learning, and participation become possible for everyone, and the learning environment and society are changing towards a greater inclusiveness. The main goal of special music education is to ensure a possibility of targeted vocational music education for all, regardless of the student's physical or cognitive abilities, learning or understanding difficulties, as well as other special needs.

PHOTO: Sari Nasala

Special music education breaks the foundations of the sphere of music education, opens up wider opportunities for learning and, thus, ensures the democratic nature of the educational process and a greater inclusiveness of music education.

Special music education breaks the foundations of music education in general, opens up wider possibilities for learning and, thus, ensures a democratic nature of the educational process and a greater inclusiveness of the learning environment and the society.

However, at present, full equality in learning is not yet a reality, and the possibilities for diverse learners to receive targeted music education are still being formed. In many schools, the curricula allow considering the needs of special students, but often in practice, the schools and the teachers are not using these possibilities or cannot use them yet. The work on the development of pedagogical techniques is needed, materials and practical methods are required. The current turning point in music education is also a challenge for the entire system of music teachers training. Possession of special music education techniques and special pedagogy ensures the implementation of the principle of equality in education and, at the same time, enriches and diversifies the teaching process. Special music education as a new, separately defined area of music education requires a more detailed analysis of both the phenomenon proper, and its influence and significance. We are observing the generation of new needs and possibilities as well as a new interesting object for the research.

ACCESSIBILITY AND BARRIER-FREENESS AS FACTORS THAT ENABLE LEARNING

Accessibility ensures equality, and the society without barriers, where the equality is guaranteed, ensures well-being for all. The accessible environment is a guarantee of equality of educational rights and possibilities to learn. It serves as the basis for a safe and caring society in which all live well and comfortably.

The purpose of special music education is the absence of barriers to learning music, when for everyone a possibility to participate in targeted, professionally realized music education is created and guaranteed. Accessibility to learning music means that the individuality and specific features of all the students are considered and, thus, a possibility of music education is guaranteed for all regardless of the initial level or personal characteristics.

When barrier-freeness is the starting point for the planning and carrying-out teaching, there is no division of people on the basis of a particular trait (for example, motor or functional abilities). Being implemented in practice, the principle of barrier-freeness ensures accessibility, builds the learning environment in such a way, that learning and participation in the learning process are equally possible for all. The goal is such learning and such classroom, in which each student has equal possibilities to move, act, see, hear and understand, regardless of his (her) characteristics or other factors affecting learning.

Further, we shall consider seven aspects that allow considering the needs of special students when organizing music education: worldview accessibility, physical accessibility, sensory accessibility, cognitive accessibility, social and cultural accessibility, economic accessibility and accessibility of decision making.

1. Worldview Accessibility

"The worldview environment creates the prerequisites for the emergence of accessibility and barrier-freeness"

The starting point of music-pedagogical thinking and organization of the educational process is an indispensable requirement that everyone has the right to study and learn, and it can be considered a basic human right. Democracy in teaching, its implementation and preservation, carrying-out, if necessary, of organizational measures that may require additional resources, presume the involvement of the entire school community and adherence to general principles of action.

Planning of the educational process and classrooms with regard for equal attention to all the students, is due to the action of the human rights conventions and legal acts. But an even more important role is played by the values and world outlook in the school community. If the values are based on the belief in the educational potential

PHOTO: Sari Nasala

of each individual, this cannot but influence the planning of the school's activity as a whole. As a result, everyone will be offered such learning that will consider and respect his (her) special aspects, learning abilities and functional capabilities, and everyone will be able to fully participate in the school's activities.

Thus, the values, views and opinions of the society in general, of the official bodies, ordinary citizens and, of course, the school community influence the worldview accessibility. The main thing in the school environment is the wish of all its participants to ensure that the learning, school premises, the general school spirit and social atmosphere are respectful and attentive to all.

2. Physical accessibility

"Physical accessibility means barrier-freeness and the functional man-made environment"

Physical accessibility includes the functionality and convenience of the classroom for all the students. When designing the classroom spaces, general building codes and rules should be considered. The materials used should be hypoallergenic and wear-resistant (the impact of the wheelchairs). The colour combinations used should be contrast (visual impairment), the lighting should be sufficient so that it can, if necessary, be directed to a specific area. The acoustic properties should, on the one hand, meet the requirements of music lessons, and, on the other hand, the needs of the students with hearing impairment (sound-absorbing coating, sound reflection, hearing aids) should be considered. Consideration should also be given to air conditioning in the classroom (clean air).

