A Survey of Band Directors' Practices for and Attitudes about Accommodating Students with Cognitive or Behavioral Exceptionalities into Middle and High School Band Programs

by

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Abstract

This study examined secondary band directors' practices and attitudes about accommodating students with cognitive or behavioral exceptionalities in middle and high school band programs. The research questions were: 1. What are band directors' practices for including students with cognitive or behavioral exceptionalities in a middle or high school band program? 2. What are the most frequently used strategies for including these students in band programs? 3. What are band directors' attitudes towards including students with cognitive and behavioral exceptionalities in their programs? 4. What differences exist in accommodations based on the following variables: (a) program size, (b) school type, (c) number of years teaching, (d) number of years teaching inclusion classes, (e) teacher coursework/ professional development? I used an online survey to explore the attitudes and most frequently used strategies of middle and high school band directors who have students with cognitive or behavioral impairments in their band programs. I used the National Association for Music Education (NAfME) directory to email the survey to 11,000 potential participants. The data collection tool was a quantitative online survey regarding band program information and the type and frequency of teaching practices used. One hundred sixty-eight total responses were collected, yielding 67 usable responses after those who did not meet the study criteria were filtered out. Survey data were analyzed using descriptive statistics and crosstabulations to determine associations between variables. Band directors in this study regularly used individual instruction, peer mentoring, and adapted music for their students. They had generally positive attitudes towards teaching students with special needs in their programs. This positive outlook on inclusion bodes well for more diverse ensembles. Future

research on this topic should include studying the efficacy and feasibility of individual

instruction for students with special needs in an instrumental music setting and peer mentoring as

a viable teaching strategy for these students.

Acknowledgments

I chose this topic because, throughout my career, I have seen too many students fall through the cracks and not receive a music education due to their learning challenges. I made it my mission to fight for these students and ensure they were seen and heard in the band room. I wanted to ensure that any teacher who came across a student with special needs in their band class had a resource to teach them.

I have the sincerest gratitude to my advisor, Dr. Nancy Barry, who guided me through the last three years of my graduate journey. Her instruction and advice have been invaluable to me as a teacher, and I sincerely appreciate all the insight she has bestowed upon me during my time with her. I would also like to thank the remaining members of my committee, Dr. Jane Kuehne, Dr. Chih-hsuan Wang, and Dr. Guy Harrison. I had the pleasure of taking classes with Dr. Kuehne and Dr. Wang, and both spent time outside of class to help me through this process.

Many thanks to my friends and family for their constant encouragement throughout this process. There are too many people to name individually, but I appreciate everyone who asked about my project, listened to me talk about my research, participated in my study, or encouraged me in my research. Thank you to all those who shared my survey on social media and reached out to other band directors on my behalf.

Dedication

I want to dedicate this dissertation firstly to my mother, Dr. Cyndie Shadow. Without her encouragement, cajoling, patience, and wisdom, I would never have conceived of this journey. She is by far the most persistent, tenacious, and steadfast woman I know, and I cannot thank her enough for molding me into the woman I am today. I watched her struggle through her dissertation journey but ultimately succeed, and I thought, "I am never getting my doctorate." However, as fate would have it, I am following in her footsteps five years later. She has taught me perseverance, patience, discipline, kindness, diplomacy, and grit, for which I am eternally grateful. I would not have started or finished this project without her. I dedicate this paper secondly to my grandmother, Geri Feaster-Bethea, who ensured that I was always able to attend my graduate classes uninterrupted, who prayed for me daily, and who was always in my corner. She and my mother have continued to model how a strong, independent, educated, and intelligent woman should carry herself, which has brought me so far in my life. Finally, I dedicate this project to my partner, Anthony Broadnax, who, even before I was close to finishing, would refer to me as "Dr. Wash." He sat up with me many nights to encourage me to finish, listened to my rants, calmed my tears, and gave me peace which steadied me enough to see this journey to its end.

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Chapter 1

Introduction

Students with cognitive or behavioral impairments typically have an individualized

education program (IEP), a legally binding document outlining necessary accommodations and

modifications to their school environment. These accommodations are usually designed for core

classes such as English, Math, History, or Science; however, accommodations are rarely in place

for elective Fine Arts classes such as band, which can cause students to struggle (Vincinguerra,

2016). IEP teams generally do not invite Fine Arts teachers to their meetings, meaning these

teachers do not have any input on what accommodations might be most helpful for exceptional

students within a music classroom (Hammel, 2001). Band directors are only sometimes given

specific training or professional development on teaching music to students with special needs

and often must figure it out independently (Darrow, 1999; Jellison & Taylor, 2007; VanWeelden

& Meehan, 2016).

Some experienced band directors have devised methods that work for their students

through trial and error, but these perceived best practices have yet to be widely known

(Hourigan, 2007). Other music teachers rely on their personal experiences with teaching students

with disabilities to inform their teaching (Vinciguerra, 2016). Many directors become impatient

with accommodating students with special needs and think it to be more significant a drain on

their time or outside their capabilities (Nabb & Balcetis, 2010). Sometimes, the exceptional

student is not allowed to participate in the band program or is otherwise negatively impacted by

their impairment and lack of appropriate support (Nabb & Balcetis, 2010).

Research has shown that education and professional development in teaching students

with special needs improves the learning experience for all and gives teachers greater

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competence (Hammel & Gerrity, 2012). Research also shows that when music teachers collaborate with the special education team to understand student needs and accommodations, it improves the student learning experience (Grimsby, 2020). Often, directors must be given these options or the time required to collaborate with their peers. Studies like these can offer directors a resource for teaching their students with special needs. Band directors are not always given the training or information to teach all their students effectively and must find this information on their own, so resources like this study can be useful (Hammel & Gerrity, 2012).

Purpose

This study examined secondary band directors' practices and attitudes about accommodating students with cognitive or behavioral exceptionalities in middle and high school band programs.

The research questions were:

1. What are band directors' practices for including students with cognitive or behavioral exceptionalities in a middle or high school band program?

2. What are the most frequently used strategies for including these students in band programs?

3. What are band directors' attitudes towards including students with cognitive and behavioral exceptionalities in their programs?

4. What differences exist in accommodations based on the following variables: (a) program size, (b) school type, (c) number of years teaching, (d) teacher experience with inclusion classes, (e) teacher coursework/ professional development?

Assumptions

The first assumption of this study was participants were band directors with experience in teaching students with various learning levels and were aware of students with cognitive and behavioral exceptionalities within their programs. The second assumption was students with exceptionalities participated fully like other students within the band program but with possible accommodations or modifications. The third assumption was participants had specific teaching techniques for addressing the needs of students with cognitive or behavioral disabilities, which they have used in multiple settings or with different students. The fourth assumption was participants were directors in traditional concert band ensembles rather than other music classes when they took the survey. The fifth assumption was that participants responded accurately and honestly to the survey questions.

Limitations

A limitation of this study was the small sample size and the difficulty in gathering responses. The survey was sent out nationally but only gathered 67 usable responses, thus making the results not generalizable to the larger population. Another limitation was participants' self-reporting data, which can introduce bias. Many band directors are not given students' Individualized Education Programs (IEPs) before teaching them, so a further limitation of this study is the director's possible ignorance of a student's cognitive or behavioral exceptionality.

Delimitations

A delimitation of this study was the purposeful sampling of secondary band directors. No other music teachers or elementary band directors were used for the analysis. Another delimitation of this study was the choice of a quantitative survey. The third delimitation focused on students with cognitive or behavioral exceptionalities rather than physical disabilities. I

specifically focused on how directors accommodated students with attention deficit hyperactivity disorder (ADHD)/ attention deficit disorder (ADD), autism spectrum disorder (ASD), emotional or behavioral disorder (EBD), a learning disability, or a developmental delay. Directors could self-report their experiences with students with other cognitive or behavioral exceptionalities. However, the above conditions were explicitly mentioned in the survey because the way students with physical disabilities are accommodated is vastly different than how students with cognitive or behavioral disabilities are accommodated in most classrooms, especially a band class. Using the NAfME member directory was an additional delimitation, as not all band directors in the United States are a NAfME members. I also used convenience sampling and snowball sampling in addition to the NAfME directory rather than random sampling, which was a further study delimitation.

Positionality

I am a band director with an undergraduate degree in music education, a master's in special education, and an Educational Specialist degree in music education. Throughout my career, I have encountered many students with cognitive and behavioral disabilities who do not have accommodations tailored explicitly to the band room. As the director, I have been responsible for ensuring those students could access the material just as well as the other students without exceptionalities. I have devised multiple methods for reaching children with cognitive or behavioral disabilities, but they are not effective in every situation or for every student. I have not received any training or professional development on how best to include these students in band classes or what strategies might be most effective. Research studies such as this one may help band directors in a similar position have a starting point for creating effective strategies for teaching students with cognitive or behavioral disabilities.

Definitions and Abbreviations

- Accommodations: "adaptations used when it is believed that a child can learn at the same level as the other students in the classroom" (Hammel & Hourigan, 2017, p.84)

- Individuals with Disabilities Education Act (IDEA): "Individuals have a right to free and appropriate education; students are entitled to a nondiscriminatory evaluation; education for students with disabilities must be appropriate; education for students with disabilities must be provided in the least restrictive environment; parents and students have the right to participate in the development, implementation, and decision-making process about the student's education; set of guidelines and safeguards to protect students with disabilities from discriminatory, biased or unfair practices" (Adamek & Darrow, 2018, p.48).

- Individualized Education Program (IEP): "requirement of the law which assures the needs of each child have been considered and an appropriate individualized educational plan developed" (Alley, 1979, p.112)

- Least Restricted Environment (LRE): "Students will be engaged with their same-age typical developing peers in inclusive classrooms to the maximum extent as possible" (Adamek & Darrow, 2018, p. 56).

- National Association for Music Education (NAfME)

- Typically Developing (TD): a student who neither has any identified exceptionality nor receives special education services

- Universal Design for Learning (UDL): "uses multiple means of representation or a variety of ways that students can acquire information and demonstrate understanding" (Darrow & Adamek, 2018, p.62)

Chapter 2

Literature Review

Introduction

Since Public Law 94-142 was introduced, first known as the Education of All Handicapped Children Act (EAHCA) in 1975, students with disabilities have been regularly integrated into general education settings (Gargiulo, 2012). This law required public school systems to provide an education for students with disabilities and allowed more educational opportunities for exceptional students. Later, EAHCA was amended with the legal standards of Free and Appropriate Public Education (FAPE), the Least Restrictive Environment (LRE), and Individualized Education Plans (IEPs), in addition to other components that impact students' abilities to participate in general education settings. With the first iteration of special education law, students with disabilities were required to have a free and appropriate public education in the least restrictive educational environment, which is usually the typical general education classroom. As a result, mainstreaming began (Darrow, 1990). Mainstreaming allowed students with disabilities to participate in music classes but did not necessarily mean students were treated as equal classroom members. This law has been amended throughout the years to include a change in name, updated terminology, and an expansion on different aspects of special education. In 1990, the law was renamed the Individuals with Disabilities Education Act (IDEA) and initiated the idea of person-first language (Gargiulo, 2012). Around the same time, the concept of full inclusion, as opposed to mainstreaming, became popular (Gargiulo, 2012). Inclusion differs from mainstreaming because, with inclusion, students are actively involved in the educational process, held to similar academic standards, and given access to the material with appropriate support. While mainstreamed students would still have an IEP and the supports

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outlined within it, they would have been treated as "other" in the classroom. The purpose of inclusion is to integrate students with special needs into the general education classroom with appropriate support unless the severity of their disability dictates a more restrictive environment (Mastropieri & Scruggs, 2014).

As a result of this legislation, students with special needs are fully included in all general education settings, such as music classes, with IEPs outlining their necessary support. Educational supports include accommodations, modifications, and related services (Darrow, 1990). An accommodation is when the student can participate at the same level as the rest of the class with support, such as extra time to complete assignments or preferential seating to reduce distractions (Darrow, 1990). Accommodations within the music classroom might include modifying equipment, adjusting activities, applying different teaching strategies, enlarging print, or enabling access to support staff such as paraprofessionals (Kivijarvi & Rautiainen, 2021). A modification is when the student cannot participate at the same level as the rest of the class, so the material or activity must be changed, such as rewriting the student's part in a piece of music better to suit their playing level (Darrow, 1990). Related services are the other services students receive to aid their overall well-being, such as physical therapy, occupational therapy, or music therapy (Mastropieri & Scruggs, 2014). These laws allow students with exceptionalities to participate equally in music classes and ensembles, but music teachers are often unaware of the legislation (Jones, 2015). This lack of understanding can impact teachers' ability to deliver instruction effectively to students with exceptionalities. Even though exceptional students' right to participate in all school activities, including music ensembles, is protected, there are multiple examples of school systems flouting the decree by preventing exceptional students' participation (Corral, 1999).

Much of the literature about the inclusion of students with special needs in music settings revolves around teacher and student perceptions, benefits and barriers to inclusion, and strategies for effective inclusion. Jellison and Taylor (2007) reviewed available research on special education in music settings and found most available studies list teacher attitudes, few studied student attitudes toward inclusion, and none studied other stakeholders' perspectives toward including students with special needs in music classes. There are many sources regarding inclusion in general music settings, but few regarding including students with disabilities in secondary instrumental music programs (Darrow, 2012; Draper, 2019; Hammel & Gerrity, 2012). Those studies about inclusion in secondary ensembles often focused on students with visual or physical impairments requiring adaptive instruments (Coates, 2012; McReynolds, 1988; Nabb & Balcetis, 2010; Siligo, 2005).

Perceptions about Inclusion

Music teacher attitudes can limit how successfully students with special needs are included (Hammel & Gerrity, 2012). Teachers who are anxious or feel incompetent at teaching students with special needs are typically less successful in their efforts at inclusion than those with adequate preparation. Similarly, teachers who poorly facilitate, including students with special needs, can detract from students' learning experience and the classroom learning environment (Morley et al., 2021). The mainstreaming process evolved from legislation requiring students with disabilities to be placed in general education settings. Music teacher perceptions about the required inclusion activities vary based on the level of the teacher. In-service teachers often feel much differently than pre-service teachers about instructing students with special needs (Scott et al., 2007). Pre-service teachers reported anxiety about teaching students with special needs, while in-service teachers felt more ignorant of appropriate teaching

practices than anxious about the process (Grimsby, 2020; Hourigan, 2009). Teachers' preparation usually determines how they teach students with special needs (Hammel, 2001). Frequently, no courses are specifically about teaching music to students with exceptionalities in music teacher preparation programs (VanWeelden & Whipple, 2007). If pre-service teachers are required to take a class about teaching students with special needs, it likely does not include music-specific strategies or advice. Professional development opportunities for teaching music to students with special needs are rarely available for in-service teachers (VanWeelden & Meehan, 2016). The absence of professional development courses preparing teachers to teach students with special needs causes anxiety, incompetence, and negative feelings toward inclusion (Hammel & Gerrity, 2012). Part of how teachers perceive inclusion is mired in how they perceive the concept of disability, either in the medical or social context (Bell, 2017). The medical context of disability categorizes a person as normal or abnormal. It views one from a deficit, focusing more on what they cannot do than what they can (Mastropieri & Scruggs, 2014). This model of music education can cause educators to attempt to "fix" their students' deficits (Bell, 2017). Viewing exceptional learners from a deficit standpoint also disregards all their strengths and focuses only on their weaknesses (Mastropieri & Scruggs, 2014). This idea of education limits exceptional student achievement to what others expect they are capable of and actively disables them because they are given fewer opportunities or the same education as students who do not have impairments (Bell, 2017). Hoffman (2011) found that instrumental music educators perceived students with special needs to be only moderately successful in instrumental ensembles.

Preserve Teacher Perceptions

Fieldwork Experiences. One factor that can change pre-service teachers' perceptions of teaching students with special needs is the amount and type of fieldwork they can complete

during their teacher preparation program (Hourigan, 2007). Hammel (2004) surveyed experienced teachers who generally expressed pre-service music education programs would be more effective if they included fieldwork that allowed students to practice teaching children with special needs. Similar findings were reported by Hourigan (2007). Music education students could work in inclusive classroom settings and work closely with a student with special needs in this study. The two music education majors were able to practice being one-on-one assistants to a student with a learning disability in a music setting, which decreased their overall anxiety about teaching inclusion classes (Hourigan, 2007). A subsequent study by Hourigan (2009) allowed music education students to serve as assistants and one-on-one aids to students with special needs in a general music setting. The music education majors felt increased confidence in their ability to teach students with special needs after their fieldwork experience (Hourigan, 2009). In Kaiser and Johnson's (2000) study, music education majors gave an interactive performance to children with hearing impairments. Though the music education majors expressed comfort and willingness to teach students with hearing impairments before the study, their confidence in their ability to provide musical experiences for students who are deaf or hard of hearing increased because of the interactive performance.

In some fieldwork settings, music education students are not only allowed to work with students with special needs but also involved in ascertaining the best music teaching strategies for those students. VanWeelden and Whipple (2007) tested preservice teachers' ability to predict student mastery of musical concepts with students who had special needs. The teachers could not accurately predict mastery levels for students with special needs without having some formal assessment beforehand. This study allowed music education students to work with two groups of exceptional students; one had emotional disorders, and the other had intellectual disabilities.

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Similarly, in Whipple and VanWeelden's (2012) study, the preservice teachers participated in a field experience where they tested different educational supports for students with special needs in music classes. At the study's conclusion, they ranked supports from most to least effective based on the class activity (Whipple & VanWeelden, 2012). This research suggests preservice teachers do not need a variety of field experiences with subpopulations of exceptional students but can benefit from any experience working with exceptional children (VanWeelden & Whipple, 2007). Hourigan (2007a) also suggested that fieldwork, including teaching students with special needs, can be helpful to preservice teachers.

Coursework. Some preservice teacher's perceptions are impacted by their course offerings before experiencing fieldwork. While most colleges have courses in special education, they are not always required, and few schools have special education courses specific to music (Coldwell & Thompson, 2000). Generally, preservice teachers feel less anxious and more confident in their teaching abilities when their coursework and field experiences allow them to learn about and work with students with special needs. Salvador (2010) found pre-service teachers could not take courses explicitly related to teaching students with special needs music. She speculated a lack of faculty expertise in this area may contribute to a lack of specific coursework for undergraduate music education majors (Salvador, 2010). Hoffman (2011) found more than 42% of teachers surveyed had no undergraduate or graduate coursework in special education or teaching music to students with special needs. While this lack of education made the teachers in this study unprepared to familiarize students with exceptionalities, they were still required to teach inclusion classes and, despite their lack of preparation, were willing to provide accommodations for them (Hoffman, 2011).

In-Service Teacher Perceptions

Preparation Programs. Frequently, when music education graduates begin their work in the classroom, they still feel they need to be more competent in teaching students with special needs in music settings (Allan, 2021; Grimsby, 2020; Hammel & Gerrity, 2012). Usually, music teachers must be given continued training to work with students in inclusion settings. If their coursework or field experiences are needed to prepare them, creating an inclusive environment adequately can be a struggle (Hammel, 2001). Vinciguerra (2016) found that most music teachers in the study had not received specific training on teaching students with special needs. They only gained understanding through their outside research and experience. Aldabas (2020) surveyed teachers using a Likert scale to determine how teachers felt about their preparation to teach inclusion classes. Most participants felt they needed more confidence in implementing inclusive strategies but felt competent in collaborating with others regarding inclusion. Hammel and Gerrity (2012) researched how online graduate courses in special education for music settings impacted teacher perceptions of confidence. After the study, teachers felt more confident teaching in inclusion music settings. This suggests preservice teachers might benefit from more coursework specific to special education in music settings (Hammel & Gerrity, 2012).

Wilson and McCrary (1996) researched the effect of education on participants' attitudes about their abilities to teach students with special needs. Participants felt comfortable and willing to teach in inclusion settings before taking a summer course on special education for music teachers. Participants felt more confident in teaching in inclusion settings at the end of their coursework. Still, they identified a lack of comfort and willingness to familiarize students with emotional and behavioral disorders (EBD) or intellectual disabilities (ID). Similarly, Smith and Wilson (1999) conducted a study examining the effects of special education instruction on in-

service music teachers' attitudes. The study was conducted in the same fashion as Wilson and McCrary (1996), except that the teachers in Smith and Wilson (1999) had the addition of fieldwork. As a result of the fieldwork experience, participants in Smith and Wilson's (1999) study felt more comfortable and willing to teach in inclusion settings, suggesting that a combination of traditional coursework and fieldwork may effectively improve teacher attitudes toward inclusion. However, Woodward (2017) found that Exceptional Students Education training did not significantly improve teacher attitudes towards inclusion. Woodward's study focused on elementary general education teachers, though the findings are still surprising considering how many other studies cite the need for more training on teaching exceptional learners.

Support. In addition to better preservice teacher education, teachers need continued professional development on how to teach students with special needs, the ability to collaborate with the school's exceptional education faculty, instructional support, and information about the students they teach (Darrow, 1999). Music teachers are not always given a student's IEP before having them in class, and they cannot communicate and collaborate with the special education teacher to better understand those students (Darrow, 1999). In Grimsby's (2020) study, three music teachers at varied career levels were interviewed about their perceptions of their preparation to teach inclusion classes. They felt they lacked planning time and opportunities to work with the special education team, which caused inconsistency in their ability to provide for their students effectively. Hammel (2001) likewise found music teachers could not participate in IEP meetings, lacked preparation to deal with behavioral challenges, and lacked communication with the exceptional education staff. Scott et al. (2007) found music teachers received information on student placement but were not involved in IEP meetings. Gfeller et al. (1990)

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conducted a study that surveyed teachers in Iowa and Kansas regarding their perceptions of inclusion. Participants felt they needed more precise instructional objectives, instructional support, and better educational preparation to teach in inclusion settings. This study showed a slight positive correlation between instructional support and perceived success in including students with special needs in the music setting (Gfeller et al., 1990). Altun and Eyupoglu (2018) found music teachers in Turkey did not have a primarily positive view towards inclusion because they felt pedagogically inadequate in classroom management and communication in inclusion settings.

Knowledge. Music teachers can begin to feel more comfortable teaching inclusion classes through professional development (VanWeelden & Meehan, 2016). However, VanWeelden and Meehan (2016) found many music educators' conferences did not have sessions devoted to special education in the music classroom. After obtaining conference programs over ten years from twenty-three states, they found states with a chair of Special Education consistently had one or more workshops dedicated to special education in music settings. Still, those states were not in the majority (VanWeelden & Meehan, 2016). In receiving special education training, teachers can learn about the characteristics of specific disabilities and impairments, thus giving them an understanding of how each student learns so they can better meet their learning needs (Pickard, 2021).

