

A MULTIPLE CASE STUDY OF THE ENSEMBLE EXPERIENCES OF THREE
COLLEGIATE BRASS INSTRUMENTALISTS WITH PHYSICAL DISABILITIES

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Doctor of Philosophy

by

CARLOT DORVÉ

Dr. Brian A. Silvey, Dissertation Supervisor

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The undersigned, appointed by the dean of the Graduate School, have examined the dissertation entitled

A MULTIPLE CASE STUDY OF THE ENSEMBLE EXPERIENCES OF THREE
COLLEGIATE BRASS INSTRUMENTALISTS WITH PHYSICAL DISABILITIES

presented by Carlot Dorvé,

a candidate for the degree of Doctor of Philosophy,

and hereby certify that, in their opinion, it is worthy of acceptance.

Dr. Brian A. Silvey

Dr. Wendy L. Sims

Dr. Brandon Boyd

Dr. Antonio Castro

DEDICATION

To my wife, Dr. Kiara Dillard-Dorvé, thank you for your unwavering love and support.

In the loving memory of my mother who gave all for my success.

To God, my Lord and Savior, be the glory forever and ever. I will eternally be grateful
for God's matchless love and faithfulness.

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Carlot Dorvé

Dr. Brian Silvey, Dissertation Supervisor

Abstract

This qualitative multiple case study was designed to investigate the experiences and the perceptions of three different collegiate brass instrumentalists with physical disabilities. I sought to discern the meaning of inclusion to students with disabilities and the state of current inclusive practices. I also sought to understand their challenges as collegiate brass instrumentalists with disabilities, their experiences and perceived reality in an educational setting with ensemble directors and other students, and the source of their motivation to persist in instrumental ensembles. This study was guided by two main research questions. The first main question was: (1) What are the perceptions of collegiate brass instrumentalists with physical disabilities regarding participation in instrumental large ensembles? The related sub-questions were: (a) What challenges do these students encounter? (b) What characterizes their interactions with peers, teachers, and family? The second main question was: (2) What influences collegiate brass instrumentalist students with physical disabilities to persist in instrumental ensembles? Data were collected through semi-structured interviews with eight participants which included three collegiate brass instrumentalists, three ensemble directors, and two parents. Participants were selected through purposive and snowball sampling procedures. Through the analysis of the narratives of the participants, the key themes that emerged across all three cases included: (a) open communication is key, (b) the importance of a sense of belonging in

the ensemble, and (c) motivation comes from music-making through equal opportunity and personal connection.

Chapter I: Introduction

Providing an inclusive education for persons with disabilities has been an important subject in society and education. Gilbert and Asmus (1981) asserted that increased interest in the rights of people with disabilities has been ongoing and ever-changing, having culminated in the enactment of legislation designed to protect them. Various laws were established, not only to integrate persons with disabilities into society, but also to eliminate various forms of discrimination. Individual rights and social justice equity were two of the most influential factors in the practice of integration (Ayers et al., 2009; Thomas & Loxley, 2007). These factors have influenced how inclusion and mainstreaming have been implemented over time in educational settings.

Since the early 1970s, when Public Law (PL) 94-142, the Education for All Handicapped Children Act (1975) was passed, mainstreaming has been used to integrate students with disabilities into regular classrooms (Darrow, 1990; Johnson & Darrow, 1997). Because of the passage of the Individuals with Disabilities Education Act (IDEA) in 1990 and subsequent fights for full integration, the number of mainstreamed students with disabilities in the music classroom increased (Hourigan, 2009). This movement toward full integration contributed to the development of the term inclusion (Adamek & Darrow, 2010; Darrow, 1999; Hourigan, 2009). According to Darrow (1999), full inclusion is a model whereby students with disabilities, regardless of how severe, are taught in the regular classroom of their home school with their age and grade peers for the full day. Mainstreaming, however, refers to integrating children with disabilities for only a portion of the day in a regular classroom.

There are differing perceptions among music educators regarding mainstreaming and inclusion of students with disabilities in regular classrooms. Some music teachers indicated concern to work with children with moderate to severe disabilities, particularly those who might adversely affect classroom management by necessitating more one-on-one instructional time, a variety of teaching approaches, or substantial classroom support services (Frisque et al., 1994). The proponents of inclusive education believe that inclusion does not only reflect the moral and ethical values of a society, but also offers different advantages, such as reducing the harmful effects of labeling children with disabilities, segregation of students based on their disability, and the placement of students in an environment that is not consistent with the real world (Darrow, 1999).

Despite these differing views on inclusion, researchers argued that students' perceptions are crucial for the advancement of inclusion in education (Ainscow & Messiou, 2017; Crane, 2001; Levin, 2000; Mitra, 2003, 2005, 2008). According to Levin (2000), reform in education "cannot succeed and should not proceed without much more direct involvement of students in all its aspects" (p. 155). Crane (2001) went so far as to suggest that schools cannot improve their learning environments unless they communicate with their students. Schools should provide an environment where all belong, including students with disabilities.

Inclusive education, however, requires more than just efforts of teachers and students in classrooms. It is vital that the school community, including support and specialist staff as well as parents and caregivers, assist teachers and students (Broderick et al., 2005; Janney & Snell, 2006; Vakil et al., 2009). This collaboration is essential in

creating an inclusive atmosphere, particularly for students with disabilities in educational settings as they face various challenges.

Kochhar and West (1996) summarized these challenges in three main areas: attitudinal, organizational, and knowledge. Teachers' attitudes may serve as barriers when they are negative, and beneficial when they are positive. Although researchers have identified several additional factors that influenced the success of inclusive education of students with disabilities, teachers' attitudes have been considered important (Muzemil & Lola, 2019). Swain et al. (2012) asserted that inadequate preparation could lead to a negative effect on teachers' attitudes toward inclusion and students with disabilities. However, researchers have found that inservice teachers reflect increased positive attitudes when they are provided with adequate training and knowledge about children with disabilities and how to work with them (Dinnebeil et al., 1998; Scruggs & Mastropieri, 1996).

Lack of knowledge, therefore, also constitutes a barrier to inclusive education.

According to Darrow (2009), knowledge barriers refer to:

The range of knowledge and skills that teachers need in order to provide effective services to students, such as adapting the curriculum and instructional methods, providing necessary classroom structure and management, and developing appropriate goals and interventions based on the age and functioning levels of the students" (p. 30).

Absence of this understanding and knowledge in working with students with disabilities represents barriers to the progress of inclusive education (Amr et al., 2016). This lack of knowledge and understanding may be connected to an increase in concerns and challenging feelings when working with students with disabilities (AlMahdi & Bukamal, 2019).

Darrow (2009) referred to organizational barriers as “the ways schools and classrooms are structured, how goals for students with disabilities are defined, how instruction is delivered, and how classrooms are managed” (p. 29). Collaboration with the school community, training, and support seem to be key in working successfully with students with disabilities in regular classrooms (Goldan et al., 2021; McMillan, 2008).

In addition to these aforementioned factors, students with disabilities’ own motivations can be critical for their inclusion in music classrooms or instrumental ensembles. Motivation plays an important role in teaching, learning, and engagement (Rolandson, 2020). Its understanding is critical for addressing concerns such as how and why individuals begin learning a musical instrument, how they persevere through the difficulties of learning and practice, and how they become successful or discontinue (Evans, 2015). Understanding how students with disabilities are motivated may explain their persistence in ensembles. The force to persist in large ensembles or music can generally be understood through intrinsic and extrinsic motivation, although the majority of students get involved in music programs for reasons that are extrinsic rather than intrinsic (Fant, 1995). Intrinsic motivation refers to doing something because of the enjoyment it entails, whereas extrinsic motivation refers to doing something because it is reward driven or driven by any type of prod or pressure (Ryan & Deci, 2000).

The motivation of students with disabilities to persist in ensembles may also be understood through their self-efficacy and determination. Efficacy beliefs have an impact on how people think, feel, motivate themselves, and behave (Bandura, 1995), whereas self-determination theory is “an approach to human motivation that describes the social

circumstances under which people experience wellbeing and vitality” (Evans & Bonneville-Rousey, 2016, p. 1098).

The level of self-determination increases when psychological needs of competence, relatedness, and autonomy are fulfilled. When psychological needs are met within a domain, individuals perceive the domain to be more enjoyable, they engage in activities with meaning and purpose, and they experience wellbeing in domain-related contexts (Evans & Bonneville-Rousey, 2016). Similarly, higher levels of self-efficacy improve the processes used in learning and allows for a more successful outcome for a particular task (Ritchie & Williamon, 2011).

Many key factors are important in the understanding of inclusion of students with disabilities and their persistence in ensembles: (a) collaborative support from the school community and adequate teacher training in accommodating students with disabilities (McMillan, 2008; Goldan et al., 2021); (b) the importance of the students’ perceptions in the advancement of inclusive education (Ainscow & Messiou, 2017; Crane, 2001; Levine, 2000; Mitra, 2003, 2005, 2008); and (c) motivation, which plays a role in the students’ learning and engagement (Rolandson, 2020) and answers the questions of “how students persist through the challenges of learning and practice, and how they become successful or why they quit” (Evans, 2015, p. 65).

Need for the Study

Scholars have indicated that students with disabilities are less likely to be included equally as their peers in music education settings (Darrow, 2015; Dobbs, 2012; Matthews, 2015). As a result, they are less likely to continue as professionals in the field of music (Laes & Schmidt, 2016). Although researchers have examined music teachers’

perceptions of students with disabilities in music classrooms (Darrow, 1999; Legette, 2013; McCord, 2017; Scruggs & Mastropieri, 1996; Shippen et al., 2005; VanWeelden & Whipple, 2014), I found few studies that incorporated students' perceptions of inclusive music education (Cassidy & Sims, 1991; Gilbert, 2018; Jellison & Flowers, 1991; Thornton & Culp, 2020). There is scant research in instrumental music settings about the perception of students with disabilities. Understanding the perceived reality of their education may suggest important insights for improving the quality of an inclusive education. For example, to assess the quality of education, researchers have focused on students' evaluations of individual classes or individual professors (Ginns et al., 2007; Mitra, 2008). Crane (2001) even suggested that "schools cannot learn how to become better places for learning without asking the students" (p. 54). Regarding students with physical disabilities and their involvement in instrumental ensembles, their own perceptions about inclusion may not only suggest different understandings about quality education for all, but understanding students' perceptions about their challenges may help music educators to better accommodate students' needs and create a more inclusive environment.

Purpose Statement

The purpose of this study was to investigate the experiences and the perceived reality of collegiate brass instrumentalists with physical disabilities who perform in instrumental ensembles. I sought to discern the meaning of inclusion to students with disabilities and the state of current inclusive practices. I also sought to understand their challenges as collegiate brass instrumentalists with disabilities, their experiences and

perceived reality in an educational setting with ensemble directors and other students, and the source of their motivation to persist in instrumental ensembles.

Research Questions

This dissertation was guided by two main research questions. The first research question included two sub-questions that were designed to assist in answering the first main research question.

1. What are the perceptions of collegiate brass instrumentalists with physical disabilities regarding participation in instrumental large ensembles?
 - a. What challenges do these students encounter?
 - b. What characterizes their interactions with peers, teachers, and family?
2. What influences collegiate brass instrumentalist students with physical disabilities to persist in instrumental ensembles?

Importance of the Study

This dissertation will contribute to the field of qualitative case study research on the inclusion of students with disabilities in collegiate instrumental ensembles. Learning from the unique perceptions of students with disabilities can help enlighten ensemble directors and other music educators to better accommodate their students' needs for a more inclusive environment. This study can be used as a reference for music educators at all levels as it reveals information that is indispensable to the success of inclusion of students with disabilities. This research can also be informative regarding various challenges faced by students with disabilities and possible recommendations for directors of how to work with these students. Finally, the results of this study can be used to help identify challenges that college instrumentalists with disabilities face, which can allow

schools, teachers, and ensemble directors to act swiftly to support and better include them in instrumental ensembles.

Chapter II: Review of Literature

I organized the literature review into three main sections: (a) meaning of inclusion in schools, (b) perceptions of scholars, music educators, and students regarding inclusion, and (c) source of motivation for persisting in instrumental ensembles. These sections are further organized as follows: first, the meaning of inclusion in educational settings – (a) education for all and (b) inclusion, technology, and strategies for implementation, and (c) the state of current inclusive practices in music education; secondly, the perceptions of scholars and music educators regarding inclusion – (a) the perceptions of students with disabilities regarding inclusion, (b) challenges and obstacles regarding inclusive education, and (c) teachers' attitudes regarding inclusion; thirdly, the source of motivation for persisting in instrumental ensembles – (a) self-efficacy and (b) self-determination.

Meaning of Inclusion in Educational Settings

The history of special education has typically been understood in terms of the relentless movement toward the integration of students with disabilities into regular schools (Ainscow, 1999). Individual rights and social justice equity were two of the most important factors that influenced and shaped the practice of integration (Ayers et al., 2009; Thomas & Loxley, 2007). These factors have impacted how inclusion and mainstreaming were applied over time in schools. Different forms of integration have been used toward a more comprehensive integration in the educational setting. From the early 1970s with the passage of Public Law (PL) 94-142, the Education for All Handicapped Children Act (1975), mainstreaming was used as a process of integrating exceptional children in the regular classroom (Darrow, 1990; Johnson & Darrow, 1997).

It was the act of placing students with special needs in regular classrooms and giving them the same opportunities as any other students to enjoy every aspect of the school experience for a portion of the day (Darrow, 1999).

Music educators were among those who helped with implementing PL 94-142 because the general music classroom was considered an appropriate place to start the process of integration for students with disabilities (Atterbury, 1990; Graham & Beer, 1980; Meyers et al., 1980). One of the primary goals of mainstreaming was to develop the positive relationship between children with various abilities (Cassidy & Sims, 1991). Music class experiences seemed to facilitate a positive relationship between students with and without exceptionalities, although not by itself, but rather by preparation of careful and structured social events and classroom activities by teachers, and successive reinforcement of desirable social interactions (Jellison et al., 1984). “Public demands for better living conditions and treatments of people in institutions brought about some significant changes” in the society and in the legislation in the 1970s (Adamek & Darrow, 2010, p.18). These public demands included the full integration of students with special needs into public schools (Hourigan, 2009). Because of the passage of the Individuals with Disabilities Education Act (IDEA) in 1990 and different fights for full integration, the number of mainstreamed students with disabilities increased in music classrooms (Hourigan, 2009). This movement toward full integration helped generate the term inclusion (Adamek & Darrow, 2010; Darrow, 1999; Hourigan, 2009).

Lipsky and Gardner (1996) defined inclusion with respect to students with different abilities, including those with severe impairments, as “the provision of services in the neighborhood school and in age-appropriate general education classes with the

necessary support services and supplementary aids to assure the child's academic, behavioral, and social success" (p. 15). Full inclusion is a model whereby students with disabilities, regardless of how severe, are taught in the regular classroom of their home school with their age and grade peers for the full day, whereas mainstreaming, in its later definition, refers to integrating children with disabilities for only a portion of the day in a regular classroom (Darrow, 1999).

Inclusive education requires that every child with various abilities be accommodated. Inclusive education includes the principle of zero rejection in which no student can be denied access to academic programs based on disability (Darrow, 1999). The concept of inclusion in the early 1990s was intended to replace integration, which was rejected as too limiting because it was overly complex and was restricted to the physical placement of children with disabilities in classrooms with their nondisabled peers (Darrow, 1999; Florian, 1998; Lewis, 1995). Despite efforts from the 1970s to 1990s to fully integrate students with disabilities in the regular classroom, researchers found that music educators felt unprepared to meet the needs of exceptional students in the music classroom (Darrow, 1990; Frisque et al., 1994; Gfeller et al., 1990; Gilbert & Asmus, 1981).

During different processes of integration, training was necessary in order to facilitate more positive changes in regular educators' attitudes and their willingness to work with exceptional learners (Bailey et al., 1989; Jones et al., 1992). The ability to accommodate students with special needs required specialized educational preparation, but it did not seem that all music educators were prepared accordingly (Darrow, 1999). However, much of this research is now outdated.

The meaning of inclusion has changed over time to reflect different historical events related to human rights. The principles of inclusive education are based on issues of individual rights, social justice equity, and tolerance (Ayers et al., 2009; Thomas & Loxley, 2007). One of the most important laws enacted in favor of inclusive education was IDEA (1975) (at that time, the Education for All Handicapped Children Act). There are six basic principles that encapsulate IDEA: zero rejection, non-discriminatory evaluations, free appropriate public education, least restrictive environment, procedural due process, and parental involvement (Lewis & Doorlag, 2005). Inclusive education is schooling in which all children, including children with severe disabilities, have access to regular classrooms with adequate support (UNESCO, 1994).

Education for All

Despite education being a human right, persons with disabilities have faced various forms of discrimination in educational settings (United Nations, 2013). Throughout the history of public school education in the United States, children with disabilities have been denied access to services that were appropriate to their educational needs (Adamek & Darrow, 2010). Exclusion is just one of the many practices that deny the rights of children with disabilities to an appropriate education (Adamek & Darrow, 2010), even though it is the right of every child to have a well-rounded education without exception (UNESCO, 1994).

A well-rounded education requires every child to learn alongside their peers. The Salamanca Statement and Framework for Action through UNESCO (1994) specified that regular schools with inclusive orientation are the most effective means of fighting discrimination, facilitating welcoming communities, building an inclusive society, and

achieving education for everyone. The right to education is universally recognized by international human rights law and applies to all persons, including persons with different challenges (United Nations, 2013). Human rights are inherent to all human beings, regardless of nationality, religion, sex, national or ethnic origin, color, language, or any other status (UNFPA, 2005).

Inclusion, Technology, and Strategies for Implementation

The meaning and the practice of inclusion became more applicable through technological developments. Blackhurst (1997) suggested that four different forms of technology are relevant to special education and rehabilitation: (a) the technology of teaching, (b) medical technology, (c) instructional technology, and (d) assistive technology. These four forms of technology are essential for full inclusion of persons with different abilities. For example, the technology of teaching involves pedagogy that we utilize in designing instruction and learning environments for individuals with disabilities. Medical technology refers to new experimental treatments, prostheses, wheelchairs, and lifts. Instructional technology covers software and hardware specifically designed to enhance teaching and learning. Assistive technology consists of devices and services that enhance the performance of individuals with a disability by enabling them to complete tasks more effectively, efficiently, and independently than otherwise possible.

Madsen (2000) declared that as a profession, music educators needed to be both proficient and knowledgeable about technological changes. Technology had become very important in education for students with various abilities, especially in special education settings. Scholars and practitioners in the fields of special education and rehabilitation have had a longstanding interest in technology and the potential it holds for individuals

with disabilities (Blackhurst, 1997; Blackhurst & Edyburn, 2000; Fein, 1996; Hannaford, 1993).

In the field of music education, work is needed to facilitate an inclusive environment for students with disabilities. The total inclusion of students with disabilities into music classrooms meant that music educators must be prepared to create a learning environment that varies with the needs and abilities of their students (Darrow, 1999). These accommodations include the use of technology and other adaptations. There are two main adaptations that are important for students with disabilities: those that create accessibility to the classroom and those that make the classroom musical instrument accessible (Darrow, 2012). Instrument adaptations and varied classroom arrangements can create a better inclusive environment for music students with disabilities (Darrow, 2008; Nabb & Balcetis, 2010). A full inclusion of students with disabilities into music classrooms is defined as an environment for learning that varies with the needs and abilities of all students (Darrow, 1999). This includes a least restrictive music classroom environment and instrument adaptations to enhance an enjoyable music-making for all atmosphere (Darrow, 2008, 2012; Nabb & Balcetis, 2010). Although these laws have helped children with disabilities, they have also created challenges for teachers because unique academic techniques and strategies must be learned to work with this population (Adamek & Darrow, 2010; Nabb & Balcetis, 2010).