It is best to have no thresholds at all, but if there is a level difference, such areas should be equipped with ramps or, if necessary, lifts. Changing of musical instruments and activities during teaching involves

movement, so there should be enough space in the classroom; this is especially important for those who move in wheelchairs. Barrier-free movement should also be considered when designing the premises for physical training to music. If necessary, there should be handrails and auxiliary supports in the room.

Best of all, when the classroom furniture can be moved easily (for example, cabinets are on casters), the blackboard can be adjusted in height, and the level of tables and stands for musical instruments can also be adjusted. The instruments should be arranged so, that they can be easily used. One should carefully consider the places for storing the instruments, strings and wires, so that the room would be comfortable for cleaning and would not accumulate dust.

It is good to have special instrument stands or other devices in the classroom that would allow placing or fixing the instruments in an unusual way. Thus, for instance, a musician with limited movement abilities not always can use both hands while playing, and sound can be produced, for example, by a movement of the shoulder, leg, or head. The height of the wheelchair or its armrests can also make it difficult to play a musical instrument (for example, placing keyboard instruments at the right distance, playing the guitar, etc.). In such situations, special supports and accessories are helpful.

If necessary, for the music class you need to purchase special musical instruments. In the rooms, there should also be a possibility of using modern technologies. Thus, for instance, special buttons (electronic musical instrument interface - MIDI interface) can help to play the instruments, when the actions associated with fine motor skills are difficult or impossible. Playing can be made easier, for example, by special applications for tablets and touch screens, due to which certain categories of students can be involved in the learning process. The computers should have the option of being used by the people with special needs and an enlarged keyboard.

It is also good to have a dedicated small room for independent and individual lessons in the music class. Indoors, there should be the conditions for the presence of an assistant, a special teacher and/or a translator.

3. Sensory accessibility

"Diversifying the involvement of sensory capabilities is beneficial for all people"

Teaching becomes more diverse, and learning is effective when the information is transmitted using different learning styles and strategies as well as by using different sensory organs as data channels. Part of sensory learning is the conscious use of non-verbal communication means. It includes touches and gestures, glances and facial expressions, a varied and lively use of the voice, changes in body position and the use of the possibilities of the room itself. Sensory transmission of the information also includes the use of lighting, its changes and even of smells.

Sound is, probably, one of the main communication tools and, naturally, it is the sound that plays the main role in teaching music. Among the properties of sound, its distinguishing and imaginative characteristics are such notions as loudness, dynamics (for example, during talking, explanation, singing or demonstration of musical fragments), intonation, stress, colour and orchestration (for example, how the parts performed by different instruments are divided, whether everyone is playing the same in unison, or each performer has his own task, etc.).

The success of the sensory communication implies that the teacher has not only pedagogical abilities, but also a complex mastery of his (her) own voice, knowledge of sound effects and the ability to use non-verbal communication. The classroom should also promote the sensory communication and the use of the appropriate pedagogical techniques. These include, among others, the methods of imitation, resonance, special facial expressions. It is important that the teacher's body position, voice and facial expressions (gestures, expressive techniques, lip reading) are clearly visible, and the changes in voice (individual sounds and accents) are well and clearly heard. Both for the teacher, and for the student following him (her), lighting plays an

important role. Thus, for instance, a rear-mounted light source can make it difficult to read lips. The configuration of the room should allow such seating or arrangement of the students in the room that the sensory communication is possible for the students and the teacher, and it is possible to use it in the educational process. The availability of large-format text information for the students with visual impairment also belongs to the area of sensory accessibility.

When teaching music, especially performing skills, when explaining the task or the type of performance, the teacher should be next to the student. In some situations, the teacher helps the student touching him (her) or literally «holding his (her) hand». The arrangement of the instruments and the organization of the space should be such that the teacher could, if necessary, move next to the students. Playing musical instruments is a sensory-motor type of activity, that is, it combines both movements and sensory functions (tactile sense of touch, auditory hearing — when one performs himself (herself), or someone is playing, vision or visual perception important for both motor movements and reading notes).