Using a learning profile to inform teaching practice can help teachers modify and adapt materials more effectively than a trial-and-error method (Pickard, 2021). Frisque et al. (1994) found the number of years in service did not predict perceived success in teaching in inclusion settings. The two most prominent predictors of success in this study were the music teacher's perceived ability to do inclusion and the teaching content area because teachers with

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combination assignments felt more confident than teachers with one specialty area (Frisque et al., 1994).

Teachers often cannot respond to exceptional learners' needs while seamlessly teaching the rest of the class during a lesson (Morley et al., 2021). Sometimes, music teachers are unaware of all available options for helping students with special needs succeed in music settings. Students with physical disabilities are often turned away from instrumental music programs because teachers perceive they cannot participate traditionally (Nabb & Balcetis, 2010). Nabb and Balcetis (2010) surveyed high school band directors in Nebraska who had students with physical disabilities in their programs. They found the primary factor in determining teachers' ability to accommodate exceptional students was awareness of inclusion options. In-service music teachers need the ability to collaborate with the special education team, access student IEPs, and continue training on how best to teach them to succeed in inclusive music settings.

Student Perceptions

Inclusion does not solely affect students with special needs and changes the environment for students without disabilities (Johnson & Darrow, 1997). Most general education students must learn patience and tolerance when dealing with students with special needs in their ensembles (Darrow, 1999). Successful inclusion models often have strategies such as peer mentoring and showing effective inclusion models to help improve student attitudes toward their differently-abled peers (Heavlin, 2019). Johnson and Darrow (1997) examined student perceptions of inclusion in ensemble settings. They used four testing groups, with only two receiving the treatment condition of a video depicting students with special needs successfully participating in band classes. The post-test showed that those with the treatment condition reacted favorably to inclusion (Johnson & Darrow, 1997).

Similarly, Thornton and Culp (2020) examined how three students with physical disabilities participated in band classes. Some emerging themes were the importance of prior experience, the ability to recognize strengths and challenges, support from stakeholders, and the ability to persevere in the face of uncertainty (Thornton & Culp, 2020). Fuelberth et al. (2017) found student perceptions of including children with special needs in ensembles have less to do with the individual and more with their impact on the group's musicality. Modeling appropriate interactions and creating an environment where all students can participate is necessary for successful inclusion and a positive learning climate (Fuelberth et al., 2017; Heavlin, 2019).

Benefits of and Barriers to Inclusion

Many authors agree that inclusion benefits everyone. However, creating successful inclusion models comes with challenges, such as having a lack of preparation, an absence of instructional support, a dearth of communication between the special education team and the music education team, a deficit of materials, and not knowing how best to adapt materials or content for the students with special needs (Darrow, 1999). Despite all these barriers, teachers who include students with special needs in their music classes report that these settings mostly benefit everyone involved.

Benefits

One benefit of inclusive music settings is access to musical experiences. School music programs are typically the only way that students are introduced to the arts, which can be limiting for students with special needs. With the ability to participate in general music classes or instrumental ensembles, students may have music training at all. Nabb and Balcetis (2010) found many students with physical disabilities were not included in their school's ensembles due to the directors being ignorant of available adaptations and technologies to help them participate fully.

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However, when these students were integrated fully into their band programs, they benefitted

from the experience (Nabb & Balcetis, 2010). Another benefit of inclusion is that students can

practice accepting others who differ from themselves. Darrow (1999) found inclusion classes

also help students without disabilities with tolerance and acceptance. She also found the effect of

inclusion on most students was primarily positive. VanWeelden and Whipple (2014) noted most

teachers agreed inclusion classes are the best learning environment for students with special

needs except for more severe impairments such as traumatic brain injury or EBD. Scott et al.

(2007) found the music teacher respondents thought inclusion was a positive experience for

everyone and that most typical students were helpful towards their differently-abled classmates.

Teachers sometimes find the experience of working with students who have special needs to be

especially rewarding and life-changing. Practitioners McCord and Fitzgerald (2006) cited an

example where a private instructor taught a student with Down Syndrome violin from

elementary school until she graduated high school. They went through several harrowing periods

where the teacher had to determine ways to adapt materials to fit her needs and learning style.

However, he was able to teach her to read music, and she could participate in her school's

orchestra, which could not have happened without his intervention (McCord & Fitzgerald, 2006).

Inclusion allows students with special needs to access the music curriculum like their typically

developing peers, it offers neurotypical students the chance to practice tolerance and acceptance,

and it allows teachers to grow their professional horizons to reach more students.

Barriers

While inclusive music settings benefit all parties, they come with challenges for

implementation. As described above, teachers are often only prepared for success after being

given inclusive classrooms to manage (Darrow, 1999). They regularly do not have field

experience working with students who have special needs, are not able to get professional development to augment their skill set, do not have free access to the special education team to communicate about students and strategy, and usually do not have unique materials needed for students with physical, hearing, or visual impairments nor money to purchase them (Hammel, 2001). Accessibility, parent expectations, performance expectations, and teaching varied ability levels were impediments to successful inclusion (Darrow, 1999). There are several barriers to effective inclusion, which can be organizational barriers, such as scheduling concerns or the physical classroom setup; attitudinal barriers, such as negative teacher beliefs about student achievement potential; and knowledge barriers, such as teachers lacking knowledge of how to modify their curriculum to suit student needs (Darrow, 2009). There can also be issues in reasonably grading students with special needs, especially when their content is adapted to ensure full access (Darrow, 2010). Some other barriers to inclusion teachers experienced were lack of preparation to handle behavioral challenges effectively, inability to be involved with the creation of IEPs, lack of communication with exceptional education staff, and lack of appropriate field experience before working with students with special needs (Hammel, 2001). These organizational and knowledge barriers are shared by teachers in other studies, such as Grimsby (2020), who also expressed a need for resources to create inclusive settings effectively. Fully including students requires teachers to provide equal access to content at their level of understanding.

Teachers sometimes need help differentiating this idea of inclusion versus allowing students with special needs to participate in the same activities as students without disabilities, which is a barrier to true inclusion (Morley et al., 2021). The pressure of performing for ratings in traditional instrumental ensembles can put students with exceptionalities at a disadvantage

(Culp & Clauhs, 2020). While ensembles still operate under the mindset they are only as strong as their weakest players, students who struggle with reading and performing music or students with exceptionalities are often denigrated and ostracized, thus discouraging them from participating (Culp & Clauhs, 2020). Additionally, students from historically underrepresented groups, such as minorities or students with disabilities, cannot usually see themselves represented in traditional music ensembles, negatively impacting exceptional students' feelings of ownership, and belonging (Culp & Clauhs, 2020). Nelson and Hourigan (2016) studied professional musicians with dyslexia and their coping mechanisms. All participants admitted to having low self-esteem as students, which affected their ability to find musical success. They could continue their music avocations through teachers' interventions and parental support. Still, it is worth noting students with special needs often struggle with self-image issues, which can negatively affect their classroom performance (Nelson & Hourigan, 2016).

Strategies

Since the passing of what is now known as IDEA in 1975, teachers have had to devise numerous strategies for successfully including students with special needs in their music programs. The most reported techniques are using the Universal Design for Learning (UDL) and Differentiated Instruction (DI), collaborating with the special education team to understand best how to serve those students, creating a positive learning environment for all students, ensuring classroom setup and management meet students' needs, and using technology to enhance the learning experience (Darrow, 1990; Darrow, 2013; Darrow & Adamek, 2018; Draper, 2019). Due to the lack of preservice education and fieldwork opportunities to work with students with special needs, most in-service teachers must find necessary information elsewhere, such as in practitioner articles and conference presentations (VanWeelden & Meehan, 2016). With few

exceptions, most of the literature covered in the strategies section of the review was obtained from practitioner articles.

Universal Design for Learning

The Universal Design for Learning (UDL) model states teachers should have flexible objectives, varied instructional methods, multiple means of representation, and different ways for students to express understanding and show engagement (Darrow & Adamek, 2018). In this learning model, students strive to meet the same educational goals but may receive content differently, demonstrate mastery, or engage with the material differently. Within UDL, differentiated instruction takes place. Differentiated instruction is how students access material that best suits their learning style (Darrow & Adamek, 2017). In this education model, music teachers can vary the process and products of instruction based on student needs. UDL is a more student-centered learning model because it relies upon student interests and abilities to determine educational goals and assessments (McCord & Watts, 2006). Through UDL, every aspect of learning is individual to the student for the best educational experience. In a music classroom, UDL might use multiple means of engagement to generate student interest, such as allowing students to choose musical materials, lead warmups, self-assess their learning, and work in small groups (Fuelberth et al., 2017). It may also look like multiple means of representing the musical material covered during rehearsal or using movement as an alternate means of expression (Fuelberth et al., 2017). Using UDL in a music classroom allows more educational opportunities for all students, not just those with exceptionalities. Some students may understand better than they communicate, so the UDL principle of multiple means of expression helps show students' comprehension of the material (Pickard, 2021). Teaching strategies aligned with the principles of UDL can help students learn in instrumental classrooms (Vinciguerra, 2016). Aligning their

teaching with UDL allowed the above teachers to focus on the students with special needs in a way that helped everyone in the classroom succeed (Vinciguerra, 2016). Using UDL in a music classroom allows all students to be meaningfully engaged, accurately assessed, and meet learning objectives at their level of understanding (Jellison, 2012).

Multiple Means of Representation. Music can be taught using various methods, including traditional notation, rote teaching methods, or a combination of the two. Giving students multiple ways to access materials benefits all students, not just those with special needs (Darrow, 1990). In this practitioner article, Abramo (2012) stated teachers should use kinesthetic, visual, and aural models of instruction to reach all students. This is an example of multiple means of representation within the Universal Design for Learning. Pickard (2021) found using multiple means of representation helped teach students with learning disabilities such as Down Syndrome.

Visual Aids and Multisensory Experiences. Using visual aids can be beneficial to all students because they have options in accessing the material. Providing students with visual impairments with recordings and enlarged music is helpful (McReynolds, 1988). Strategies like rote teaching, differentiated instruction through alternate parts or non-traditional notation, and multisensory experiences with multilevel objectives allow students more opportunities to grasp the material (Darrow, 1990; Darrow, 2011; Darrow & Adamek, 2018). Music teachers can present material aurally and kinesthetically instead of relying solely on visual representations (Gilbert, 2018). They can also project materials for teacher or student-guided music reading, use hand signs or body movements to differentiate pitch and imitate rhythm, adjust print materials to remove distractions, highlight individual parts, and use varying visual representations of materials (Fuelberth et al., 2017). Color-coded visual aids and systems for reading notation help

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teach students with Down Syndrome (Pickard, 2021). Several curricula exist based on this method, such as the Figurenotes method or the Color Muse method, which introduces notation using colorful illustrations that gradually become standard music notation (Kivijarvi & Rautiainen, 2021; Pickard, 2021). Using large-print notation and writing in note names or fingerings are helpful visual aids when working with a band class that includes students with special needs (Tooker, 1995).

  Instrument and Music Adaptations. While directors may make good instrument choices for their students, further adaptations may be needed to participate in instrumental ensembles fully. Several factors must be considered, such as the type and severity of a student's impairment, their learning style, and the resources available to the teacher for adaptations (McCord & Fitzgerald, 2006). Music should be accessible to all students regardless of their impairment (Bernstorf, 1995; Coates, 2012). Teachers routinely accommodate musicians without disabilities to improve the ensemble by rewriting parts or changing instruments; therefore, accommodating students with special needs should be no different (Bernstorf, 1995). Verbal instrument assembly or tone production descriptions might help students with visual impairments. Music can be modified by enlarging the print or obtaining braille music, and instruments can be accommodated with tactile cues like textural differences to mark where instrument pieces align for proper assembly (Coates, 2012; Gilbert, 2018). These accommodations may also help other auditory learners understand the material more readily. Students needing adaptations to instruments to help with carriage might use straps to keep them attached to the hands, stands to support the weight of larger instruments, or larger knobs and buttons for those lacking gross motor skills (Darrow, 2011). Teachers should focus on what is most essential rather than attempting to have students play everything on the page and teachers

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can also simplify parts as needed to meet students' playing level (Lisik, 2021). Instrumental music teachers should jump into teaching students with special needs and modify their materials where needed to succeed (Mixon, 2005). One of the signs of successful inclusion is when curriculum modifications such as music adaptations are used as necessary (Lapka, 2006). Educators should choose repertoire with opportunities for multilevel entry points to accommodate the needs of all learners (Fuelberth et al., 2017).

Multiple Means of Expression. The second principle of UDL refers to how students show their understanding of the material (Vinciguerra, 2016). In the context of a music classroom, this can include choice of instrument, performance strategies, or how students interact with others in the classroom (Pickard, 2021). Using methods such as peer mentoring allows students to demonstrate understanding in a more comfortable environment (Vinciguerra, 2016).

Instrument Choice. Several authors emphasized the importance of appropriate instrument selection. This does not simply refer to ensuring students with physical disabilities can access the instrument but also ensuring students with sensory disorders or cognitive impairments are set up for success in playing an instrument (Darrow, 2012). Darrow pointed out the mental considerations of learning an instrument. For example, students who need more coordination should refrain from playing an instrument that requires using both hands independently. Brass instruments work well for single-hand use in the event of physical impairments or missing limbs (Darrow, 2012). Students should always be helped with instrument selection to determine the best fit for their physical and mental capabilities (Lapka, 2013). Several specific characteristics are needed for each instrument to guide directors when helping students choose one to play (McCord & Fitzgerald, 2006). For example, students with breathing issues might choose string or percussion instruments, students with cognitive impairments might

choose brass instruments due to the lack of fingers needed to operate them, and clarinet and saxophone might work well for students who are deaf or hard of hearing as the contact between the teeth and the mouthpiece provide sensory feedback (McCord & Fitzgerald, 2006). Creating nontraditional ensembles such as modern bands, African drumming, steel pan, or mariachi groups allows students with differing abilities and musical backgrounds access to instrumental music (Culp & Clauhs, 2020). Electronic instruments such as the Theremin and the Soundbeam can also be used for students with physical impairments limiting mobility (Swingler & Brockhouse, 2009). While these are untraditional instruments in most school ensembles, they could still be included with the proper preparation.

Peer Mentoring. One strategy repeatedly mentioned throughout the literature was peer mentoring. In a peer mentoring model, neurotypical students are paired with struggling students or students with special needs to help them participate in class (Zdinski, 2001). Peer mentoring allows students with special needs to feel more connected to the music program (Heavlin, 2019). Using the buddy system in music classes will enable students with special needs to have appropriate models for behavior and musical expectations (Zdinski, 2001). One form of peer mentoring used for students with visual impairments in a marching band setting is having a guide who ensures the student with visual impairments can fully participate (Coates, 2012). Peer mentoring is an excellent method to use to allow students with visual impairments to participate in band (Siligo, 2005). Peer tutoring is one of the attributes of a successfully inclusive band program (Lapka, 2006). Teachers should create settings where more experienced students can collaborate with less experienced students and share musical knowledge (Henning & Schult, 2021). Schools should schedule classes so that students without disabilities can mentor students with exceptionalities. This creates better relationships within the ensemble and gives the students

with disabilities additional support (Fuelberth et al., 2017). Peer mentoring can be an effective way to ensure all students are engaged in learning.

        Multiple Means of Engagement. This third principle of UDL references various methods to keep students engaged and interested during learning activities. Students, especially those with disabilities, have varying attention spans, may have trouble focusing during instruction, and might need alternative teaching strategies to remain on task during classes (Mastropieri & Scruggs, 2014). Giving students different ways to stay engaged during instruction increases their chances of retaining the material (Mastropieri & Scruggs, 2014). Partial participation in activities is another way engagement can be differentiated for students with special needs (Jellison, 2012).

        Student-Centered Activities. A method for engaging all students in the music classroom is to use student-centered activities to allow the children to access the material at their level and express themselves through music (Clipper & Lee, 2021). Knapp (2020) wrote about modern band experiences that fully engaged students with special needs. In the contemporary band setup, students can play instruments like piano and guitar; multiple means of representation are used to teach music, such as tablature, recordings, and traditional notation. Students share in the decision making for the ensemble. These factors allow the modern band to work well within the bounds of UDL (Knapp, 2020). Culp and Clauhs (2020) also noted modern band ensembles allow students to take ownership of their learning, and these ideas can be transferred to traditional band settings. Clipper and Lee (2021) used a composition project with students with emotional and cognitive disorders. They found using musical scenery, composing a storyline, and allowing students to create notation they understood helped achieve a successful composition project. Students had ownership in the music-making process and still gained musical understanding,

albeit through untraditional means (Clipper & Lee, 2021). Draper (2019) argued music teachers should work towards identifying a functional music curriculum so students can practice skills they might need outside of traditional music classes. Movement activities and music, like body percussion, can help develop agency in students with special needs (Sutela et al., 2020). Through the functional curriculum, other student-centered activities like sound exploration can occur (Draper, 2019). Wong (2021) also advocated for sound exploration to foster student creativity and positively impact their learning experience. Gamifying the learning experience can also aid in maintaining student engagement and promoting creativity in students with special needs (Wong, 2021).

  Technology. Technological advances allow students to participate in music classes in various ways. The use of electronic instruments can help students with physical impairments or the inability to play traditional instruments; sound exploration software such as Audacity or GarageBand allows students to still complete musical goals without the use of conventional notation (Draper, 2019; Swingler & Brockhouse, 2009). Students with visual impairments or primarily auditory learners can use recordings to understand their music better (Coates, 2012; Darrow & Adamek, 2018). Students can use iPads as instruments in the modern band program by downloading keyboard applications rather than playing along on a physical instrument (Knapp, 2020). Students with hearing impairments may require microphones to hear instruction (Darrow, 2012). Using technology in the classroom can help students with disabilities alleviate their stress and work at their own pace (Tornero & Kan, 2017). Using technology in music programs can allow greater access and participation for students with special needs.

Classroom Environment

An important factor in successful inclusion is the classroom environment. This can encompass everything from the room's physical setup to the people's attitudes inside the room (Draper, 2020). Classroom management procedures, grading systems, physical arrangement, and the learning environment are essential when approaching inclusion settings.

Classroom Management. Classroom management is the procedures and protocols in a classroom setting to help guide instruction (Darrow, 2009). Most effective teachers have some classroom management strategies they use regularly, but some accommodations may be required when including students with special needs in the setting. Hammel (2004) advocated adopting classroom management strategies, such as positive reinforcement, that promote good student behavior. A highly structured environment can help teach students with EBD (Price, 2012). Part of classroom management is deciding how and when to apply disciplinary actions should the classroom rules or procedures break down or become ineffective. If teachers react to student misbehavior calmly, they can avoid power struggles (Price, 2012). Fast pacing in lessons and creating multiple opportunities for students to refocus are methods to keep students engaged in learning (Melago, 2014). Using clear expectations and directions and a having behavior plan to deal with students in crisis were some successful inclusion strategies that Gerrity et al. (2012) found. Proximity control and addressing students by name when they are off-task, constant engagement through playing their instrument, using visual aids, and using fidget items or other sensory toys help keep students with attention disorders on task during music classes (Stambaugh, 1996; Vinciguerra, 2016.) Successful classroom management is necessary in any classroom but even more important in an inclusion setting.

Physical Classroom Arrangement. The classroom arrangement can be helpful or hindering to students with special needs. Those with physical disabilities need the ability to move about the room freely, especially if they require mobility devices such as a wheelchair (Darrow, 2013). Students with attention deficit disorders may find cluttered spaces or overly decorated classrooms distracting (Draper, 2020). Even innocuous things like analog clocks that tick can cause students major distraction and hardship during music lessons (Melago, 2014). Using linear set-ups rather than curvilinear arrangements can help students with EBD be more comfortable and have an easy escape route in distress (Price, 2012). Hammel (2004) also recommended evaluating the physical space for potential hazards or distractions before teaching in inclusive settings. In conducting a smaller band class for students with special needs, Tooker (1995) found that a semicircle arrangement helps offer students individual attention and strategically seat students based on their musical needs. This idea can also be applied to more extensive settings by seating lower-achieving students near higher-achieving students or seating students with special needs on the ends of a row to allow the instructor easier access.

Positive Learning Environment. Creating a positive learning environment is another strategy that helps teach all students, but especially necessary for teaching students with special needs. Learners with exceptionalities often struggle with self-esteem, self-advocacy, and negative views toward school (Darrow, 1990). A positive learning environment for all students was one of the most critical factors in predicting success in inclusive music settings (Gerrity et al., 2012). One method for creating a positive classroom environment is to educate all students about students with disabilities to develop greater understanding and acceptance (Abramo, 2012). An emphasis on self-determination for students with special needs can help boost their self-esteem, making them more willing to learn (Darrow & Adamek, 2017). Viewing students

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with impairments from a strength-based model, meaning that teachers first look at what students *can* do rather than where they struggle, empowers students to learn and participate in music classes (Abramo, 2012). McCord and Fitzgerald (2006) agreed and shared that students with visual impairments may be "extra abled" (their impairments might be more helpful than a hinderance) rather than disabled. Music teachers can also motivate students with special needs to take leadership roles so they can help others rather than constantly receiving help (Darrow, 2013). One of the attributes of a successful band program is positive teacher attitudes, which significantly contribute to the learning environment (Lapka, 2006). Using person-first language when speaking about students with special needs can help create a positive learning environment (Draper, 2018). Teachers should model appropriate terminology for students about those with disabilities and encourage discussions about equal access to resources (Draper, 2018). Zdinski (2001) and Heavlin (2019) also cited a positive learning environment for successful inclusion. Student attitudes toward the material and grading create a positive learning environment. Alternate grading systems that are still fair to all students but accurately evaluate students with special needs can be a method teachers use to ensure all students are being fairly assessed (Darrow, 2009). Music teachers should avoid assumptions, get to know students as individuals, create a diverse environment that reflects the school community, ensure repertoire and materials remember the learners, and structure their classrooms to create inclusive learning environments that honor the needs of all students (Culp & Clauhs, 2020). Fully understanding students' personalities and learning needs allows teachers to create a more inclusive classroom and a positive learning environment (Fuelberth et al., 2017). Having high expectations for students with exceptionalities is necessary for helping them reach their full musical potential (Tooker, 1995). Tooker (1995) argued that these students should be expected to achieve as their typically

developing peers do. Creating a positive learning environment is paramount for inclusive music classes.