As a result of these expectations, teachers had to develop new materials, pedagogy, and teaching strategies for working with mainstreamed special needs students (Hazard, 1979). According to McCord (2017), more inclusive music classrooms for students with disabilities could be created by employing strategies such as: (a) having

accessible music classrooms, (b) having adaptive seating and adjustable tables to accommodate large wheelchairs, (c) having an aide to set up adapted instruments or other needed devices, (d) providing audio recordings of the music for lessons and rehearsals, and (e) planning activities that allow all students to participate within their physical abilities while still meeting course objectives. These strategies and accommodations could be useful for inclusive music classrooms of students with physical disabilities in post-secondary schools of music or prior to college. Students with any type of disability in collegiate settings are required to sign up with the disabilities center from their respective school to receive full accommodations and adaptation (McCord, 2017). In addition to these strategies, other researchers have identified and confirmed several components as vital for facilitating the participation and learning of all students which include: (a) access to the academic curriculum; (b) appropriate instructional strategies and groupings; (c) accommodations and adaptation as needed; (d) peer-supported learning; and (e) support from and interactions with regular peers (Morningstar et al., 2015). These findings explained the approaches used in classrooms to implement inclusive practices that promote participation of all students, including those with severe assistance needs. Music educators are advised to provide and utilize alternative strategies to ensure that every student has equal access to music education no matter their abilities (McCord, 2017).

The State of Current Inclusive Practices in Music Education

Many writings in the field of music education (Adamek & Darrow, 2010; Blair & McCord, 2016; Hammel & Hourigan, 2011; Jellison, 2015; McCord, 2017) focus primarily on facilitating the participation of students with disabilities in traditional school

of music activities, which include instrumental and vocal ensembles. Nonetheless, many students with disabilities still faced unequal treatment in music education classrooms, even exclusion (Darrow, 2015; Dobbs, 2012; Laes & Westerlund, 2018; Matthews, 2015). For example, high school ensemble directors in Nebraska expressed their concerns about fully including students with physical disabilities in instrumental ensembles due to the availability of instruments (including their cost and how to get them) and lack of appropriate knowledge to include the students (Nabb & Balcetis, 2010). A majority of their survey respondents “indicated that within their career, they experienced firsthand a time when a student’s physical disability limited that student’s participation in instrumental music” (p. 314–315). Furthermore, some students with disabilities could not participate in instrumental ensembles due to lack of available adapted musical instruments (Nabb & Balcetis, 2010).

Besides the unavailability of adapted instruments, band directors might also be concerned about the amount of time expected to learn and teach adapted instruments. Music educators might also be unprepared to provide appropriate accommodations because of their lack of knowledge and preparation. Even having appropriate training or collaborating with the school community and disability specialists does not necessarily guarantee a successful inclusion of students with disabilities in music classroom (McCord & Fitzgerald, 2006; McCord & Watts, 2010).

To make the inclusion of students with disabilities in the instrumental ensemble more successful, researchers have suggested increased communication to inform and learn from the stakeholders, which included music educators, students with disabilities, and instrument manufacturers. Nabb and Balcetis (2010) suggested the following steps:

(a) Inform music educators about available programs and devices that might help these students, (b) urge instrument makers and manufacturers to consider supporting the advancement of instruments for people with disabilities. In addition, McCord (2017) advised that schools of music should ask every student applicant if they need any accommodations through an application form with instructions for the needed accommodation and provide an inclusive and accommodated audition (especially in college). These actions, taken together, may enhance educational experiences for a student population that currently appears to be underrepresented. For example, if students with disabilities enroll in collegiate ensembles, they should be aware of accommodations available for their audition. In addition, ensemble directors should communicate with the students prior to rehearsals in order to better include them. Adequate knowledge about the adapted instruments, their availability (including where to find them), and their cost could be crucial in creating an inclusive ensemble for all students.

The Perceptions of Scholars and Music Educators Regarding Inclusion

Music teachers hold differing perceptions about the inclusion of students with disabilities. Grieve (2009) identified three groups of teachers: (a) those willing to implement inclusion given that additional adequate support was available; (b) those who considered inclusion to be detrimental to students without such difficulties in the class; and (c) those who felt that students with social, emotional, and/or behavioral difficulties required higher quality support than mainstream schools could offer. The proponents and opponents of mainstreaming were motivated by a wide range of responses; however, this practice has become increasingly accepted and widely practiced (Darrow, 1999; Wilson & McCrary, 1996). Some music educators expressed unwillingness to work with students

with moderate to severe disabilities, especially students who might adversely affect classroom management through needing more one-on-one instructional time, varied teaching methods, or extensive classroom support services (Frisque et al., 1994). Researchers have suggested that inservice music educators were unprepared to work with students with exceptionalities (Frisque et al., 1994; Heller, 1995). Frequently, regular education teachers would report their inability to work with students with exceptionalities primarily because of their own lack of knowledge. Many had not been counted as proponents of inclusion or mainstreaming (Wilson & McCrary, 1996). Researchers have indicated the expressed concerns of many teachers regarding their lack of training and professional development in inclusive teaching practices; this subsequently influenced their perceived ability to successfully provide an inclusive learning environment (Akalin et al., 2014; Forlin & Chambers, 2011; Nketsia et al., 2016; Odongo & Davidson, 2016). Teachers are often unaware of strategies that work successfully with students with exceptionalities (Darrow, 1999). However, teachers were found to be significantly more positive about the process of inclusion once they became aware of strategies that could allow them to accommodate students with disabilities in mainstreamed classes (Darrow, 1996).

The proponents of inclusion believe that it reflects the moral and ethical values of a society and promotes understanding and appreciation for individuals with differences. They believe that inclusive education offers different advantages, such as reducing the harmful effects of labeling children with disabilities, segregation of students based on their disability, and the placement of students in an environment that is not consistent with the real world (Darrow, 1999). The supporters of inclusion also believe that

inclusion has the potential to build better social relationships between students with various abilities, minimize fear, and create better understanding among them (Annie & Moono, 2019).

Various establishments provide some forms of preparation to teachers in order to accommodate students with exceptionalities. For those involved in preservice teacher training, there are many institutions across the United States that offer undergraduate degrees in music education which prepare future teachers to work with students with disabilities; yet roughly one-fourth of the institutions investigated did not offer special education coursework within their curriculum (Colwell & Thompson, 2000; Heller, 1995; Salvador, 2010). D'Aniello (2008) revealed that preservice teachers felt the need for more courses in classroom management skills, how to communicate with students and adults, and better preparation for meeting the needs of students with varying disabilities and those from diverse cultures. Lack of instruction in these areas makes it difficult for many future teachers to work effectively with students with special needs.

The Perceptions of Students with Disabilities Regarding Inclusion

Students' perceptions about inclusive education are important toward advancing inclusion. Ainscow and Messiou (2017) asserted that engaging students can facilitate changes and global development in the understanding of persons with exceptionalities and practices that are inclusive in nature. Mitra (2005, 2008) asserted that students are very useful sources for their own achievement in school because they are able not only to share with administrators and faculty their opinions about their classroom experiences, but also to play a significant role in school improvement efforts. Their collaboration with school personnel is unique. They possess specialized knowledge and perspectives about

their schools and their experiences that only they are aware of (Mitra, 2005). Perhaps giving students with disabilities opportunities to share their perspectives and experiences about inclusive classrooms with researchers, school administrators, and teachers may help with the improvement of inclusive education.

Researchers have suggested that student's voice has served as a catalyst for change in schools, including aiding with the enhancement of teaching, curriculum, and relationships between students and teachers; this has led to changes in student assessment and teacher training (Fielding, 2001; Mitra, 2003; Oldfather, 1995; Rudduck & Flutter, 2000). Levin (2000) argued that "education reform cannot succeed and should not proceed without much more direct involvement of students in all its aspects" (p. 155). It is not common for students to be asked their own views of initiatives at their schools. Students are seldom given an opportunity to share their thoughts about decisions or express any of their concerns (Miller, 2008).

Although scholars have investigated music teachers' perceptions of students with disabilities in music classrooms (Darrow, 1999; Legette, 2013; McCord, 2017; Scruggs & Mastropieri, 1996; Shippen et al., 2005; VanWeelden & Whipple, 2014), I found few studies that included students' perceptions of inclusive music education (Cassidy & Sims, 1991; Gilbert, 2018; Jellison & Flowers, 1991; Thornton & Culp, 2020). There is scant research in instrumental music settings about the perception of students with exceptionalities. Understanding the perceived reality of their education may suggest important insights for the improvement of quality and inclusive education. For example, to measure the quality of education, researchers have focused on students' evaluation of individual classes or evaluation of individual teachers (Ginns et al., 2007; Mitra, 2008).

Crane (2001) even suggested that schools cannot improve their learning environments unless they communicate with their learners. Regarding students with special needs and their involvement in instrumental ensembles, their perceptions about their inclusion may suggest different understandings about quality education for all.

Challenges and Other Obstacles Regarding Inclusive Education

It is a challenge to have an inclusive classroom without the cooperation of all the personnel involved. Inclusive education requires more than just efforts of teachers in classrooms. It is essential that the school's large community cooperate with teachers, including support and specialist staff, as well as parents and caregivers (Broderick et al., 2005; Janney & Snell, 2006; Vakil et al., 2009). Despite all the benefits of inclusive education for students with disabilities, its implementation into regular school has increasingly become difficult because of many obstacles (McMillan, 2008). The frequent barriers to successful inclusion can be summarized in three main areas: organizational, attitudinal, and knowledge (Kochhar & West, 1996).

Darrow (2009) described organizational barriers as the ways schools and classrooms are constructed, how objectives for students with disabilities are determined, how teaching is provided, and how classrooms are managed. Music educators shared their concerns regarding the lack of support from administrators, lack of time to gather information and plan for students with exceptionalities, and difficulty with classroom management (Darrow, 1999). As part of barriers to inclusive education, McMillan (2008) mentioned (a) lack of teacher training and (b) lack of staff support, and Goldan et al. (2021) indicated lack of resources. Furthermore, organizational barriers could relate to the structure and the organization of the music classroom in general, especially when

music rooms are filled with objects like “chairs, props, audiovisual equipment, computers, and other assorted items” (Darrow, 2009, p. 29).

Attitudinal barriers are “the beliefs and attitudes that teachers may have about educational services for students with disabilities, including students’ accommodation in the general education setting, interactions with parents and guardians, and students’ participation in schoolwide and community activities” (Darrow, 2009, p. 30). This type of barrier is usually seen and expressed by teachers and students alike. However, the attitudes of students without disabilities toward students with disabilities may reflect the examples modeled by the teacher (Darrow, 2009). The knowledge barriers are described as the range of knowledge and expertise that teachers require to provide effective services to students, such as adapting the curriculum and teaching methods, providing adequate classroom structure and management, and designing effective goals and intervention strategies based on students' ages and functioning levels (Darrow, 2009). Music educators are expected to be trained to work with students with various abilities. It is crucial for music educators to acquire adequate knowledge and information to serve students with disabilities in their classrooms (Amr et al., 2016; Darrow, 2009). Increased concerns and challenging feelings when working with students with disabilities may be connected to lack of knowledge and understanding (AlMahdi & Bukamal, 2019). Knowledge and information can be acquired through collaboration with the school’s wider community which includes regular education and/or special education teachers as well as with other specialists who work with students with special needs. Collaborating with these individuals for knowledge and information may aid music teachers in discovering the

strengths, the weaknesses, and how to best serve students with disabilities (Darrow, 2009).

Teachers' Attitudes Regarding Inclusion

Different teachers' attitudes may have a differentiated impact on inclusive education. Researchers have concluded that teachers' attitudes are one of the most crucial variables in the success of inclusive education (Chow & Winzer, 1992; Hayes & Gunn, 1988; Williams & Algozine, 1977). Although researchers have identified many other factors that influenced the success of inclusive education of students with special needs such as size of the class, lack of resources (Goldan et al., 2021; Muzemil & Lola, 2019), lack of teacher training, lack of adequate curriculum, and lack of staff support (McMillan, 2008; Muzemil & Lola, 2019), teachers' attitudes have been considered the primary factor (Muzemil & Lola, 2019). Researchers have indicated that previous experiences working with people with exceptionalities, whether in a professional or personal setting, influenced teachers' attitudes towards inclusion (Alquraini; 2012; Forlin & Chambers, 2011; Monsen et al., 2013; Odongo & Davidson, 2016; Priyadarshini & Thangarajathi, 2016; Sandu, 2017).

Researchers have found that inservice teachers tend to reflect more positive attitudes toward inclusion, especially when they are provided training and knowledge about children with disabilities and hands-on activities to use when working with students who have disabilities in mainstream educational environments (Dinnebeil et al., 1998; Scruggs & Mastropieri, 1996). In contrast, inadequate preparation can lead to a negative effect on teachers' attitudes toward inclusion and students with disabilities (Swain et al., 2012). It seemed that teachers with positive attitudes toward inclusion were more likely

to act positively toward students with disabilities than other teachers who expressed negative attitudes (Levins et al., 2005). Furthermore, the severity and the nature of the disabilities seemed to influence the teachers' attitudes (Sandu, 2017). Teachers' attitudes tend to be less positive regarding students with severe disabilities. Children with intellectual disabilities or emotional and behavioral problems are typically rated less positively by teachers and student teachers (Avramidis et al., 2000; Soodak et al., 1998; Stoiber et al., 1998).

The Source of Motivation for Persisting in Instrumental Ensembles

Motivation is critical in music education. It can “certainly be perceived as one of the most important psychological concepts in education” (Karsenti & Thibert, 1995, p. 1). It plays an important role in teaching, learning, and engagement (Rolandson, 2020). “Motivation ignites and nurtures musical curiosity, sustains dedication and drive after frustration and failure in music, and fosters growth as musicians pursue higher levels of proficiency” (Rolandson, 2020, p. 105). Its understanding is “vital for addressing questions of how and why people take up learning a musical instrument, how they persist through the challenges of learning and practice, and how they become successful or why they quit” (Evans, 2015, p. 65). The source of motivation for playing musical instruments or staying in large ensembles usually varies between intrinsic and extrinsic motivation, although most students got involved in music programs for reasons that were extrinsic rather than intrinsic (Diaz, 2010; Fant, 1995). Their motivation may have required extrinsic rewards which could include trips, the involvement of their friends, or to improve their ability with a particular instrument (Fant, 1995). Students of various abilities often require some type of incentive to complete a task successfully. According

to Witzel and Mercer (2003), “special educators typically use extrinsic rewards because of the nature of the students with whom they work” (p. 89). Fant (1995) elaborated on three types of motivations: (a) incentive, (b) fear, and (c) intrinsic.

Incentive motivation includes behaviors that are primarily motivated by extrinsic factors like providing a reward for completing a task (Fant, 1995). This reward can include almost anything that produces a certain motivation. Incentive motivation “often involves a particular psychological process known as incentive salience or “wanting” (Warlow & Berridge, 2021, p. 4). This type of “wanting” is frequently elicited in pulses by reward-related signals or compelling images of the reward (Berridge, 2012). This sort of “wanting” is more associated with reward signals but less associated with cognitive desire with a stated objective, which is the typical feeling of wanting (Berridge & Robinson, 2016).

Fear motivation is used quite often in the music profession; the fear of looking bad or failing (Fant, 1995; Schnare et al, 2012). This has been used by music teachers in order to promote learning and musical performance. For example, barrier juries of applied musical instruments can be very intimidating. Intrinsic motivation refers “to doing something because it is inherently interesting or enjoyable” (Ryan & Deci, 2000, p. 55). Furthermore, when a person is intrinsically driven, they are moved to act for the enjoyment or challenge it entails “rather than because of external prods, pressures, or rewards” (Ryan & Deci, 2000, p. 56). Only a few students joined instrumental ensembles because they were intrinsically motivated (Fant, 1995).

Self-Efficacy

Musical self-efficacy can impact learning and performance. It is critical to recognize that efficacy beliefs have an impact on how people think, feel, motivate themselves, and behave (Bandura, 1995). Musicians make complicated judgments regarding the music they learn and play. These judgements are influenced by personal experience, perceptions of their surroundings, ideas about the nature of the specific task and, most importantly, beliefs about their own capacity to accomplish that task (Ritchie & Williamon, 2011). Self-efficacy may be regarded as a result of one's understanding of their own musical abilities such as music performance (Zarza-Alzugaray et al., 2020). A strong feeling of self-efficacy allows a person to participate in more complicated cognitive processes, create more hierarchical and attainable objectives, and manage stress in challenging situations (Bandura, 1997; Doménech-Betoret et al., 2017; Pajares & Schunk, 2001). Furthermore, higher levels of self-efficacy improve the processes used in learning and allows for a more successful outcome for a particular task (Ritchie & Williamon, 2011). Bandura (1997) defined self-efficacy as “beliefs in one's abilities to organize and execute the courses of action required to produce given attainments” (p. 3). Individuals' beliefs about themselves have an influence on their decisions and, as a result, their actions (Zelenak, 2019). For example, “self-efficacy for music performance not only implies a self-recognition of being a good instrumentalist, but also explicit judgements about the skills necessary to perform in front of others, such as in a music examination or concert” (McCormick & McPherson, 2003, p. 40).

Bandura (1997) identified four components that contribute to self-efficacy: (a) enactive mastery experiences, (b) vicarious experiences, (c) social persuasion, and (d)

self-management of physiological reactions. Enactive mastery experiences are the most influential source of efficacy information because they convey evidence on whether one can summon whatever it takes to succeed (Bandura, 1997). Furthermore, Bandura (1997) suggested that a successful mastery experience strengthens one's personal efficacy, but an unsuccessful mastery experience weakens it, especially if a strong belief of efficacy has yet to be established. A high sense of self-efficacy, however, based on prior accomplishments, might create the motivation required to persevere despite failures (Hendricks, 2016). Our perceived efficacy is influenced by our prior experiences (Bandura, 1997). For example, it could be hypothesized that if John, being a band director, decided to include a trumpet student with Duchenne Muscular Dystrophy in his concert band, he would interpret the outcome of that specific experience and make assumptions about his ability to include students with muscular dystrophy disease in concert band in the future. These conclusions would be generated or modified in response to such interpretations (Block et al., 2010).

Another source of self-efficacy is vicarious experience, which occurs when one evaluates their own skills in comparison to the performance of others (Bandura, 1997). People do not rely solely on enactive experience for knowledge about potential; efficacy evaluations are affected in part by vicarious experiences mediated by modeled accomplishments (Bandura, 1997). Vicarious experience seems to be more powerful when people can find a similar relationship between their abilities and the abilities of the model (Bandura, 1997; Hendricks, 2016). Furthermore, Bandura (1997) wrote, "The greater the assumed similarity, the more persuasive are the models' successes and failures" (p. 87). John, for example, might see his colleague successfully incorporate a

trumpet student who was diagnosed with bilateral anophthalmia with pterygium syndrome and congenital bilateral hip dysplasia in his marching band. (These anomalies refer to a person who was born blind and unable to fully straighten their limbs and legs, rendering them unable to walk). Because of that experience, John also believed that he would be able to overcome different challenges in his own large ensemble.

Social or verbal persuasion is another way to reinforce people's beliefs that they can attain their goals (Bandura, 1997). Realistic self-affirmation and other people's encouragement can enhance efficacy views (Hendricks, 2016). For example, if a student with one arm who believes in his ability to play the trumpet is supported by music professors and friends, these verbal persuasions will increase his self-efficacy. Perhaps inclusion of students with exceptionalities would be more successful if teachers utilized more verbal persuasion toward students with disabilities because, when important individuals express trust in one's abilities rather than transmit doubts, it is easier to maintain a sense of efficacy, especially when facing challenges (Bandura, 1997). However, care should be taken because "verbal persuasion may not be as powerful or effective as some might assume, especially when compliments are given loosely and without substantiation" (Hendricks, 2016, pp. 34-35).