Various forms of music education (playing a musical instrument, singing, moving and listening) automatically require the involvement of several different sensory organs. The teaching includes the following important elements: communication using words (understanding the explanation), reproducing by pattern (imitation, repetition), movement and use of the body, using one's own voice and listening (audio perception), understanding the written instructions (cognitive and visual perception, for example , through the understanding of musical signs), spatial perception, analysis of musical orchestration (for example, what are the roles of different instruments in group performance), musical logic (how, for example, the chord succession is built). The best can be the situation, when the principle of sensory accessibility is realized, and different ways of perception are used for the students, when the information is transmitted using all the sensory channels by applying the above-mentioned teaching approaches.

4. Cognitive accessibility

"The means of perception are individual"

Cognitive accessibility is realized when the student understands the explanations and tasks, is able to participate in learning and activities in accordance with his (her) abilities and specific features of perception, can understand and then use the training materials, and is able to cope with the task received as well as perform it on the instrument in accordance with his (her) readiness. The starting point of teaching is the use of the student's strengths and, on their basis, the strengthening of the weaknesses. This involves finding out the individual ways of learning perception of each student and planning the teaching so that the student's learning potential is used in the best possible way.

Pedagogical techniques, teaching materials and classroom equipment should facilitate learning. It is necessary to have a possibility of differentiation, an individual approach and other supporting measures. These support actions can be directed both to the students who need additional help, and to those who learn quickly or have been studying music for a long time. When studying music, besides the individual speed and way of learning, the difficulty is also caused by the fact that the students often have different initial levels of cognitive development and skills (many students have been able to study music outside of the school for several years). Thus, the cognitive accessibility implies both ensuring the clarity of the information for different students and the possibility of receiving more complicated additional tasks by those who have been studying music for a long time.

Understanding the teacher's instructions or the performance tasks and, thus, learning new things, may require the use of special musical instruments (for example, technological aids, instruments with simpler sound extraction techniques, more understandable instruments, such as, for example, a guitar with notes in the form of drawings etc.).

The teaching materials, such as notes or performance tasks, should, if necessary, be individually developed and addressed to the students with different ways of perception. The materials written in a special clear language, the use of large letters or a system of notes in the form of geometric shapes allow playing musical instruments even those for whom otherwise it would be difficult or even impossible.

If necessary, in the course of training one should use the methods of alternative and additional communication. These are, for example, a simplified language, pictures and cards with words (for example, pictograms), facial expressions, gestures, sign language, and various interpretation services. To ensure clarity, it is essential that the information offered in the course of teaching be presented with regard for the individual learning speed and the way of perception. In case of the group music-making, the students can be rather easily classified by the level of preparation and skills. The seemingly very simple task can have a high significance for the overall result (for example, a bright timbre can be selected for a part played with one finger, and it can play an important role in the overall sounding of the orchestra). It is a professional challenge for the teacher to ensure that from the viewpoint of artistic significance for the final result, the parties of all the performers are important.

To ensure cognitive accessibility, it is very important that the teaching methods and exercises are diverse, which also contributes to teaching the students with different perception. This requires from the teacher a good understanding of the student's needs and possession of various pedagogical techniques. For the teacher, it is important not only to know the succession of actions of music education, but also to have an idea about the models and theoretical foundations of development and the formation of skills in general, to be able to use them in teaching (for example, the similarity of neurocognitive models of rehabilitation and development of basic motor skills, comparison of the activity management models with exercises made when learning music, etc.).

Learning new things and understanding the tasks often requires a lot of time and repeated exercises from some students. In this case, it

will be difficult for the student to advance with the rest of the group. Cognitive accessibility also implies a possibility of obtaining auxiliary or special training (in a small group or individually), a greater diversity of educational forms and other additional actions. In such a situation, the role of the assistants and special teachers becomes crucial.

5. Social and cultural accessibility

"The differences between the people are the wealth of the society"

Equality in the sphere of education means that everyone has the right to learn regardless of the student's social or cultural background. The cultural background can be associated, for instance, with nationality, race, native language or another ethnic or religious factor.