Collaboration

Inclusion classes are a joint effort between the music teachers, the special education teachers, instructional support staff such as paraprofessionals, and the school administration. With proper collaboration, efforts at inclusion can be successful (McCord & Watts, 2006). Music teachers need to have the time and space to communicate with the special education team to gain more knowledge about their students and the most effective teaching strategies for those students (Grimsby, 2020). Darrow (1999) also noted music teachers' lack of opportunity to collaborate with the special education team caused barriers to inclusion. This absence of cooperative work means band directors are often not privy to the specifics of a student's IEP and cannot modify their instruction accordingly. Music teachers must be fully aware of how their students with exceptionalities learn by reviewing their IEP so they can serve them effectively (Tooker, 1995). Collaborations between music and special educators are necessary to ensure the music educator has and understands students' IEPs. Gfeller et al. (1990) found teachers need greater instructional support in the classroom to feel more confident in their ability to teach in inclusive settings. Darrow (2009) described all the barriers to effective inclusion, including knowledge barriers when music teachers cannot collaborate with the special education team. Band directors should ask for help and guidance from the special education team so the teachers better understand how to serve their students in band classes (Gilbert, 2018). Using support staff in the classroom where possible and getting everyone involved in the teaching process are effective strategies (McCord & Watts, 2006; Mixon, 2005). Collaboration between general education teachers, institutional support staff, music educators, special educators, parents, therapists, and

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other stakeholders is crucial in providing practical inclusion experiences for students with special needs (Jellison, 2012; Kivijarvi & Rautiainen, 2021). Cross-curricular collaboration is an essential part of creating inclusive music environments.

Conclusion

Advances in special education law have allowed students with special needs to be fully incorporated into music settings. Before these advances, students with special needs were actively excluded from educational settings, especially music classes, and seen as "other" (Gargiulo, 2012). Through this legislation, students are seen as people first rather than only as products of their disability; they are viewed through the lens of what they can do rather than what they cannot do and are seen as valuable members of music classes and ensembles (Jones, 2015). Creating successful models of inclusion requires the collaborative efforts of music teachers, special education faculty and staff, and the school administration. All these stakeholders must have the appropriate knowledge and training to handle students with special needs in music settings, the confidence in their abilities to teach them, and the willingness to make inclusion work. Teacher preparation programs need to include fieldwork that covers students with special needs, teachers need continued professional development about special education in music settings, and students need to see successful models of inclusion to make inclusive environments effective. The literature reviewed above details multiple practitioner examples of strategies for teaching in inclusive settings and several studies regarding perceptions about inclusion. Numerous reviews of the current body of literature about teaching music to students with special needs show the lack of research in this area (Brown & Jellison, 2012; Jellison & Draper, 2015). Specifically, research about teaching music to students with learning disabilities was virtually absent (Jellison & Draper, 2015). Much of the current study in this area

is about teaching music to students with specific impairments, such as autism (Brown & Jellison, 2012).

Moreover, much of the literature is specific to elementary general music classes rather than secondary ensembles (Brown & Jellison, 2012; Jellison & Draper, 2015). While instrumental music teachers can transfer some findings from these studies to their teaching, research specific to teaching secondary instrumental music to students with special needs would likely be more generalizable. There needs to be more literature regarding inclusive music settings and how specifically students with special needs are intentionally integrated into band programs. Some literature about inclusive band classes is present in the review, but a comprehensive look at what teachers feel are the best strategies for including students with cognitive and behavioral disabilities is currently missing from the literature. With this study, I aim to add a new perspective to the available body of literature.

Chapter 3

Methods and Procedures

The purpose of this study was to examine secondary band directors' practices and attitudes about accommodating students with cognitive or behavioral exceptionalities in middle and high school band programs.

The research questions were:

1. What are band directors' practices for including students with cognitive or behavioral exceptionalities in a middle or high school band program?

 2. What are the most frequently used strategies for including these students in band programs?

3. What are band directors' attitudes towards including students with cognitive and behavioral exceptionalities in their programs?

4. What differences exist in accommodations based on the following variables: (a) program size, (b) school type, (c) number of years teaching, (d) teacher experience with inclusion classes, (e) teacher coursework/ professional development?

Method

I used an online quantitative survey as the data collection tool through Qualtrics (Wolf et al., 2016). The initial survey questions filtered out participants who did not meet the study criteria. I set up the survey so respondents who did not meet the study criteria could not answer the questions intended to collect data. I initially recruited participants from the National Association for Music Education (NAfME) directory. In this directory, teachers are identified by their primary teaching responsibility. The survey was sent to 11,000 NAfME members to ensure a large enough sample size to produce reliable and valid results. This email was distributed

through NAfME's Survey Research Assistance program. Directors did not have to use their name, school name, or any students' names; their responses were and will remain anonymous. Once the data collection for the survey concluded, I compiled the data and analyzed the results.

Participants

I initially delimited participants in this study to NAfME-affiliated middle or high school band directors in the United States. Moreover, these directors had five or more years of experience directing a middle or high school band program, including students with an IEP for cognitive or behavioral exceptionalities. Both current secondary band teachers and teachers who have previously taught secondary band classes were eligible to participate in the study. The requirement that participants had five or more years of experience was intended to ensure the respondents were well acquainted with teaching students with disabilities in their programs and had created effective teaching strategies. Participants could have been from several states or school districts. The goal sample size for the survey was one thousand band directors. Since the survey was sent to 11,000 potential respondents, the minimum sample size needed for results to be generalizable to the population was three hundred and seventy-one band directors (Ritter, 2007). I had planned only to use the NAfME Survey Assistance Program to distribute the survey to potential respondents—however, the initial distribution and the second distribution produced few participants. As a result, I combined convenience sampling and snowball sampling tactics by reaching out to band directors via Facebook individually and through professional organization groups, word of mouth, and emailing colleagues to gather more participants for the study.

Setting

The survey was administered online at the beginning of August. The NAfME email containing the link for the survey was distributed for the first time, and then a week later,

NAfME resent the initial email. After both emails were sent, the convenience and snowball sampling tactics were employed. Most band directors I sampled through convenience sampling were in the southeastern United States, though the survey was initially distributed nationally. While data did not reflect the respondents' location, it is possible that more of the respondents came from the southeastern portion of the country than from other regions in the United States.

Data Collection Instrument

I used a Qualtrics survey and included filtering questions, so those who did not meet the study criteria could not complete the main questions for data analysis. Respondents demonstrated consent to participate by completing the survey after reading the information letter. Respondents who did not meet the criteria received a thank you message, and the survey automatically closed rather than allowing them to continue. The survey had twenty-four questions and four categories: a) filtering questions, b) band program information, c) degree preparation and professional development, and d) teaching strategies. The first part of the survey contained questions that covered the director's years of teaching experience, the setting in which they taught, and the program demographics, including the number of students with cognitive or behavioral exceptionalities currently in a band class taught by the survey respondent. In the second portion of the survey, I covered questions about specific experiences with teaching students with disabilities. I included Likert-type scale items, numeric entry items, and short-answer questions.

Reliability and Validity

Before using the data collection instrument, I used the Delphi method to determine if the tool was valid and reliable (de Witte et al., 2022). I asked three experts in music education to read the survey questions and note if the tool accurately assessed the research questions. All three experts assured me the survey was easy to read and ready for distribution. Then, a pilot test

was employed to determine ease of use and clarity in questions and to establish the instrument's validity. I recruited the pilot group through social media groups for band directors, such as the Facebook Georgia Band Directors' Group. Participants selected for the pilot group may have also been in the NAfME directory. However, I chose this group to pilot the survey because they did not fully meet the criteria for the study. As such, those piloting the test could not also respond to the survey and have their responses included in the data. A total of twelve participants took the pilot survey. Neither the pilot group nor the peer reviewers suggested any revisions to the pilot survey, so I did not change the survey between the pilot and the survey distribution.

Procedures

I obtained approval from the Auburn Institutional Review Board to begin the project. Upon project approval, I applied for permission to disseminate the survey to the NAfME member list through the Society for Research in Music Education (SRME) committee. In the application, I requested the SRME committee send the survey to 20,000 members who indicated band at the middle or high school level as their primary teaching role, a re-send of the survey one week after the original email was sent with a rush order, which guaranteed the survey would be sent out in less than five business days. However, of the 20,000 members I requested, only 11,000 met the survey distribution selection criteria. The order form is available in Appendix F. The initial email was sent on August 15, 2023, and the second distribution was sent on August 22, 2023. Neither distribution provided many responses, so I used a combination of convenience sampling and snowball sampling to gain more respondents. I closed the data collection window on September 15, 2023, then analyzed the data from the survey responses and compiled my findings.

Data Analysis

I compiled data from the survey and reviewed it through the Qualtrics data and analysis

report window, allowing me to quickly see trends before further analyzing the data. Due to the

descriptive nature of the study, I mainly collected nominal and ordinal data, which I reported

using descriptive statistics to determine frequencies and percentages. Survey questions 22 and 23

required the respondent to provide a short answer. I analyzed these responses through open-

ended qualitative coding (Ravitch & Carl, 2016). A record of all responses for questions 22 and

23 is available in Appendix G. Research question 4 was to determine how different elements of

the directors' teaching might impact the accommodations their students receive. I analyzed the

survey questions that provided the results needed to answer this research question using

descriptive statistics. I further analyzed using crosstabulations to explore response trends across

different pairs of variables, but due to the low response rate, individual cell size within the

crosstabulations were not sufficient to warrant running a chi-square significance test (Morse &

Niehaus, 2016). While the research question called for significance testing, the low response rate

severely impacted my ability to conduct a valid significance test, as more than 20% of the cell

counts for the results were fewer than 5 (Moore et al., 2013). See Table 1 for data analysis

procedures related to survey and research questions.

Table 1

Data Analysis Plan

Research Question	Survey Question	Data Level	Data Analysis
RQ1: What are band directors' practices for including students with cognitive or behavioral exceptionalities into a middle or high school band program?	19	Scale or Ordinal	Descriptive Statistics: frequencies and percentages
	21	Nominal	
	22-23	Nominal	Qualitative Coding
	24	Nominal	Descriptive Statistics: frequencies and percentages
RQ2: What are the most frequently used strategies for including these students into band programs?	20	Scale or Ordinal	Descriptive Statistics: frequencies and percentages
RQ 3: What are band directors' attitudes towards including students with cognitive and behavioral exceptionalities in their band programs?	18	Scale or Ordinal	Descriptive Statistics: frequencies and percentages
RQ 4: What differences exist in accommodations based on the following variables: (a) program size (b) school type, (c) number of years teaching, (d) teacher experience with inclusion classes (e) teacher coursework/ professional development	2, 4, 8-13	Scale	Descriptive Statistics: frequencies and percentages, measures of central tendency
	14	Nominal	Crosstabulations and chi-square test to compare frequencies among subgroups.

Chapter 4

Results

This study examined secondary band directors' practices and attitudes about accommodating students with cognitive or behavioral exceptionalities in middle and high school band programs. I used Qualtrics software to construct a survey and the NAfME Research Survey Assistance program to administer the survey to potential respondents anonymously. There were 11,000 potential participants for this study, and 168 responses were received (2% response rate). Seventeen additional responses were started but not completed, bringing the total number of responses to 185. Of the 168 complete responses, 92 respondents met the survey criteria and completed 24 questions. Not all respondents answered each question, and for questions 19-24, there were only 67 recorded responses. I deleted the partial responses and those that did not meet survey criteria from the data analysis, yielding 67 usable responses in the analysis ($N = 67$). Although the intent was to survey band directors nationally, low response rates prevented generalizations of the results to a larger population. A possible reason for the low response rate is the time of year the survey was distributed, as school districts in the country's northern half had yet to start school.

Two questions on the survey required participants to give a short-answer response and were analyzed using qualitative coding to determine recurring themes across the answers. Question 22 asked participants to describe an instructional strategy modification they made for students with IEPs for cognitive or behavioral exceptionalities. The emergent themes across responses were preferential seating, the use of visual aids like color-coding musical parts, and simplifying music. Question 23 asked respondents to describe an instructional material modification they made for students with IEPs for cognitive or behavioral exceptionalities. The

emergent themes across these responses were similar: use of visual aids such as enlarging the print on sheet music or color-coding music and simplifying musical parts. The questions and answers can be seen in Appendix F.

Research Question 1

What are band directors' practices for including students with cognitive or behavioral exceptionalities in a middle or high school band program?

I used descriptive statistics to answer the first research question. These data described band directors' practices for teaching students with cognitive and behavioral exceptionalities in their middle and high school band programs. I asked participants to rate their agreement with several statements about how often they received support in teaching their students with special needs or had access to information such as the student's IEP. Approximately half (49.3%) of the participants reported that a paraprofessional or aide never accompanied their students to band class. In comparison, 25.4% reported rarely receiving an aide, and 20.9% sometimes received an aide during their band classes. No respondents said they always received an aide. Most participants (83.6%) were always given access to their students' IEPs. However, there were mixed results regarding respondents' ability to participate in their students' IEP meetings. Many participants (28.4%) could sometimes participate in their students' IEP meetings, while 23.9% often participated, and 19.4% rarely participated in IEP meetings. Approximately 37% of respondents often modify instructional strategies and materials for their students with IEPs, 34.3% sometimes modify instructional strategies, and 35.8% sometimes modify instructional materials. See Table 2 for all descriptive statistics regarding the types of support and information band directors received.

Table 2

Types of Support and Information Band Directors Received

Question	Never		Rarely		Sometimes		Often		Always	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
A paraprofessional or aide accompanies students to band classes	33	49.3%	17	25.4%	14	20.9%	3	4.5%	0	0.0%
You are given access to your students' IEPs	0	0.0%	1	1.5%	3	4.5%	7	10.4%	56	83.6%
You participate in IEP meetings for your students.	5	7.5%	13	19.4%	19	28.4%	16	23.9%	14	20.9%
You modify instructional strategies for your students	0	0.0%	4	6.0%	23	34.3%	25	37.3%	15	22.4%
You modify instructional materials for your students	2	3.0%	7	10.4%	24	35.8%	25	37.3%	9	13.4%

Participants rated how effective they believed specific teaching strategies were or how influential directors thought they would be in teaching students with cognitive or behavioral exceptionalities using a five-point Likert scale (1 not at all effective, 5 = completely effective). The strategies included in the survey question were the most popular in the literature, varied instrument choice, use of visual aids, adapting music, peer mentoring, use of technology, change of physical classroom arrangement, and individual instruction, and the participants had the option to write in their response under "other." Most participants indicated that varied instrument choice was moderately effective (43.3%) or very effective (28.4%). Similarly, most participants considered visual aids very effective (44.8%) and moderately effective (26.9%). Likewise, most respondents considered adapting music very effective (44.8%) and moderately effective (31.3%). Most band directors considered adapting instruments very effective (34.3%) or moderately effective (34.3%). Likewise, most respondents believed peer mentoring was very effective

(35.8%) or moderately effective (32.8%). Approximately 42% of respondents found the use of technology very effective, and 40.3% of respondents found the change in the physical classroom environment moderately effective. Most participants rated individual instruction as very effective (46.3%) or completely effective (31.3%), making it the highest-rated strategy choice. Table 3 shows the descriptive statistics for the Likert scale.

Table 3

Effectiveness of Teaching Strategies

Question	Not at all effective		Slightly effective		Moderately effective		Very effective		Completely effective	
	Freq	(%)	Freq	(%)	Freq	(%)	Freq	(%)	Freq	(%)
Varied instrument choice(s)	2	3.0%	12	17.9%	29	43.3%	19	28.4%	5	7.5%
Use of visual aids (enlarged print, pictorial representations instead of standard notation, etc.)	3	4.5%	9	13.4%	18	26.9%	30	44.8%	7	10.4%
Adapting music (simplifying parts, color coding, writing note-names in)	0	0.0%	5	7.5%	21	31.3%	30	44.8%	11	16.4%
Adapting instruments (stickers or Velcro to align pieces, tape to know where hands are placed)	4	6.0%	9	13.4%	23	34.3%	23	34.3%	8	11.9%
Peer mentoring (pairing students without an IEP with students who have an IEP)	0	0.0%	12	17.9%	22	32.8%	24	35.8%	9	13.4%
Technology – Technology (audio recordings, video recordings, or tablet use)	1	1.5%	9	13.4%	23	34.3%	28	41.8%	6	9.0%
Change of physical classroom arrangement	4	6.0%	10	14.9%	27	40.3%	20	31.3%	5	7.5%
Individual instruction	1	1.5%	3	4.5%	11	16.4%	31	46.3%	21	31.3%

Question 24 asked participants to choose which adaptations and modifications they made for students with specific disabilities. The strategy modification choices were the same as those mentioned above; the disability choices were attention-deficit disorder/attention-deficit hyperactivity disorder (ADD/ADHD), autism spectrum disorder, emotional or behavioral disturbance (EBD), learning disability, developmental delay, or other impairment as provided by the respondent. When considering students with ADD/ADHD, 20.2% of participants chose individual instruction, 21.4% peer mentoring, and 24.9% change of physical classroom arrangement as their primary modification. The least popular responses, excluding the response "none," were using visual aids at 11.6% and adapting instruments at 13.2%. For students with autism, 20.2% of band directors chose individual instruction, 19.1% peer mentoring, and 20.6% adapted music as their primary modification. Visual aids and adapting instruments had equal low ratings of 19.4%. Approximately 17% of directors used individual instruction for students with EBD, 21% changed their classroom arrangement, and 16.4% used peer mentoring. Few (5.4%) used visual aids or adapted instruments (8.5%) for these students.

When modifying instruction for students with learning disabilities, 20.6% of participants used individual instruction, 24.6% adapted music, and 20.9% used peer mentoring, but few (15.5%) changed the classroom arrangement for these students. For students with a developmental delay, 23.6% of respondents adapted music, 17.2% used individual instruction, and 17.7% used peer mentoring. The final choice on the question allowed participants to mark the strategies they use for students who had other impairments not listed and asked the participant to specify what those other impairments were. Some other impairments participants specified were visual impairment, physical handicap, hearing impairment, speech impairment, or the word "none." Most marked "none" as the question did not allow users to move on until all

matrix lines had been filled. The conditions mentioned by participants are outside the scope of

this inquiry. Table 4 shows the descriptive statistics for the strategies used for students relating to

their specific disability.

Table 4

Strategies Used by Specific Disability

Question	ADD/ADHD		Autism		EBD		Learning Disability		Developmental delay	
	Freq	(%)	Freq	(%)	Freq	(%)	Freq	(%)	Freq	(%)
Varied instrument choice(s)	30	17.0%	38	21.6%	30	17.0%	36	20.5%	34	19.3%
Use of visual aids (enlarged print, pictorial representations instead of standard notation, etc.)	15	11.6%	25	19.4%	6	5.4%	36	27.9%	27	20.9%
Adapting music (simplifying parts, color coding, writing note-names in)	32	16.1%	41	20.6%	22	11.1%	49	24.6%	47	23.6%
Adapting instruments (stickers or Velcro to align pieces, tape to know where hands are placed)	17	13.2%	25	19.4%	11	8.5%	34	26.4%	33	25.6%
Peer mentoring (pairing students without an IEP with students who have an IEP)	47	21.4%	42	19.1%	36	16.4%	46	20.9%	39	17.7%
Technology (audio recordings, video recordings, or tablet use)	36	18.6%	36	18.6%	33	17.0%	41	21.1%	34	17.5%
Individual instruction	53	20.2%	53	20.2%	44	16.8%	54	20.6%	45	17.2%
Change of physical classroom arrangement	45	24.9%	35	19.3%	38	21.0%	28	15.5%	26	14.4%

Research question 1 examined band directors' practices for teaching students with

cognitive and behavioral exceptionalities in their band programs. Individual instruction was the

most popular response among all survey questions relating to this research question. However, due to the constraints of most school systems, the teacher shortage, and the lack of instructional support, individual instruction is often tricky to achieve regularly in a classroom setting. The other most highly rated responses were peer mentoring and adapting musical parts for students, which are more practical instructional modifications in the current educational system. All the proffered instructional modifications came from the literature. When respondents were allowed to describe their preferred instructional strategy and material modifications, the most quoted responses matched those gathered from the literature. Therefore, the band directors surveyed in this study prefer to use individual instruction, adapt music for their students, and use peer mentoring to teach their students with special needs.

Research Question 2

What are the most frequently used strategies for including these students in band programs?

I asked participants to rate the frequency with which they use the strategies mentioned in the literature using a five-point Likert scale (1 = never, 5 = always). Most respondents (49.3%) reported they sometimes used varied instrument choices, 26.9% reported they often used varied instrument choices, and 14.9% reported they always used varied instrument choices.

Approximately 38.8% of band directors reported they sometimes used visual aids, 31.3% stated they often used them, and 20.9% reported they rarely used visual aids. Most participants (40.3%) reported they sometimes adapt music by simplifying parts or color-coding notes, and 38.8% of directors stated they often adapted music for their students. Participants adapted instruments for their students less frequently, with 34.3% stating they sometimes used this modification, 28.4% stated they rarely used it, and 19.4% reported they never adapted instruments for their students. However, participants frequently used peer mentoring, with 32.8%

of directors reporting they often used it, 26.9% reported they sometimes used it, and 22.4% reported they rarely used peer mentoring. Most directors (38.8%) reported they sometimes used technological modifications like audio or video recordings to modify their teaching, 28.4% reported they often used technology, and 19.4% reported they rarely used technology. Approximately 34% of directors reported they changed the physical classroom arrangement for their students sometimes; 29.9% reported they often changed their classroom arrangement, and 22.4% reported they rarely changed their classroom arrangements. While individual instruction is often difficult to achieve in a typical classroom setting, 43.3% of the respondents reported they often used it as an instructional modification, 31.3% reported they sometimes used individual instruction, and 14.9% reported always using individual instruction as a teaching strategy. The last section of this survey question allowed respondents to describe other adaptations they made besides those listed. However, 69.1% of respondents indicated they never made other adaptations for their students. Table 5 shows the descriptive statistics for the frequency of specific instructional adaptations. The band directors in this study did not indicate they always used specific strategies, but most of the adaptations listed were either used sometimes or often. These directors used individual instruction most frequently, followed by adapting music and using visual aids.