Finally, emotional and physiological reaction refers to people who rely on somatic information provided by physical and emotional conditions to judge their capabilities (Bandura, 1997). "The experiences of strength versus strain, relaxation versus stress, energy versus fatigue, or elation versus depression can leave a student with a high or low perception, respectively, of the ability to persist in a task" (Hendricks, 2016, p. 35). People perceive pains, fatigue, windedness, and discomfort as indicators of physical

inefficacy when performing jobs that demand physical power and stamina (Bandura, 1997). Some people push themselves to their limits in order to acquire knowledge about their physical capabilities. For example, the fatigue that trumpet players experience during a rehearsal or a performance may be seen as an indicator of physical inefficacy. In addition, “strong emotional reactions can provide cues to expected success or failure” (Block et al., 2010, p. 45). For example, if John has significant anxiety when a student with physical impairments joins his class, he may interpret his feelings as proof of his inability to successfully integrate that student in his class. Anxiety reduces self-efficacy, although self-efficacy may be cultivated to alleviate fears and anxieties about certain circumstances (Bandura, 1977).

One of the most significant mediating influences on musical performance is performance anxiety (Zarza-Alzugaray et al., 2020). For example, auditions have been identified as one of the most difficult types of performance in music because they mix the rigors of adjudicators’ judgment with social influence (Wilson & Roland, 2002). Instrumentalists are often prone to performance anxiety, which may be devastating (Kenny, 2011; McGrath, 2012; Wilson & Roland, 2002).

Perhaps more investigations of the sources of instrumental students’ self-efficacy may be necessary to further understand how music teachers can fully integrate students with exceptionalities in music classroom. Schools have an essential role in the development of self-efficacy. In schools, students are given education that helps them build self-efficacy beliefs (Zelenak, 2019). According to Bandura (1997), school serves as a vehicle for developing self-efficacy. He also wrote that “the school functions as the primary setting for the cultivation and social validation of cognitive capabilities” (p. 174).

Self-Determination

Self-determination theory (SDT) is defined as an approach to human motivation that examines the social realities in which people experience wellbeing and vitality (Evans & Bonneville-Rousey, 2016). It is understood as “a combination of skills, knowledge, and beliefs that enable a person to engage in goal-directed, self-regulated, autonomous behavior” (Field et al., 1998, p. 2). Researchers have suggested that the satisfactory fulfillment of the psychological needs for competence, autonomy, and relatedness promotes more self-determination (Deci & Ryan, 2000; Evans & Bonneville-Rousey, 2016; Hagger et al., 2006).

The psychological need for competence refers to “feeling confident, capable, and self-efficacious” (Kaur & Noman, 2020, p. 2). It is the sense of mastery and efficacy in one’s activities. Competence makes one feel capable of accomplishing projects and achieving one’s goals (Martela & Riekkii, 2018). Students, for example, are competent when they believe they can meet the demands of their schoolwork. The psychological need for autonomy refers “to a sense of volition and internal perceived locus of causality in one’s undertaking” (Martela & Riekkii, 2018, p. 2). The individual perceives that his or her actions come from within and reflect who they truly are rather than being the result of external pressures. For example, students feel they have autonomy when they willingly devote time and energy to their studies. Therefore, it is crucial that the satisfaction of both autonomy and competence needs are fulfilled to maintain intrinsic motivation (Niemic & Ryan, 2009).

The psychological need for relatedness refers to a sense of belonging to a community, reflecting the degree to which a person feels connected to others, including

having caring relationships (Kaur & Noman, 2020; Martela & Riekkilä, 2018). When people's psychological needs are met within a domain, they perceive the domain to be more enjoyable, they engage in activities with meaning and purpose, and they experience wellbeing in domain-related contexts (Evans & Bonneville-Rousey, 2016).

In the field of music education, social contextual factors that comprise classroom climate, such as classroom conditions or institutional contexts, are vital to these three basic psychological needs. Moreover, the extent to which institutional and classroom contexts meet those psychological needs determines students' motivation to engage in quality learning (Kaur & Noman, 2020). Self-determination entails encouraging students' interest in learning, valuing education, and having confidence in their abilities (Zhang & Benz, 2006). The characteristics of self-determination contain the ingredients for a successful outcome in an educational environment. They include decision-making, problem-solving, goal setting and attainment skills, self-management, self-advocacy, self-efficacy, self-awareness, and self-knowledge (Wehmeyer & Schwartz, 1997).

Summary

There has been a body of scholarly research regarding the success of students with disabilities and their inclusion in music classroom. Although scholars have investigated music teachers' perspectives of students with disabilities in music classrooms (Darrow, 1999; Legette, 2013; Scruggs & Mastropieri, 1996; McCord, 2017; Shippen et al., 2005; VanWeelden & Whipple, 2014), I found few studies that included students' perspectives of inclusive music education (Cassidy & Sims, 1991; Gilbert, 2018; Jellison & Flowers, 1991; Thornton & Culp, 2020). And there is hardly any research in instrumental music settings about the perceptions of students with disabilities.

Understanding how these students perceive their education may suggest salient insights on how to improve the quality of inclusive music classrooms. Many researchers, for example, have utilized students' perceptions of specific classes or evaluations of individual professors to measure teaching effectiveness (Ginns et al., 2007). Regarding students with special needs and their involvement in instrumental ensembles, their evaluation or perception about their inclusion may suggest different understandings about quality education for all.

The purpose of this study was to investigate the experiences and the perceived reality of collegiate brass instrumentalists with physical disabilities who were performing in instrumental ensembles. I intended to grasp the meaning of inclusion to students with disabilities and the current state of inclusive music practices. I also sought to comprehend their challenges as collegiate brass instrumentalists with physical disabilities, their experiences and perceived reality in an educational setting with ensemble directors and other students, and the source of their motivation to persevere in instrumental ensembles.

Chapter III: Methodology

I used a multiple case study design to investigate the experiences and the perceived reality of collegiate brass instrumentalists with physical disabilities who were enrolled in instrumental ensembles. Yin (2018) defined a case study as an “empirical inquiry that investigates a contemporary phenomenon in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident” (p. 15). I chose disability inquiry as the interpretive framework because it addresses the meaning of inclusive education and encompasses the teachers, administrators, and parents who have children with disabilities (Mertens, 2015). My research questions for this study were:

Research Question 1

What are the perceptions of collegiate brass instrumentalists with physical disabilities regarding participation in instrumental large ensembles? There was no research that I could find in instrumental music settings that focused on the perception of collegiate instrumentalists with exceptionalities. Understanding the perceived reality of their education may yield important insights for the improvement of quality and inclusive education.

Sub-question 1.1. What challenges do these students encounter? This question specifically addresses the type of challenges that collegiate students with disabilities may encounter during their participation in instrumental large ensembles. Scholars have suggested that students with disabilities are less likely to be included equally as their peers in music education settings (Darrow, 2015; Dobbs, 2012; Matthews, 2015). As a result, they are less likely to continue as professionals in the field of music (Laes &

Schmidt, 2016). Understanding students with disabilities and their challenges may help music educators to better accommodate their needs for a more inclusive environment.

Sub-question 1.2. What characterizes the interactions of collegiate brass instrumentalists with physical disabilities with peers, teachers, and family? This was designed to examine the experiences and perceptions of students with physical disabilities in collegiate instrumental ensembles, as well as relationships to their surroundings. According to Levin (2000), more direct involvement of students in all aspects of education is indispensable for the success of education reform. An investigation of these students' perceptions may convey unique information regarding their full integration in the instrumental ensemble.

Research Question 2

What influences collegiate brass instrumentalists with physical disabilities to persist in instrumental ensembles? This question explores the source of their motivation to persist in college instrumental ensembles. An understanding of motivation is critical for answering questions such as how and why people start learning a musical instrument, how they persevere through the challenges of learning and practice, and how they become successful or why they quit (Evans, 2015).

Research Design

A qualitative multiple case study was used to investigate the experiences and the perceptions of three different collegiate brass students with physical disabilities. A multiple case study design is often chosen because of its unique characteristics. First, a multiple case study allows the researcher to analyze within each setting and across settings (Yin, 2018). This methodology helped me examine several cases to understand

the similarities and differences between them. It also allows the researcher to explore the phenomena being studied using a replication strategy. Yin (2018) described how multiple case studies can be used to either “(a) predict similar results (a literal replication) or (b) predict contrasting results but anticipatable reasons (a theoretical replication)” (p. 55). Secondly, the evidence from multiple cases is often considered more compelling in comparison to a single case design. Therefore, the overall study is regarded as being more robust and reliable (Herriott & Firestone, 1983; Yin, 2018). Finally, the qualitative findings helped me to gain a more in-depth understanding of the perceptions of students with physical disabilities.

Participant Profiles

I used purposive and snowball sampling procedures to select my participants. Purposive sampling allows the researcher to select participants who are relevant to a specific case to obtain insightful data (Ishak & Bakar, 2014). Snowball sampling is a recruitment method in which research participants are asked to help researchers identify other potential subjects (Kirchherr & Charles, 2018). Yin (2018) suggested that there be careful consideration when choosing case participants. Having valuable information about your participant may help avoid a representative selection of something other than what the researcher wanted to study. Purposive sampling is appropriate for case study in three situations:

- (a) when a researcher wants to select unique cases that are especially informative, (b) when a researcher would like to select members of a difficult-to-reach, specialized population, and (c) when a researcher wants to identify particular types of cases for in-depth investigation (Ishak & Bakar, 2014, p. 32).

For this study, I interviewed three main participants. With their recommendation, I interviewed an ensemble director from their respective undergraduate institutions. For two of the participants, I was able to interview one of their parents. The other participant's parent was unavailable. The following information provides a more in-depth understanding of each participant, each of whom is identified with a pseudonym to protect their anonymity.

Aaron

Aaron, tubist. Aaron is a 23-year-old white male, born in the United States. He was born with a stroke that caused hemiplegic cerebral palsy. This medical condition causes weakness in half of his body resulting in a shortened and contracted right arm. His parents encouraged him to sign up for band, and his band director encouraged him to select the tuba. He also received support from elementary band directors to continue to pursue music, even in the face of bullying and other stressors to build his confidence. He started playing the tuba when he was in fourth grade. He also had a tuba professor during his undergraduate education who encouraged and advocated for him. He went on to complete his undergraduate degree in tuba performance. He is currently a first-year master's student in tuba performance. Aaron said that music was "something that I can fall back on and something that has really helped me with everything in my life."

Aaron's orchestra director. He is a native of Argentina. He accumulated experience conducting symphonic works, opera, and choral works on four different continents. He has been guest conducting nationally and internationally. He has been working at the university where Aaron completed his bachelor's

degree in tuba performance as the orchestra director for twenty-two years and worked with Aaron for four years while he pursued his undergraduate degree. Aaron ensemble director worked with Aaron to accommodate him in the ensemble and applied different strategies for Aaron's success in the orchestra.

Claudia

Claudia, euphonium. Claudia is an 18-year-old American white female. She was born with a condition called arthrogyrosis which limits her joint and muscle movements. It causes muscle weaknesses and deformity of her joints, resulting in a limited range of motion. She stated that she cannot bend or raise her arms very far on her own, and that this makes it difficult to play an instrument. She grew up in a musical environment. Her older sister and brother play in her high school band. Her sister plays the flute, her brother plays the trombone, and her mother plays piano, ukulele, and teaches music in kindergarten.

According to her mother, Claudia's siblings were her biggest influences in terms of playing an instrument. Because of her physical limitations, it was challenging to choose an instrument. Claudia's band director from middle school wanted her to play clarinet but realized that Claudia could not bend her arms. Because of Claudia's desire to play an instrument, her mother and Claudia decided to research various instruments on social media. They found a person who was diagnosed with a similar medical condition as Claudia. He played an adapted euphonium with a unique mechanism attached to his wheelchair, allowing him to play the instrument.

Claudia decided that she would play the euphonium and included the same mechanisms on her wheelchair as well. These adaptations included various buttons attached to her wheelchair where her arms can reach. These buttons are connected to electromagnetic solenoids that push the euphonium valves. Whenever she presses or touches these attached buttons, it automatically presses the euphonium's valves. Another adaptation is done with a cymbal stand. It is difficult for her to hold the instrument; therefore, a cymbal stand is used to suspend the euphonium to help with the weight of the instrument. In addition to these accommodations, she still needs help setting up the instrument. She would often have the band director, or a friend help her in this regard. She started playing the euphonium in fifth grade. She continued to play in middle school and high school band, including the high school marching band. Claudia was the high school band student president for three years. In her sophomore and junior years, she made it into the region band. When she was a senior, Claudia participated in a concerto competition; she was one of the top 6 finalists. She is currently in college for business administration; however, Claudia is still playing her euphonium in a university concert band. She has a friend assigned to help her with the instrument setup. The band director also helps Claudia sometimes with opening her locker, carrying her bags, setting up her instrument, and accommodates her with different seating positions in the band as necessary.

Claudia's ensemble director. He currently serves as the Associate Director of Bands at Claudia's university. He also works as the administrator for the band program. He has a Bachelor of Music Education, and a Master of

Educational Administration. He said that he has quite a bit of experience working with students with disabilities which includes those with visual impairments and different motor abilities, especially those who use wheelchairs. His stated desire is to help create an environment where every student with any ability can enjoy making music. He has been working at Claudia's university for about 5 years but has only been working with her for a few months.

Claudia's mother. She has a bachelor's degree in elementary education. She taught at a public school for 7 years; then she took another position at an elementary school for a year. Since 2008, she has been teaching kindergarten. She plays ukulele for her kindergarten students, and she plays some piano. Besides Claudia, she has two older children. She is very supportive of her daughter Claudia in the things she wants to do. According to her, the best way to help Claudia is to listen to her because she knows what works for her in terms of accommodation. Sometimes, Claudia's mother and her husband would help with mechanical issues that Claudia faced with her adapted instrument when the technician was not available.

Evan

Evan, trumpet. Evan is a 21-year-old white male, born in the United States, with a medical condition called Duchenne Muscular Dystrophy (DMD). This is a genetic disorder characterized by progressive muscle degeneration and weakness caused by mutations in a protein called dystrophin, which aids in the maintenance and function of muscle cells. Evan enjoys playing trumpet, composing, conducting, and playing piano. Because of his disabilities, he is using

a wheelchair to function. He started playing the trumpet in seventh grade. Among his family, no one plays an instrument besides his mother who plays piano and sings. Before college, Evan performed in the high school concert band, orchestra, and marching band. During college, he performs in the marching band. Because of his muscle weakness, Evan said that it is very challenging to play fast and technical passages. He is currently a junior in college, pursuing a Bachelor of Arts with a focus on music composition. In college, he tends to be his own advocate when he needs accommodations.

Evan's marching band director. She is an associate professor of music performance and an associate professor of bands at the university where Evan attends. She is an avid supporter of community engagement through music. She is an advisor to an organization that supports the philosophy of teaching music to people with disabilities and encourages them to be part of musical ensembles. Her degrees include a doctoral of musical arts in band conducting, a master of music in conducting, and a bachelor of music education (BME). Evan said his interaction with his marching band director strengthened his hope regarding full inclusion of persons with disabilities in music ensembles.

Evan's mother. She is a white female, born in the United States. She has three sons, one of which is Evan. Evan and his older brother both have Duchenne Muscular Dystrophy. Evan's mother completed her bachelor's degree in general special education. She then earned her master's degree in learning disabilities and emotional disabilities. She taught children with mild disabilities as well as children with learning disability in the public school for several years, including children with emotional problems. She also

administered an alternative program for middle and high school students who had emotional learning disabilities. Because of various challenges that her son faced, his condition deteriorated, requiring more assistance. Evan's mother then stepped down from her administrative position for the program for children with disabilities. She decided to take a teaching position at her sons' elementary school to assist with their needs. Evan's mother believed that her expertise in working with persons with disabilities helped her to be well-respected and aided her advocacy for a least restrictive environment on behalf of her two sons. Evan's mother worked in that elementary school for 5 years.

Data Collection

Because the interview is “one of the most importance sources of case study evidence” (Yin, 2018, p. 18), each participant was interviewed individually via Zoom, an online conferencing program. Using Zoom made the interviewing process easier because participants were in various locations and time zones. The interviews were recorded and took place at times that were convenient for each participant. Before the interview, I sent an Institutional Review Board (IRB)-approved consent form via email to each participant to give them an overview of the study and to solicit their informed consent (see Appendices A, B, C).

I used the shorter case study interview format because it lasts about 1 hour and it makes it easier to follow the “case study protocol (or a portion of it) more closely” (Yin, 2018, p. 119). I also utilized a semi-structured interview technique because it allowed me to decide how best to use the limited time available and keep the interaction focused (Savin-Baden & Major, 2013). In semi-structured interviews, “the questions tend to be open-ended enough to allow interviewees to

express their perspectives on a topic or issue and also allow for comparable data that can be compared across correspondents” (p. 359).

The interview protocol was divided into four segments (see Appendix D). The first section addressed the participants’ perspective on their participation in their collegiate ensemble, including audition process, experience with ensemble directors and peers, and experiences (positive and negative). The second section focused on the challenges faced while in the ensemble as a person with a disability. The questions included the type of disability, adapted instrument, type of accommodation used for the students’ full participation in the ensemble, and possible advocacy efforts on behalf of the students with disability. The third section inquired about the main participants’ inspiration to persist in the ensemble. The final section offered an opportunity for the participants to detail their personal thoughts and advice to ensemble directors and other people working with students with disabilities (see Appendices A, B, C, D for the complete interview protocol).

Procedures

Three main participants for this study were carefully selected due to the specificity of this research. The criteria required the participant to be a student with a physical disability who was enrolled in a college instrumental ensemble. I contacted Aaron through social media, as I knew he was pursuing a degree in tuba performance while having a physical disability. Through further social media searches, I discovered someone who had a motor limitation and played the trumpet from a wheelchair, not knowing his specific disabilities. When I connected with him, he told me that he stopped playing the trumpet, but he referred me to a music

professor who knew a student that might fulfill my criteria for participants. This music professor referred me to Claudia's mother. At that time, Claudia had just graduated from high school. Claudia's mother referred me to Evan as another potential participant. These three main participants, Aaron, Claudia, and Evan referred me to one ensemble director that they had worked with and one of their parents or guardians. Aaron's parents were unavailable; therefore, I only interviewed a total of 8 participants.

Data Analysis

Savin-Baden and Major (2013) defined data analysis as “an ongoing process that involves breaking data into meaningful parts for the purpose of examining them” (p. 434). For this multiple case study, I used pattern-matching logic. This is one of the most desirable techniques in case study analysis (Yin, 2018). At various levels, the pattern-matching logic can be extremely beneficial. One of its aims is to externalize “implicit mental models and assumptions as much as possible” (Sinkovics, 2018, p. 1). This pattern-matching also allows readers to follow the investigators' thought processes and better comprehend how and why they came to the results they did (Sinkovics, 2018).

I went through the following data analysis steps: code, subcode, categories, sub-categories, themes/concepts, and cross themes. Coding in qualitative inquiry is “most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data” (Saldaña, 2013, p. 3).

Interview Analysis

All interviews were transcribed from Zoom audio and video recordings by a professional transcriber hired by the Disability Center of the University of Missouri. Although I received the transcribed interviews, I listened to the audio from each interview while going through each script to ensure accuracy. If there were any mistakes in the transcriptions, I edited it as needed. In this study, I used constant comparative analysis across these interviews which necessitated the use of axial coding (Scott & Medaugh, 2017). Then, I reviewed all transcripts separately for accuracy. Next, I followed the process of creating codes, categories, sub-categories, cross-themes, and cross-case-themes.

Initial codes. First, I coded the data of each participant separately, which included directors and parents. I applied line by line open coding techniques to the transcripts and organized the codes in categories. To organize the codes into categories, I created a table in a Microsoft Word document, where each code was aligned with its own data. I then sorted the codes into larger categories.