The student's actions, his (her) mode of thinking and possible participation in teaching can be also affected by the traditions of the parents or the family, customs or requirements. In teaching situations, these factors can affect, for example, the ability to participate in movements to music (in dance) or to make exercises related to physical contact with other people (for example, exercises on group dynamics). Certain musical styles can also be prohibited for certain groups. In some situations, the student's traditions or norms of the cultural environment strongly influence his (her) actions, even if the student himself (herself) is not an active supporter of the customs of this environment.

The student's social environment can be very roughly determined on the basis of whether he (she) belongs to the majority of the population or to a subgroup or subculture (a marginal group). Such a division is often difficult or impossible, since a person initially belonging to the mainstream population can join a certain minority whose values and the way of thinking will govern his actions and influence the picture of the world. Similarly, a person externally belonging to the marginal group can have a complete freedom of action and be involved in the process, although the initial assumption was different. At the same

time, belonging to the marginal group is often not the student's own voluntary choice (for example, disability, ethnic origin). In this situation, belonging to a minority can limit the accessibility of learning.

When learning, it is necessary to understand the heterogeneity of the mass of students originating from different cultural groups, social classes and categories as well as to recognize the influence of these characteristics on participation in learning, understanding and actions. The educational process should be structured in such a way that each student, regardless of his (her) background, could gain the experience of belonging, and the pedagogical methods should be planned so that the participation is possible for all.

Cultural and social accessibility implies an active and responsive understanding of the origin of the students as well as respect for the environment from which they came. This means, among other things, finding the information about the characteristics of minorities, maintaining contacts with the groups to which the students belong and specialized organizations on protection of their interests (various associations and organizations) as well as awareness of the diversity of the students at the level of the school activities as a whole, curriculum development and in practical work.

6. Accessibility in decision-making

"The right to participate in decision-making and openness are the fundamentals of democracy and equality"

The possibility to participate in drawing-up plans and making decisions concerning oneself is part of the students' right to self-determination. In the same way, it is important that the student has a possibility to participate in planning the content and setting goals for his (her) own learning, if these goals are established, for example, because of the difficulties in learning. Participation in taking decisions concerning oneself and the environment of one's activity is an element of transparency and openness in the decision-making system.

When taking decisions at school, it is necessary to consider the special needs of the students and to be able to consult both the students and their immediate relatives, and the communities they represent. Openness in decision-making and the possibility to influence should, at best, be a part of the daily practical work of each teacher and the whole school. It is good to set this principle in the rules of the school, instructions and the curriculum.

Collaborative decision- making and planning diversify the teaching and its content. The ideas emanating from the student (for example, the choice of themes or works) can help the teacher to look at the problem from a different point of view, to impart new depth to the teaching. Collaborative decision-making and planning create a good atmosphere, promote responsible attitude, motivation for the work and the studies.

7. Economic accessibility

"The successful allocation of target funding ensures economic accessibility"

The goal is free education for all the students. The economic status of the student or his (her) family or the financial contribution required for teaching should not be an obstacle to participation in the studies. In many countries, the payment for the music studies limits the possibility of participation in the studies. The distribution of finances at the level of the state, the municipality and, finally, the school itself significantly affects the accessibility of education. Poor designation of special-purpose funds or the lack of target funding can become an obstacle to effective learning and lead to inequality among the students.

The classroom, assistive devices, diverse educational materials and musical instruments, the services of assistants and special teachers as well as the size of the groups - these are the factors whose optimal functioning requires, among other things, the financial investments.

The costs of arranging the learning environment have a positive effect on the classroom community and the school as a whole, which contributes to the successful learning of all the students and increasing the comfort at the school. Directing target funding to a diverse support of the learning process and each student, and in some situations, attracting additional funds, create a functional and effective learning environment and also have a positive effect on the atmosphere of the whole school.

BARRIER-FREENESS MAKES THE LEARNING ENVIRONMENT GOOD FOR ALL

«The society where the principle of equality is respected creates well-being for all»

Accessibility makes the participation and engagement possible for all, regardless of the specific features of the individual, his (her) background or previous history. Accessibility is equality in rights and possibilities, and thanks to it, a barrier-free society is created. Accessibility means attention to differences and perceptions of supportive measures as normal actions aimed at the general well-being.