Table 5

Frequency of Specific Instructional Adaptations

Question	Never		Rarely		Sometimes		Often		Always	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
Varied instrument choice(s)	1	1.5%	5	7.5%	33	49.3%	18	26.9%	10	14.9%
Use of visual aids (enlarged print, pictorial representations instead of standard notation, etc.)	3	4.5%	14	20.9%	26	38.8%	21	31.3%	3	4.5%
Adapting music (simplifying parts, color coding, writing note-names in)	1	1.5%	9	13.4%	27	40.3%	26	38.8%	4	6.0%
Adapting instruments (stickers or Velcro to align pieces, tape to know where hands are placed)	13	19.4%	19	28.4%	23	34.3%	10	14.9%	2	3.0%
Peer mentoring (pairing students without an IEP with students who have an IEP)	3	4.5%	15	22.4%	18	26.9%	22	32.8%	9	13.4%
Technology (audio recordings, video recordings, or tablet use)	1	1.5%	13	19.4%	26	38.8%	19	28.4%	8	11.9%
Change of physical classroom arrangement	5	7.5%	15	22.4%	23	34.3%	20	29.9%	4	6.0%
Individual instruction	0	0.0%	7	10.4%	21	31.3%	29	43.3%	10	14.9%

Research Question 3

What are band directors' attitudes toward including students with cognitive and behavioral exceptionalities in their band programs?

I asked participants to rate their agreement with statements about teaching students with special needs in their band programs using a five-point Likert scale (1 = strongly disagree, 5 = strongly agree). Most participants (38.5%) disagreed with the statement "Students with special needs always require modifications," while 26.4% remained neutral and 19.8% agreed. Over half

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the respondents (52.7%) agreed with the statement "Students with special needs are an asset to the band," and 28.6% strongly agreed. Half the participants (50.5%) strongly agreed with the statement "Students with special needs belong in band class," and 38.5% agreed. Most band directors surveyed (51.6%) agreed with the statement, "Students with special needs are accepted by their peers," 23.1% strongly agreed, while 20.9% remained neutral. Approximately half the participants (48.4%) remained neutral on the statement "Students with special needs are easy to teach," with 18.7% who agreed and 20.9% who disagreed. More than half the participants (50.5%) agreed with "Students with special needs participate well in band class," while 34.1% remained neutral. Approximately 30% of respondents agreed with the statement "Students with special needs perform as well as other students," while 46.2% remained neutral and 13.2% disagreed. See Table 6 for all descriptive statistics relating to teacher attitudes towards students with special needs. These results indicate the band directors surveyed held generally positive attitudes toward teaching students with special needs in their band programs. While they may not have believed these students are easy to teach, most believed they are an asset to the band and belong in band classes.

Table 6

Band Director Attitudes Toward Students with Special Needs

Question	Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree	
	Freq	%	Freq	%	Freq	%	Freq	%	Freq	%
always require modifications	11	12.1%	35	38.5%	24	26.4%	18	19.8%	3	3.3%
are an asset to the band	0	0.0%	4	4.4%	13	14.3%	48	52.7%	26	28.6%
belong in band classes	0	0.0%	2	2.2%	8	8.8%	35	38.5%	46	50.5%
are accepted by their peers	0	0.0%	4	4.4%	19	20.9%	47	51.6%	21	23.1%
are easy to teach	7	7.7%	19	20.9%	44	48.4%	17	18.7%	4	4.4%
participate well in band classes	0	0.0%	5	5.5%	31	34.1%	46	50.5%	9	9.9%
perform as well as other students	1	1.1%	12	13.2%	42	46.2%	27	29.7%	9	9.9%

Research Question 4

What differences exist in accommodations based on the following variables: (a) program size, (b) school type, (c) number of years teaching, (d) teacher experience with inclusion classes, (e) teacher coursework/ professional development?

Survey question 20 was used for comparing accommodations based on teachers' program size, school type, years of teaching, years of experience teaching inclusion, and coursework/professional development. In addition to crosstabulations, chi-square significance testing was required to analyze the data for this research question. Due to the low response rate, more than 20% of the cell counts for the data were below 5 which would make the results of the chi-square test invalid (Moore et al., 2013). Therefore, I combined the categories of Never, Rarely, and Sometimes into a single group for infrequently used strategies, and the categories Often and Always into a single group for frequently used strategies. Using these two categories, I

reran the chi-square tests and had fewer than 20% of cell counts with values below 5, making the following chi-square tests a valid analysis strategy.

Research question 4a: Program Size. The question about respondents' program size allowed them to type in a response, so I grouped the responses into three categories: small programs (5-70 members), medium programs (71-150 members), and large programs (151 members and above). Figure 1 shows the frequency of small, medium, and large band programs.

Figure 1

Program Size Bar Chart
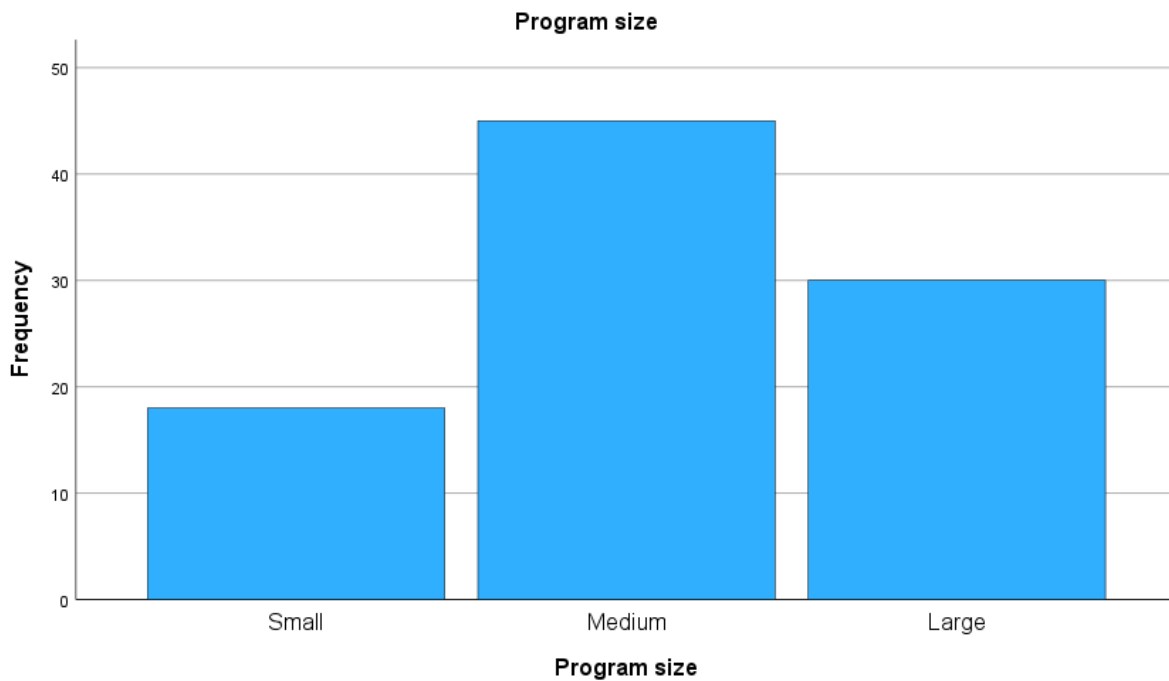
The largest contributor to these results was directors of medium-sized bands ($n = 33$). The group of respondents with small-band programs had 12 respondents, which was 17.9% of the total responses, and the group of band directors with large band programs had 22 respondents, 33% of the total respondents. Most directors surveyed used varied instrument choice sometimes in their classrooms which the crosstabulation presented in Table 7 indicates.

Directors in the medium-sized program group had a higher percentage of using this accommodation sometimes (25.4%) or often (14.9%) than either of the other two groups. In comparison, directors from the large band program group used varied instrument choices rarely in their programs (6.0%). Table 8 shows the same data within the condensed groups. I performed a chi-square test using the combined groups to examine the relation between program size and how frequently each accommodation was used. The relationship between these variables was not statistically significant, $\chi^2(2, n = 67) = 1.51, p = .471$. I used an alpha level of $p = .05$ for this study. Program size did not impact how frequently directors varied instrument choices for their students.

Table 7

Crosstabulation of Program Size and Use of Varied Instrument Choice

Varied Instrument Choice			Never	Rarely	Sometimes	Often	Always	Total
Program size	Small	Count	1	1	5	4	1	12
		% of Total	1.5%	1.5%	7.5%	6.0%	1.5%	17.9%
	Medium	Count	0	0	17	10	6	33
		% of Total	0.0%	0.0%	25.4%	14.9%	9.0%	49.3%
	Large	Count	0	4	11	4	3	22
		% of Total	0.0%	6.0%	16.4%	6.0%	4.5%	32.8%
Total		Count	1	5	33	18	10	67
		% of Total	1.5%	7.5%	49.3%	26.9%	14.9%	100.0%

Table 8

Crosstabulation of Program Size and Use of Varied Instrument Choice with Condensed Groups

Varied Instrument Choice Combined Groups		Infrequently	Frequently	Total
	Small	7	5	12
Program size	Medium	17	16	33
	Large	15	7	22
Total		39	28	67

The crosstabulations seen in Table 9 show most directors from small band programs rarely used visual aids in their classes (7.5%). However, most of the directors from the large band program group indicated they used visual aids sometimes in their classes (13.4%) and most directors from the medium band program group indicated they used visual aids sometimes or often (both 19.4%). Table 10 shows the same crosstabulation within the condensed groups. The relationship between these variables was not statistically significant, $\chi^2(2, n = 67) = 3.40, p = .183$. Program size did not impact how frequently directors adapted music for their students.

Table 9

Crosstabulation of Program Size and Use of Visual Aids

Visual Aids			Never	Rarely	Sometimes	Often	Always	Total
	Small	Count	1	5	4	2	0	12
		% of Total	1.5%	7.5%	6.0%	3.0%	0.0%	17.9%
Program size	Medium	Count	0	5	13	13	2	33
		% of Total	0.0%	7.5%	19.4%	19.4%	3.0%	49.3%
	Large	Count	2	4	9	6	1	22
		% of Total	3.0%	6.0%	13.4%	9.0%	1.5%	32.8%
Total		Count	3	14	26	21	3	67
		% of Total	4.5%	20.9%	38.8%	31.3%	4.5%	100.0%

Table 10

Crosstabulation of Program Size and Use of Visual Aids with Condensed Groups

Visual Aids Combined Groups		Infrequently	Frequently	Total
	Small	10	2	12
Program size	Medium	18	15	33
	Large	15	7	22
Total		43	24	67

Most band directors from medium-sized programs reported they sometimes (14.9%) or often (20.9%) adapted music for their students with special needs. Most directors from the small band program group said they sometimes adapted music (11.8%), and most from the large band program group indicated they adapted music sometimes or often (both 13.4%). The relation between these variables was not statistically significant, $\chi^2(2, n = 67) = 2.51$, $p = .285$. Program size did not impact how frequently directors adapted music for their students. Table 11 shows crosstabulations for program size and adapting music. Table 12 shows the same crosstabulation with condensed groups.

Table 11

Crosstabulation of Program Size and Adapting Music

Adapting Music			Never	Rarely	Sometimes	Often	Always	Total
	Small	Count	0	1	8	3	0	12
		% of Total	0.0%	1.5%	11.9%	4.5%	0.0%	17.9%
Program size	Medium	Count	1	5	10	14	3	33
		% of Total	1.5%	7.5%	14.9%	20.9%	4.5%	49.3%
	Large	Count	0	3	9	9	1	22
		% of Total	0.0%	4.5%	13.4%	13.4%	1.5%	32.8%
Total		Count	1	9	27	26	4	67
		% of Total	1.5%	13.4%	40.3%	38.8%	6.0%	100.0%

Table 12

Crosstabulation of Program Size and Adapting Music with Condensed Groups

Adapting Music Combined Groups		Infrequently	Frequently	Total
	Small	9	3	12
Program size	Medium	16	17	33
	Large	12	10	22
Total		37	30	67

A large portion of directors from each group reported they never or rarely adapted instruments for their students with special needs. Most directors from the medium-sized band program group indicated they sometimes adapted instruments (17.9%), and 13.4% of the directors from large programs reported they sometimes adapted instruments. However, 12% of directors from small programs said they never or rarely adapted instruments, 20.9% of medium-sized band program directors reported they never or rarely used this accommodation, and 15% of large band program directors never or rarely adapted instruments. These results suggest this accommodation was not one most directors found useful in their programs. The relation between these variables was not statistically significant, $\chi^2(2, n = 67) = .531, p = .767$. Program size did not impact how frequently directors adapted instruments for their students. Table 13 shows the crosstabulations for program size and how frequently directors adapted instruments for their students. Table 14 shows the same crosstabulation data within the combined groups.

Table 13

Crosstabulation of Program Size and Adapting Instruments

Adapting Instruments			Never	Rarely	Sometimes	Often	Always	Total
Program size	Small	Count	4	4	2	1	1	12
		% of Total	6.0%	6.0%	3.0%	1.5%	1.5%	17.9%
	Medium	Count	5	9	12	6	1	33
		% of Total	7.5%	13.4%	17.9%	9.0%	1.5%	49.3%
	Large	Count	4	6	9	3	0	22
		% of Total	6.0%	9.0%	13.4%	4.5%	0.0%	32.8%
Total		Count	13	19	23	10	2	67
		% of Total	19.4%	28.4%	34.3%	14.9%	3.0%	100.0%

Table 14

Crosstabulation of Program Size and Adapting Instruments with Condensed Groups

Adapting Instruments Combined Groups		Infrequently	Frequently	Total
Program size	Small	10	2	12
	Medium	26	7	33
	Large	19	3	22
Total		55	12	67

The directors from the large band program group had the highest percentage of using peer mentoring often in their programs (17.9%), while most directors from the medium-sized band program group reported they used peer mentoring sometimes (16.4%), often (10.4%), or always (11.9%). The directors from the small band program group had three respondents each mark they never, rarely, sometimes, or often used peer mentoring. These results suggest peer mentoring might be a more favorable strategy in larger programs. The relation between these variables was not statistically significant, $\chi^2(2, n = 67) = 3.65, p = .161$. Program size did not impact how frequently directors used peer mentoring in their classrooms. Table 15 shows the

crosstabulations for program size and peer mentoring. Table 16 shows the same crosstabulations within the combined groups.

Table 15

Crosstabulation of Program Size and Peer Mentoring

Peer Mentoring			Never	Rarely	Sometimes	Often	Always	Total
Program size	Small	Count	3	3	3	3	0	12
		% of Total	4.5%	4.5%	4.5%	4.5%	0.0%	17.9%
	Medium	Count	0	7	11	7	8	33
		% of Total	0.0%	10.4%	16.4%	10.4%	11.9%	49.3%
	Large	Count	0	5	4	12	1	22
		% of Total	0.0%	7.5%	6.0%	17.9%	1.5%	32.8%
Total		Count	3	15	18	22	9	67
		% of Total	4.5%	22.4%	26.9%	32.8%	13.4%	100.0%

Table 16

Crosstabulation of Program Size and Peer Mentoring with Condensed Groups

Peer Mentoring Combined Groups		Infrequently	Frequently	Total
Program size	Small	9	3	12
	Medium	18	15	33
	Large	9	13	22
Total		36	31	67

Directors from medium-sized programs tended to favor the use of technology for their students with special needs. Most teachers from this group reported they sometimes (13.4%), often (13.4%), or always (11.9%) used technology in their band classes. Similarly, most of the directors from the small and large band program groups reported they sometimes or often used technology in their classes. The relation between these variables was not statistically significant, $\chi^2(2, n = 67) = 3.52, p = .172$. Program size did not impact how frequently directors used technology in their classrooms. Table 17 shows the crosstabulations from program size and technology usage. Table 18 shows the same crosstabulations within the condensed groups.

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Table 17

Crosstabulation of Program Size and Technology Use

	Technology		Never	Rarely	Sometimes	Often	Always	Total
Program size	Small	Count	1	2	5	4	0	12
		% of Total	1.5%	3.0%	7.5%	6.0%	0.0%	17.9%
	Medium	Count	0	7	9	9	8	33
		% of Total	0.0%	10.4%	13.4%	13.4%	11.9%	49.3%
	Large	Count	0	4	12	6	0	22
		% of Total	0.0%	6.0%	17.9%	9.0%	0.0%	32.8%
Total		Count	1	13	26	19	8	67
		% of Total	1.5%	19.4%	38.8%	28.4%	11.9%	100.0%

Table 18

Crosstabulation of Program Size and Technology Use with Condensed Groups

Technology Combined Groups		Infrequently	Frequently	Total
Program size	Small	8	4	12
	Medium	16	17	33
	Large	16	6	22
Total		40	27	67

Directors from larger programs often changed their physical classroom arrangements to accommodate students with special needs (14.9%). Most directors with medium-sized band programs and small band programs reported they sometimes rearranged their classrooms (17.9% and 6.0%, respectively). A large portion of directors from medium-sized band programs also reported they rarely rearranged their classrooms (14.9%). The relation between these variables was not statistically significant, $\chi^2(2, n = 67) = 2.97$, $p = .226$. Program size did not impact how frequently directors used individual instruction. Table 19 shows the crosstabulations of program size and change of physical classroom arrangement. Table 20 shows the same crosstabulation within the condensed groups.

Table 19

Crosstabulation of Program Size and Change of Physical Classroom Arrangement

Change of Arrangement			Never	Rarely	Sometimes	Often	Always	Total
Program size	Small	Count	3	2	4	3	0	12
		% of Total	4.5%	3.0%	6.0%	4.5%	0.0%	17.9%
	Medium	Count	1	10	12	7	3	33
		% of Total	1.5%	14.9%	17.9%	10.4%	4.5%	49.3%
	Large	Count	1	3	7	10	1	22
		% of Total	1.5%	4.5%	10.4%	14.9%	1.5%	32.8%
Total		Count	5	15	23	20	4	67
		% of Total	7.5%	22.4%	34.3%	29.9%	6.0%	100.0%

Table 20

Crosstabulation of Program Size and Change of Physical Classroom Arrangement with

Condensed Groups

Physical Arrangement Combined Groups		Infrequently	Frequently	Total
Program size	Small	9	3	12
	Medium	23	10	33
	Large	11	11	22
Total		43	24	67

Most directors across all the groups said they used individual instruction in their band programs, sometimes, often, or always. The group of directors from medium-sized programs had the highest combined percentage of using individual instruction often (14.9%) or always (9.0%). Similarly, most directors from larger programs reported they used individual instruction often (17.9%) or always (4.5%). These results suggest directors found individual instruction to be useful in their programs regardless of how many students they had. It is important to note no respondents indicated never using this strategy in their classrooms; thus, it was not a column

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included in the table below. The relation between these variables was not statistically significant, $\chi^2(2, n = 67) = 2.54, p = .282$. Program size did not impact how frequently directors used individual instruction. Table 21 shows the crosstabulations for program size and individual instruction. Table 22 shows the same crosstabulation within the condensed groups. A compilation of all the chi-square values for each accommodation is available in Table 23.

Table 21

Crosstabulation of Program Size and Individual Instruction

Individual Instruction			Rarely	Sometimes	Often	Always	Total
Program size	Small	Count	1	3	7	1	12
		% of Total	1.5%	4.5%	10.4%	1.5%	17.9%
	Medium	Count	3	14	10	6	33
		% of Total	4.5%	20.9%	14.9%	9.0%	49.3%
	Large	Count	3	4	12	3	22
		% of Total	4.5%	6.0%	17.9%	4.5%	32.8%
Total		Count	7	21	29	10	67
		% of Total	10.4%	31.3%	43.3%	14.9%	100.0%

Table 22

Crosstabulation of Program Size and Individual Instruction with Condensed Groups

Individual Instruction		Infrequently	Frequently	Total
Program size	Small	4	8	12
	Medium	17	16	33
	Large	7	15	22
Total		28	39	67

Table 23

Chi-square Values for Strategies as Related to Program Size using Condensed Groups

Variable	*df*	χ^2	*p* value	*n*
Varied instrument choice	2	1.51	.471	67
Use of visual aids	2	3.40	.183	67
Adapted music	2	2.51	.285	67
Adapted instruments	2	.531	.767	67
Peer mentoring	2	3.65	.161	67
Technology	2	3.52	.172	67
Change of classroom arrangement	2	2.97	.226	67
Individual instruction	2	2.54	.282	67

Band directors with larger programs tended towards using individual instruction, peer mentoring, and adapting music for their students with special needs most frequently. For directors with medium-sized band programs, adapting music, using visual aids, varied instrument choices, and individual instruction seemed to be the most popular strategies. For band directors with smaller programs, individual instruction was the most regularly used strategy, followed by technology and varied instrument choices.

Research question 4b: School Type. The school types used to group these responses were stated in question 6 which asked participants to name their current teaching placement. The respondents who taught in public schools comprised 60 responses out of 67, 89.6% of the total group. Respondents who taught in private schools made up 6% of the total responses, and the participant who taught in a charter school made up 1.5% of the total responses. The directors were also given the option of "other" as their school placement. Those who added text to this portion indicated that they taught in either public and private schools or public and charter schools. Due to the low response rate, more than 20% of the cell counts for the data were below 5 which would make the results of the chi-square test invalid (Moore et al., 2013). Unlike with the previous subcategory, even with condensing the existing groups more than 20% of the cell

counts were below 5 due to the number of public school teachers who responded to the study. Therefore, crosstabulation is the only available data analysis strategy for this subcategory.

Most public school band directors indicated they varied instrument choice for their students with special needs sometimes (44.8%) or often (25.4%). Most private school band directors reported they varied instrument choices sometimes (4.5%). Table 24 shows the crosstabulations for varied instrument choices and school types.

Table 24

Crosstabulation of School Type and Varied Instrument Choice

Varied Instrument Choice			Never	Rarely	Sometimes	Often	Always	Total
School Type	Public	Count	1	4	30	17	8	60
		% of Total	1.5%	6.0%	44.8%	25.4%	11.9%	89.6%
	Private	Count	0	1	3	0	0	4
		% of Total	0.0%	1.5%	4.5%	0.0%	0.0%	6.0%
	Charter	Count	0	0	0	0	1	1
		% of Total	0.0%	0.0%	0.0%	0.0%	1.5%	1.5%
	Other	Count	0	0	0	1	1	2
		% of Total	0.0%	0.0%	0.0%	1.5%	1.5%	3.0%
Total		Count	1	5	33	18	10	67
		% of Total	1.5%	7.5%	49.3%	26.9%	14.9%	100.0%

The crosstabulations shown in Table 25 indicate most directors across all groups used visual aids sometimes or often in their classrooms. Most public school directors used visual aids sometimes (35.8%), and a large portion used them often (26.9%). Most private school directors reported using visual aids sometimes (3.0%).