Categories and sub-categories. Next, I re-analyzed the codes and larger categories to create sub-categories. Subsequently, I created themes. This second level of data analysis is known as axial coding (Williams & Moser, 2019). I re-sorted the codes into larger categories and sub-categories. I, then, sorted the data table again to draw generalizations across participants' data. These formed the basis for themes.

Themes, cross-themes, and cross-case themes. From the sub-categories emerged various themes for each participant and informant participant (director and/or parent). Furthermore, I considered the three cases separately, from which I then identified cross-

case themes (for each case) and themes across the three cases. Each case comprises the main participant (the student), their ensemble director, and one of their parents, except one of the cases for which no parent was available.

Within- and Cross-Case Analyses

A distinguished feature of rigorous case study research is the presence of within-case and cross-case analysis. In this multiple case study, within-case analysis refers to the analysis of data corresponding to each participant separately. Consequently, this analysis incorporated data pertaining to that student and the informant participants (director and/or parent) with whom he or she interacted. The informant participants for Claudia and Evan cases includes a director and a parent; whereas, the informant participant for Aaron includes only the director. The cross-case analysis refers to the combination of data across all the three students' participants and their respective director and parent participants. The data that emerged from all three cases summarize the findings across all participants.

Positionality Statement

The role of the investigator is critical to recognize because the findings of a qualitative study is always open to interpretation. Positionality refers to an individual's worldview, their background, and past experiences, as well as their attitude toward a research endeavor and its social and political context (Foote & Bartell, 2011; Rowe, 2014; Savin-Baden & Major, 2013). According to Holmes (2020), positionality can influence the entire research process because researchers are a part of the social reality or the world they are investigating. Savin-Baden and Major (2013) suggested three ways through which researchers can achieve positionality: (a) locating themselves in relation to

the subject (i.e., acknowledging personal positions that have the potential to influence the research), (b) situating themselves in relation to the participants (i.e., how the researchers view themselves, and how others view them), and (c) locating themselves in relation to the research context and progress (i.e., acknowledging that the research will be influenced by the research context). In order to produce an effective positionality statement, Manohar et al. (2017) believe that the researcher must “acknowledge and locate their views, values, and beliefs in relation to the research process” (p. 3).

The researchers’ worldviews and backgrounds are critical to the outcomes of the research process. These also reveal the researchers’ inherent biases, allowing them to gain insights about their own approach to the research settings (Manohar et al., 2017). It is assumed that the more similar one is to the participants in terms of culture, gender, race, and socioeconomic status (among other factors), the more access that will be provided, meanings shared, and the validity of findings will be secured (Merriam et al., 2001). Therefore, my background as a musician, a brass instrumentalist with a physical disability, and a person who shares the culture of this particular community give me an advantage in terms of understanding and investigating my participants.

My previous experience in performing, learning, and teaching shaped my interest in this topic and was likely to affect my interpretation of these findings. I self-identify as a brass instrumentalist of color who has a physical disability. I started music at the age of thirteen after I was told repeatedly that I could not play the trumpet for over three years because I have one arm. I earned two degrees in trumpet performance, and I am currently finishing a Ph.D. in music education.

I started music at a specialized school for students with disabilities and continued in middle school and part of high school. Beginning school in a specialized institution did not spare me an ableist culture. I can remember fighting constantly to be given the same opportunities that the other students had. I had to be very persistent and worked harder than my peers in order to be accepted. I have since cultivated a culture to work hard so that others who perform in traditional ensembles could see my abilities beyond my disability. Because of many prior conversations with musicians with disabilities regarding their inclusion and my own understanding of this community, I have always wanted to research this topic.

Because of my experience as a music performer and educator and my background as a member of the community of persons with disabilities, I was ready and excited to investigate the ensemble experiences of three collegiate brass instrumentalists with physical disabilities. I taught music for three years at a specialized school for students with disabilities and for one summer at a music camp for students with disabilities. I privately taught students with various abilities for many years and performed as a professional musician as a soloist nationally and internationally. Furthermore, I recorded the 2016 Paralympic commercial, “Yes, I can,” sponsored by Channel 4 of Great Britain in collaboration with many other musicians with disabilities from all over the world. During this project, I spent three full weeks in London, interacting with these musicians and sharing experiences regarding how we all got involved in music and the challenges we faced. It felt very comfortable talking with each other as we shared personal experiences which impacted me tremendously.

In this study, I played two roles: a researcher and a reflective practitioner. As a researcher, I valued the opportunity to discover more about each participant's musical experiences and educational backgrounds. As a reflective practitioner, I appreciated the opportunity to reminisce on my own experiences as a music student with a physical disability, and to draw attention to the need to disclose the real issues and potential solutions originating from the students' own perceived realities in the field of music education at large, which was the motivation for this dissertation. These roles are compatible with my selection of a multiple case study design, which helped me to acquire a more detailed understanding of the perceptions of students with physical disabilities.

Trustworthiness and Rigor

Trustworthiness and rigor refer to the amount of confidence in data, methods used to ensure the quality of a study, and its interpretation (Polit & Beck, 2014). Guba and Lincoln (1994) outlined these different criteria to ensure trustworthiness: (a) credibility, (b) dependability, (c) confirmability, (d) transferability, and (e) authenticity. Polit and Beck (2010) referred to credibility as the confidence in the truth of the data and their interpretations. Dependability is defined as the “stability or reliability of data over time and over conditions” (Polit & Beck, 2010, p. 492). Confirmability is the potential for consistency between two or more independent participants about the data’s accuracy, whereas transferability refers to the extent that research study findings could be applicable to other contexts, including situations, times, and populations (Polit & Beck, 2010, 2014). Authenticity refers to the extent to which researchers fairly and faithfully convey a range of various realities and show realistically the participants’ lives as they are lived (Polit & Beck, 2014).

In this multiple case study, I used various criteria to ensure trustworthiness, which included triangulation, member checking, peer reviews, compiling multiple sources of evidence, using external audits, and using replication logic in multiple cases. For example, I applied multiple sources of evidence and an external audit trail to achieve credibility and dependability. Moreover, throughout the process, my advisor and mentors read this document several times, providing feedback and guidance. I also collected data from my participants and informant participants (directors and parents).

Triangulation refers to the collection of data from different types of people or individuals to gain multiple perspectives and validation (Carter et al., 2014; Morse, 2015). For this study, I collected data from three students with physical disabilities, parents, and the ensemble directors, including my reflections in order to triangulate data.

Collecting multiple sources of evidence are very important when conducting case studies. The use of multiple sources of evidence allows a researcher “to address a broader range of historical and behavioral issues” (Yin, 2018, p. 127) and helps to develop converging lines of inquiry. Member checks involved having the participants verify the transcriptions and interpretations of their interviews for accuracy and credibility. Member checks can be conducted continuously using both formal and informal strategies (Erlandson et al., 1993). The following are some common examples where member checking occurs during a naturalistic investigation:

- (a) having informal conversations with participants to verify accuracy of the interpretation,
- (b) verifying interpretations data gathered in earlier interviews,
- (c) summarizing the data and allowing the respondents to immediately correct errors of fact or challenge the interpretations,
- (d) report to various participant members and asking for aural or writing feedback, and
- (e) furnishing the entire copies of the study to a review panel of respondents and other persons in the setting of being studied (p.142).

For member checking in this study, I used informal conversations with participants to verify the accuracy of the interpretation.

Reliability ensures that findings are replicable. The purpose of reliability was to decrease inaccuracies and biases in a study (Yin, 2018). For these reasons, the trustworthiness and rigor of this research included four criteria of quality research design: construct validity, internal validity, external validity, and reliability (Yin, 2018).

Construct validity refers to “identifying correct operational measures for the concepts being studied” (Yin, 2018, p.42). It is considered as “one of the most important concepts in all psychology” (Westen & Rosenthal, 2003, p. 608). This first assessment of quality research design is particularly challenging in case study research; however, according to Yin (2018), using multiple sources of evidence could be one of the best ways to assess construct validity. To test the construct validity of this study, I used multiple sources of evidence. According to Yin (2018), multiple sources of evidence provide multiple measurements of the same phenomenon. This strategy encourages convergent lines of investigation, which is helpful during data collection. For example, for this study, besides interviewing the participants (students), I also interviewed informant participants (directors and/or parents). Data collected from the student participants were able to be verified and confirmed by the informant participants.

The test of quality for this study was also internal validity (Yin, 2018). Within qualitative research, internal validity attempts to demonstrate that the findings that emerge from the data accurately represent reality (Savin-Baden & Major, 2013; Yin, 2018). To test internal validity of this study, I utilized the application of pattern-matching logic. According to Yin (2018), it is one of the most preferable strategies for case study

analysis. This pattern-matching also helps readers follow the investigators' thought processes and have a better understanding of how and why they arrived at the conclusions they reached (Sinkovics, 2018).

External validity, the third test of quality research, determines if the findings of a study can be generalized beyond the immediate investigation, regardless of the research technique utilized (e.g., experiments, surveys, or case studies) (Yin, 2018). Although external validity may present some barriers for single case study, the use of multiple case studies can be used to demonstrate external validity. A multiple case study enables the researcher to examine within and across settings (Yin, 2018). This multiple case study design allowed me to examine across each case, which included student and informant participants (director and/or parent), and across all three cases as well. This multiple case study can be used to either predict similarities or contrasting results (Yin, 2018).

The final test of research quality is reliability, which relates to demonstrating that a study can be repeated and yield the same results each time if used with the same subjects in similar conditions (Savin-Baden & Major, 2013; Yin, 2018). In qualitative research, the main goal in establishing reliability is to reduce errors and biases in a study. The application of a case study protocol, as described previously (see appendix A, B, C, and D for more details), is one of the methods of ensuring reliability (Yin, 2018). This protocol aims to operationalize the procedures of case study research as much as possible in order to allow repeatable results if the same procedures are followed with the same subjects in similar conditions. To establish reliability in this study, I created a protocol that outlined steps for data collection and analysis that were consistent across all cases.

Chapter IV: Findings

The number of students with disabilities in college continues to increase (Wilson et al., 2000; Muzemil & Lola, 2019). Consequently, this is happening in collegiate instrumental ensembles where directors may feel ill-equipped to accommodate students of all abilities. With this increased concern, I believe it is vital to learn more about and obtain insights from the individuals who themselves have disabilities as collegiate instrumentalists.

The purpose of this study was to investigate the experiences and the perceived realities of collegiate brass instrumentalists with physical disabilities. I sought to understand the meaning of inclusion of persons with physical disabilities, their challenges as collegiate brass instrumentalists with physical disabilities, their experiences and perceived realities in an educational setting with ensemble directors and other students, and the sources of their motivation to persist in instrumental ensembles.

In this chapter, I describe the findings of my research to address the main research question as well as associated sub-questions. As detailed in Chapter 3, I used semi-structured interview techniques to collect data. Throughout the narrative, I included descriptions and quotations from the participants' interviews and recollections to let the reader immerse themselves in the participant's experience and perceptions as collegiate brass instrumentalists with physical disabilities.

Case 1, Claudia: Successful Inclusion through Communication, Advocacy, and Respect

This case included key ideas that led to Claudia's successful inclusion as a collegiate brass instrumentalist with a physical disability. Through the narrative of

Claudia, her mother, and her concert band director, I identified three cross themes from the data: (a) open communication can foster successful accommodation, (b) equal opportunity can be obtained through self-advocacy and hard work, and (c) respect for all students as musicians creates an inclusive and welcoming atmosphere.

Next, I review sub-themes for each of the participants in Claudia's story. Then I discuss themes that cut across Claudia's inclusion experience.

Claudia's Experience with Inclusion

Through my analysis for Claudia's case, several themes emerged from the data. These included Claudia: (a) being an advocate for herself, (b) finding motivation through the enjoyment of music-making, (c) feeling like an equal member of the instrumental ensemble, and (d) the ensemble directors going above and beyond basic accommodations.

Being a self-advocate. Claudia valued being a self-advocate. Being an advocate included not only advocating for herself as a musician and student, but also seeing her own abilities despite her disabilities. Claudia believed that she had every right to serve as an equal member of the ensemble and encouraged others to see her point of view.

Claudia valued her own abilities despite her disabilities. For example, Claudia said: "I feel like I am participating at my full ability." She was referring to her participation in her college concert band ensemble. Although she recognized her full ability, she still understood that she needed help to fully participate in the ensemble due to her disability. She said: "I can't do any of that myself," referring to setting up and disassembling her adapted instrument before and after rehearsal. She also stated: "I've never really felt uncomfortable asking for help because it's something I just do in my

daily life.” She elaborated further on a piece of advice to other students with disabilities by saying:

Just be confiding and advocate [sic] for yourself. Just, like, don't be afraid to go ask somebody for help. Don't be afraid to go talk to your band director and say, "Hey, this isn't working for me, but I think this might work better. Can we try it?" Like, just be confident in knowing what you need and asking others to help.

She embraced the attitude of confidence and valued the idea of speaking for herself. Also, she put the emphasis on the knowledge of her needs. She exemplified some of the characteristics of self-determination and those of a self-advocate. According to NARIC (2017), individuals with disabilities can use education and participation to improve their self-determination and self-advocacy skills. As shown through this data, Claudia’s belief in her own abilities allowed her to also be a self-advocate.

Finding motivation through the enjoyment of music-making.

Claudia also found motivation to persist in the college instrumental ensemble through the enjoyment of music-making and camaraderie. For instance, when Claudia was asked about the cause of her motivation to persist in the college ensemble, she said:

Honestly, I really enjoy playing my instrument. It's almost like a stress reliever for me. So, I just love playing. And then, also, I have a lot of — in high school and before college, I had a ton of friends in the band. And so, I just liked to be able to hang out with my friends and play our instruments. And I'm sure I'll make a bunch of friends in college band, as well. I just haven't gotten there yet.

She seemed to persist in the college instrumental ensemble primarily because of her love for music and her instrument. It also appeared that she did not join the band because of her friends from high school; perhaps, just

to make new ones. Consequently, she has not gotten a lot of friends in the college band yet. She put a lot of emphasis on the love of playing her instrument. She continued to say, “I love playing my instrument, and I love that I get the opportunity, three hours a week, to just go and play with other people that love playing their instruments.” She appreciated the opportunity to make music in the ensemble. The driving force for her persistence in the ensemble was mostly because of her intrinsic motivation. For example, she said: “I also just enjoy playing in general.” Despite being discouraged from her mother, she still made the decision to join the ensemble. She shared:

Well, my mom actually did not want me to do band in college. She was like, “It’s just extracurricular. You’re there to learn. Like, you don’t really need to be doing band. It’s going to take too much of your time.”

It appeared that one of the most important reasons why she joined the ensemble was because of the enjoyment of it. The opportunity to continue to play her instrument in college brought her joy. She added: “I just enjoy that I get to keep playing the instrument in college.”

As this data revealed, Claudia’s motivation to persist in the college ensemble was motivated through the enjoyment of music-making. Motivation in playing in an instrumental ensemble can be critical for students. Karsenti and Thibert (1995) asserted that it can undoubtedly be one of the most essential psychological concepts in teaching and learning. According to Fant (1995), the source of motivation for persisting in playing musical instruments in large ensembles usually alternates between intrinsic and extrinsic motivation, although most students get involved in music

programs and ensemble programs for reasons that are extrinsic rather than intrinsic. However, Claudia's reason to persist in the college ensemble seemed due mostly to her intrinsic motivation.

Feeling as an equal member of the instrumental ensemble. Claudia felt treated as an equal member of the instrumental ensemble, which was an important factor in her continuation in the ensemble. According to Claudia, "They seemed really receptive.... I didn't see them feeling any different towards me. I just felt like I was another person there playing their instrument." Claudia felt that she was being treated equally by everyone in the ensemble. In another statement, referring to her relationship with peers, she said, "They all seem very nice. They don't really treat me any differently than I would see them treat anybody else. We said, like, hi and stuff. Pretty normal, yeah." Her environment seems to be very welcoming and inclusive. She also said this about the band director: "He's very nice and very accommodating to my condition and everything." As a follow-up question, she was asked about her experiences in the ensemble, and she described it as being "definitely positive. A hundred-percent positive."

Based on this data, it may be concluded that Claudia felt that her instrumental ensemble was an environment where everyone was treated equally, which included her. Regular schools with an inclusive orientation are the most effective means of fighting inequalities, promoting welcoming communities, fostering an inclusive society, and achieving education for everyone (UNESCO, 1994). This instrumental ensemble, which Claudia is part of, seemed to exemplify a regular school with inclusive orientation.

Ensemble directors going above and beyond basic accommodations. Finally,

Claudia felt that the ensemble directors go above and beyond basic accommodations.

According to Claudia, the ensemble director showed great inquisitiveness to learn about her adapted instrument. For example, she said:

I came early, before class, when— my first class, so he could learn how to assemble me and unassemble me. If my friend ever had to miss a class — because my friend sets me up in class — so he wanted to learn how to set me up, he wanted to show me the ensemble room and figure out where I was going to sit.

The ensemble director seemed to be very helpful and accommodating regarding inclusion of students with disabilities. The ensemble director did not wait for someone else to come and help but he learned in case of any absences so that he could step up and help the student. In the previous paragraph, I described how Claudia shared about her inability to set up and disassemble her adapted instrument before and after rehearsal. Her ensemble director seemed to be very involved in terms of creating an inclusive atmosphere for her.

Claudia described her relationship with her ensemble director in positive ways. She thought of him as exemplary regarding his exhibition of inclusion. She explained it this way: “He is super accommodating and just great about the whole thing.” She explained, “My band directors all have been encouraging and helpful.”

Furthermore, some of her ensemble directors not only helped her with setting up her instrument, but also with its maintenance. For example, she said this about one of her ensemble directors:

He was actually the one to think of the idea to hang my instrument on a cymbal stand. He would stay after class with me, sometimes, to get me caught up. But, um, honestly, when I got my instrument, I jumped in pretty fast and was able to pick up for lost time. But the stuff that I didn't pick up on as fast, he was very helpful. He really wanted me to be able to play my instrument. He was very helpful.

Claudia's ensemble directors not only helped accommodate her in the ensemble, but also provided encouragement and helped her outside of the ensemble (e.g., getting caught up when she missed practice). The findings revealed that Claudia's ensemble directors went above and beyond basic accommodations to help her.

The Experience of Claudia's Ensemble Director with Inclusion

In my data analysis for Claudia's ensemble director, I was able to identify four themes. These themes included: (a) fostering an inclusive and welcoming atmosphere, (b) respect for the independence of students, (c) expecting/observing hard work despite disability, and (d) openness to learn from the student.

Fostering an inclusive and welcoming atmosphere. First, Claudia's ensemble director believed in fostering an inclusive and welcoming atmosphere in the ensemble. For example, he said: "It's designing an environment to where she's not restricted. Designing the least restrictive environment is again the key to the whole thing." He also believed that it is the ensemble director's duty to facilitate inclusion. Claudia's ensemble director added, "I think it's your responsibility to be flexible and create an environment where they can just show up and then they're just like any other kid." According to him, directors should allow all students to participate in the experience of music-making:

Whether they're in a wheelchair, they have visual impairments, things like that. I think it's most important that the student is looking for a musical experience. And it's our job, or it's my job as the director of the ensemble, to create an environment that will allow them to serve that purpose.

Regarding Claudia, he also said, "That's the important thing to me is that her musical experience isn't disrupted by anything. So, we make sure that we create a path for her to come in and do that." As Claudia's ensemble director continued to explain the importance of inclusion and equal opportunity for all students in the ensemble, he

confirmed that “she [Claudia] deserves that same opportunity and I'll do whatever I can to make sure that she has that.”

Claudia’s ensemble director set the tone needed for an inclusive and welcoming atmosphere in the ensemble. He believed in creating a culture that welcomed inclusion.

For example, he said:

It’s setting that atmosphere and designing that culture to where those students just know this is how we do this. And I think that's the most important part of it. Again, creating an environment where she is restricted the least possible.