Often, the barrier to accessibility is a shortage or lack of the information about what a barrier-free learning environment is and how one can eliminate the barriers to accessibility. In some situations, worldview positions (often unintentional) are a barrier to accessibility, but even then, the provision of information and teaching can often help. Creating a barrier-free environment often requires the attraction of financial resources and the possibility to influence decision-making.

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Accessibility creates equality, and the society where there are equal rights and no barriers creates well-being for all. Accessibility also ensures equality in the educational rights, equal opportunities to learn, and serves as the basis for a safe and caring society, in which everyone lives well.

TEACHING MUSIC AS A DRIVING FORCE FOR CHANGES

Through teaching, people and groups considered marginal appear to be in the centre of public life becoming musicians and active members of the community.

Accessibility, barrier-freeness and the educational equality created by them allow more and more new groups of the population to participate in learning. Learning and participation in the activities create for the students the prerequisites for a stronger association with the surrounding society as its active members. For some students, the development of musical skills allows later to become musicians and artists.

Participation and communication with society, arising during learning, activate the (socially excluded) person helping him (her) to advance from the marginal layers of the society to its centre. Those who were invisible and socially excluded, being in the marginal layers, become visible and active members of the society. Thanks to the activization, a person begins to influence the society through his (her) activities, and at best, both the person himself (herself) and the community around him (her) begin to see the resources, the potential and the capabilities of the person more broadly. From the perspective of an individual, such a change can be described as an empowerment, as capacity building. At the level of the society, there is a positive impact on the attitude to dissimilarity, with the result that tolerance, equality and humanity are born. People begin to take a more responsible attitude towards themselves, their relatives and their living environment - a more attentive attitude towards each other forms, a community is created consisting of the people who take ethically sustainable decisions.

Summarizing, it is possible with the help of the following summary points to identify the goals of musical activity, its influence and significance:

1. Educational equality

• learning music is a human right
• everyone should have a possibility to learn music and develop one's musicality
• accessibility and barrier-freeness are the starting point in teaching for both the teacher and the organizer of musical activities

2. Democratization of musicality

• thanks to teaching and improving the possibilities for engaging in musical activities, diverse learners become equal music lovers, and some of them rise to the level of professional musicians
• in the cultural sphere, there is a cardinal positive change: thanks to the growing involvement of diverse learners in music lessons, such concepts as a musician and an artist need to be refined and redefined.

3. Social influence

• diverse learners from the marginal layers advance to the centre of the society
• recognition of the strength and potential of dissimilarity occurs, it begins to be perceived as wealth
• attitude to dissimilarity changes, it becomes more positive - an inclusive society is formed and strengthened, attentive to all its members

Pedagogy – the key to learning success

At the practical level, the starting point for the success in studying music is such teacher's perception of a student, when the dissimilarity is seen as a positive wealth. In the same way, all the students are viewed through the prism of their musical abilities and learning-related strengths. Through engaging and activating the strengths, the learner receives a peculiar challenge prompting him to develop in the spheres that are weaker in terms of the actions and learning. The most important is the creation of a diverse and logical learning process, which, together with the flexibility of the approach, changes the teaching in accordance with the possibilities, the way of perception and the characteristics of the student.

When teaching diverse learners, especially at the primary level, the highest efficiency is achieved when the content, practical actions and

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goals within the framework of one lesson are focused on one studied aspect. The requirement of a simultaneous execution of several tasks (for example, parallel exercise in performance technique and reading notes) can cause the student's confusion and, as a result, interfere with or slow down the learning process. After a certain skill has been acquired or mastered, one can, in addition to it, demand learning another musical component and concentrating one's attention on it. The task of the teacher is to find such assignments that the student understands, which he (she) is able to accomplish, and which will help him (her) move along the path of mastering new, more complex tasks.

A key factor in the student's motivation, concentration, and inspiration is an understanding of the assignment received and a sense of capability to cope with this task. Thus, it will also be easier for the student to understand and follow his (her) progress, to see new musical tasks set before him (her). At the initial stage, one should try to support the student's musical activity, the basic skills of studying music and the development of musicality, on the basis of which in the future one should look for the best means for the student to move further.