Table 25

Crosstabulation of School Type and Use of Visual Aids

	Visual Aids		Never	Rarely	Sometimes	Often	Always	Total
School Type	Public	Count	3	13	24	18	2	60
		% of Total	4.5%	19.4%	35.8%	26.9%	3.0%	89.6%
	Private	Count	0	1	2	1	0	4
		% of Total	0.0%	1.5%	3.0%	1.5%	0.0%	6.0%
	Charter	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
	Other	Count	0	0	0	1	1	2
		% of Total	0.0%	0.0%	0.0%	1.5%	1.5%	3.0%
Total		Count	3	14	26	21	3	67
		% of Total	4.5%	20.9%	38.8%	31.3%	4.5%	100.0%

Adapting music was a frequently used strategy across all groups. Most public school directors reported adapting music for their students sometimes (37.3%) or often (34.3%). The directors from the private school, charter school, and "other" groups all reported adapting music for their students sometimes, often, or always. Table 26 shows the crosstabulations for school type and adapting music.

Table 26

Crosstabulation of School Type and Adapting Music

	Adapting Music		Never	Rarely	Sometimes	Often	Always	Total
School Type	Public	Count	1	9	25	23	2	60
		% of Total	1.5%	13.4%	37.3%	34.3%	3.0%	89.6%
	Private	Count	0	0	2	1	1	4
		% of Total	0.0%	0.0%	3.0%	1.5%	1.5%	6.0%
	Charter	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
	Other	Count	0	0	0	1	1	2
		% of Total	0.0%	0.0%	0.0%	1.5%	1.5%	3.0%
Total		Count	1	9	27	26	4	67
		% of Total	1.5%	13.4%	40.3%	38.8%	6.0%	100.0%

Adapting instruments was a less frequently used strategy across all groups of directors. Most public school directors reported they never (17.9%) or rarely (22.4%) adapted instruments,

and most directors from the other three groups reported they rarely adapted instruments for their students. Table 27 shows the crosstabulations for school type and adapting instruments.

Table 27

Crosstabulation of School Type and Adapting Instruments

	Adapting Instruments		Never	Rarely	Sometimes	Often	Always	Total
School Type	Public	Count	12	15	21	10	2	60
		% of Total	17.9%	22.4%	31.3%	14.9%	3.0%	89.6%
	Private	Count	1	2	1	0	0	4
		% of Total	1.5%	3.0%	1.5%	0.0%	0.0%	6.0%
	Charter	Count	0	0	1	0	0	1
		% of Total	0.0%	0.0%	1.5%	0.0%	0.0%	1.5%
	Other	Count	0	2	0	0	0	2
		% of Total	0.0%	3.0%	0.0%	0.0%	0.0%	3.0%
Total		Count	13	19	23	10	2	67
		% of Total	19.4%	28.4%	34.3%	14.9%	3.0%	100.0%

Most directors reported they often or always used peer mentoring in their classrooms. Approximately 33% of directors reported they often used peer mentoring and 13.4% said they always used peer mentoring in their band programs. Table 28 shows the crosstabulation for peer mentoring and school type.

Table 28

Crosstabulation of School Type and Peer Mentoring

	Peer Mentoring		Never	Rarely	Sometimes	Often	Always	Total
School Type	Public	Count	3	13	16	20	8	60
		% of Total	4.5%	19.4%	23.9%	29.9%	11.9%	89.6%
	Private	Count	0	1	1	2	0	4
		% of Total	0.0%	1.5%	1.5%	3.0%	0.0%	6.0%
	Charter	Count	0	0	0	0	1	1
		% of Total	0.0%	0.0%	0.0%	0.0%	1.5%	1.5%
	Other	Count	0	1	1	0	0	2
		% of Total	0.0%	1.5%	1.5%	0.0%	0.0%	3.0%
Total		Count	3	15	18	22	9	67
		% of Total	4.5%	22.4%	26.9%	32.8%	13.4%	100.0%

Most directors reported they sometimes used technology in their classrooms. A large percentage said they often or always used technology with their students who have special needs. Approximately 28% of directors reported they often used technology, and 11.9% said they always used technology in their classes. Table 29 shows the crosstabulation for technology and school type.

Table 29

Crosstabulation of School Type and Technology Use

	Technology		Never	Rarely	Sometimes	Often	Always	Total
	Public	Count	1	11	25	16	7	60
		% of Total	1.5%	16.4%	37.3%	23.9%	10.4%	89.6%
	Private	Count	0	1	1	1	1	4
School		% of Total	0.0%	1.5%	1.5%	1.5%	1.5%	6.0%
Type	Charter	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
	Other	Count	0	1	0	1	0	2
		% of Total	0.0%	1.5%	0.0%	1.5%	0.0%	3.0%
Total		Count	1	13	26	19	8	67
		% of Total	1.5%	19.4%	38.8%	28.4%	11.9%	100.0%

Many directors (34.3%) said they sometimes changed their classroom arrangements for students with special needs. Approximately 30% combined said they never or rarely rearranged their classrooms, while approximately 36% reported they often or always rearranged their band rooms. These results suggest this strategy is one that directors use at their discretion but is not seen as unilaterally useful to the band directors surveyed. Table 30 shows the crosstabulation for school type and change of physical classroom arrangement.

Table 30

Crosstabulation of School Type and Change of Physical Classroom Arrangement

Change of Arrangement			Never	Rarely	Sometimes	Often	Always	Total
	Public	Count	5	12	23	17	3	60
		% of Total	7.5%	17.9%	34.3%	25.4%	4.5%	89.6%
	Private	Count	0	3	0	1	0	4
School		% of Total	0.0%	4.5%	0.0%	1.5%	0.0%	6.0%
Type	Charte r	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
	Other	Count	0	0	0	1	1	2
		% of Total	0.0%	0.0%	0.0%	1.5%	1.5%	3.0%
Total		Count	5	15	23	20	4	67
		% of Total	7.5%	22.4%	34.3%	29.9%	6.0%	100.0%

Individual instruction was frequently used across all groups of directors. Approximately 43% of directors reported often using individual instruction, and 14.9% said they always used individual instruction. It is important to note that all participants refrained from choosing the "never" option for this accommodation. Table 31 shows the crosstabulation for individual instruction and school type.

Table 31

Crosstabulation of School Type and Individual Instruction

	Individual Instruction		Rarely	Sometimes	Often	Always	Total
	Public	Count	6	18	26	10	60
		% of Total	9.0%	26.9%	38.8%	14.9%	89.6%
School Type	Private	Count	0	3	1	0	4
		% of Total	0.0%	4.5%	1.5%	0.0%	6.0%
	Charter	Count	0	0	1	0	1
		% of Total	0.0%	0.0%	1.5%	0.0%	1.5%
	Other	Count	1	0	1	0	2
		% of Total	1.5%	0.0%	1.5%	0.0%	3.0%
Total		Count	7	21	29	10	67
		% of Total	10.4%	31.3%	43.3%	14.9%	100.0%

Public school directors seemed to favor individual instruction, adapting music, and peer mentoring as their most frequently used strategies. Private school directors frequently used peer mentoring, adapting music and technology in their classrooms.

Research question 4c: Number of Years Teaching. In addition to crosstabulations, chi-square significance testing was required to sufficiently analyze the data for this research question. Due to the low response rate, more than 20% of the cell counts for the data were below 5 which would make the results of the chi-square test invalid (Moore et al., 2013). Therefore, I combined the categories of Never, Rarely, and Sometimes into a single group for infrequently used strategies, and the categories Often and Always into a single group for frequently used strategies. I also condensed the categories for years of teaching into four groups: 5-10 years of experience, which represented the New Teachers group, 11-20 years of experience which represented the Seasoned Teachers group; and more than 20 years of experience, which was the Veteran Teachers group. After condensing the data, I reran the chi-square test and had fewer than 20% of cell counts with values below 5, making the test a valid analysis strategy.

Respondents answered fifteen questions, including two filtering questions to gather information about their teaching expertise, band programs, and degree preparation relating to teaching students with special needs. Most participants indicated they have been teaching for more than 20 years (43.3%), while 13.4% have been teaching 16-20 years, 23.9% have been teaching 11-15 years, and 19.4% have been teaching 5-10 years. Most directors across all groups varied instrument choices sometimes in their classrooms (49.3%). Directors with more than 20 years of teaching experience had the highest percentage of varying instrument choices often in their classrooms (14.9%). There was no significant relationship between years of experience and how often directors varied instrument choice, $\chi^2(2, n = 67) = 1.12, p = .570$. The crosstabulation for this variable can be seen in Table 32. Table 33 shows the same crosstabulation within the combined groups.

Table 32

Crosstabulation of Number of Years Teaching and Varied Instrument Choice

Varied Instrument Choice			Never	Rarely	Sometimes	Often	Always	Total
	5-10 years	Count	0	0	6	3	4	13
		% of Total	0.0%	0.0%	9.0%	4.5%	6.0%	19.4%
	11-15 years	Count	0	1	8	4	3	16
		% of Total	0.0%	1.5%	11.9%	6.0%	4.5%	23.9%
Years Teaching	16-20 years	Count	0	1	6	1	1	9
		% of Total	0.0%	1.5%	9.0%	1.5%	1.5%	13.4%
	> 20 years	Count	1	3	13	10	2	29
		% of Total	1.5%	4.5%	19.4%	14.9%	3.0%	43.3%
Total		Count	1	5	33	18	10	67
		% of Total	1.5%	7.5%	49.3%	26.9%	14.9%	100.0%

Table 33

Crosstabulation of Number of Years Teaching and Varied Instrument Choice with Condensed

Groups

Varied Instrument Choice Combined Groups		Infrequently	Frequently	Total
	New Teacher	6	7	13
Years Teaching	Seasoned Teacher	16	9	25
	Veteran Teacher	17	12	29
Total		39	28	67

Most directors across all groups indicated they used visual aids in their classrooms

sometimes (38.8%). Many directors with 5-10 years of experience reported they sometimes or

often used visual aids with their students (18% combined). Likewise, most directors with 11-15

years of teaching experience said they used visual aids sometimes (10.4%) or often (10.4%).

There was no significant relationship between years of experience and how often directors use of

visual aids, $\chi^2(2, n = 67) = 1.65, p = .438$. The crosstabulations for this variable are shown in

Table 34. Table 35 shows the same crosstabulation within the combined groups.

Table 34

Crosstabulation of Number of Years Teaching and Use of Visual Aids

Visual Aids			Never	Rarely	Sometimes	Often	Always	Total
Years Teaching	5-10 years	Count	0	1	6	6	0	13
		% of Total	0.0%	1.5%	9.0%	9.0%	0.0%	19.4%
	11-15 years	Count	0	0	7	7	2	16
		% of Total	0.0%	0.0%	10.4%	10.4%	3.0%	23.9%
	16-20 years	Count	1	3	4	1	0	9
		% of Total	1.5%	4.5%	6.0%	1.5%	0.0%	13.4%
	> 20 years	Count	2	10	9	7	1	29
		% of Total	3.0%	14.9%	13.4%	10.4%	1.5%	43.3%
Total		Count	3	14	26	21	3	67
		% of Total	4.5%	20.9%	38.8%	31.3%	4.5%	100.0%

Table 35

Crosstabulation of Number of Years Teaching and Use of Visual Aids with Condensed Groups

Visual Aids Combined Groups		Infrequently	Frequently	Total
Years Teaching	New Teacher	7	6	13
	Seasoned Teacher	15	10	25
	Veteran Teacher	21	8	29
Total		43	24	67

Most of the directors surveyed reported they adapted music for their students sometimes (40.3%) or often (38.8%). Directors with 11-15 years of experience had the highest percentage of reporting they often (11.9%) or always (3.0%) adapted music for their students. Whereas directors with more than 20 years of teaching mainly said they sometimes (20.9%) adapted music for their students. There was no significant relationship between years of experience and how often directors adapted music, $\chi^2(2, n = 67) = 4.39$, $p = .111$. The crosstabulations for this

variable can be seen in Table 36 Table 37 shows the same crosstabulation within the condensed groups.

Table 36

Crosstabulation of Number of Years Teaching and Adapting Music

Adapting Music			Never	Rarely	Sometimes	Often	Always	Total
Years Teaching	5-10 years	Count	1	0	3	8	1	13
		% of Total	1.5%	0.0%	4.5%	11.9%	1.5%	19.4%
	11-15 years	Count	0	0	6	8	2	16
		% of Total	0.0%	0.0%	9.0%	11.9%	3.0%	23.9%
	16-20 years	Count	0	4	4	1	0	9
		% of Total	0.0%	6.0%	6.0%	1.5%	0.0%	13.4%
	> 20 years	Count	0	5	14	9	1	29
		% of Total	0.0%	7.5%	20.9%	13.4%	1.5%	43.3%
Total		Count	1	9	27	26	4	67
		% of Total	1.5%	13.4%	40.3%	38.8%	6.0%	100.0%

Table 37

Crosstabulation of Number of Years Teaching and Adapting Music with Condensed Groups

Adapted Music Combined Groups		Infrequently	Frequently	Total
Years Teaching	New Teacher	4	9	13
	Seasoned Teacher	14	11	25
	Veteran Teacher	19	10	29
Total		37	30	67

Adapting instruments was a less frequently used strategy among all directors surveyed. Approximately 19% said they never adapted instruments, and 28.4% reported they rarely did so. Approximately 34% of all the directors surveyed reported they sometimes adapted instruments. Directors with more than 20 years of teaching experience had the highest percentage of often adapting instruments for their students (7.5%). There was no significant relationship between

years of experience and how often directors adapted instruments, $\chi^2(2, n = 67) = .271, p = .873$.

The crosstabulations for this variable can be seen in Table 38. Table 39 shows the same

crosstabulations within the condensed groups.

Table 38

Crosstabulation of Number of Years Teaching and Adapting Instruments

Adapting Instruments			Never	Rarely	Sometimes	Often	Always	Total
Years Teaching	5-10 years	Count	1	2	8	1	1	13
		% of Total	1.5%	3.0%	11.9%	1.5%	1.5%	19.4%
	11-15 years	Count	1	5	6	4	0	16
		% of Total	1.5%	7.5%	9.0%	6.0%	0.0%	23.9%
	16-20 years	Count	2	5	2	0	0	9
		% of Total	3.0%	7.5%	3.0%	0.0%	0.0%	13.4%
	> 20 years	Count	9	7	7	5	1	29
		% of Total	13.4%	10.4%	10.4%	7.5%	1.5%	43.3%
Total		Count	13	19	23	10	2	67
		% of Total	19.4%	28.4%	34.3%	14.9%	3.0%	100.0%

Table 39

Crosstabulation of Number of Years Teaching and Adapting Instruments with Condensed

Groups

Adapted Instruments Combined Groups		Infrequently	Frequently	Total
Years Teaching	New Teacher	11	2	13
	Seasoned Teacher	21	4	25
	Veteran Teacher	23	6	29
Total		55	12	67

Peer mentoring, however, was a frequently used strategy among all the directors with

32.8% who reported they often used this accommodation in their classrooms, and 13.4% who

reported they always used peer mentoring. Most directors in each group reported they often or

always used peer mentoring with their exceptional students. There was no significant

relationship between years of experience and how often directors used peer mentoring, $\chi^2(2, n =$

67$) = .050$, $p = .973$. The crosstabulations for these variables can be seen in Table 40. Table 41

shows the same crosstabulation within the combined groups.

Table 40

Crosstabulation of Number of Years Teaching and Peer Mentoring

Peer Mentoring			Never	Rarely	Sometimes	Often	Always	Total
	5-10	Count	1	2	4	3	3	13
	years	% of Total	1.5%	3.0%	6.0%	4.5%	4.5%	19.4%
	11-15	Count	0	3	5	6	2	16
Years	years	% of Total	0.0%	4.5%	7.5%	9.0%	3.0%	23.9%
Teaching	16-20	Count	0	2	3	4	0	9
	years	% of Total	0.0%	3.0%	4.5%	6.0%	0.0%	13.4%
	> 20	Count	2	8	6	9	4	29
	years	% of Total	3.0%	11.9%	9.0%	13.4%	6.0%	43.3%
Total		Count	3	15	18	22	9	67
		% of Total	4.5%	22.4%	26.9%	32.8%	13.4%	100.0%

Table 41

Crosstabulation of Number of Years Teaching and Peer Mentoring with Condensed Groups

Peer Mentoring Combined Groups		Infrequently	Frequently	Total
	New Teacher	7	6	13
Years Teaching	Seasoned Teacher	13	12	25
	Veteran Teacher	16	13	29
Total		36	31	67

Most directors across all groups reported they used technology in their classrooms

sometimes (38.8%) or often (28.4%). In the 5-10 years of teaching experience group and the

more than 20 years of teaching experience group, more participants indicated they often uses

technology in their classrooms than in the other groups. The group of teachers with more than 20

years of experience also had the highest percentage of participants who indicated they always

used technology in their inclusive classrooms. There was no significant relationship between years of experience and how often directors used technology in their classrooms, $\chi^2(2, n = 67) = 3.04, p = .219$. The crosstabulations of these variables can be seen in Table 42. Table 43 shows the same crosstabulation within the combined groups.

Table 42

Crosstabulation of Number of Years Teaching and Technology Use

Technology			Never	Rarely	Sometimes	Often	Always	Total
	5-10 years	Count	0	0	5	6	2	13
		% of Total	0.0%	0.0%	7.5%	9.0%	3.0%	19.4%
	11-15 years	Count	0	4	6	4	2	16
		% of Total	0.0%	6.0%	9.0%	6.0%	3.0%	23.9%
Years Teaching	16-20 years	Count	0	1	5	3	0	9
		% of Total	0.0%	1.5%	7.5%	4.5%	0.0%	13.4%
	> 20 years	Count	1	8	10	6	4	29
		% of Total	1.5%	11.9%	14.9%	9.0%	6.0%	43.3%
Total		Count	1	13	26	19	8	67
		% of Total	1.5%	19.4%	38.8%	28.4%	11.9%	100.0%

Table 43

Crosstabulation of Number of Years Teaching and Technology Use with Condensed Groups

Technology Combined Groups		Infrequently	Frequently	Total
	New Teacher	5	8	13
Years Teaching	Seasoned Teacher	16	9	25
	Veteran Teacher	19	10	29
Total		40	27	67

Most directors across all the groups indicated they rearranged their classrooms sometimes (34.3%). The group of teachers with more than 20 years of experience mostly indicated they rarely changed their classroom arrangement (13.4%). Teachers with fewer years of experience had higher percentages of rearranging their classrooms than those with more experience. The

crosstabulations for these variables can be seen in Table 44. Table 45 shows the same

crosstabulation within the condensed groups. There was no significant relationship between

years of experience and how often directors changed their physical classroom arrangement, $\chi^2(2,$

$n = 67) = .893, p = .640$.

Table 44

Crosstabulation of Number of Years Teaching and Change of Physical Classroom Arrangement

Change of Arrangement			Never	Rarely	Sometimes	Often	Always	Total
	5-10 years	Count	1	0	6	5	1	13
		% of Total	1.5%	0.0%	9.0%	7.5%	1.5%	19.4%
	11-15 years	Count	0	3	6	6	1	16
		% of Total	0.0%	4.5%	9.0%	9.0%	1.5%	23.9%
Years Teaching	16-20 years	Count	1	3	3	2	0	9
		% of Total	1.5%	4.5%	4.5%	3.0%	0.0%	13.4%
	> 20 years	Count	3	9	8	7	2	29
		% of Total	4.5%	13.4%	11.9%	10.4%	3.0%	43.3%
Total		Count	5	15	23	20	4	67
		% of Total	7.5%	22.4%	34.3%	29.9%	6.0%	100.0%

Table 45

Crosstabulation of Number of Years Teaching and Change of Physical Classroom Arrangement

with Combined Groups

Physical Arrangement Combined Groups		Infrequently	Frequently	Total
	New Teacher	7	6	13
Years Teaching	Seasoned Teacher	16	9	25
	Veteran Teacher	20	9	29
Total		43	24	67

Across all the participants, most directors reported they used individual instruction often

in their classrooms (43.9%), sometimes (31.3%), and approximately 15% of participants reported

they always used it in their teaching. The directors with more than 20 years of experience had the

highest frequency of using individual instruction often in their teaching. All participants

refrained from choosing "never" in reference to using this accommodation in their classes. The

crosstabulations for these variables can be seen in Table 46. Table 47 shows the same

crosstabulation within the combined groups. There was no significant relationship between years

of experience and how often directors used individual instruction, $\chi^2(2, n = 67) = .202, p = .904.$

Table 46

Crosstabulation of Number of Years Teaching and Individual Instruction

Individual Instruction			Rarely	Sometimes	Often	Always	Total
Years Teaching	5-10 years	Count	0	5	4	4	13
		% of Total	0.0%	7.5%	6.0%	6.0%	19.4%
	11-15 years	Count	1	7	7	1	16
		% of Total	1.5%	10.4%	10.4%	1.5%	23.9%
	16-20 years	Count	2	0	6	1	9
		% of Total	3.0%	0.0%	9.0%	1.5%	13.4%
	> 20 years	Count	4	9	12	4	29
		% of Total	6.0%	13.4%	17.9%	6.0%	43.3%
Total		Count	7	21	29	10	67
		% of Total	10.4%	31.3%	43.3%	14.9%	100.0%

Table 47

Crosstabulation of Number of Years Teaching and Individual Instruction with Condensed

Groups

Individual Instruction Combined Groups		Infrequently	Frequently	Total
Years Teaching	New Teacher	5	8	13
	Seasoned Teacher	10	15	25
	Veteran Teacher	13	16	29
Total		28	39	67

Individual instruction was one of the most frequently used strategies followed by adapting music and using visual aids. A compilation of all the chi-square values for each accommodation is available in Table 48.