It was also noted that the students in the ensemble acted in an inclusive and welcoming manner as they interacted with students in need. In one of the examples, Claudia’s ensemble director referred to the students in the ensemble as “very supportive and they're very helpful and they're very inclusive.” He described students as wanting “people to come in and have the musical experience and they're always willing to lend a helping hand if necessary.” His (Claudia’s ensemble director) attitude was student-centered, and his attitude was picked up easily by all ensemble members. He made it his responsibility to promote an inclusive and welcoming environment for all.

Respect for the independence of students. Second, Claudia’s ensemble director believed that the ensemble director should respect the independence of students with disabilities. He said, “Just because they [students with disabilities] may need some help, or they may have a circumstance that requires a different approach, they still deserve for the [sic] same respect that any other student would get.” Therefore, he treated all students, including those with any type of disability, as equally as possible. For example, Claudia’s ensemble director reflected on his experience working with some of the students with disabilities,

Some of the students I've had in the past that have had disabilities are fiercely independent. And they want to row their own boat. They don't want you to help them necessarily. And that's okay, too. They get to dictate those terms.

According to Claudia's ensemble director, it is important not to cross their boundaries.

We need to communicate with the student instead of just jumping to help them without their permission. This may be seen as being rude. In another example, he said:

You know, I wouldn't walk up to you and say—and just grab you on the shoulder and move you around. That's rude to me. They [students with disabilities] deserve to have possession of themselves, and they get to dictate those terms. They tell you. They teach you the boundary.

Claudia's ensemble director respected Claudia in his ensemble and valued her independence despite her need of help.

When working with Claudia, respect was an essential ingredient for her successful inclusion. He explained:

And if she's there, I always ask her, "Hey [Claudia]. Are you—do you want me to help you, or is [Jolley, her helper] on her way?" Or whatever. And she dictates those terms. If she wants my help, she tells me and then I help her.

Although Claudia was waiting for help by her locker, the ensemble director would not just do things for her without her permission. Claudia's ensemble director believed that it was critical to let the student decide when they needed help.

Again, that person dictates those terms. If they're getting served the way they feel like they need to be, their musical itch, so to speak, is getting scratched, I think they need to stay as long as it serves them musically. It serves the purpose of filling that musical cup, so to speak. My hope would be that no student, whether they had an exceptional situation or not, would discontinue their membership because of something that was happening in there or they felt alienated or not included or anything like that. That would be something that would be pretty devastating to me.

As these data suggest, ensemble directors should respect the independence of students with disabilities as part of being inclusive in the ensemble. It also suggests that

one of the best ways to show respect for the student's independence is to communicate with them and let them dictate their needs.

Diligence and hard work. Third, Claudia's ensemble director valued diligence and hard work from the students with disabilities. In the case of Claudia, she only needed help with setting up her instrument. For example, Claudia's ensemble director reflected on his experience with Claudia, saying: "[Claudia] comes in and she does her thing, we help her get her stuff situated and then she's just playing in band." Like any other student, Claudia came to ensemble prepared to rehearse. With appropriate accommodations, disabilities may be seen as just nominal. According to Claudia's ensemble director, Claudia believed in being diligent, especially in the ensemble. She also never asked for special treatment. For example, Claudia "would never ask to play the saxophone part on her euphonium or be the featured soloist in some piece or whatever unless it was something that she earned."

Claudia's ensemble director supported diligence and hard work from other students with disabilities that he had taught in the past as well, such as Kevin who had a wheelchair and a similar disability type as Claudia. Claudia's ensemble director described his interaction this way:

Now, he [Kevin] was the kind of kid that would come and just practice anyway, because he knew if anybody else missed a rehearsal, he was obligated to make up those minutes and then submit that. And he would do that even though he wasn't required to. But that was about his character, not about an expectation that was given to him.

This suggests that Claudia's ensemble director valued a diligent mindset among students with disabilities. It seemed that students with disabilities may be a model for other

students to follow as they exemplified hard work, which is one of the keys to success in school.

Open to learn from the students. Finally, Claudia’s ensemble director believed that ensemble directors should be open to learn directly from students with disabilities to foster a successful inclusive environment for them. For example, when Claudia’s ensemble director was asked about what kind of advice he would give to ensemble directors regarding working with students with disabilities in an inclusive way, he said this:

You got to communicate with them, you have to understand their situation and you have to be open-minded to letting them dictate the terms of this situation. Sometimes—and this is an assumption, but band directors get into their mode of "this is how I do things. This bubble isn't going to be penetrated," so to speak. You have to be willing to put what makes you comfortable on the curb and do what's best for the student.

Claudia’s ensemble director not only believed in open communication with students with disabilities, but also expected ensemble directors to be open-minded to the perceived reality of their condition. Claudia’s ensemble director suggested that ensemble directors must sometimes approach working with students with disabilities as moving beyond their comfort zone, as it may be difficult for some ensemble directors. His attitude and teaching philosophy make students the focus of his teaching.

Claudia’s ensemble director believed that it is critical for ensemble directors to be open-minded about working with students with disabilities. As he continued with his advice to ensemble directors, he said: “Frankly, as a teacher, if you're not in this for the students, you probably should pick a new profession. I'm pretty passionate about that, actually.” Claudia’s ensemble director did not believe that teaching is just a job, but

something way beyond. As he tried to explain the importance of music and teaching, he stated:

Music is the thing you get to do. As the teacher's students, that's the thing you have to do. And if you're not willing to meet them where they need to be met so that they can do that thing that you want to do—that musical thing, so to speak, then you've got problems. And that's something that you should probably reevaluate.

According to Claudia's ensemble director, it is crucial for ensemble directors to be open-minded and willing to assist the students in whatever ways they learn best. As these data indicated, the successful inclusion of students with disabilities involved open-mindedness of the ensemble director and their willingness to adapt their instruction to fit the students' needs.

Claudia's Mother's Experience with Inclusion

From the data analysis of Claudia's mother, two themes emerged: (a) students should have equal opportunity to participate in ensembles and play music and (b) values open communication to address needs.

Equal opportunity to participate in ensembles. First, Claudia's mother believed that students should have an equal opportunity to participate in ensembles and play their instruments. For example, in some of her advice to ensemble directors, Claudia's mother said: "Just listening to them [to students with disabilities], giving them a chance, trying different things, being willing to, have some inconvenience, so that, they can have that successful opportunity." According to Claudia's mother, these approaches might aid with successful inclusion of students with disabilities in the ensemble. These include willingness to have some inconvenience when giving them [students with disabilities] a

chance to succeed. Claudia's mother believed that listening to them [students with disabilities] could help avoid false assumptions. For example, she said:

I would say not to assume that a student-- when you see a student with a disability, that—not to assume that they're not going to be able to play an instrument, but to listen to them and listen to how their body works and how things work for them and see what ways you can help them to be successful.

According to Claudia's mother, ensemble directors' negative assumptions about the ability of the students with disabilities could reduce the opportunity for their equal participation in the ensemble. It is important to learn from students with disabilities in order to successfully include them in the ensemble.

One of the reasons that Claudia's mother advised ensemble directors to listen to their students instead of assuming their ability was because they know themselves better. This was how she put it: "Just really being willing to listen, because, you know, I, at least for [Claudia], she knows herself better than anybody else does and she knows what works for her and what doesn't work for her." According to Claudia's mother, the point of view of the students with disabilities about how to accommodate them is very important in terms of creating opportunity for participation in the ensemble. These data revealed how important it was for Claudia's mother that equal participation of students with disabilities in the ensemble was achieved and indicated what to avoid in terms of facilitating equal opportunity and involvement in the ensemble.

Valued open communication. Second, Claudia's mother valued open communication to address the needs of students with disabilities in the ensemble. According to her, communication is "just helping people understand this is what she [Claudia] needs." As a person with a physical disability, Claudia needed some unique accommodations that would aid her participation in the ensemble.

Claudia's mother has been proactive in terms of communicating with ensemble directors, especially before college. Claudia's mother said:

So, pretty much every time she went to another level, you know, I would meet with the band director and explain, "this is what she does, and this is how she plays it and this is how we set it up, and this is what she needs.

Claudia's mother communicated information with ensemble directors that would help them understand how to work with Claudia, although Claudia knew her situation best.

Claudia's mother said that "she knows herself better than anybody else does and she knows what works for her and what doesn't work for her." She shared this about her experience with Claudia when saying:

She knows what works for her and what doesn't. We've had this a lot where, you know, my husband, or I, we'll say, "well, we think you [Claudia] should try it this way", and, she'll say, "No, that's not going to work for me." And we'll say, "Well, can you just try it?" And—she will. And then, we'll be like, "Okay, yeah. I guess you're right. That doesn't work that way."

Through open communication, the ensemble directors know what works and does not work for a person with a disability. This example also revealed how important it is to see things through the eyes of the student with the disability. Claudia's mother shared that "she's really good at explaining what she needs, as well."

As these data indicate, open communication is very important when addressing the needs of students with disabilities in the ensemble. It also revealed that students with disabilities often know their own situations and can share what works for them best.

Claudia: Cross-Participant Themes

In this section, I discuss the themes that cut across Claudia's inclusion experience. Through Claudia's narrative, which included her mother and her ensemble director. I identified three cross-themes from the data: (a) open communication can foster successful

accommodation, (b) equal opportunity can be obtained through self-advocacy and hard work, and (c) respect for all students as musicians creates an inclusive and welcoming atmosphere.

Open communication can foster successful accommodation. The participants elaborated on the importance of open communication and the strategies for a successful accommodation in their unique way. Egeci and Gençöz (2006) suggested that communication is key in the scheme of many successful relationships. The participants in the current study strongly supported this concept as well. For example, Claudia's ensemble described the importance of open communication between ensemble director and a student with a disability as a crucial ingredient for success. He said that "it's paramount. I mean, that's the key to success." He continued: "You got to communicate with them" when referring to communicating with students with disabilities in your instrumental ensemble to better assist them.

Open communication with students with disabilities was portrayed as one of the best approaches to use to understand how to work with them best. According to the participants, the students with disabilities were the expert on how things work for them. Claudia's ensemble director stated it this way: "You have to understand their situation, and you have to be open-minded to letting them dictate the terms of this situation." Open communication illuminates how to best accommodate them by letting them guide the way. Claudia's mother, when reflecting on her experiences working with Claudia, said that "she's really good at explaining what she needs." With correct knowledge of the condition of the students with disabilities, ensemble directors may be able to successfully accommodate their needs.

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Equal opportunity through self-advocacy and hard work. The participants believed in the importance of equal opportunity in instrumental ensembles. They believed on cherishing the attitude of helping students to have a wonderful experience performing in the instrumental ensemble. Claudia's ensemble director shared his thoughts on the equal opportunity for all students: "I'm the kind of person that I want anybody who wants to play to come and play. So, whether they have a disability or not, regardless of their musical ability, they're all over the musical spectrum just anyway." His attitude is not only to create an environment where all belong but also a community where all students have equal opportunity. He continued to say that "My hope would be that no student, whether they had an exceptional situation or not, would discontinue their membership because of something that was happening in there or they felt alienated or not included or anything like that."

Claudia's ensemble director also said: "She [Claudia] deserves that same opportunity and I'll do whatever I can to make sure that she has that." In the case of Claudia, she advocates for her needs daily. She stated: "I've never really felt uncomfortable asking for help because it's something I just do in my daily life." Also, she believed in self-advocacy: "I really feel like I've advocated for myself." And she did not think of any reason for not being in the ensemble, as her mother reported: "She believes that, you know, she belongs there."

As these data revealed, the sense of advocacy and belonging aided Claudia's equal opportunity in the ensemble. Self-advocacy and advocacy of others seemed to make a difference in the sense of giving equal opportunity to all students.

Respect creates an inclusive and welcoming atmosphere. Data collected for Claudia's case indicated that the participants believed all students should be treated equally by creating an inclusive environment. For instance, Claudia's ensemble director believed on giving the opportunity to all musicians without exception if they want to do music. In one of his statements, he indicated that "If you want to make music with other people that want to make music, let's go." He was ready to help and support students who wanted to do music with no exception. Claudia's ensemble director also said: "She [Claudia] deserves that same opportunity and I'll do whatever I can to make sure that she has that." The students in the ensemble seemed to treat Claudia equally, because she reported that "I [Claudia] didn't see them [peers] feeling any different towards me."

Perhaps the concept of respect and inclusion worked together, as Claudia's ensemble director believed that "they [students with disabilities] may have a circumstance that requires a different approach, they still deserve the same respect that

any other student would get.” The ensemble director cherished the attitude of equality and inclusion. It seemed that Claudia shared this concept, as Claudia’s mother reported that “she doesn't think there's any reason she couldn't be in the ensemble or the group.”

As these data indicated, equal respect in the scheme of inclusion fosters an inclusive and welcoming atmosphere. That also involved the participation of the ensemble director with his inclusive mindset, and the treatment of Claudia’s peers toward her to facilitate this atmosphere of inclusion.

Case 2, Aaron: Successful Inclusive Environment in the Ensemble through Open Communication and Support from Others

In Aaron’s case, there were only two participants: Aaron and his ensemble director. Two cross-themes emerged after analyzing the data: (a) communication as a basis for a successful inclusive environment and (b) belonging within the ensemble as an equal musician. I analyzed the sub-themes for the participants individually in Aaron’s story. Next, I discuss themes that cut across Aaron’s inclusion experience.

Aaron’s Experience of Inclusion in the Ensemble

I identified three themes when analyzing Aaron’s narrative: (a) builds confidence via music-making and support from others; (b) experienced inclusion and equality as a musician with a disability in the ensemble; and (c) values open communication.

Confidence via music-making and support from others. Aaron believed that music making and support from others have helped him to build confidence and face various bullies. For example, when he was asked how important music was for him, he said: “It’s [music] been really one of my only outlets because it's something that I can fall

back on, and something that has really helped me, with everything in my life.” Music appeared to be very important to Aaron.

He seemed to also find strength to persist in his music career despite being bullied because of his disabilities. For example, he shared:

Some of the bullies said that I was unable to do this [music] because of the fact that you know, I have the cerebral palsy. That really motivated me to just keep doing it and to get better and better and better, because it’s a motivating factor when someone tells you, you can’t do it, and you can only hear, "you can do it." It really helped. It really helped.

It was important to note that he enjoyed music since he started, as he said: “I actually, after my first rehearsal within band in the fourth grade, I’ve always wanted to do it ever since.” Something must have attracted him to music because it has been an outlet for expression and strength for him, as he seemed to suggest previously. When he was bullied, Aaron was strengthened and saw positivity in getting better musically.

Aaron also believed that support from his family members, professors, and counselors have helped him to build confidence in his music-making. For example, when he was asked about the source of his motivation to persist in the ensemble, he said: “My parents, and my family members really encourage me to keep going, and if I didn’t have their support, it wouldn’t have been possible for me.” When Aaron faced discouragement, his family have encouraged him to move forward. Aaron added: “When sometimes I felt like, the boat, or the car was slowing down a little bit and they [family members] gave me an extra push to bring me over the hill.” He also mentioned that his counselors helped him to be confident in his music making:

I got help from guidance counselors, and to really, just telling me that I’m a special human being, and, that I’m doing everything okay, and they don’t have to worry about all the people who are bullying me and, 'cause they said they would take care of that, and, they did, and it was a relief, because I didn’t have to deal

with that problem really anymore after that. So, I did have a lot of help, and that help really helped me, or impacted me, because it allowed me to be myself, and allowed me to just carry on with my musical, journey without any major hindrances that could have really set me back.

This encouragement and help seemed to be significant for him, as it allowed him to be self-confident in his musical journey. The intervention of these counselors seemed to also help strengthen his confidence in his music making.

Furthermore, Aaron's tuba professor's support and advocacy have also helped in his confidence and ensemble music performance:

She [Mrs. Greene, tuba professor] was the biggest voice for me outside of me, in my ensemble playing, because, she talked to the professors and talked to the directors, and she said, "you know, this kid's great, and he's not gonna be anything different from what others are. He's a wonderful human being, and he can really play the music – instrument really well."

His tuba professor seemed to be one the most influential persons that helped support him in his college instrumental ensemble. Aaron added: "I am ever grateful for Miss [Greene] because she was the biggest spokesman, or spokeswoman, for me."

Aaron's confidence was also strengthened through accommodation and his adapted instrument:

I have gone to Germany and to get two custom made tubas, actually for my left-handed tubas. That was probably one of the key things in order to help me progress as I go forth further and further is you know used instruments really are wonderful instruments, and, it's really helped me be a part of the ensemble and just feel like I'm a member, rather than somebody who's differently abled.

According to Aaron, having his adapted instrument has helped him to feel confident and as an equal member of the ensemble. As these data revealed, music making and support from others helped Aaron to build confidence and face various bullies.

Experience of inclusion and equality as a musician. Aaron experienced inclusion and equality as an ensemble musician with a disability. His experience with

inclusion and equality in the ensemble was validated in two ways: through supports by others to be treated equally in the ensemble, and the feeling that he experienced as an equal member of the ensemble. For example, he received help and support from the disability center and faculty at the university. Aaron mentioned that: “Disability services... they helped me with some accommodations I needed for like my living, some of the musical accommodations they gave me.” The help that he received seemed to be a great contribution to Aaron’s success in music. For example, he stated:

[the ensemble director] helped me actually accommodate the things I needed to be successful on that where he helped me get a specific seat to play and helped me out with direction in the ensemble, ...and the things I needed, and, it all conglomerated together.

This help and accommodation facilitated a more positive experience in the ensemble for Aaron.

Because of the help and support he received over the years, Aaron felt as an equal member in the ensemble. For example, he said: “I don't really face that problem [issues regarding confidence as a member of the ensemble] anymore because I've had some help over the years with that.” It may be important to note that his experiences in the ensemble have been mostly positive. For instance, he said:

Well, I've always had a positive experience with my band directors and my orchestral directors. They've always encouraged me to work really hard and to pursue a higher level of music making. It's, overall, it's a really positive experience and I wouldn't change anything that's happened before.

As Aaron reflected on his experiences, he shared his advice with ensemble directors by saying: “We don't want to treat anyone like they're different. We’re all musicians, we all have different backgrounds, we all have differences in ourselves.” Aaron believed in treating everyone in the ensemble equally as he also advised that students with

disabilities should “always know that you're just like everybody else. Do not think to yourself that you're somebody different, because we're all musicians. We all love making music.”

As these data suggest, Aaron’s experiences in the ensemble as a musician with disability reflected an atmosphere of equality and inclusion. His experiences were made possible because of the support he received from not only disability services, but also from his tuba professor and the ensemble directors.

Open communication. Finally, Aaron valued open communication as part of being in the ensemble. For example, when Aaron was asked about something that would make it easier for a musician with a disability to succeed in the ensemble, he responded:

For me, and I could be speaking for others, definitely one-on-one conversations and with the directors, and more interaction, and just knowing what we need and what the musicians need in order to feel like they can be the most successful they can be in the ensemble.

Aaron believed that communication is one of the best ways in which ensemble directors could learn how to accommodate students with disabilities according to their unique need. Aaron believed that communication could help guide the ensemble directors in their efforts to work with students with special needs to be successful. As he explained: “Whether it’s finding a different area to sit in, giving more time for page turns, giving the students clarity in what their direction is all very important for students with exceptionalities to succeed in the ensemble.”

As Aaron elaborated on the importance of open communication, he advised students with disabilities by saying: “Express what you need. Do not under-share what you need because if you don't [share], then no one's gonna really understand.” According to Aaron,

it is important for students with disabilities to share with ensemble directors how they learn best to be successfully accommodated.

This finding suggests that open communication between students with disabilities and the ensemble directors is crucial for successful ensemble participation. Communication allowed the ensemble director to identify the best way to help students with different abilities to be successful in the ensemble.

Aaron's Orchestra Director's Experience of Inclusion in the Ensemble

Three themes emerged from the data analysis of Aaron's orchestra director for Aaron's case: (a) providing supports to students with differences, (b) living a philosophy of inclusion, and (c) communication as foundation for inclusive practice.