In the field of special music education, the progress and speed of learning are often very low. It is very important to remember that, despite the slow speed, the learning still takes place, and, therefore, despite the delays, the teaching should be task-oriented. Even considering the fact that for certain students the acquisition of basic skills can require more time than usual, the goal of music education can still be the achieving of the professional level.

At the initial stage, the formation of interaction can be the basis of music studies. This interaction can be built on the looks, touch or voice. The contact with another person is the first step to understanding joint presence and joint studies. The starting point and meaningful content of the successful musical interaction is the ability to imitate, mimic another person. Learning through imitation requires concentration as well as auditory and kinesthetic perception. Imitation exercises are suitable for all forms of musical work. With their help, it is possible to develop and work out all the musical elements, motor skills and technique of playing the instrument.

An important skill for practicing music and the basis of musical mastery is the development of a sense of rhythm, pulsation. Strengthening the sense of rhythm is one of the main objectives of learning, which serves as the basis for other musical exercises and is the key to the success of joint music playing. It should be noted that some students may need a lot of time to master the rhythm.

The main type of exercises for the development of musical memory and perception are the repetition exercises (echo repetition). These exercises promote mastering of various riffs and ostinato, and then using them mainly in the form of accompaniment. Echo repetition helps to develop the perception of the structure of the form. The exercises on rhythm and echo repetition as well as ostinato, can, of course, be performed using one's body as an instrument, using rhythmic instruments, movements, voice, and also on the student's main instrument.

At first, learning can be focused on one musical form (playing, singing, moving and listening) as well as on one or several musical elements (rhythm, melody, harmony, form, timbre and dynamics). Controlling dynamic changes, for example, can be challenging for the student in terms of motor skills, although otherwise he (she) can have the ability to perform musical activities and learning. For some students, individual functional and musical skills can be well developed, while other skills need more training. Because of this, individual lesson and teaching plans in general are needed, which will allow customizing the teaching content and the speed of progress with regard for the personal characteristics. The complexity and purposefulness increase with the individual readiness of the student.

An individual lesson and teaching plan allows setting goals, clarifying the content of teaching, carrying-out teaching and adjusting its speed in the best way for each individual student.

Listed below are the main points that need to be considered when teaching diverse learners .

1. Individual teaching

Identify the student's strengths and engage them in teaching/

Give such tasks that the student understands, which he (she) copes with and which give him (her) the experience of success. By gaining the experience of success, the student becomes motivated to work, and his (her) willingness to work on more complex tasks also grows.

A long-term and goal-oriented learning, with regard for the personal needs and learning qualities of the student, implies compilation of an individual curriculum.

2. Help to build working skills

Give one task or instruction at a time, until the student learns to focus on two or more instructions or activities at the same time.

Organize teaching with regard for the strengths of the student and his (her) ability to concentrate. Lessons will not be of great benefit if the student is not able to focus on the action.

Plan the structure of the lesson individually for each student, so that he (she) understands the tasks, is motivated to perform them and is able to cope with them.

3. Give time for learning and enjoy what has been learned

Be patient, even if learning and retention of the new knowledge is slow.

Enjoy what has been learned, do not forget to praise and rejoice.

Do what has already been mastered, repeat it and use the learned in a variety of ways, until it becomes free and solidifies as a steady skill.

Be prepared to set new tasks when the student is ready for this.

4. Organize joint rehearsals

Mastering the interaction skills often first envisages individual lessons. However, the student's participation in collective music-making (perhaps, at the initial stage this will be the lessons for two persons) should be organized immediately as soon as the student is capable of acting together with the others. General rehearsals develop the ability to listen to the others, learn from the others and share musical activities with the others.

If the student is not capable of playing with the others, it is advisable to create the situations, in which he (she) could, at least for a short time, listen to the rehearsals of the musical group or the orchestra. Thus, the student will form an idea of performing music together with the others.

At the initial stage of practicing the skills of joint performance, for some students it is good to organize the possibility of a short-term participation in the joint lesson, to divide the lessons into short periods of time. This will keep a good concentration at the lesson.

When learning something completely new or setting new tasks, work with the student individually.