Table 48

Chi-square values for Strategies Used as Related to Number of Years Teaching with Condensed Groups

Variable	df	χ^2	p value	n
Varied instrument choice	2	1.12	.570	67
Use of visual aids	2	1.65	.438	67
Adapted music	2	4.39	.111	67
Adapted instruments	2	.271	.873	67
Peer mentoring	2	.05	.973	67
Technology	2	3.04	.219	67
Change of classroom arrangement	2	.893	.640	67
Individual instruction	2	.202	.904	67

Research question 4d: Teacher Experience in Inclusive Band Settings. While most of the directors in this study had taught for more than 20 years, most had only taught in inclusive band settings for 5-10 years (32.8%). Teachers with 11-15 years of experience teaching in inclusive band settings comprised 14 of the 66 responses, 21% of the population. Directors with 16-20 years of teaching in inclusive band settings comprised 12 responses, 17.9% of the total sample. Directors with more than 20 years of experience teaching in inclusive band settings comprised 26.9% of the total sample at 18 responses. I condensed the categories for these crosstabulations in the same manner as the previous subgroup to conduct a valid chi-square test. Most participants reported they varied instrument choice sometimes in their classrooms (49.3%). Directors with more than 20 years of experience had the highest frequency of varying instrument choice often in their classrooms (10.4%). Directors with 5-10 years of experience teaching inclusion had the highest frequency of always varying instrument choice in their classrooms ($n =$

5, 7.5%). I used a chi-square test with combined groups to determine if years of experience teaching in inclusion settings significantly impacted how frequently directors used each accommodation. There was no significant association between varied instrument choice and years of experience teaching in inclusive settings, $\chi^2(2, n = 67) = 1.41, p = .493$. The crosstabulations of these two variables can be seen in Table 49. Table 50 shows the same crosstabulation within the condensed groups.

Table 49

Crosstabulation of Number of Years Teaching Inclusion and Varied Instrument Choice

Varied Instrument Choice		Never	Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	1	2	9	5	5	22
		% of Total	1.5%	3.0%	13.4%	7.5%	7.5%	32.8%
	11-15 years	Count	0	1	7	5	2	15
		% of Total	0.0%	1.5%	10.4%	7.5%	3.0%	22.4%
	15-20 years	Count	0	0	10	1	1	12
		% of Total	0.0%	0.0%	14.9%	1.5%	1.5%	17.9%
	> 20 years	Count	0	2	7	7	2	18
		% of Total	0.0%	3.0%	10.4%	10.4%	3.0%	26.9%
Total		Count	1	5	33	18	10	67
		% of Total	1.5%	7.5%	49.3%	26.9%	14.9%	100.0%

Table 50

Crosstabulation of Number of Years Teaching Inclusion and Varied Instrument Choice with Condensed Groups

Varied Instrument Choice Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	12	10	22
	Seasoned teacher	18	9	27
	Veteran teacher	9	9	18
Total		39	28	67

Most directors across all levels of inclusion experience reported they sometimes (38.8%) or often (31.3%) used visual aids in their classrooms. Directors with 5-10 years of inclusion experience had the highest frequency of using visual aids in their classrooms often ($n = 8$, 11.9%). Many directors with 11-15 years of inclusion teaching experience also indicated they used visual aids in their classrooms often (9.0%). There was no significance between years of teaching inclusion and how frequently participants used visual aids, $\chi^2(2, n = 67) = .772$, $p = .680$. The crosstabulations for these variables are available in Table 51. Table 52 shows the same crosstabulation within the condensed groups.

Table 51

Crosstabulation of Number of Years Teaching Inclusion and Use of Visual Aids

Visual Aids			Never	Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	0	3	10	8	1	22
		% of Total	0.0%	4.5%	14.9%	11.9%	1.5%	32.8%
	11-15 years	Count	0	1	7	6	1	15
		% of Total	0.0%	1.5%	10.4%	9.0%	1.5%	22.4%
	15-20 years	Count	1	5	3	3	0	12
		% of Total	1.5%	7.5%	4.5%	4.5%	0.0%	17.9%
	> 20 years	Count	2	5	6	4	1	18
		% of Total	3.0%	7.5%	9.0%	6.0%	1.5%	26.9%
Total		Count	3	14	26	21	3	67
		% of Total	4.5%	20.9%	38.8%	31.3%	4.5%	100.0%

Table 52

Crosstabulation of Number of Years Teaching Inclusion and Use of Visual Aids with Condensed

Groups

Visual Aids Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	13	9	22
	Seasoned teacher	17	10	27
	Veteran teacher	13	5	18
Total		43	24	67

Most directors surveyed indicated they adapted music for their students with special

needs sometimes (40.3%) or often (38.8%). Directors with 5-10 years of experience had the

highest frequency of adapting music often ($n = 10$, 14.9%) or always ($n = 3$, 4.5%). Conversely,

directors with 15-20 years of experience had the highest frequency of adapting music for their

students rarely (n = 5, 7.5%). There was no significant association between years of experience

teaching inclusive bands and how frequently directors adapted music for their students with

special needs, $\chi^2(2, n = 67) = 2.73, p = .255$ The crosstabulations for these variables are available

in Table 53. Table 54 shows the same crosstabulation within the condensed groups.

Table 53

Crosstabulation of Number of Years Teaching Inclusion and Adapting Music

Adapting Music			Never	Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	1	0	8	10	3	22
		% of Total	1.5%	0.0%	11.9%	14.9%	4.5%	32.8%
	11-15 years	Count	0	1	7	7	0	15
		% of Total	0.0%	1.5%	10.4%	10.4%	0.0%	22.4%
	15-20 years	Count	0	5	4	3	0	12
		% of Total	0.0%	7.5%	6.0%	4.5%	0.0%	17.9%
	> 20 years	Count	0	3	8	6	1	18
		% of Total	0.0%	4.5%	11.9%	9.0%	1.5%	26.9%
Total		Count	1	9	27	26	4	67
		% of Total	1.5%	13.4%	40.3%	38.8%	6.0%	100.0%

Table 54

Crosstabulation of Number of Years Teaching Inclusion and Adapting Music with Condensed Groups

Adapted Music Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	9	13	22
	Seasoned teacher	17	10	27
	Veteran teacher	11	7	18
Total		37	30	67

Adapting instruments was not a frequently used strategy across all the directors. Approximately 28% of directors reported they rarely adapted instruments, and 19.4% reported they never did. Most directors with 5-10 years of teaching experience indicated they sometimes adapted instruments for their students (16.4%). Directors with more than 20 years of inclusion teaching experience had the highest percentage of never adapting instruments for their students

(9.0%). A chi-square test showed no significant association between years of teaching experience with inclusive band settings and adapting instruments, $\chi^2(2, n = 67) = 1.73, p = .420$. The crosstabulations for these variables are shown in Table 55. Table 56 shows the same crosstabulations within the condensed groups.

Table 55

Crosstabulation of Number of Years Teaching Inclusion and Adapting Instruments

Adapting Instruments			Never	Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	3	6	11	1	1	22
		% of Total	4.5%	9.0%	16.4%	1.5%	1.5%	32.8%
	11-15 years	Count	2	4	5	4	0	15
		% of Total	3.0%	6.0%	7.5%	6.0%	0.0%	22.4%
	15-20 years	Count	2	6	2	2	0	12
		% of Total	3.0%	9.0%	3.0%	3.0%	0.0%	17.9%
	> 20 years	Count	6	3	5	3	1	18
		% of Total	9.0%	4.5%	7.5%	4.5%	1.5%	26.9%
Total		Count	13	19	23	10	2	67
		% of Total	19.4%	28.4%	34.3%	14.9%	3.0%	100.0%

Table 56

Crosstabulation of Number of Years Teaching Inclusion and Adapting Instruments with

Condensed Groups

Adapted Instruments Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	20	2	22
	Seasoned teacher	21	6	27
	Veteran teacher	14	4	18
Total		55	12	67

Most directors across all the groups reported they often used peer mentoring in their band programs (32.8%), and 13.4% indicated they always used peer mentoring with their exceptional

students. Directors in the 11-15 years of inclusion experience group and the more than 20 years of inclusion experience group had the highest percentages of using peer mentoring often in their classrooms (9.0%). Directors with 5-10 years of inclusion experience had the highest frequency of using peer mentoring often ($n = 8$, 11.9%). There was no significant association between peer mentoring and years of inclusion teaching experience, $\chi^2(2, n = 67) = 1.53$, $p = .465$. The crosstabulations for these variables can be seen in Table 57. Table 58 shows the same crosstabulation within the condensed groups.

Table 57

Crosstabulation of Number of Years Teaching Inclusion and Peer Mentoring

Peer Mentoring			Never	Rarely	Sometimes	Often	Always	Total
	5-10 years	Count	1	5	8	5	3	22
		% of Total	1.5%	7.5%	11.9%	7.5%	4.5%	32.8%
Years of Teaching Inclusion	11-15 years	Count	1	3	3	6	2	15
		% of Total	1.5%	4.5%	4.5%	9.0%	3.0%	22.4%
	15-20 years	Count	0	4	3	5	0	12
		% of Total	0.0%	6.0%	4.5%	7.5%	0.0%	17.9%
	> 20 years	Count	1	3	4	6	4	18
		% of Total	1.5%	4.5%	6.0%	9.0%	6.0%	26.9%
Total		Count	3	15	18	22	9	67
		% of Total	4.5%	22.4%	26.9%	32.8%	13.4%	100.0%

Table 58

Crosstabulation of Number of Years Teaching Inclusion and Peer Mentoring with Condensed

Groups

Peer Mentoring Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	14	8	22
	Seasoned teacher	14	13	27
	Veteran teacher	8	10	18
Total		36	31	67

Most directors in all groups reported using technology in their classes sometimes (38.8%). Directors with 5-10 years of inclusion experience had the highest percentage of using technology often in their inclusive band classes (13.4%). Directors with more than 20 years of inclusion experience had the highest percentage of always using technology in their classrooms (4.5%). A chi-square test showed no significant association between years of inclusion experience and how frequently directors used technology in their classrooms for students with special needs, $\chi^2(2, n = 67) = 1.34$, $p = .511$. The crosstabulations for these variables are presented in Table 59. Table 60 shows the same crosstabulation within the condensed groups.

Table 59

Crosstabulation of Number of Years Teaching Inclusion and Technology Use

Technology			Never	Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	1	3	7	9	2	22
		% of Total	1.5%	4.5%	10.4%	13.4%	3.0%	32.8%
	11-15 years	Count	0	3	7	3	2	15
		% of Total	0.0%	4.5%	10.4%	4.5%	3.0%	22.4%
	15-20 years	Count	0	2	5	4	1	12
		% of Total	0.0%	3.0%	7.5%	6.0%	1.5%	17.9%
	> 20 years	Count	0	5	7	3	3	18
		% of Total	0.0%	7.5%	10.4%	4.5%	4.5%	26.9%
Total		Count	1	13	26	19	8	67
		% of Total	1.5%	19.4%	38.8%	28.4%	11.9%	100.0%

Table 60

Crosstabulation of Number of Years Teaching Inclusion and Technology Use with Condensed Groups

Technology Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	11	11	22
	Seasoned teacher	17	10	27
	Veteran teacher	12	6	18
Total		40	27	67

Many teachers used a change of physical arrangement as an accommodation for their inclusive classes. Approximately 30% of directors reported often rearranging their classrooms, and 34.3% reported they sometimes rearranged their rooms. Directors with 5-10 years of inclusion experience had the highest percentage of rearranging their classrooms often (11.9%). There was no significant association between years of inclusion experiences and how frequently

participants changed the physical arrangement of their classrooms, $\chi^2(2, n = 67) = 1.47, p = .480$.

The crosstabulations for these variables are shown in Table 61. Table 62 shows the same

crosstabulation within the condensed groups.

Table 61

Crosstabulation of Number of Years Teaching Inclusion and Change of Physical Classroom

Arrangement

Change of Arrangement			Never	Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	2	2	8	8	2	22
		% of Total	3.0%	3.0%	11.9%	11.9%	3.0%	32.8%
	11-15 years	Count	1	2	6	6	0	15
		% of Total	1.5%	3.0%	9.0%	9.0%	0.0%	22.4%
	15-20 years	Count	1	4	4	3	0	12
		% of Total	1.5%	6.0%	6.0%	4.5%	0.0%	17.9%
	> 20 years	Count	1	7	5	3	2	18
		% of Total	1.5%	10.4%	7.5%	4.5%	3.0%	26.9%
Total		Count	5	15	23	20	4	67
		% of Total	7.5%	22.4%	34.3%	29.9%	6.0%	100.0%

Table 62

Crosstabulation of Number of Years Teaching Inclusion and Change of Physical Classroom

Arrangement with Condensed Groups

Physical Arrangement Combined Groups		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	12	10	22
	Seasoned teacher	18	9	27
	Veteran teacher	13	5	18
Total		43	24	67

All directors surveyed frequently used individual instruction in their inclusive

classrooms. Approximately 43% of directors indicated they often used individual instruction,

31.3% reported they sometimes used it, and 14.9% reported they always used individual

instruction in their classes. Directors with 5-10 years of experience had the highest percentage of

using individual instruction often in their band programs (13.4%). No directors chose "never" for

this question. There was no significant association between years of inclusion experiences and

how frequently participants used individual instruction in their classrooms, $\chi^2(2, n = 67) = 071, p$

=.965. Table 63 shows the crosstabulations for these variables. Table 64 shows the same

crosstabulation within the condensed groups.

Table 63

Crosstabulation of Number of Years Teaching Inclusion and Individual Instruction

Individual Instruction			Rarely	Sometimes	Often	Always	Total
Years of Teaching Inclusion	5-10 years	Count	1	8	9	4	22
		% of Total	1.5%	11.9%	13.4%	6.0%	32.8%
	11-15 years	Count	0	5	8	2	15
		% of Total	0.0%	7.5%	11.9%	3.0%	22.4%
	15-20 years	Count	2	4	5	1	12
		% of Total	3.0%	6.0%	7.5%	1.5%	17.9%
	> 20 years	Count	4	4	7	3	18
		% of Total	6.0%	6.0%	10.4%	4.5%	26.9%
Total		Count	7	21	29	10	67
		% of Total	10.4%	31.3%	43.3%	14.9%	100.0%

Table 64

Crosstabulation of Number of Years Teaching Inclusion and Individual Instruction with

Condensed Groups

Individual Instruction		Infrequently	Frequently	Total
Years Teaching Inclusion	New teacher	9	13	22
	Seasoned teacher	11	16	27
	Veteran teacher	8	10	18
Total		28	39	67

Chi-square tests showed no significant interactions between teachers' years of experience in inclusive band settings and how frequently they used the listed accommodations. A compilation of chi-square values for all variables is present in Table 65.

Table 65

Chi-square values for Strategy Use as Related to Number of Years Teaching Inclusion with

Condensed Groups

Variable	df	χ^2	p value	n
Varied instrument choice	2	1.41	.493	67
Use of visual aids	2	.772	.680	67
Adapted music	2	2.73	.255	67
Adapted instruments	2	1.73	.420	67
Peer mentoring	2	1.53	.465	67
Technology	2	1.34	.511	67
Change of classroom arrangement	2	1.47	.480	67
Individual instruction	2	.071	.965	67

Research question 4e: Number of Professional Development Sessions or Courses.

Most of the directors who responded to this question had previously taken some coursework regarding teaching students with special needs or had attended a professional development session about teaching students with special needs. Ninety-one percent of the total responses to survey question 20 came from directors with some preparation to teach students with special needs. I compiled the professional development variable by adding the number of courses participants took in their undergraduate or graduate degrees, the number of units about teaching students with special needs they took in their undergraduate or graduate degrees, and the number of professional development sessions they attended. Any respondent with a score higher than zero was counted as having professional development. The Few Courses group represents participants whose total combined score was between 1 and 5. Some Courses group represents respondents whose total score for these elements was between 5 and 10. The Many Courses

group refers to respondents with a score higher than 10. The largest among these three groups was the Few Courses group, representing 70.1% of the respondents. Seventeen respondents (25.4%) were in the Some Courses group, and three respondents (4.5%) were in the many courses group. Due to the low response rate, I had to condense these categories to run a valid chi-square test. I made two groups for the coursework variable: Low Professional Development which was the same as the Few Courses group, and Moderate Professional Development which combined the Some Courses and Many Courses groups.

Most directors surveyed reported they sometimes (49.3%) or often (26.9%) varied instrument choices for their students. Directors with few professional development courses had the highest percentage of always varying instrument choices for their students (11.9%). A chi-square test determined no significance between how frequently directors varied instrument choices for their students and how much professional development they received, $\chi^2(1, n = 67) = .490, p = .484$. Table 66 shows the crosstabulations for these variables. Table 67 shows the same crosstabulation within the combined groups.

Table 66

Crosstabulation of Number of Professional Development Courses and Varied Instrument Choice

Varied Instrument Choice			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	1	5	26	13	8	53
		% of Total	1.5%	7.5%	38.8%	19.4%	11.9%	79.1%
	Some Courses	Count	0	0	7	4	2	13
		% of Total	0.0%	0.0%	10.4%	6.0%	3.0%	19.4%
	Many Courses	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
Total		Count	1	5	33	18	10	67
		% of Total	1.5%	7.5%	49.3%	26.9%	14.9%	100.0%

Table 67

Crosstabulation of Number of Professional Development Courses and Varied Instrument Choice with Condensed Groups

Varied Instrument Choice Combined Groups		Infrequently	Frequently	Total
Coursework	Low professional development	32	21	53
	Moderate professional development	7	7	14
Total		39	28	67

Most of the directors surveyed reported they sometimes (38.8%) or often (31.3%) used visual aids in their inclusive band classes. Approximately 31% of directors with few courses in professional development reported they sometimes used visual aids in their classes, and 23.9% of these directors reported they often used them. There was no significance between a teacher's

level of professional development and how often they used visual aids in their classes, $\chi^2(1, n =$ 67) = .000, p =.993. Table 68 shows the crosstabulations for these variables. Table 69 shows the same crosstabulation within the condensed groups.

Table 68

Crosstabulation of Number of Professional Development Courses and Use of Visual Aids

Visual Aids			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	3	10	21	16	3	53
		% of Total	4.5%	14.9%	31.3%	23.9%	4.5%	79.1%
	Some Courses	Count	0	4	5	4	0	13
		% of Total	0.0%	6.0%	7.5%	6.0%	0.0%	19.4%
	Many Courses	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
Total		Count	3	14	26	21	3	67
		% of Total	4.5%	20.9%	38.8%	31.3%	4.5%	100.0%

Table 69

Crosstabulation of Number of Professional Development Courses and Use of Visual Aids with

Condensed Groups

Visual Aids Combined Groups		Infrequently	Frequently	Total
Coursework	Low professional development	34	19	53
	Moderate professional development	9	5	14
Total		43	24	67

Similarly, most directors reported they sometimes (40.3%) or often (38.8%) adapted music for their students who had special needs. Directors with few courses in professional development had the highest percentage of always adapting music for their students (7.5%). A chi-square test showed no significant impact of professional development on how often directors adapted music for their students, $\chi^2(1, n = 67) = 1.88, p = .170$. Table 70 shows the crosstabulations of these variables. Table 71 shows the same crosstabulation within the condensed groups.

Table 70

Crosstabulation of Number of Professional Development Courses and Adapting Music

Adapting Music			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	1	7	19	23	3	53
		% of Total	1.5%	10.4%	28.4%	34.3%	4.5%	79.1%
	Some Courses	Count	0	2	8	2	1	13
		% of Total	0.0%	3.0%	11.9%	3.0%	1.5%	19.4%
	Many Courses	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
Total		Count	1	9	27	26	4	67
		% of Total	1.5%	13.4%	40.3%	38.8%	6.0%	100.0%

Table 71

Crosstabulation of Number of Professional Development Courses and Adapting Music with

Condensed Groups

Adapted Music Combined Groups		Infrequently	Frequently	Total
Coursework	Low professional development	27	26	53
	Moderate professional development	10	4	14
Total		37	30	67

These directors also reported they usually did not adapt instruments for their students. Approximately 28% of directors reported they rarely adapted instruments, and 19.4% reported they never adapted instruments. These findings are consistent across all subgroups of participants, which may suggest adapting instruments is not a useful strategy for the directors surveyed. There was no significant interaction between the number of professional development courses participants took and how frequently they adapted instruments for their students with special needs, $\chi^2(1, n = 67) = .158, p = .691$. Table 72 shows the crosstabulations for these variables. Table 73 shows the same crosstabulation within the condensed groups.

Table 72

Crosstabulation of Number of Professional Development Courses and Adapting Instruments

Adapting Instruments			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	13	12	18	8	2	53
		% of Total	19.4%	17.9%	26.9%	11.9%	3.0%	79.1%
	Some Courses	Count	0	7	5	1	0	13
		% of Total	0.0%	10.4%	7.5%	1.5%	0.0%	19.4%
	Many Courses	Count	0	0	0	1	0	1
		% of Total	0.0%	0.0%	0.0%	1.5%	0.0%	1.5%
Total		Count	13	19	23	10	2	67
		% of Total	19.4%	28.4%	34.3%	14.9%	3.0%	100.0%

Table 73

Crosstabulation of Number of Professional Development Courses and Adapting Instruments with Condensed Groups

Adapted Instruments Combined Groups		Infrequently	Frequently	Total
Coursework	Low professional development	43	10	53
	Moderate professional development	12	2	14
Total		55	12	67

Peer mentoring was frequently used among all directors. Approximately 33% of directors reported they often used peer mentoring with their exceptional students, and 13.4% said they always used peer mentoring in their programs. Directors with some professional development courses and those with few professional development courses had the highest rates of using peer mentoring often in their classrooms (11.9% and 20.9% respectively). A chi-square test showed a

statistically significant association between the number of professional development courses and

how frequently directors used peer mentoring in their classrooms, $\chi^2(1, n = 67) = 4.51, p = .034$.

The amount of professional development directors in the study had impacted how frequently

they used peer mentoring with their inclusion classes. Table 74 shows the crosstabulations for

these variables. Table 75 shows the same crosstabulation within the condensed groups.