Providing supports to students with differences. Aaron's orchestra director valued and provided support for students with differences in the ensemble. Aaron's orchestra director supported Aaron against mistreatments from other students:

I gave [Aaron] as much support as I could. And I told him that if that [bullies] ever happens again, and he feels to, you know, to talk to somebody that he can come and talk to me and I will follow, you know, the necessary steps for that to stop. Because that cannot, cannot happen. Not only in an institution like this, but it cannot happen anywhere.

Aaron's orchestra director understood the importance of creating a safe environment for all students in the ensemble. It seemed that he played a role of an advocate, a counselor, and a caring professor, as he tried to help his students.

He also had an attitude of zero tolerance toward bullying to create a welcoming environment in the ensemble. For instance, when talking against Aaron's mistreatments, he said: "That's something that for me, it's zero tolerance, zero." Aaron's orchestra director also expressed his attitude against bullying by saying: "I will be double mad in a

sense.” As he continued to explain: “[if Aaron said] Oh, I don't feel comfortable or I get scolded ...I get teased, you know, or whatever my peers kept telling me things about my disability.” Furthermore, he provided accommodations and support to various students in need. For example, he said: “Over the years I've had many cases of students with issues that I want to, you know, help, and take care of, as much as I can, of course, I'm not a psychologist.” According to Aaron’s orchestra director, accommodating and supporting students with disabilities is part of being human, as we are all equal. He said: “We cannot, lose our humanity. So, that should be—we are human beings in the first place, and we are all created equal.” He also valued the support of parents for students. For example, he confirmed that “one of the things that I feel will help the students a lot is that they have full support from their parents. And that's – I think that that's also crucial.”

As these data suggest, Aaron’s orchestra director not only provided support to students with differences but also appreciated the importance and meaning it entailed to support them, as it is part of being in an environment where all should be equal. Aaron’s orchestra director believed that supporting students would be part of being human.

Living a philosophy of inclusion. Aaron’s orchestra director believed on living a philosophy of inclusion in the ensemble by promoting equal treatment among students with differences. For example, Aaron’s orchestra director believed that inclusion is a need for our current time, no matter what the ability, ethnicity, sexual identity, or background of the student. He explained by saying:

It is time, right? To, to accept everybody the way they are, and include everybody, you know, and the learning experience and, making it the best for everybody, no matter where they come from, what their color is, with disability or not disability, what their sexual orientation is and that, should be a goal for every educational institution.

Aaron's orchestra director also believes that it is important for the conductor to acquire an understanding of how to better accommodate students' needs in the ensemble. For example, he explained that:

in terms of how we, you know, the teachers, the leaders or, you know, conductors relate to and treat, it has to be equal. With the understanding that if that person needs help, we'll get the help that that person needs.

According to Aaron's orchestra director, gaining understanding of students with different abilities and their condition is important in trying to better assist them. For him, "you really need to understand or try to understand what's going on and make the best of the situation and try to help as much as possible." Aaron's orchestra director also believes that it is very important to treat every member of the ensemble equally. He said: "We had that experience, it's to make sure that you treat all the students the same, but at the same time, you listen."

These data suggest that Aaron's orchestra director believed in living a philosophy of inclusion in the ensemble by promoting equal treatment among students with differences. His philosophy of inclusion also included the need to acquire knowledge of the students' needs for accommodation to create a welcoming atmosphere in the ensemble.

Communication as a foundation for inclusive practice. Aaron's orchestra director viewed communication as foundation for inclusive practice in the ensemble. For example, Aaron's orchestra director stated that "communication always is the key if the student, you know, has something to say, you know, there are other issues." Aaron's orchestra director perceived communication as a crucial element in helping students with various abilities succeed. He continued to say that "If you don't talk to each other, how do

you know what the other person feels or thinks? And you cannot assume anything, you just really have to talk through things.” According to Aaron’s orchestra director, communication helps uncovering the unknown about the students’ needs in the ensemble. He explained that it is “Because sometimes, you probably imagine, as you know, I mean, so things could be obvious, but sometimes things are not.” Communication seemed to be a medium to uncover issues or cases that were not apparent to the ensemble director in order to successfully include students with disabilities in the ensemble.

Aaron’s orchestra director also believed that students have a unique perspective about their own condition; therefore, they could communicate their needs through a distinctive approach. Aaron described it as this: “I think that needs to come from the student. You know, because every case will be different, don't you think? I mean every person – because everyone has different personalities.” He believed that successful inclusion of students with disabilities required communication as the forefront of the relationship between the student and the ensemble director: “I think that the communication, in my opinion, should be straightforward and right from the beginning.”

As these data indicate, communication could serve as a foundation for inclusive practice regarding students with various abilities in the ensemble. Aaron’s orchestra director thought it was important to consider students’ unique approaches to better accommodate and include them in the ensemble. They know their condition better than anyone, therefore, knowing their unique perspective through communicating with them is critical.

Aaron: Cross-Participant Themes

Through Aaron's story, which included his ensemble director, I identified two cross-themes from the data: (a) open communication as basis for a successful inclusive environment, and (b) feeling a sense of belonging and confidence within the ensemble as an equal musician.

Open communication as basis for a successful inclusive environment. Both participants seemed to value the importance of open communication as a basis to create a successful inclusive environment in the ensemble. For example, they both believed that communication was critical for the successful inclusion of students in the ensemble.

Aaron said:

Well, everybody is different, and you really need to speak with them, and know what they need, and know what, what their story is, and what they've gone through or what they need, because a lot of the times students who with these exceptionalities need accommodations. And if we don't know what they need and what, what these students need, it's gonna be very difficult for them to understand how to be successful in these ensembles.

Because of the differences in everyone's abilities, communication seemed crucial in working with students with disabilities, especially to better accommodate them in the ensemble.

Aaron's orchestra director also believed that communication would be key in understanding how to best include students with disabilities in the ensemble. For instance, he said, "I think that the communication was the key, the understanding and the rest." He also added this example:

But in my particular case, if I would know if there's something that is not obvious that I can see, I mean to communicate with the students, so then I am aware, and I will act differently, but I would help if there is a need, you know, for any reason, see what I mean? Sometimes there is nothing.

According to Aaron's orchestra director, communication was essential in helping to include students with disabilities in the ensemble. Communication helped facilitate an understanding of the challenges facing students to better accommodate their needs.

As these data suggest, Aaron and his orchestra director believed that the success of inclusion and equal treatment in the ensemble relied on the open communication between the ensemble director and the students, particularly students with disabilities. Communication seemed to be one of the best tools to utilize to uncover the most effective way to successfully include students with differences in the ensemble.

Belonging and confidence within the ensemble as an equal musician. Aaron and Aaron's orchestra director believed that students with any abilities should experience a sense of belonging and confidence within the ensemble as equal musicians. For example, Aaron reflected on his experiences in the ensemble where the ensemble director made him feel that he belonged:

They [peers and ensemble director] treated me like, so- just like every other person. I had a really positive experience with that, and very early on, my director pulled me back from the ensemble one time, and he said, "you know, you're just like everybody else, you're going to be treated the exact same way in a positive environment. This is [who], you're gonna be, no one's gonna make fun of you or anything," so it was all positive for me.

Aaron's experience in the ensemble seemed to be positive, which included his treatment by ensemble peers and directors. Aaron's disability did not seem to get in the way of his confidence. He said: "I can do anything in the music, or, the music world, and just because I have this disability doesn't mean I'm really disabled. I'm just differently abled to do something that I really wanna do." Perhaps the environment of the ensemble impacted his sense of belonging and confidence positively because Aaron's orchestra director explained his philosophy in the ensemble: "My goal was, when I have a situation

like this is to make the person or the student, feel the best that we possibly can [them] feel that it's [he's] being treated exactly the same as anybody else.”

Aaron's orchestra director seemed to illustrate an environment with a focus on student success, which included students with disabilities. As indicated by these data, Aaron experienced a sense of belonging and confidence within the ensemble as equal musicians through the support of those around him, which included the ensemble director.

Case 3, Evan: Successful Inclusion through Open Communication and Support

Evan's case contained three participants: Evan, his ensemble director, and his mother. Four cross-themes emerged through Evan's story: (a) enacting student-centered inclusion, (b) supporting belonging for students with disabilities in the ensemble, (c) reaching out via open communication, and (d) motivation through personal enjoyment and connection.

Next, I provide the analysis for the sub-themes for the participants individually in Evan's narrative and discuss themes that cut across Evan's inclusion experience. Evan's experience of inclusion in the ensemble

Evan's Experience of Inclusion in the Ensemble

Four themes emerged from the data: (a) recognize specific needs of students with disabilities, (b) exhibiting an attitude of inclusion, (c) reaching out through open communication, and (d) draw upon intrinsic motivation

Recognize specific needs of students with disabilities. Evan believed that ensemble directors would need to recognize the specific needs of students with disabilities to aid a successful inclusive environment. Evan said that “they [students with

disabilities] have - they do have different needs.” He believed that ensemble directors would need to be more accommodating to students with disabilities according to their specific needs. According to Evan, some students may have breathing needs, especially those who are diagnosed with disabilities that affect their breathing pattern. For example, Evan believed that ensemble directors could accommodate the students by “allowing your members to stack or breathe when needed, especially if you know, you have musicians with issues with - that involves breathing.” His advice to ensemble directors was to be flexible and accommodating to students with disabilities in that regard.

Another example was regarding instrumental ensemble auditions. Evan believed that ensemble directors would need to be understanding and accommodating when auditioning students with disabilities, especially if their mistakes were due to their disabilities. For example, he said:

if somebody uses alternate fingerings but they have the pitch in their head and they know, they try their best to play it in tune and they really are passionate about it, you know, but it's because of their disability, you know, it's kind of complicated there because, you know, they're still technically being a proficient musician.

According to Evan, ensemble directors and audition committees still have a long way to go in terms of accommodating students with disabilities in auditions. He also added: “so I feel like a lot of disabled people don't get prior - equal priority in auditions sometimes.” He thought auditions for instrumentalists lacked equal opportunity in the way accommodations were made. He also said that “there are things in auditions that could definitely be better for disabled people.” It seemed that Evan believed that ensemble directors could be more open, as he explained: “I just feel like auditions for ensembles in general can be a little ableist at times, in terms of they expect everybody to

fit the able definition of a musician.” He added: “We want to be equitable for people. So fair, essentially.”

Evan also believed that directors of marching bands should be aware and recognize the effect that cold weather could have on some students with disabilities. He believed that athletic band directors should try to be more understanding regarding the cold, especially to those students in a wheelchair. For example, he said: “If we had breaks to go inside and warm up, and well warm up in the sense that we get warm, obviously, and not play our instruments but you know what I mean.” He further explained through this example:

I'll use marching band as an example. I guess especially when it gets colder outside, I think that might be something that needs to be taken, that needs to be looked at, because that can be bad for my health and many people with disabilities can be affected by the cold a lot more easily.

In this example, Evan reflected on his personal experience, as he himself had been in marching band practices when it was very cold.

Furthermore, he believed that certain comments might appear to be inconsiderate to some students with disabilities, especially during marching band practice. He illustrated it by saying: “Well, if everybody else can march like that, then so can you (but that person would have a physical disability). Well, maybe you shouldn't say that then.” According to Evan, knowing your students’ needs and being sensitive to them will help to accommodate them better.

These data suggest that the directors’ ability to recognize the specific needs of students with disabilities may aid with a successful inclusive environment, especially given that unique needs may require unique accommodation in the concept of inclusion in the instrumental ensemble.

Exhibiting an attitude of inclusion. Evan believed that teachers exhibiting an attitude of inclusion could help with establishing a successful inclusive environment in the ensemble. For example, he believed that ensemble directors would need to express a positive attitude toward students with disabilities as part of being inclusive. He said, “Just be nice always. There's no reason not to be. We live life once. Don't waste it to being mean to people.” He continued by saying: “Not be mean to people in general; just make something positive with your life.” Evan believed that showing kindness to students with disabilities would help them to feel included. Also, he believed that ensemble directors should avoid yelling at them. He said, “No yelling, especially with disabled students. They already have a lot of negativities in their lives usually.” He further commented: “If you add yelling at them in the middle of band and that may just make them feel worse. I don't really think that helps at all.” Evan believed that ensemble directors should “avoid calling out or addressing students’ challenges in the middle of rehearsal.” This attitude may create embarrassment for the student. Exhibiting a positive attitude by being kind, in action and in words, may aid with inclusion.

Evan believed that ensemble directors should do their best to facilitate students with disabilities to fully participate in ensemble music making. According to Evan, “everybody deserves the chance to express themselves musically, no matter the ability they have or anything.” He continued:

Everybody deserves to express themselves musically; and if you really want a more inclusive world, especially in today's world, music will do that because we can get people to sit down in ensemble, shut up about politics and everything for a little bit, and just play music, you know. That's profound.

Evan believed in the power of music to improve the ensemble by creating an inclusive atmosphere for students with disabilities. He explained by saying: “If we can allow, find

ways to make sure everybody to do that, then I think we might be headed towards a very positive direction in the world.” Also, he said: “I’m not trying to make it so that we have kind of a tokenism culture here.” He believed that efforts to allow students with disabilities to fully participate in the ensemble should be genuine.

As indicated by these data, directors exhibiting an attitude of inclusion toward students with disabilities by expressing an attitude of positivity and facilitating full participation and music making for all would help create a better inclusive ensemble environment.

Reaching students through open communication. Evan believed that the concept of reaching out to students with disabilities through open conversation about the students’ needs could help with inclusion in the ensemble. He said: “First and foremost, be open and ready to listen because people with disabilities are the expert on their disability in that case.” Because students with disabilities are the experts, communicating with them about their needs is crucial. Evan also added: “You have to listen and really be open to things that you might not be completely comfortable with at first.” According to Evan, open communication would help the ensemble to accommodate the students in the best way possible. He said: “To really have that open conversation and just make clear to each other what can be done, what shouldn’t be done.” He believed that ensemble directors should be open to conversation with students with disabilities. He expanded by saying: “I would say definitely for the inclusion of disabled people, band directors - this is more toward band directors and ensemble directors - be open to communication with people. Especially people with disabilities.” One of his examples regarding open communication was with his own band director. He said, “she’s [ensemble director] very easy to

communicate to; she's very open to hearing things I had to say and my concerns when joining.” Part of having an open communication between ensemble director and students is to be able to learn from the students about what works for them.

Evan believed that ensemble directors should reach out to students with disabilities before the first rehearsal to better include them in the ensemble. He said: “Sometimes it's nice when your directors or professors reach out anyway.” According to Evan, his ensemble director reaching out to him had influenced him to join the band. He explained it this way: “I knew I was going to be in the marching band. So, she’s [Evan’s marching director] definitely, probably influenced it even more.” He added that “there are some people who are willing to go out of their way to make sure it happens, too, so.” For Evan, this type of willingness from the director to work toward including students by reaching out to them, gave him hope. As he explained: “It's really made me realize that inclusion is possible in these ensembles.”

Draws mostly upon intrinsic motivation. Evan’s source of motivation to persist in the ensemble came mostly from self and his love for music. He cultivated a sense of self-reliance to persist in music making. For example, he said: “I don't need somebody else to motivate me and I'm pretty motivated myself, I feel like.” He also shared the reasons why by indicating that he drew his strength to continue music-making: “Cause I have things and desires that I want to go out and do in the world before my time ends.” And he continued to say “It's really more self-motivated. There’s a lot of things I just want to do and see done in my life.” To accomplish many things in his life, he tends to self-advocate, as he explained: “I advocate for myself a lot more and I'm not afraid to

Speak up and ask about things, and I'm not afraid to make known that I want things taken care of privately too.”

Evan’s motivation to persist in the ensemble was also because of the love, meaning, and enjoyment music brought to his life. Evan explained by saying: “I'd say overall what keeps me going in the ensemble and motivated is that it's [music] something that can, like I mentioned earlier, can add value, positive value to the world.” According to Evan, music gives someone something to live for, which is meaning and value. He also added: “And, if I can do that [positive value to the world] by simply playing an instrument and being a part of an ensemble, then I'm just going to do it.” Music is something that is meaningful to him, and that keeps him motivated. He said: “So I just feel like that's what really motivates me, knowing that even if I don't change every life, I might possibly change one life through what I do, and that keeps me going, so.” It seems like being part of the ensemble is similar to being part of something bigger to him. He valued his membership in the ensemble, as he explained: “I do feel like I'm actually doing something important when I'm part of an ensemble, something that's tangible and good for the world, to make the world a better place.” Besides these reasons that motivate him to continue in the ensemble, he enjoys being in the ensemble. He said: “So, yes, I do enjoy being in ensembles, but overall, it's usually a good experience and I enjoy being in ensembles, yes.”

Another reason would be because of a sense of accomplishment. He believed that a sense of accomplishment has also helped him to continue to perform music. For example, he said:

I tried out for drum major and he, you know, I feel like he looked at my skill as, you know, what's my potential and do I have, you know, they don't look at, "Well, he's disabled. He probably can't conduct.

Evan was encouraged because of this experience that he had when he was in high school, and that strengthened his motivation to continue to do music. He continued to say: "He [high school band director] gave me a chance, and that gave me the experience that, you know, disabled people especially in music belong in leadership positions too, not just in the background."

Furthermore, he believed that connection with others and mentors motivated him to persist in the ensemble. For example, Evan is currently a staff member at a music organization for students with disabilities, as he explained: "That's [organization] where they mentor musicians with intellectual disabilities, and she's [Evan's marching band director] kind of the staff representative for that." In that organization Evan has had the chance to work closely with Evan's marching band director. He stated that: "[Evan's marching band director] has influenced me a lot because she's done a lot of research into that area, actually." Evan's desire to persist in the ensemble was also because he knew other people were doing research to improve the inclusion of students with disabilities. He said that "knowing that there are other people and people like you [interviewer] who are, you know, interviewing and trying to figure out solutions for disabled members in bands." Evan valued the efforts of people to ameliorate inclusion experiences for students with disabilities in the ensemble.

These data revealed that Evan's source of motivation to persist in the ensemble were mostly intrinsic. He exhibited a sense of self-reliance in pursuing music and playing in ensembles. He also relied on the meaning of music to his life, and how much he

enjoyed it. Finally, part of his motivation came from his connections to mentors and other people who brought some encouragement to his life for what they have done related to music and inclusion.

Evan's Mother's Experience of Inclusion in the Ensemble

Three themes emerged from the data: (a) mother's commitment to her son's success, (b) ensemble director's proactivity regarding inclusion, and (c) communicating early for success

Mother's commitment to her son's success. Evan's mother expressed commitment to her son's educational success. She believed that parents should get involved, especially in major activities organized by the schools. She said, "I think it's important to be involved in those major activities as much as you can." She continued by saying: "That's another piece of advice for parents: Get involved." Evan's mother was aware that students tend to be more independent in college, saying that "I'm not really involved anymore," referring to college activities on behalf of Evan. Evan's mother believed in ensuring that there were people to help and accommodate her son. She believed that a lack of help could be a hindrance to her son's success in the ensemble. For example, she said, "Those kinds of things [not getting the needed help] are more of a hindrance to him right now, at this point, just making sure the help is there when he needs it." And she shared this about the importance of parental involvement: "Twice last year, we got frantic phone calls on marching band days that nobody had shown up to get him out of bed and get him dressed." Although this incident happened a year before this interview, she recognized that people would usually help her son on different occasions.

She said, “There was usually a parent who would help him get the rest of his uniform on.” She also added that “People are very willing to pitch in and do that.”

Because of her commitment to her son’s success, she changed her job to teach at her son’s school. Evan’s mother explained: “I had stepped back from my administrative things because I have two children with the same disability, and just felt I couldn't put more hours in beyond the normal workday.” She continued and said: “I actually took a teaching position at his [Evan’s] school. Because I was right there, and I knew what he needed, and I could talk to the teachers.” This happened before Evan started college. She was able to guide the other teachers on how best to help Evan. She said: “They [the teachers at the school] learned some things then about how they needed to accommodate him.” Being a teacher at her son’s school allowed her more time to assist Evan. She said: “He [Evan] was on my caseload for part of the things he needed.”