Make such orchestral arrangements of musical works, that the tasks would be interesting for both the beginners and the well-advanced students. Musical roles can be easily distributed so, that even seemingly very simple tasks are significant from the viewpoint of the artistic value of the final result.

5. Diversify teaching when the student is ready for it

When the functional skills and interoperability are sufficiently formed, the teaching can be diversified

First, the studied aspect can be worked on and used in different performance versions (for example, accompanying a learned song by one's body, using rhythmic instruments and drums; later, you can

PHOTO: Sari Nasala

learn the accompaniment in the form of chords, learn how to play a melody, including playing it on different instruments).

Further, the learning process can be diversified with new musical forms (playing the instrument, singing, moving and listening). The next step can be, for example, the following assignment: listen when the teacher is playing legato and staccato. Repeat the style of performance by movements - making sudden movements or showing long arcs by movements. Now, with the help of your voice, make abrupt and short sounds, and then long sounds. Practice playing legato and staccato on your instrument.

6. Help to form the community through performances

Performance is a possibility to share the things learned. Development of the performance skills should be a part of the development of musicality at different stages of learning.

Something new learned during the lessons (for example, a new performance technique) is pleasant to demonstrate to the parents, who are waiting for the end of the lesson, or to the next student of the teacher. Thanks to such small demonstrations and performances, sharing one's musical skills will be natural and joyful, which will allow avoiding a possible fear of performing in the future.

It is also nice to teach another student what you have mastered yourself. Peer teaching allows sharing your own skills, which lead to the community and unity of the equals.

Small class concerts or short joint performance of the work by the students who come to the successive lessons develop the ability to perform and contribute to the development of social skills.

Conclusion

The main role in learning is played by the identification of the student's learning potential and his (her) strengths as well as the development of an individual and the best way for the student to participate in learning and playing a musical instrument. The task and the challenge for the music education professional is to find the strengths of each student.

It is also necessary to believe in the musicality of each student; the teacher should appreciate and strengthen this property. To accomplish this task, extensive pedagogical knowledge, deeper interaction skills, new techniques and methods as well as constant self-education are required. In addition to the multifaceted professional skills, the teacher needs to think over and reconsider the structure of teaching, the curricula, resources and attitudes.

Democracy in education implies granting of a possibility for the purposeful, systematic music education with a complicated content, even in the case when the characteristics of the student require individuality in learning and building a personal education route. In teaching, the second-rate, useless and non-productive musical

activity is not allowed in relation to anyone. For each student it is necessary to search and find an artistically significant musical task that would correspond to his (her) abilities and skills.

However, the successful pedagogical decisions and the teacher's own work are not enough. It is very important that, if necessary, additional resources (such as an assistant, a special teacher, auxiliary tools, etc.) can be used for the teaching. It is also important that the entire school community - the students, the staff and the curriculum specialists understand and work on the implementation of the principle of inclusive education considering the needs of everyone. In order to take into account the needs of everyone in teaching, not only the professionalism of the teachers is required, but also, more importantly, the atmosphere of understanding and tolerance from both the teacher and the entire school community, and the society as a whole.

Despite the fact that the teacher is ultimately responsible for the practical teaching, the teaching that takes account of the needs of everyone cannot be realized unless the teacher has such possibilities, working conditions and forms of support that would help him (her), provide with the knowledge and give courage to work with a heterogeneous group of students and individual attention to individual students. In this matter, basic training of teachers, additional education, research work, political will aimed at supporting the activities, implementation of teaching and management, the prevailing atmosphere of attitudes in the educational institutions, courage to expand the range of educational services and, of course, the readiness of the society as a whole to meet and understand the "different" are the key factors.

Democracy in education will allow the marginal groups of the population to be in the centre of the public life, to become its active members. Some representatives of these groups will be able to grow into professional musicians. This change will have a positive effect on the entire cultural space and society as a whole. The diversity will manifest itself as a resource and wealth of the society. At the same time, this will affect the attitude towards the dissimilar, which will make it possible to build a tolerant and humane society further.

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MUSIC WITHOUT BARRIERS

Teacher´s Manual

Printed in 2019, 1st edition
Circulation 500 copies.
ISBN 978-5-6040806-9-6

Printed at the Premium Press Printing House
St. Petersburg, st. Optikov, d. 4
www.premium-press.ru