Table 74

Crosstabulation of Number of Professional Development Courses and Peer Mentoring

Peer Mentoring			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	3	14	15	14	7	53
		% of Total	4.5%	20.9%	22.4%	20.9%	10.4%	79.1%
	Some Courses	Count	0	0	3	8	2	13
		% of Total	0.0%	0.0%	4.5%	11.9%	3.0%	19.4%
	Many Courses	Count	0	1	0	0	0	1
		% of Total	0.0%	1.5%	0.0%	0.0%	0.0%	1.5%
Total		Count	3	15	18	22	9	67
		% of Total	4.5%	22.4%	26.9%	32.8%	13.4%	100.0%

Table 75

Crosstabulation of Number of Professional Development Courses and Peer Mentoring with

Condensed Groups

Peer Mentoring Combined Groups		Infrequently	Frequently	Total
Coursework	Low professional development	32	21	53
	Moderate professional development	4	10	14
Total		36	31	67

Generally, directors in this survey said they used technology in their inclusion classes sometimes (38.8%) or often (28.4%). Directors with few professional development courses had the highest percentage of always using technology in their classes (10.4%). There was no statistically significant association between how many professional development courses directors took and how often they used technology with their exceptional students, $\chi^2(1, n = 67) = .048$, $p = .826$. Table 76 shows the crosstabulations of these variables. Table 77 shows the same crosstabulation within the condensed groups.

Table 76

Crosstabulation of Number of Professional Development Courses and Technology Use

Technology			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	1	9	22	14	7	53
		% of Total	1.5%	13.4%	32.8%	20.9%	10.4%	79.1%
	Some Courses	Count	0	4	3	5	1	13
		% of Total	0.0%	6.0%	4.5%	7.5%	1.5%	19.4%
	Many Courses	Count	0	0	1	0	0	1
		% of Total	0.0%	0.0%	1.5%	0.0%	0.0%	1.5%
Total		Count	1	13	26	19	8	67
		% of Total	1.5%	19.4%	38.8%	28.4%	11.9%	100.0%

Table 77

Crosstabulation of Number of Professional Development Courses and Technology Use with

Condensed Groups

	Technology	Infrequently	Frequently	Total
	Low professional development	32	21	53
Coursework	Moderate professional development	8	6	14
	Total	40	27	67

Approximately 30% of directors reported they often rearranged their classrooms for students with special needs while 34.3% reported they sometimes changed their classroom arrangements. However, a large portion of directors also said they did not use this strategy for their exceptional students. Approximately 22% of directors reported they rarely rearranged their classrooms and 7.5% never changed their classroom arrangements. A chi-square test showed no significant association between the number of professional development courses and how often directors changed their classroom arrangements for students with special needs, $\chi^2(1, n = 67) = 3.81, p = .537$. Table 78 shows the crosstabulations for these variables. Table 79 shows the same crosstabulation within the condensed groups.

Table 78

Crosstabulation of Number of Professional Development Courses and Change of Physical

Classroom Arrangement

Change of Arrangement			Never	Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	5	13	17	14	4	53
		% of Total	7.5%	19.4%	25.4%	20.9%	6.0%	79.1%
	Some Courses	Count	0	2	5	6	0	13
		% of Total	0.0%	3.0%	7.5%	9.0%	0.0%	19.4%
	Many Courses	Count	0	0	1	0	0	1
		% of Total	0.0%	0.0%	1.5%	0.0%	0.0%	1.5%
Total		Count	5	15	23	20	4	67
		% of Total	7.5%	22.4%	34.3%	29.9%	6.0%	100.0%

Table 79

Crosstabulation of Number of Professional Development Courses and Change of Physical

Classroom Arrangement with Condensed Groups

Physical Arrangement Combined Groups		Infrequently	Frequently	Total
Coursework	Low Professional Development	35	18	53
	Moderate Professional Development	8	6	14
Total		43	24	67

Almost half the directors surveyed indicated they often used individual instruction in

their band programs (43.4%), and 14.9% reported they always used individual instruction in their

classrooms. All participants refrained from choosing the "never" option about how often they

used individual instruction in their classrooms. A chi-square test showed a statistically

significant association between how many professional development courses participants took

and how often they used individual instruction with their students, $\chi^2(1, n = 67) = 1.27$, $p = .259$.

Table 80 shows the crosstabulations for these variables. Table 81 shows the same crosstabulation

within condensed groups.

Table 80

Crosstabulation of Number of Professional Development Courses and Individual Instruction

Individual Instruction			Rarely	Sometimes	Often	Always	Total
Coursework	Few Courses	Count	6	18	22	7	53
		% of Total	9.0%	26.9%	32.8%	10.4%	79.1%
	Some Courses	Count	1	2	7	3	13
		% of Total	1.5%	3.0%	10.4%	4.5%	19.4%
	Many Courses	Count	0	1	0	0	1
		% of Total	0.0%	1.5%	0.0%	0.0%	1.5%
Total		Count	7	21	29	10	67
		% of Total	10.4%	31.3%	43.3%	14.9%	100.0%

Table 81

Crosstabulation of Number of Professional Development Courses and Individual Instruction

with Condensed Groups

Individual Instruction Combined Groups		Infrequently	Frequently	Total
Coursework	Low Professional Development	24	29	53
	Moderate Professional Development	4	10	14
Total		28	39	67

The number of professional development courses participants took had no significance on how often they used most strategies in their classrooms. Peer mentoring was impacted by how many professional development courses the directors took. A compilation of the chi-square values for all variables is shown in Table 79.

Table 82

Chi-square Values for Strategy Use as Related to Number of Professional Development Courses with Condensed Groups

Variable	df	χ^2	p value	n
Varied instrument choice	1	.490	.484	67
Use of visual aids	1	.000	.993	67
Adapted music	1	1.88	.170	67
Adapted instruments	1	.158	.691	67
Peer mentoring	1	4.51	.034	67
Technology	1	.048	.826	67
Change of classroom arrangement	1	3.81	.537	67
Individual instruction	1	1.27	.259	67

Summary

Most participants in this study reported using strategies for teaching students with special needs that frequently appear in the literature. Most frequent were individual instruction, visual aids, peer mentoring, and adapting music for students with special needs. These strategies were also among the most frequently used across multiple subgroups of directors. Directors in this study also had positive attitudes toward teaching students with special needs in their classes. Most participants agreed students with special needs belonged in the band, were an asset to the group, participated well, and were accepted by their peers. While there were minor differences in the usage frequency of specific teaching strategies by group, the most popular choices were the same as those listed above. Most directors favored using individual instruction regardless of the

teaching setting. Participants also rated this accommodation the most effective, followed by adapting music and peer mentoring. This is surprising, considering band programs typically only have one teacher with multiple responsibilities for a large group of students. These results indicate that though individual instruction might be tricky to achieve in a classroom setting, it was preferred and frequently used to support students with special needs by band directors who responded to this survey.

Chapter 5

Discussion

This study examined secondary band directors' practices and attitudes about accommodating students with cognitive or behavioral exceptionalities in middle and high school band programs. I sought to investigate how band directors accommodated their students with special needs within their middle and high school band programs and their attitudes toward including these students. The Qualtrics survey included four categories: a) filtering questions, b) band program information, c) degree preparation and professional development, and d) teaching strategies. I used the NAfME Research Survey Assistance program to administer the survey nationally to 11,000 potential participants, then combined convenience and snowball sampling tactics to gain more respondents after I distributed the initial survey. With a population size of 11,000, a sample size of 371 participants was needed to yield a confidence level of 95%. Participants who submitted usable data included 67 current and former secondary band directors from all over the United States. Therefore, the results from this study are limited to the sample size and cannot be generalized to a larger population. The differences observed in the data highlight trends in this population of participants. This chapter includes a discussion, interpretation of the findings from the previous chapter, conclusions, implications of the results, and suggestions for future research.

Strategies

Teaching Strategies Rated Most Effective. Participants rated individual instruction the most effective (45.5% rated very effective, and 31.8% rated entirely effective. While individual instruction is not specifically a strategy that was present in the literature, it does align with the principles of UDL because it is student-centered and is a different means of representation and

expression (Fuelberth et al., 2017). Differentiating instruction could also allow for individual instruction (Vincinguerra, 2016). Individual instruction can benefit students with special needs because they can learn at their own pace, and the instructor can break down concepts as necessary to ensure their understanding (Hourigan, 2007). However, teaching students with special needs is only sometimes practical in a larger class setting due to a shortage of instructors, the number of other students, or time constraints. Where individual instruction is possible, though, the directors in this study believed it was the most effective way to teach students with special needs in a band class.

Following individual instruction, participants believed adapting music through methods such as simplifying parts, color-coding, or writing in note-names and fingerings was the next most effective (43.9% rated very effective, 16.7% rated completely effective). This strategy also aligns with UDL and allows teachers to differentiate instruction to the learner's understanding level (Lisik, 2021). This strategy is also more practical in a larger ensemble setting than individual instruction might be. Students can receive more accessible music or have permission to write their note names and fingerings into their parts to allow them to play it more easily (Lapka, 2006). Different levels of music adaptation can be helpful based on the student's level of understanding. The director can gradually decrease the adaptation as the student improves at playing their instrument (Lisik, 2021). While adapting music might not be as singularly effective as teaching students individually, doing so can allow teachers to address multiple learning needs at once and more effectively differentiate instruction for all learners (Bernstorff, 1995).

Using visual aids such as enlarged print or pictorial representations was the strategy band directors rated the next most effective. Approximately 74% of respondents rated this accommodation either very effective or completely effective. This strategy also aligns with the

UDL principle of multiple means of representation. It could fall under multiple means of expression if the student reproduces music using visual aids (Pickard, 2021). Most directors in this study enlarged print as a visual aid, but some allowed students to use their own notation to understand parts. Using visual aids is equally as practical in a classroom setting as adapting music is, and both can help differentiate instruction for many students simultaneously (Gilbert, 2018).

The directors in this study thought peer mentoring was highly effective and frequently used it (34.8% rated it very effective, and 13.6% rated it completely effective). Assigning students with special needs a buddy is another practical accommodation directors can make to help these students succeed in band classes (Zdinski, 2001). This accommodation also aligns with the principles of UDL because it allows for multiple means of representation, engagement, and expression (Fuelberth et al., 2017). Peer mentoring can help students with special needs learn musically and socially (Zdinski, 2001). It can also help students without disabilities better understand the material because they would need to be able to effectively teach it to their mentee (Heavlin, 2019). Peer mentoring works well with differentiated instruction strategies; directors can easily accommodate it into most band programs.

Most Frequently Used Teaching Strategies. Perhaps unsurprisingly, the strategies rated most effective by the band directors in this study were also the most frequently used. Approximately 67% of respondents said they used individual instruction often or always, which made it the most frequently used strategy out of the list provided. This finding is again surprising given the nature of most band programs, where there is one director for many students who is responsible for teaching several classes a day (Hourigan, 2007). While the directors in this study did not specify how they achieved this high rate of individual instruction for their students with

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special needs, it would be an interesting point to study in the future since so many of them also believe in its effectiveness. The participants used peer mentoring second most frequently, with approximately 45% stating they use this strategy often or always in their classrooms. These findings align with the literature about teaching students with special needs. The literature reviewed for this study mentioned peer mentoring most frequently for its practicality and effectiveness in helping students with special needs succeed in band classes (Siligo, 2005). The results of the current study support the use of peer mentoring in band classes as a method of differentiated instruction to help all students, not just those with special needs.

Adapting music was the third most frequently used accommodation by the participants of this study. Approximately 44% of respondents rated adapting music as something they did often or always in their classrooms. Much of the literature noted adapting music as a succinct and effective way to engage students of all learning levels. It is particularly effective at helping students with special needs understand their parts (Lapka, 2006; Lisik, 2021; McCord & Watts, 2006). This strategy is one that students can use for themselves without teacher intervention, which makes it even more practical in a busy band room where the teacher's attention is split in multiple directions. The results of this study show how effective band directors find this adaptation and how frequently they use it in their classrooms.

Differences among Subgroups

There were subtle differences within different subgroups of band directors in what strategies they used most often in teaching their students with special needs. The overall results support those above, wherein individual instruction was the most frequently used strategy. The other frequently used strategies were the same across all the groups. The difference in opinion between subgroups was relatively small.

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Differences among Program Size. The size of the band program did show differences in how frequently specific accommodations were used. Individual instruction was the most frequently used strategy in small and large-band programs. Approximately 63% of directors in small programs stated they used individual instruction often or always in their classes, and approximately 68% of directors in large programs used individual instruction often or always in their band rooms. However, the directors of the medium bands rated adapting music as the strategy they used most often, with 42.4% reporting they used it often and 9.1% reporting they always used it in their band classes. The directors of medium-sized programs also used individual instruction frequently in their programs, with 30.3% who reported often using it and 18.2% who reported always using this accommodation.

Similarly, in the large band program, adapting music was also frequently used (45.4% used it often or always). In small band programs, varied instrument choice was the strategy that was used the second most often, with 36.4% of users who reported they employed this strategy often in their classes. These findings indicate that individual instruction might be more easily achieved in smaller programs because the director has more contact with the student or in larger programs because more people might be able to help. Peer mentoring was also frequently used in both large programs (60% often or always) and medium-sized programs (45.4% often or always) but not in small programs. This might be because, in a smaller setting, the director can more easily reach the student than assign them a peer mentor. None of the literature reviewed for this study mentioned program size as a factor in the type and frequency of accommodations students with special needs received. This may be another topic for further research.

Differences among School Type. Most respondents in this study taught at a public school, with only five responses coming from directors in private or charter schools. Therefore,

the findings are not generalizable to a larger population because they imply an inflated sense of frequency to several of the strategies for the private and charter school directors. Most public school directors (49.3%) indicated they used individual instruction often or always in their classrooms. They also frequently used peer mentoring (45.8% rated often or always) and adapted music for their students (40.7% rated often or always). The private school directors primarily used peer mentoring in their classes (50% rated often), and the charter school director used individual instruction, change of classroom arrangement, visual aids, adapting music, and technology, which they rated 100% used often.

      Differences among Years of Teaching Experience. Most directors in this study had more than 20 years of teaching experience. Those with 5-10 years of teaching experience favored adapting music (57.1% used often, 7.1% used always), technology use (42.9% used often, 14.3% used always), and individual instruction (28.6% used often, 28.6% used always). Those with 11-15 years of teaching experience favored adapting music (50% used often, 12.5% used always), using visual aids (43.8% used often, 12.5% used always), and individual instruction (43.8% used often, 6.3% used always). The directors with 16-20 years of teaching experience favored individual instruction (66.7% used often, 11.1% used always). Those with more than 20 years of teaching experience also favored individual instruction (41.4% used often, 13.8% used always) and peer mentoring (31% used often, 13.8% used always).

      Differences among Years of Inclusion Teaching Experience. With few exceptions, the most frequently used strategies across all experience groups were individual instruction, peer mentoring, and adapting music. Those with 5-10 years of experience teaching in inclusive band settings also frequently used technology as an accommodation in their classrooms (50% rated often or always). The 5-10 years' experience group also frequently used the change in physical

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classroom arrangement (45.5% rated often or always). This group differs slightly from the other experience groups as their most frequent strategies are individual instruction, technology usage, and adapting music, followed by rearranging the classroom. These findings may be because of the increased technological advances for students with special needs and more educational technology becoming available (Draper, 2019; Swingler & Brockhouse, 2009). However, regardless of the minor differences in choice percentage, the most frequently used strategies are the same across all levels of teacher experience with inclusion.

Differences among Levels of Preparation. Directors who had some preparation to teach students with special needs through professional development sessions or coursework stated they used individual instruction most frequently (43.3% rated often, 15% rated always). This number is slightly higher than the control group, who also reported they used individual instruction most frequently but with a different percentage of responses (42.4% rated often, 15.2% rated always). Visual aids and adapting music were the other most frequently used strategies among this group of teachers, which aligns with the strategies found in the literature (Darrow & Adamek, 2018). Preparation was one of the factors that determined teachers' feelings of competence in instructing students with special needs in their programs (Coldwell & Thompson, 2000). The teachers in this study who had previous preparation to teach students with special needs also used more of the strategies found in the literature rather than other strategies or accommodations.

Conclusions

Students with exceptionalities, while being protected by law, are still excluded frequently from activities such as band classes. Those who are allowed to participate may receive only some of the support they need to succeed because their directors likely need to gain the knowledge or training to accommodate their learning needs. Some specific teaching strategies frequently

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appear in the literature as effective in teaching general music to students with special needs. Beyond that initial understanding, what needs to be clarified is whether these strategies also work well in teaching instrumental music classes. Though most band directors in this study have adopted several strategies in their classrooms, one cannot determine how effective they are at helping students with special needs to participate more successfully in band classes. Some of the strategies identified by the directors in this study may only be feasible to some based on how their programs operate; therefore, creating environments where everyone can use adequate accommodations by providing band directors with more support for teaching students with special needs is vital.

The directors in this study had positive attitudes towards including students with special needs in their programs, which is the first step to ensuring these students receive proper accommodations. Research shows that proper preparation for teaching students with special needs helps improve teachers' attitudes toward including these students in their classrooms (Pickard, 2021). The directors in this study showed a relative lack of preparation to teach students with special needs, limiting their ability to serve them effectively. Preservice and in-service teachers need regular content-specific training on how to teach students with special needs in their classes. These regular sessions would help teachers feel more competent in teaching students with exceptionalities and help ensure students receive the accommodations they need (VanWeelden & Meehan, 2016). The directors in this study indicated individual instruction and peer mentoring were frequently used strategies they found to be effective. A practical recommendation for band directors with exceptional students in their programs would be to incorporate elements of individual instruction and peer mentoring wherever possible. Some of the other strategies the respondents identified such as simplifying musical parts, or using

visual aids, might be more accessible to band directors in the short term, because both strategies can be used with little preparation. Incorporating peer mentoring or individual instruction requires more planning and logistical consideration, but according to the directors surveyed, this approach provides helpful strategies for teaching exceptional students.

The response rate for this study was exceptionally low. This could be due to a number of factors such as the time of year I distributed the survey, the number of teachers who wanted to complete the survey but did not meet all the criteria, or a lack of interest in taking a survey on this topic. An alarming number of band directors still have negative attitudes toward including students with special needs in their programs because of the perceived drain on their time and resources (Grimsby, 2020). How the director perceives exceptional students affects how the other members of the ensemble think about their peers. When shown successful models of inclusion, students react positively to including exceptional students in their ensembles (Hourigan, 2009). Creating these positive models of inclusion requires the director to display positive attitudes toward exceptional students and actively include them in the program (Kaiser & Johnson, 2000). Directors tend to have better attitudes about students with special needs when they know more about the student and have more resources to teach them (Hammel, 2001). Teachers obtain their information about exceptional students in their preparation programs and fieldwork experiences. This means teacher preparation programs need to be more expansive and include more information about teaching exceptional students in music settings (Coldwell & Thompson, 2000). When band directors have more resources to teach all their students, they can create more positive learning environments which contribute to successful inclusion for exceptional students (Pickard, 2021).

Recommendations for Future Research

This survey should be recreated with a larger sample size so that the results could be generalizable to the population, which would allow the use of significance testing to analyze the data in even greater depth than what was accomplished in this study. To accomplish this goal, different recruiting strategies will need to be used, including deploying the survey at a major band director conference such as Midwest. Alternatively, or the survey could be distributed at a different time in the cycle of the school year such as just before fall break or immediately following springtime competitive evaluations to improve response rates. Researchers should consider studying the efficacy of individual instruction for students with special needs in traditional secondary band settings and examine, through qualitative inquiry, how directors can achieve this with their course load.

Most directors indicated that individual instruction was the most effective method for teaching students with special needs and the one they used most often. Traditional band programs can make incorporating individual instruction difficult, so further research should examine how directors could deliver individual instruction to band students with autism, ADD/ADHD, EBD, learning disability and developmental delay and how effective that type of instruction is for teaching students with those special needs. Another study I would be interested in conducting would be determining which methods of adapting or simplifying music are most effective for students with those learning disabilities. Music can be color-coded and highlighted, parts can be simplified, or other markings can be put in for students to learn their parts successfully. An experimental study to determine which set of markings allowed students with special needs to play the music most correctly would help directors know how they might adapt their students' parts more effectively. Finally, a study comparing students with special needs

who receive peer mentoring to those who do not receive per mention with an evaluation of which group learned their music more effectively would be a research topic worth pursuing. This study helped to determine some methods band directors find helpful in their classrooms, but future research could help test their efficacy in experimental settings to gather empirical evidence.

Closing

The combination of quantitative and qualitative data from Likert-scale items and data from open-ended questions collected in this study may provide in-service educators with a holistic view of teaching exceptional students in band programs. The results of this study provide a starting point for directors with students who have special needs in their band programs. This topic is under-studied; by extension, these students are often under-served. With this study, I believe I have added to the growing body of literature surrounding students with disabilities participating in band programs. Literature about this topic can help directors clearly understand how to serve their students best. Additionally, it can help teacher preparation programs prepare band directors more effectively to teach different populations.

In every band program, directors must contend with students who have special needs. These directors can choose to accommodate them or ignore their learning challenges and teach how they normally would. Students with special needs can be equally as beneficial to the group as students without disabilities if directors take the time and interest to find the best methods for teaching them. In doing so, band directors can cultivate musical talent in exceptional students that might otherwise remain dormant and give them the opportunity to express themselves through music. Band directors are responsible for every sound their ensembles make regardless of their performers' learning challenges, so if they want to create the best-sounding ensembles it is crucial that they ensure each performer can play the music most effectively. Moreover,

educators are responsible for ensuring all their students understand the class material. This might

be challenging to teachers who have multiple students with special needs, but using some of the

strategies the directors in this study identified may ameliorate those difficulties. Essentially, the

band director is responsible both for creating the best sound possible, and ensuring all their

students understand the music, notwithstanding any challenges they may face. Incorporating

teaching methods that other band directors find effective in similar situations can help address

both goals. The strategies discussed in this paper are the most frequently quoted throughout the

literature, but not all directors have access to this information or learn about it through their

teacher preparation programs. Studies like this one can give band directors an important resource

in successfully teaching all their students to reach their highest musical potential.

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Appendix A: Survey

Consent Form

1. *Information Letter*

COLLEGE OF EDUCATION

CURRICULUM & TEACHING

(NOTE: DO NOT AGREE TO PARTICIPATE UNLESS IRB APPROVAL INFORMATION WITH CURRENT DATES HAS BEEN ADDED TO THIS DOCUMENT.)

INFORMATION LETTER
for a Research Study entitled
A Survey of Band Directors' Practices for and Attitudes about Accommodating Students with Cognitive or Behavioral Exceptionalities into Middle and High School Band Programs

You are invited to participate in a research study to examine secondary band directors' practices and attitudes about accommodating students with cognitive or behavioral exceptionalities in middle and high school band programs. The study is being conducted by Chloe Washington, student Primary Investigator (PI), under the direction of Dr. Nancy Barry, professor of music education, in the Auburn University Department of Curriculum and Teaching. You are invited to participate because you are a middle or high school band director and are age 18 or older.