Evan’s mother also believed that part of being committed to the success of students with disabilities would be to advocate on their behalf and teach them how to self-advocate. For example, she said: “I think it’s [advocacy] important because there are things the general population doesn’t know or doesn’t realize a way to make something easier for someone.” According to Evan's mother, it can be challenging for the general population (or people who are not familiar with working with students with disabilities) to fully accommodate students with disabilities. And she added: “Because sometimes people don't know how to ask for what they need. And not everyone is comfortable bringing in, like, an advocate from the state for a case conference.”

She also believed in and valued the concept of encouraging self-advocacy. According to Evan's mother, there should be a certain boundary or fine line in advocating

for students with disabilities as a parent. She said: “Sometimes, as a parent, you know, you don't want to jump in there and say, ‘Well, you need to do this, this, and this.’” She continued by saying: “You have to advocate for—advocate for them. But, at the same time, you need to let your child do some self-advocacy as well.” Evan's mother seemed to suggest that independence is crucial in the life of students with disabilities, in terms of self-advocacy. She explained it by saying: “Because obviously I can't be with him [Evan] all the time, so it's been important for him to learn that skill [self-advocating].”

Evan's mother believed that self-advocacy was important, especially in college. For example, she said: “I think that's helped him a lot as he's gone on into college music. He knows what to ask for and how to ask for.” She also believed that Evan would prefer his parents to get involved less while in college. She said: “Because obviously he [Evan] doesn't want mom and dad cowering, you know, around him the whole time, and we wanted to sit in the stands and see the program anyway.”

Evan's mother's commitment to the success of Evan was revealed through providing transportation and other accommodations. For instance, she said: “For a while, we were taking him [Evan] when they were providing transportation for everybody else.” She added, “We have an accessible van.” To be assured of adequate accommodations for Evan in the ensemble, she reported that “we made sure we went to all the out-of-town band things, contests, and stuff so we could help him in the restroom because we didn't have an aide traveling with him at the time.”

These data revealed that Evan's mother's commitment to her son's success was expressed through her efforts to ensure that adequate help was available. Also, her

commitment was revealed through a job change to provide help needed for her son's success. Furthermore, Evan's mother's commitment to her son's success revealed how important it was to encourage not only advocacy on behalf of students with disabilities, but also the importance of encouraging self-advocacy. In addition, these data revealed the importance of accommodation through accessible transportation which was expressed through Evan's mother's commitment to Evan's success.

Ensemble director's proactivity regarding inclusion. Evan's mother believed that ensemble directors should be proactive with the concept of inclusion. One of the examples she used was Evan's marching band director. She said: "She [Evan's ensemble director] had already had plans as to how, she would get him [Evan] transported places, and how she could, make it easier for him to access, like when they played at football games, etc." Evan's mother also added: "She's always been on top of it."

According to Evan's mother, it is important to be informed and open when considering inclusion in the ensemble. In some advice to ensemble directors, she said: "Do your research to understand what it is you need to do to accommodate that student [student with disability]." Evan's mother seemed to suggest that teachers' knowledge on how to better accommodate students with disabilities in the ensemble would help with their success. Evan's mother seemed to suggest being open as part of a way to learn to accommodate students with disabilities as well. She said: "I would just advise them [ensemble directors], you know, to be open about it, and ask questions."

These data suggest that ensemble directors need to be proactive to better accommodate students with disabilities in the ensemble. These data also reveal that being

informed and open may help ensemble directors to be more successful in their inclusion efforts.

Communicating early for success. Evan's mother believed that ensemble directors should plan on communicating with students with disabilities before starting to work with them to ensure their successful inclusion in the ensemble. According to her, an early meeting with the professor would facilitate a smoother transition from high school to college, especially for students with disabilities. For example, she said: "I also think that was kind of a good transition piece, because he [she; ensemble director] could say, "Well, yes, this kid does have this ability, and yes, he can. You know, I think he would be able to do this.""

She believed that an early meeting before the student started college could enhance the chance of knowing the best way to accommodate the student in the ensemble. She gave this explanation: "Because I think in the music department, I think they are pretty close, and they talk a lot about things." She also added: "So I think those [two] things were immensely helpful for us, just to kind of have our ducks in a row before he went [to college]." Evan's mother believed these steps were important, not only for a smooth transition, but also to establish goals and expectations between the student and the ensemble director. She said: "I think it's fairly important that you make sure that they understand what his [Evan's] goals are and what your goals are, and that you just keep the communication lines open."

These data indicated that communication between the ensemble director and students with disabilities prior to their starting in the ensemble would enhance success in accommodating them. Evan's mother believed that early communication would help

establish goals and strategies to successfully include students with disabilities in the ensemble.

Evan's Marching Band Director's Experience of Inclusion Working with Evan in the Ensemble

There were five themes that emerged from Evan's marching band director's experience as a participant: (a) inclusion impacts the whole ensemble – strategies for successful inclusion, (b) putting humans first through advocacy, (c) seeing opportunities (for self and others), (d) connections through open communication, and (e) motivation draws from personal connections.

Inclusion impacts the whole ensemble. Evan's marching band director believed that the inclusion of a student with a disability influenced the ensemble not as individuals but also as a unit. She believed that the ensemble should act as a group. For example, she said: "Non-inclusion for one is non-inclusion for all." She continued by saying: "When one person is left out of the unit, it really causes problems for the whole group." Evan's marching band director believed that inclusion in the ensemble had also been obstructed through facility construction. According to her, because of the inaccessibility of the stadium at her school, Evan could not be fully included in the ensemble (marching band). With her request for accommodation, the school personnel agreed to build a ramp. She responded, "Even with the ramp, again, he's not in his section." She still considered the attempt of the school to be inclusive but not fully successful. She said: "[Evan] can then sit near the band, but he's still not in amongst the band."

Evan's marching director believed proper accommodation should be a must, as the ensemble would always be on the move. She said: "Being an ensemble that is constant,

constantly has to be on the move, you know, those things are important to make sure that pathways, everywhere we are, are always open and accessible.” Although she has been trying to be proactive in terms of communication to certain personnel for appropriate accommodation for Evan, results have not always been positive. She said: “We travel with the football team and that sort of thing. And that hasn't been, that's not a problem, except one time, for some reason, they didn't send the bus that is an accessible bus.” She added: “You know we always have to secure, uh, transportation that can accommodate [Evan].” Again, she believed this type of failure affected the group as a unit. She said: “He's [Evan] just another trumpet player, another student.” She also said: “You know, we're a group, we're a unit, we function together.”

These data suggest that inclusion impacts the whole ensemble as a unit – failure to include one student will affect the ensemble as a group. Inaccessibility in different facilities due to original construction and lack of appropriate accommodation had failed to fully include a student with a disability in the ensemble, thereby impacting the entire ensemble.

Putting humans first through advocacy. Evan’s marching band director believed in treating all students as human beings through her advocacy, no matter their abilities. According to her, “Everybody has different needs.” Advocacy has been part of her life growing up as she explained: “So, it's just been part of my upbringing to, to... to treat, to advocate, and treat people as human beings.” The concept of putting humans first started with her younger brother who was diagnosed with Down syndrome. She said: “From my perspective, to me, my brother is my person-first brother. The ‘Down syndrome thing’ is kind of a secondary thing.” Advocacy for inclusion has been part of Evan's marching

band director's belief growing up because her brother has a disability. For example, she said: "It's been part of how I've grown up, is figuring out, and seeing the best ways for him [her younger brother] to be included." She also said: "I'm working all the time to figure out how to be better, for all kinds of people. But it is, it's something that's important to me." In her effort to fight for the inclusion of students with various abilities, which included Evan, she said: "I feel like a lot of things surrounding Evan's participation in marching band, I, like, I've had to fight with facilities about getting a ramp in the stadium."

Evan's marching director's concept of putting humans first through her advocacy often faced challenges and misunderstandings. For example, although the school was trying to provide some type of solutions, according to Evan's marching band director, these were "solutions that aren't truly inclusive." She continued to say, "They're [the administration personnel] not really thinking about the inclusion aspect, they're thinking about like 'What's the minimum amount I have to do to, uh, fulfill this request that this person is making of me?'" Evan's marching band director explained it further by saying: "People were trying to find solutions, but it was, they were thinking about kind of the headache on their end, not how this was gonna be serving inclusion for our ensemble." It appeared that the school administration, who decided on building a ramp or anything that would help Evan, misunderstood the meaning of inclusion. Evan's marching band director illustrated it this way:

I'll take the ramp for instance. And it's not that, it's not that they didn't want to help us with this ramp. But it's a big deal. It's gonna cost a lot of money, it's gonna take up a large amount of space.

Despite the willingness of the school to help with inclusion through financial means, Evan's marching band director believed that was still challenging. She said: "it just seems

like a bigger hurdle sometimes than it should be.” It seemed with this type of mindset that it could be challenging to think of humans first in terms of inclusion. Evan’s marching band director considered these types of mindsets as barriers. She said: “In my mind there are still a lot of barriers.”

These data indicated that the true meaning of inclusion, according to Evan’s marching band director, included a philosophy of putting humans first. She valued the advocacy of people with disabilities by seeing the person before their disability. Their value was not defined by their disability.

Seeing opportunities for self and others. Evan’s marching band director valued the importance of having opportunities not only for self-improvement while being humble, but also identified opportunities beyond disability. She believed in continuously working toward a more inclusive environment for all people as it was described in the previous paragraph. She added: “I’m not perfect, I mean, even though I have this background [background in working with students with disabilities], I’m no way perfect at it.” Evan’s marching band director believed in finding ways to improve the ensemble. For example, she shared: “I can’t like, think of like, “oh yeah, this was great.” ‘Cause I’m just always chippin’ away at how to be better, or how we can be better as an ensemble.” She continued and said: “There’s a long way to go, I think.”

Evan’s marching band director identified opportunities for students in the ensemble beyond their disabilities. She said: “First of all is to have the mindset that everybody can make a contribution.” Evan’s marching band director not only believed in seeing opportunity beyond students’ disabilities, but she also believed in following a process that could lead to their success. She said: “Just have the mindset to figure out

how to get people in [the ensemble]. What are the barriers to getting people in? And then, once they're there, how do we push people to be their very best?" She added: "Once you have all –have allowed that access, then you can be the person to push that person who you've allowed into their best level, that maybe they haven't gotten to experience before because they haven't been given access."

These data suggested that Evan's marching band director believed in identifying opportunities for self-improvement to better include students with disabilities in the ensemble. Despite her background working with students with disabilities, she still identified ways to improve herself. She also valued and recognized the opportunity for student contributions that moved beyond their disabilities in the ensemble. She cherished the attitude that everyone can be a contributor to the ensemble.

Connections through open communication. Evan's marching band director believed that being connected through open communication with students with disabilities may facilitate their inclusion in the ensemble. She valued the openness to learn from students with disabilities in the ensemble. For example, she said: "The first part is kind of a mindset thing, and an opening the door kind of thing, and the next part is, you know, I think just being open to communicate." She believed that having an openness by being approachable could facilitate the ensemble director to learn about the student's need(s). She added: "I think just communicating to your students who are there that their needs are important to you." However, she believed that, in college, that would be the student's responsibility to communicate their need to the ensemble director. For instance, she said: "It's really the onus of the student to communicate that, if they feel comfortable doing that to the teacher, as well as their needs, and that sort of thing." She

explained it by saying: “I feel like because of that setup, I don't feel comfortable really just asking someone about their disability directly.”

Evan's marching band director believed that staying open and connected with the students allowed them to discuss issues regarding their inclusion in the ensemble. She shared that she asked Evan to stay in touch regarding his interest in the ensemble. She said: “I told him to keep in touch with me about his ensemble participation interest, and he was interested in participating in marching band and concert ensembles.” She also shared this: “We talked about our stadium facilities, and things like that, [stadium facilities and challenges]”. It seemed that in their conversations, they tended to discuss strategies regarding Evan’s inclusion in the ensemble. Both Evan and Evan's marching band director stayed in touch. She said: “He's [Evan] now started communicating with me via email through like a voice message rather than typing...I think it's easier for him.”

These data indicated that one of the ways that Evan's marching band director learned how to better include students with disabilities in the ensemble was through open communication and staying connected. In doing so, Evan’s marching band director discussed different barriers to Evan’s inclusion and strategies to better include him in the ensemble.

Motivation draws from personal connections. Evan's marching band director believed that Evan drew his motivation to persist in the ensemble through personal connections to music and people. She said: “I think he enjoys the, you know, he's curious about the music and then he's curious about people, so I think the personal connection is something he seems to enjoy as well.” According to Evan's marching band director, Evan

persisted in the ensemble because of his love for music. She said: “I think he [Evan] just enjoys hearing and listening to and making music.” She also added, “I know he cares a lot about it [music].”

Evan's marching director also believed that Evan’s motivation was shown through his curiosity about music and people. She said: “He's just a curious person, also, and he's curious about music and he's curious about people.” According to Evan’s marching band director, Evan could be understood or seen through his connection with music and people. She said: “I think that is kinda first and foremost how I see [Evan], is his passion for music, his passion for people.” She also believed that people in general would persist in the ensemble because of their friends. She explained further: “They have found their friend group here, and so they want to stay.”

Evan's marching director also believed that students with disabilities would be motivated to persist in the ensemble if they had access to adequate accommodations that would allow their full participation in the ensemble. According to Evan's marching band director, being in a least restrictive environment with less challenges for students with disabilities, helped motivate them to persist in the ensemble. For example, she said:

They’re [students with disabilities] finding the fit in that perfect place where they don't have so many challenges that they give up and say, "I can't do this" and it's not so easy that they're like, oh this is a waste of my time.

According to Evan’s marching band director, “For a lot of students, that place is primarily based on the level of music, and for ensembles. And [Evan] fits within that as well.” It appeared that students with disabilities could quit the ensemble if they were not given adequate accommodations that fit their needs. Evan’s marching band director, using Evan as an example, said: “So, fitting in that perfect space for him [Evan] also I –

includes making sure that we're accommodating his needs, his physical needs.” She further explained it this way: “The thing that can make things maybe too challenging for him is if we have stuff in place that's gonna make his physical challenges impossible to overcome as well.”

These data revealed that Evan drew his motivation to persist in the ensemble through personal connections with music and with people. It seemed that his desire to persist in the ensemble was strengthened because of his love for music and his curiosity. It appeared he also shared several interests with other ensemble members. Finally, it appeared that his motivation could be strengthened because of the adequate accommodation he received in the ensemble.

Evan: Cross-Participant Themes

In this section, I discuss the themes that cut across Evan’s inclusion experience. Through Evan’s narrative, which included his mother and his ensemble director, I identified four cross themes from the data: (a) Enacting student-centered inclusion, (b) supporting belonging for students with disabilities in the ensemble, (c) reaching out via open communication, and (d) motivation through personal enjoyment/connection.

Enacting student-centered inclusion. In Evan’s case, the participants validated a student-centered philosophy that supported a least restrictive environment in the ensemble. Evan believed that ensemble directors must recognize the specific need(s) of students, including those with disabilities to uphold a student-centered philosophy. For example, Evan shared “They [students with disabilities] do have different needs.” He also said: “They [students with disabilities] might not be able to play a certain passage because they just can't with the strength of the arm or hand that they have.” Evan seemed

to suggest that ensemble directors should try to accommodate students with disabilities according to their specific need to be successful in the ensemble. Evan's mother supported that belief as well by giving advice to ensemble directors to facilitate a better inclusion in the ensemble. She said: "If something's not doable, to say, 'I don't think we can do that, but we can do this.'" Being able to identify specific needs would aid the ensemble directors to better include students with disabilities in the ensemble.

Evan's marching band director also believed that ensemble directors should recognize that the needs of the students in the same ensemble would not be the same. According to her, recognizing the students' needs could be a step closer to facilitating a least restrictive environment for students with disabilities in the ensemble.

These data indicated that the participants across Evan's case believed that ensemble directors should implement accommodations that fit their students' needs to succeed with student-centered inclusion. It is important to use alternative options to aid the participation of the students with disabilities in the ensemble to recognize that their needs are different.

Supporting belonging for students with disabilities. In Evan's case, the participants exhibited a committed attitude that could recognize the ability beyond disability in the ensemble. In the example of Evan, he advised ensemble directors to cultivate kindness in his suggestion to "Just be nice always" when working with students with disabilities. Also, Evan's mother decided to take a position at Evan's school because she believed that would help with his inclusion at the school. She said: "Because I was right there, and I knew what he needed, and I could talk to the teachers." According to Evan's mother, being at his school, could influence and aid the other teachers to

accommodate Evan better. Although this experience was before college, it showed her commitment to Evan's success.

Evan's marching band director supported and recognized the ability beyond disability of the students in the ensemble. She identified the students' abilities before seeing their disability, and that "everybody can make a contribution." This attitude could help ensemble directors focus on what students can contribute as group members. Based on Evan's marching band director's experience working with Evan, she stated: "He loves music-making, and that's always been apparent to me."

These data revealed that the participants in Evan's case shared a sense of support for students with disabilities in the ensemble. In their efforts, they exhibited a positive attitude toward the inclusion of students with disabilities by recognizing their ability to contribute to the ensemble.

Reaching out via open communication. Participants upheld the value of communication to not only reach out to students with disabilities, but to also ensure their full participation in the ensemble. For example, Evan believed that open communication with a student with a disability would be crucial "because people with disabilities are the expert on their disability in that case." Evan's mother believed that communication and reaching out before college had helped with Evan's inclusion in the ensemble. She said: "I think those things helped with transition, some of the experiences." Communication seemed key in accommodating students in the ensemble.

Evan's marching band director believed in the importance of open communication. She elaborated that public schools and colleges should utilize communication to learn about students' needs. Regarding public school, she said: "If

you're a public school teacher, making sure that you're going to the IEP [individual education program] meetings, and you're really aware of what your students need.” In the absence of the IEP meetings in college, she suggested that “If you're a collegiate professor, that you're paying attention to communication from the Office of Disability Services.”

According to these data, it appeared that communication could be viewed as critical in terms of full inclusion in the ensemble. Communicating with students with disabilities is crucial because of their uniqueness in the success of their inclusion in the ensemble. It allows the students with disabilities to be the experts as they know themselves better. Also, it is suggested that ensemble directors or teachers be informed about the best way to accommodate students with disabilities.

Motivation through personal enjoyment/connection. The participants believed that Evan’s sources of motivation came from within. Evan expressed this: “I don't need somebody else to motivate me and I'm pretty motivated myself I feel like.” He also explained the source of his motivation to persist in the ensemble: “Overall, it's usually a good experience and I enjoy being in ensembles.” It seemed that he persisted in the ensemble mostly because of his intrinsic motivation.

According to Evan’s marching band director, Evan’s source of motivation was summarized through “His passion for music, his passion for people.” These seemed to be the two main reasons why Evan would continue to participate in the ensemble. Evan’s marching band director said, “My impression is that, you know, he does enjoy it [ensemble].” She added that Evan is “just passionate about music in general.”

These data indicated that the source of Evan's motivation to persist in the ensemble was mostly intrinsic. However, through Evan's marching band director's observations, Evan's passion for people was clearly noticed as well in the ensemble, which could also serve as an extrinsic motivation.

Chapter V: Discussion

When I designed this study, I wanted to gain a better understanding of how collegiate brass instrumentalists with physical disabilities perceive that they are included in ensembles. I sought to acquire knowledge beyond the perceptions of classroom music teachers (Darrow, 1999; Legette, 2013; Mastropieri & Scruggs, 1996; Shippen et al., 2005; VanWeelden & Whipple, 2014) and the few studies that I could find that incorporated students' perceptions regarding inclusive music education prior to college (Cassidy & Sims, 1991; Gilbert, 2018; Jellison & Flowers, 1991; Thornton & Culp, 2020). Furthermore, I could not find any studies that included the perceptions of brass collegiate instrumentalists with physical disabilities.