What will be involved if you participate? Your participation is completely voluntary. If you decide to participate in this research study, you will be asked to complete an anonymous online survey. Your total time commitment will be approximately thirty minutes.

Are there any risks or discomforts? The risks associated with participating in this study are breach of confidentiality. To minimize these risks, the survey will be both anonymous and set to not collect user IP addresses.

Are there any benefits to yourself or others? There are no direct benefits to you as a participant. Benefits to others may include learning about new strategies to use in teaching students with disabilities in secondary band classes.

If you change your mind about participating, you can withdraw at any time by closing your browser window. If you choose to withdraw, your data can be withdrawn if it is identifiable. Once you've submitted anonymous data, it cannot be withdrawn since it will be unidentifiable. Your decision about whether to participate or to stop participating will not jeopardize your future relations with Auburn University, the Department of Curriculum Teaching, or the PI.

Any data obtained in connection with this study will remain anonymous. We will protect your privacy and the data you provide by setting the anonymous survey to not collect user IP addresses. Information collected through your participation may be used to fulfill an educational requirement, published in a professional journal, and/or presented at a professional meeting.

If you have questions about this study, please contact Chloe Washington at 301-520-6417 or Dr. Nancy Barry at nhb0002@auburn.edu .

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone (334) 844-5966 or e-mail at IRBadmin@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION ABOVE, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, PLEASE CLICK ON THE LINK BELOW.

YOU MAY PRINT A COPY OF THIS LETTER TO KEEP.

Chloe Washington   5/25/23
Investigator   Date

The Auburn University Institutional Review Board has approved this document for use from _____ to _____. Protocol #_____

5040 HALEY CENTER

AUBURN, AL 36849-5212

TELEPHONE:

334-844-4434

FAX:

334-844-6789

www.auburn.edu

LINK TO SURVEY

Do you consent to participate in this survey?

○ Yes, I do consent

○ No, I do not consent

The Auburn University Institutional Review Board has approved this Document for use from
06/02/2023 to --------------
Protocol # 23-281 EX 2306

Filtering Questions

2. How many years have you been directing bands?

   ◯ This is my first year
   ◯ 1-4 years
   ◯ 5-10 years
   ◯ 11-15 years
   ◯ 16-20 years
   ◯ More than 20 years

3. Are there, or have there ever been in the past, any students with an IEP for cognitive and behavioral disabilities currently enrolled in any of your band classes?

   ◯ Yes
   ◯ No

4. How many years have you directed bands where students with IEPs for cognitive and behavioral disabilities are enrolled in the band?

   ◯ This is my first year
   ◯ 1-4 years
   ◯ 5-10 years
   ◯ 11-15 years
   ◯ 15-20 years
   ◯ More than 20 years

Band Program Information

. The questions in this section are about the band classes you may have taught during the 2022-2023 school year. If you did not teach a band class during the 2022-2023 school year, please answer the questions based on the band classes you taught most recently.

5. What grade level(s) do you currently teach that are *specifically band classes*? Select all that apply.

☐ 5   ☐ 9
☐ 6   ☐ 10
☐ 7   ☐ 11
☐ 8   ☐ 12

6. What type of school do you currently teach in?

○ Public
○ Private
○ Charter
○ Other, please specify [   ]

7. Have you taught band to students with an IEP for cognitive or behavioral exceptionalities at a different type of school than listed above?

○ No
○ Yes, public
○ Yes, private
○ Yes, charter
○ Yes, other (please specify) [   ]

8. Approximately how many total students are currently enrolled in your band program?

Type the number   [ ]

9. How many different bands or band classes are you currently teaching?

Type the number   [ ]

10. Approximately how many total students are currently enrolled in each different band/band class? Type the number of students for each class you have below. Type "0" for any remaining spaces.

	Class 1	Class 2	Class 3	Class 4	Class 5	Class 6
Enrollment in each class	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

11. Approximately how many students with <u>cognitive or behavioral IEPs</u> are enrolled in each different band/band class? Type the number for each class you have below. Type "0" for any remaining spaces.

	Class 1	Class 2	Class 3	Class 4	Class 5	Class 6
Students with behavioral IEPs in each class	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

Degree Preparation, Professional Development, Personal Development

. The following questions are about the training you received regarding teaching students with special needs in your teacher preparation programs and/or professional development.

12. How many courses focused exclusively on teaching students with special needs did you take in your <u>undergraduate</u> degree(s)?

Type the number   [ ]

13. How many courses focused exclusively on teaching students with special needs did you take in your <u>graduate</u> degree(s)?

Type the number   [ ]

14. How many courses with *at least one unit about teaching students with special needs* did you take in your <u>undergraduate</u> degree(s)?

Type the number   [ ]

15. How many courses with *at least one unit about teaching students with special needs* did you take in your <u>graduate</u> degree(s)?

Type the number   [ ]

16. Have you attended any professional development sessions relating to teaching students with special needs?

○ Yes
○ No

17. If you have attended professional development sessions about teaching students with special needs, how long ago did you attend?

- ○ I have not attended any
- ○ Within the last year
- ○ 1-2 years ago
- ○ 3-4 years ago
- ○ 5 or more years ago

18. Please rate your agreement with the following statements about teaching students with cognitive or behavioral special needs using the scale below.

Students with special needs...

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
always require modifications	○	○	○	○	○
are an asset to the band	○	○	○	○	○
belong in band classes	○	○	○	○	○
are accepted by their peers	○	○	○	○	○
are easy to teach	○	○	○	○	○
participate well in band classes	○	○	○	○	○
perform as well as other students	○	○	○	○	○

Strategies

. The following questions are about the strategies you use in your classroom to accommodate students with cognitive or behavioral exceptionalities.

19.

Please answer the following items using the rating scale below.

	Never	Rarely	Sometimes	Often	Always
A paraprofessional or aide accompanies students to band classes	O	O	O	O	O
You are given access to your students' IEPs	O	O	O	O	O
You participate in IEP meetings for your students	O	O	O	O	O
You modify *instructional strategies* for your students	O	O	O	O	O
You modify *instructional materials* for your students	O	O	O	O	O

20. Considering the students you teach (or have taught) who have <u>behavioral or cognitive special needs</u>, how often did you use the strategies listed below?

	Never	Rarely	Sometimes	Often	Always
Varied instrument choice(s)	O	O	O	O	O

Use of visual aids (enlarged print, pictorial representations instead of standard notation, etc.)	○	○	○	○	○
Adapting music (simplifying parts, color coding, writing note-names in)	○	○	○	○	○
Adapting instruments (stickers or Velcro to align pieces, tape to know where hands are placed)	○	○	○	○	○
Peer mentoring (pairing students without an IEP with students who have an IEP)	○	○	○	○	○
Technology (audio recordings, video recordings, or tablet use)	○	○	○	○	○
Change of physical classroom arrangement	○	○	○	○	○
Individual instruction	○	○	○	○	○
Other (please describe)	○	○	○	○	○

21. In your opinion, based on your experiences teaching students with behavioral and cognitive learning needs, how effective are the following strategies or how effective do you think they would be if you used them?

	Not at all effective	Slightly effective	Moderately effective	Very effective	Completely effective
Varied instrument choice(s)	○	○	○	○	○
Use of visual aids (enlarged print, pictorial					

representations instead of standard notation, etc.)	○	○	○	○	○
Adapting music (simplifying parts, color coding, writing note-names in)	○	○	○	○	○
Adapting instruments (stickers or Velcro to align pieces, tape to know where hands are placed)	○	○	○	○	○
Peer mentoring (pairing students without an IEP with students who have an IEP)	○	○	○	○	○
Technology – Technology (audio recordings, video recordings, or tablet use)	○	○	○	○	○
Change of physical classroom arrangement	○	○	○	○	○
Individual instruction	○	○	○	○	○
Other (please describe)	○	○	○	○	○

22. Please describe an instructional strategy modification you currently make (or made in the past) with a student who has a cognitive or behavioral challenge.

23. Please describe a materials modification you currently make (or made in the past) with a student who has a cognitive or behavioral challenge.

24. For each of the following special needs conditions, mark the modification you currently make or have previously made in your band class(es) that include students with exceptionalities.

If you haven't made an accommodation for a specific condition, mark "none" or leave it blank.

	Attention Deficit Disorder (ADD)/Attention Deficit Hyperactivity Disorder (ADHD)	Autism Spectrum Disorder	Emotional or Behavioral Disturbance (EBD)	Learning Disability	Developmental delay	
Varied instrument choice(s)	☐	☐	☐	☐	☐	
Use of visual aids (enlarged print, pictorial representations instead of standard notation, etc.)	☐	☐	☐	☐	☐	
Adapting music (simplifying parts, color coding, writing note-names in)	☐	☐	☐	☐	☐	
Adapting instruments (stickers or Velcro to align pieces, tape to know where hands are placed)	☐	☐	☐	☐	☐	
Peer mentoring (pairing students without an IEP with students who have an IEP)	☐	☐	☐	☐	☐	
Technology (audio recordings, video recordings, or tablet use)	☐	☐	☐	☐	☐	

Individual instruction	☐	☐	☐	☐	☐
Change of physical classroom arrangement	☐	☐	☐	☐	☐
None	☐	☐	☐	☐	☐

Comments

. Thank you for completing this survey! Please type any additional comments about this survey or about this topic below.

[   ]

Appendix B: Information Letter

COLLEGE OF EDUCATION
CURRICULUM & TEACHING

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YOU MAY PRINT A COPY OF THIS LETTER TO KEEP.

Chloe Washington   5/25/23
Investigator   Date

The Auburn University Institutional Review Board has approved this document for use from _____ to _____. Protocol #_____

LINK TO SURVEY

5040 HALEY CENTER

AUBURN, AL 36849-5212

TELEPHONE:

334-844-4434

FAX:

334-844-6789

www.auburn.edu

The Auburn University Institutional Review Board has approved this Document for use from
06/02/2023 to --------------
Protocol # 23-281 EX 2306

1

Appendix C: NAfME Research Survey Order Form

National Association for Music Education

RESEARCH ASSISTANCE ORDER FORM

NAME Chloe Washington   Member ID 1099180

COMPANY / INSTITUTIUON Auburn University   IRB Number 23-281 EX 2306

PHONE 3015206417   E-MAIL crwash93@gmail.com

ADDRESS 1706 E 41st st

CITY Savannah   ST/PROV GA   ZIP 31404

List Criteria (first 2 are free):

Please list any specifications below, according to geography (ZIP, state, foreign), teaching level (elementary, higher education, etc.) and/or teaching area (choral, instrumental, jazz, etc.).

Geography (if applicable): ☐ BY STATE   ☐ BY ZIP CODE (range)
Details: _____

Teaching Level:
- ☐ Private/Studio   ☐ Pre-School
- ☐ Elementary Only   ☑ Middle School / Jr. High Only
- ☑ High School Only   ☐ K-12   ☐ Collegiate (students)
- ☑ College/University (professor/staff)
- ☐ Other (please list): _____

Interest Area:
- ☑ Band   ☐ Orchestra   ☐ Choral   ☑ Marching Band
- ☐ Guitar   ☐ Voice   ☐ Show Choir
- ☐ Jazz   ☐ Special Education   ☐ Teacher Education
- ☐ Research   ☐ Hist/Theor/Comp   ☐ General Music
- ☐ Mariachi   ☐ Technology   ☐ Keyboard

Services Requested (select all that apply, and list the number of additional on the line):

✓	Transmission to 5,000 members (see details on page 1):	**$50.00**
✓	Basic Proofing/Programming Time :	**Included**
☐	Additional List Criteria (in excess of 2):	**$10.00 x ____**
☑	Transmission to an additional 5,000 members	**$25.00 x 3 ___**
☑	Re-send (limit one):	**$25.00**
☑	Rush Order (guaranteed transmission < 5 business days):	**$50.00**

SUBTOTAL: $200.00

Agreement: By signing this form below, you agree that you have the full power and authority to enter into this agreement on behalf of your company or institution. The company / institution agrees that this transmission shall be for legitimate research purposes, and is not intended to serve as a sales tool.

Signature of Representative: _Chloe Washington_   **Date:** 8/1/2023

Current as of 06/2021. This service is available to members only. Rules and restrictions subject to change without notice.

Appendix D: NAfME Survey Distribution Email

Subject: Survey on Teaching Secondary Band Students with Disabilities

Body:
My name is Chloe Washington, and I am a music education doctoral candidate at Auburn University under the direction of Dr. Nancy Barry, professor of music education in the Auburn University Department of Curriculum and Teaching. I am working on a research study to examine middle and high school band directors' teaching strategies and attitudes about accommodating students with cognitive or behavioral special needs in their band programs. You are invited to participate because you are a middle or high school band director and are age 18 or older.

This invitation is sent as a service to the profession by NAfME as part of our ongoing efforts to support research in music education. The sending of this invitation does not constitute endorsement of the content or quality of the research project for which this invitation is sent by NAfME or its component Societies or Councils.

The risks associated with participating in this study are breach of confidentiality. To minimize these risks, the survey will be both anonymous and set to not collect user IP addresses. Your participation is completely voluntary. If you decide to participate in this research study, you will be asked to complete an anonymous online survey, which will take about 30 minutes to complete.

There are no direct benefits to you as a participant. Benefits to others may include learning about new strategies to use in teaching students with disabilities in secondary band classes. If you change your mind about participating, you can withdraw at any time by closing your browser window. If you choose to withdraw, your data can be withdrawn if it is identifiable.

Once you've submitted anonymous data, it cannot be withdrawn since it will be unidentifiable. Your decision about whether to participate or to stop participating will not jeopardize your future relations with Auburn University, the Department of Curriculum Teaching, or myself.

We will protect your privacy and the data you provide by setting the anonymous survey to not collect user IP addresses. Information collected through participation may be used to fulfill an educational requirement, published in a professional journal, and/or presented at a professional meeting. If you have questions about this study, please contact Chloe Washington by phone at 301-520-6417 or by email at or Dr. Nancy Barry at nhb0002@auburn.edu. If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at (334) 844-5966 or e-mail at IRBadmin@auburn.edu or IRBChair@auburn.edu.

The link to the survey is https://auburn.qualtrics.com/jfe/form/SV_eypwgcw5ZQeLrls

If you would like to participate in future research on this topic, the last question of the survey allows you to leave your contact information. Thank you so much for your consideration.

Sincerely,
Chloe Washington
Doctoral Candidate- Department of Curriculum and Teaching
Auburn University
IRB #: 23-281 EX 2306

Appendix E: Convenience and Snowball Sampling Facebook Post

Chloe Washington ▶ Band Directors
August 17 at 5:53 AM · 👥

Greetings! I am a graduate student at Auburn University and am currently working on my dissertation. The purpose of my study is to examine middle and high school band directors' teaching strategies and attitudes about accommodating students with cognitive or behavioral special needs in their band programs. You may have received an email about this survey from NAfME earlier in the week, but I thought I would repost it here. Middle and High school band directors (former or current) are invited to participate. If you decide to participate in this research study, you will be asked to complete an anonymous online survey which will take about 30 minutes to complete.

I would greatly appreciate any help in gathering data for this study. Thank you for your help, and have a great year!

The link to the survey is
https://auburn.qualtrics.com/jfe/form/SV_eypwgcw5ZQeLrls

If you would like to participate in future research on this topic, the last question of the survey allows you to leave your contact information. Thank you so much for your consideration.

AUBURN.QUALTRICS.COM
Qualtrics Survey | Qualtrics Experience Management

👍 Like   💬 Comment   📨 Send

Appendix F: Open-ended Questions and Participant Responses

22 - Please describe an instructional strategy modification you currently make (or made in the past) with a student who has a cognitive or behavioral challenge.

Please describe an instructional strategy modification you currently make (or made in the past) with a student who has a cognitive or behavioral challenge.

Preferential seating (not necessarily in the front, but where they can be successful)

Na

Seating them in a place with fewer distractions.

proximity to the teacher

Had a student one year, great tuba player, very poor behavior. We ended up working out a system where her behavior in other classes meant that she could hold her tuba or if she had to have it placed in a tuba tamer.

Typically, keeping the rehearsal fast pace and student engaged at some level helps.

simplifying music or drill moves

I have color coded music for a student with dyslexia

Peer Instruction, visual aids, simplification of parts.

instrument choice

Preferential seating

Smart goals

Color coding notes with fingering

Call on a kid to repeat instructions

provide notes for written material covered in class; read tests aloud

Often I find in the music class, many of the accommodations listed in the students IEP are not always necessary in the music classroom. The student is often treated and responds like every other kid. The accommodations are used when necessary however that is rare with the students I have encountered.

Invitational groups

I typically pair students with another student or two to help keep them focused and work with them when they are struggling.

We had a student that was hearing impared - we used a cochlear device & speaker to help her hear her pitches

I honestly don't modify, I have too many children in the room.

Various strategies

Individual instruction away from other students/distractions can help greatly with a student's self esteem and anxiety, as well as focus.

Tag team peer instruction.

It really depends on the individual. I will often use cueing and guided questioning.

For a student with a behavioral challenge, I found ways to positively redirect him in a way that he responded well to. This included giving him more leadership opportunities. He turned into a completely different student.

I give simpler tasks and celebrate successes frequently,

Repeat directions

Re-assessment without penalty until student shows mastery

Taught the student a rhythm that fit with each song we played

Student was allowed to practice with a recording of specific music.

Chunking materials, modified parts

None

I have used instructional technology, instructional videos and even educational games to help students who are cognitively challenged.

Place them on the most appropriate part for them within the section

Rearranging the room for a legally blind student

Small enough class size that I can offer individual attention to student

Down Syndrome student - plays in our pit. I work with his mom to give him as much opportunity as the others. He marches in parades and carries the parade banner. His rhythms are simple but add to the sound of the band. Sometimes he does get off which is scary, musically.

I will allow students to write in note names and fingerings

I've modified parts and or expectations as necessary

I found a way to teach a student one on one who had emotional/behavioral disturbance. He struggled to be around other kids, but really wanted to play an instrument.

Adaptation of whole class activities/games to allow the student to participate (adapt game rules)

Physically playing the instrument is not typically the problem. Understanding concepts and appropriately reading rhythms and pitches are the problems. Writing in note names and rote rhythm instruction followed up by instruction, demonstration, and checking for understanding out of real time of performance is effective.

Call and response/rote teachinf

Enlarged music for visually impaired

Student led --student choice of various percussion instruments as his least restrictive environment was one on one for band instruction

peer mentoring and individual instruction

Breaks

part adjustment, seat assignment

Using numbers as rhythms instead of the actual notation.

The student almost always played bass drum on all of our pieces. They were very good at keeping a steady beat and enjoyed participating in the music in that way. Other percussion instruments made them uneasy, so bass drum was their primary.

I would model using the same instrument they played and would move around the room, making frequent visits near them for proximity to help them stay focused and lightly redirected without bringing much attention. I'd do the same for several non-iep students to make it appear like a standard operating procedure.

Private lesson

Adapting assessments to fit their needs and abilities

Allowing the student to move around the room as needed.

Colored notes

Scaffolding

I try to arrange my beginning bands so that students who need additional help are either closer to me or a peer who can help them.

extra time, one on one instruction

Working with a student to help them learn how to calm and refocus. We went for a short walk (30 sec to a minute) and I helped him get back to class

Peer modeling/coaching

Preferential seating

Stand partners

23 - Please describe a materials modification you currently make (or made in the past) with a student who has a cognitive or behavioral challenge.

Please describe a materials modification you currently make (or made in the past) with a student who has a cognitive or behavioral challenge.

Adapted parts, reference handouts

Translate materials to Spanish

Simplifying parts or writing a new part just for them.

simplify the music

The most common has been enlarging the music for students.

Simplifying the band part.

highliting or color coding music

I have rewritten parts to make them more accessible to certain students.

Peer Instruction, visual aids, simplification of parts.

simplified music

Braille music and handouts for all printed materials

Simplifying parts

Enlarged print

Simplified part

allow students to write in note names

Extra time, one on one with teacher, one on one with student.

Simplify parts

I have enlarged the material we are using.

For our dyslexic students we often use a blue film over the music - this seems to help alot.

Possibly a pull out session with my assistant.

Enlargements

Reducing "noise" in music by creating documents that ONLY contain the specific music that they are working on (taking a line out of a book to "block it out") makes it easier for students to focus.

Changing a students part to a simpler part (Rewrote grade 1 tuba part for the 2nd clarinet player.)

We have a mix of percussion instruments that students can choose based on what sound they like the best,

I have made instrument changes to suit a student's physical needs.

I will modify the music to make it simpler.

Editing parts

Writing in note names and/or fingerings

Very large print

Purchase braille music notation for student was purchased..

Using classroom (toylike) instruments

Peer to Peer instruction, One on One, Power Point Presentations

I have used Quizizz, EdPuzzle, and You Tube videos to help students with various challenges.

Enlarging music

Increasing the size of the music

I've taken difficult parts and simplified them. Written sticking out, gotten music enlarged

The student from #22 has pictures for which instrument to play for each song.

write in note names and fingerings

I have a visually impaired student. I enlarge music and sometimes copy it on different colored paper.

Enlarging of music, using post it notes to cover up music that they did not need to look at

Writing notes in

Students have trouble processing written music in real time. But following up with extended time, they can name pitches and count rhythms with help. So writing in pitches/fingerings/positions for pitch and rhythms by rote repetition can get them to a playable level while allowing for the need for extended processing time for cognition.

Writing in note names/fingerings

Enlarged music for visually impaired

not using sheet music, allowing student to create index cards to write their own music

simplifying and enlarging music

simplified music

part adjustment, seat assignment

The student had trouble reading notes but was fully capable when the note names were written in for her. Seeing the notes as letter names made them more recognizable and legible for her.

Color coordinated stickers for clarinet players and pinky keys. Also enlarged music for a visually impared student.

Lower level instructional msyerials

Highlighting specific notes on a fingering chart to learn scales

Allowed for flexible seating, writing in note names, additional charts for reference, color coding.

Separate setting for music class

The most often modification I make is writing letter names under notes for students. I do think musical literacy is important, but it's more important to me that the student can play and participate in class.

enlarged print music

Simplifying part

Enlarge or simplify individual parts

white out extra information