The purpose of this study was to investigate the perceived reality and the experiences of collegiate brass instrumentalists with physical disabilities performing in instrumental ensembles. I sought to discern: (a) the meaning of inclusion to persons with disabilities and the state of current inclusive practices, (b) their challenges as collegiate brass instrumentalists with disabilities, (c) their experiences and perceived reality in an educational setting with ensemble directors and other students, and (d) the sources of their motivation to persist in instrumental ensembles.

I used a multiple case study design to answer my research questions. I collected data from three students with disabilities, their parents, and their ensemble directors through interviews except for one student whose parents were unavailable. Participants included three students with physical disabilities, two parents, and three ensemble directors (see Chapter 3 for more details). The three student-participants were unique in their own ways. First, Aaron is challenged with cerebral palsy which limits the stretching

of one of his arms and how he plays the tuba. He faced challenges of turning music pages when playing and holding the tuba, especially before his current adapted instrument. Second, Claudia was born with a medical condition called arthrogryposis which limits her joint and muscle movements. It causes muscle weaknesses and deformity of her joints, resulting in a limited range of motion. She stated that she cannot bend or raise her arms very far on her own and that this makes it difficult to play her euphonium. She also faced various challenges which include oiling her instrument, opening her locker, carrying her bags, and setting up her instrument. Finally, Evan was born with a medical condition called Duchenne Muscular Dystrophy (DMD). This is a genetic disorder characterized by progressive muscle degeneration and weakness caused by mutations in a protein called dystrophin, which aids in the maintenance and function of muscle cells. Evan enjoys playing trumpet, composing, conducting, and playing piano. Because of his disabilities, he uses a wheelchair to function. He also faced challenges playing in the marching band and concert bands, such as turning while on the field, inaccessible stadium and stage entrances, playing fast passages, and muscle weakness when playing the trumpet.

There were two main research questions: (1) What are the perceptions of collegiate brass instrumentalists with physical disabilities regarding participation in instrumental large ensembles? (2) What influences collegiate brass instrumentalist students with physical disabilities to persist in instrumental ensembles? The first main question was supported by two sub-questions: (1.1) What challenges do these students encounter? (1.2) What characterizes their interactions with peers, teachers, and family?

The three participants were selected because they have a physical disability, play a brass instrument, and perform in a college instrumental ensemble. Investigating their perceptions regarding their own inclusion provided insights into how better to include them as well as other students with disabilities in college ensembles. According to researchers, students' voices should be used as a motivating force in schools, such as improving teaching, curriculum, and student-teacher interactions (Mitra, 2003, 2008; Levin, 2000). Consequently, this has led to changes in student assessment and teacher preparation (Fielding, 2001; Mitra, 2003; Oldfather, 1995; Rudduck & Flutter, 2000). Furthermore, Levin (2000) argued that education reform cannot and should not progress without significant increase of student participation.

Key Findings

The research questions in this study were broad and written to provide a holistic understanding about the perceptions of collegiate brass instrumentalists with physical disabilities about their successful inclusion in a college ensemble. Through the narratives of the participants, the key themes that emerged across all three cases included: (a) open communication is key, (b) the importance of a sense of belonging in the ensemble, and (c) motivation comes from music-making through equal opportunity and personal connection. Each theme addressed either a research question or a sub-question, which is indicated in the headings that follow.

Perceptions of Participating and Interacting in the Ensemble (RQ1, RQ1.2): Open Communication and Sense of Belonging

The collegiate brass instrumentalists with physical disabilities believed that support for open communication and a sense of belonging in the ensemble would

successfully aid their participation. They believed that support for equal treatment and a good understanding on how to better accommodate them would successfully help their inclusion in the ensemble. According to the participants, open communication and a sense of belonging are critical to inclusion efforts.

Open communication is the key. The collegiate brass instrumentalist participants stated that open communication between the students with disabilities and the ensemble director was crucial to their successful inclusion. I believe that open communication is intertwined across various strategies suggested by researchers to include students with disabilities in college ensemble. For example, Morningstar et al. (2015) suggested strategies regarding participation for inclusive learning which included accommodations and adaptation as needed and support from and interactions with regular peers. In addition, music educators are encouraged to develop and implement alternative ways to guarantee that all students, regardless of ability, have equitable access to music education (McCord, 2017). Furthermore, for an inclusive music classroom, Hammel (2004) suggested that music educators should get to know the wider community of the school in order to successfully include the students with disabilities in music classrooms. This community includes students, special education faculty, special education staff, and administration. Moreover, Hammel (2004) believed that music educators should “allow students to help plan their own instructional accommodations and be a partner in the process” (p. 35). I believe that one may fairly assume that communication is in the heart of these strategies and that it is quasi-impossible to interact with these stakeholders without a form of communication. The stakeholders in this context include students with disabilities, music educators, special education faculty, the special education staff, and

the administration. It seemed fitting that the participants of all three cases centered their responses about the importance of communication for the success of inclusive music classrooms.

Awla (2014) suggested that understanding the way students learn best could help teachers to design lessons that better match their students' way of learning.

Communication with students with disabilities seems indispensable in acquiring appropriate knowledge to accommodate them. It might be important in future research to investigate more of the students' perceptions to obtain a level of accuracy regarding their inclusion that would otherwise be inaccessible to teachers who work with them.

Based on the findings of the current study, it might also be helpful to notice differences between the approaches used by Aaron, Claudia, and Evan regarding open communication in the ensemble. Aaron seemed to encourage the ensemble directors to communicate with the students with disabilities to learn from them, whereas Claudia seemed to expect the students with disabilities to self-advocate and make known their needs to ensemble directors. Conversely, Evan asked his ensemble director to learn from the students (as they are the experts) by leaving behind preconceived ideas regarding inclusion. The perceptions of all three participants converged on the meaning and the importance of open communication in the ensemble in a complementary way. These perceptions illuminated the understanding and importance of open communication in the scheme of successful inclusion in the large ensemble.

Support for a sense of belonging. The participants believed that support for a sense of belonging influenced positively their inclusion in the ensemble. Support for a sense of belonging included support from the school community and the ability to

experience equality in an inclusive environment. The school community included music educators, staff, students, families of the students, special education faculty and staff, the disability center (especially in college), caregivers, and administration. It is essential that the school's large community cooperate within itself (Broderick et al., 2005; Janney & Snell, 2006; Vakil et al., 2009). Therefore, it can be challenging to have an inclusive atmosphere in the ensemble without the cooperation of all parties.

In addition to support from the school community, I believe that the psychological need for relatedness by music educators in the ensemble is critical to the success of inclusion of students with disabilities in large ensemble. The psychological need for relatedness implies a sense of belonging to a community, which represents the extent to which a person feels connected to others, including having caring interactions (Kaur & Noman, 2020; Martela & Riekkii, 2018; Vansteenkiste et al., 2020). It may be fair to assume that an ensemble where students with disabilities are treated unequally or are excluded may not experience a sense of belonging. For example, the unavailability of adapted instruments and/or lack of knowledge to accommodate them can create or lead to a type of exclusion and, consequently, failure to create a sense of belonging for the students. Relatedness dissatisfaction is described as a feeling of "social alienation, exclusion, and loneliness" (Vansteenkiste et al., 2020, p. 3). If the students cannot fully participate in ensemble rehearsals or performances as equals with the other students due to inaccessibility in the ensemble, they may not experience a sense a belonging. Issues of inaccessibility can vary from having access to performance places, adapted instruments, or other means to fully accommodate students with disabilities in the ensemble.

The availability of the school community may not be enough to help create a sense of belonging for students with disabilities in the instrumental ensemble. It is important for students to bond with other students by having appropriate accommodations so that they feel like an equal member of the ensemble. Furthermore, if the school community does not have the means to help the students, music educators may have no other choice than exclusion. The participants in the current study emphasized the importance of a sense of belonging in the scheme of their successful inclusion in the ensemble.

Interaction within the ensemble. According to the participants, the interactions with peers and ensemble directors within the ensemble were characterized by open communication and support for a sense of belonging. They believe that adequate open communication and support for a sense of belonging would help with a positive interaction between them, their directors, and other students. However, some of their interactions were not always positive. Their interactions with other students and ensemble directors in the ensemble were previously described in chapter four (findings). For example, Aaron was bullied by peers, Evan felt he had not been approached as much as the other students, his band director reported that Evan did not have full access to participate in marching band performances due to stadium inaccessibility, and Claudia was left in practice room for about an hour because her aid did not show up on time. However, the participants indicated that their interactions in the ensemble were largely positive.

The findings revealed that it was significant to have open communication with the students and support for a sense of belonging to facilitate the students' successful

inclusion in instrumental ensembles. Moreover, it may also be important to emphasize the need for positive attitudes among music educators and other students who interact with students with disabilities within the ensemble. Scholars have suggested that the teacher's attitude is one of the most important variables in the success of inclusive education (Chow & Winzer, 1992; Hayes & Gunn, 1988; Williams & Algozine, 1977). Teachers' attitudes need to be positive to facilitate a positive interaction between students with disabilities, the teacher, and other students. The way teachers interact with students has a significant impact on how the students feel about themselves and their environment (Hallinan, 2008). Therefore, it seems fitting to say that teachers' attitudes may impact the students' self-efficacy, self-determination, and their interactions not only with the teacher but also with other students. For example, if the teacher's attitude is negative and the teacher does not believe in the student's ability to accomplish a certain task, the student may feel or experience low self-efficacy. Furthermore, if the students never receive any encouragement regarding their effort in a classroom, that also may impact their self-efficacy. Bandura (1997) suggested that social persuasion is significant in terms of strengthening self-efficacy. In addition, being able to communicate with students and exhibit positive behavior such as asking questions, understanding their opinions, and showing care and appreciation function to strengthen students' motivation and achievement (Ulug et al., 2011). It may be reasonable to assume that teachers' attitudes can also influence students' sense of belonging and ultimately their inclusion in the ensemble. Teachers play a significant role in influencing students' educational experiences (Mezumil & Lola, 2019). It appears that a combination of open

communication, support for a sense of belonging, and teachers' positive attitudes can enhance the participation of students with disabilities in the ensemble.

Persistence in the Ensemble (RQ2): Motivation Comes from Music-Making through Equal Opportunity and Personal Connection

Participants believed that the source of their motivation to persist in the ensemble came from their personal enjoyment and connection, equal opportunity and treatment as musicians, and advocacy for appropriate accommodations. The students seemed to confirm that the main source of their motivation to persist in the ensemble was intrinsic. However, some of the informant participants seemed to indicate that their driving force to persist was a combination of intrinsic and extrinsic motivation. For example, Evan believed that his motivation was intrinsic and that he did not need someone else to motivate him because he is self-motivated. His marching band director suggested that Evan's source of motivation came from special connection to the music and other classmates.

However, according to Evan's mother, Evan's source of motivation was more extrinsic than intrinsic. Evan's mother seemed to believe that the source of Evan's motivation was mostly driven by others. This finding is consonant with Diaz (2010) who found that music students' motivation varied between an extrinsic and intrinsic orientation. From the perception of both Evan and Evan's marching band director, the predominant source of motivation was intrinsic.

Claudia and her mother seemed to believe that Claudia's source of motivation was intrinsic and extrinsic as well. They believed that Claudia participated in the ensemble because she was motivated by her love of music and the camaraderie she experienced in

the ensemble. Aaron seemed to suggest that his motivation started with some external factors such as encouragement and support from family members, professors, and/or band directors.

Many external factors may have influenced the students' motivation to persist in the ensemble. The findings of this study suggested that Aaron, Claudia, and Evan would not have continued to play their instrument in college without support from family members and music educators. They supported the students by encouraging them, helping them with various accommodations as needed, advocating for them, and aiding them with adapted instruments as much as needed. This belief is consonant with researchers who indicated that the persistence of musicians in the ensemble could have benefitted from external sources of motivation in the early stages of learning and that these sources could have conveyed thoughts of comfort, security, and reassurance (Davidson et al., 1995; Frome & Eccles, 1998; Sloboda & Howe, 1992; Sichivitsa, 2007). These scholars seemed to believe that the external sources of support received from parents and music educators strongly and positively impacted students' persistence and play a pivotal role in developing their self-concept of capability and task quality.

These external factors may have strengthened the students' self-efficacy in terms of persisting in the ensemble. For example, if the students received adequate accommodation and support in the ensemble, they would have a more enjoyable experience which would strengthen their self-efficacy. Among the components that contribute to self-efficacy, mastery experiences are the most powerful source of efficacy feedback because they provide evidence on whether one can summon whatever it takes to be successful (Bandura, 1997; Pajares, 2006). Enactive mastery experiences are

influenced by prior experiences, and success or failure of the prior experiences will determine one's level of self-efficacy (Bandura, 1997). It may be appropriate to assume that some external factors such as support from parents and music educators, including adequate accommodation, can enhance students' self-efficacy in terms of their motivation to persist in the ensemble.

Furthermore, words of encouragement by parents and music educators may also influence students' self-efficacy to persist in the ensemble. According to Pajares (2006), self-efficacy beliefs are impacted by the words and actions of others, whether deliberate or unintentional. Bandura (1997) identified this as verbal or social persuasions which are the third component of the four characteristics that contributes to self-efficacy information. Honest encouragement and appreciation from music educators and/or parents may have a huge impact on the students' self-efficacy. Encouragement and appreciation can motivate students to invest the additional work and tenacity necessary to succeed, resulting in continuing skill-building and personal efficacy (Pajares, 2006). Moreover, it is important to know that the influence of parents could be less significant to college students than it was prior to their enrollment in college. It is important to recognize that college students tend to be more independent and advocate for themselves instead of having their parents advocating for them. Finally, fulfillment of a psychological need for relatedness in the ensemble may also influence the students' self-determination to persist in the ensemble (which was discussed in previous paragraphs). The more that students feel connected with members of the ensemble, the more they will feel self-motivated to participate in the ensemble. Researchers have suggested that the satisfactory fulfillment of the psychological need for relatedness promotes more self-

determination (Evans & Bonneville-Rousey, 2016; Deci & Ryan, 2000; Hagger et al., 2006). Therefore, it seems fitting to assume that the participants' motivation in the ensemble came from music-making through equal opportunity and personal connection. However, it is also suitable to assume that their motivation was strengthened by many factors which included support from parents and music educators, especially support that would increase the students' self-efficacy and self-determination to persist in the ensemble.

Challenges and Accommodation Strategies (RQ1.1): Physical, Mechanical, Accessibility, and Social Challenges

Participants reported several types and different levels of challenges and suggested different possible approaches to overcoming them with the help of others. They stated that the challenges they experienced in the ensemble included physical, mechanical, accessibility, and social challenges. Their challenges varied based on their specific needs.

Physical Challenges

In each of the three cases, participants expressed their experiences regarding their physical challenges in the ensemble. For example, all of them faced physical challenges in holding their instruments, turning pages, and carrying their instruments and their music belongings (see Table 1 for complete details regarding physical challenges). Regarding their physical challenges, some of the students required more assistance with their instruments than others. For instance, Claudia and Evan required help to set up and disassemble their instruments, whereas Aaron did not because their abilities were different. Although Claudia and Evan both required help with their instruments, Claudia

required more help than Evan in this regard (see participant profiles for complete details). Claudia's adapted instrument required individuals to possess specific knowledge in order to help set it up or disassemble it; Evan's instrument required setting up a stand that held the trumpet. McMillan (2008) suggested that without adequate staff support in classrooms, the inclusion of students with disabilities could be challenging. In the case of these participants, findings indicated that it might be important to have a collaboration among music educators, peers, staff support, and the disability center to successfully include students with disabilities in the ensemble.

Mechanical Challenges

The findings indicated several mechanical challenges, such as clicking noises in the instrument, maintenance of the instrument (oiling and care of the instrument), and adjusting/tuning notes on the instrument. Claudia and Evan expressed their challenges in oiling their instruments while in the ensemble. However, they shared that their classmates usually helped them regarding that matter. Claudia also shared that her instrument makes some clicking noises due to the solenoids attached to her instrument. Conversely, Aaron did not seem to face any of these mechanical challenges in the ensemble. In Claudia's case, perhaps by working with the manufacturer of her adapted instrument, the company might be able to reduce the noise. However, this could require more funding by the manufacturer to invest in improvements of the instrument while the market is very limited. Nabb and Balcetis (2010) reported that availability of adapted instruments and associated costs were significant challenges for band directors when including students in bands. In order to better include students in the ensemble with improved adapted instruments, it may be necessary to create more awareness about these issues among

music programs and music advocates. In addition, advocates should urge manufacturers to build more adapted instruments. This may not only reduce some mechanical challenges, but could also make more instruments available.

Accessibility Challenges

The Americans with Disabilities Act of 1990 (ADA) required both public and private facilities and establishments to be more accessible to people with disabilities (Flowers et al., 2000). Because of this law, institutions are required to make their facilities, services, and programs accessible to individuals with disabilities. Despite these requirements, Aaron and Evan expressed their experiences regarding inaccessibility in different performance places. Claudia, on the other hand, shared that her music building is very accessible because it is a new building.

These participants' experiences may represent the reality of many other students with physical disabilities in music programs. For example, it seems that most football stadiums are not wheelchair friendly, especially for the band member. Perhaps the inaccessibility of the stadium to a wheelchair user may limit the participation of students who are wheelchair users. The inaccessibility of students with disabilities to fully participate in the ensemble like their peers may prevent the satisfactory accomplishment of a psychological need for relatedness; therefore, this may create a type of social exclusion or alienation (Vansteenkiste et al., 2020).

Many students with disabilities are still subjected to unequal treatment, even exclusion, in music programs (Darrow, 2015; Dobbs, 2012; Laes & Westerlund, 2018; Matthews, 2015). It may be reasonable to assume that inaccessibility in performance

venues might facilitate an unintentional exclusion from the ensemble which could negatively affect the students' self-determination to participate.

Social Challenges

Aaron and Evan expressed that they have been socially pressured by other students. They both seemed to experience this type of challenge differently: Aaron was made fun of because of his disabilities, whereas Evan was feeling pressured to be more social. Claudia, however, expressed the openness of her peers to be friends; she did not seem to experience any type of social challenge. I believe many factors may influence the attitudes of the other students toward students with disabilities. The students' negative attitudes could be influenced by the attitudes of the teachers, lack of experience working alongside students with disabilities, and lack of awareness and knowledge regarding students with disabilities.

Darrow (2009) suggested that teachers' attitudes toward students with disabilities could reflect the attitudes that other students would express toward students with disabilities in the classroom. Therefore, teachers' behaviors or interactions with students with disabilities would represent a model for individuals in the classrooms to follow. Furthermore, experiences interacting with persons with disabilities, whether professional or personal, have been shown to impact educators' attitudes toward inclusion (Alquraini; 2012; Forlin & Chambers, 2011; Monsen et al., 2013; Odongo & Davidson, 2016; Priyadarshini & Thangarajathi, 2016; Sandu, 2017). One may fairly assume that students who have experiences interacting with students with disabilities may feel more confident and comfortable working together with them in the classroom. According to Bandura (1997), our perception of efficacy is impacted by our previous experiences. The more

opportunity given to students without disabilities to learn about and interact with students with disabilities, the more confident they will feel when interacting with them, which will likely facilitate a positive attitude toward students with disabilities. Perhaps with these steps, students with disabilities would experience less social pressure by their peers.

Table 1

Participants' Challenges and Accommodations Strategies

Type of Challenges	Aaron's Case	Claudia's Case	Evan's Case
Physical	<ul style="list-style-type: none"> • Turning music pages during rehearsal and performances • Holding the instrument • Carrying instrument belonging 	<ul style="list-style-type: none"> • Holding the euphonium (use of an adapted stand) • To setup and disassemble the instrument (director helps setting up and disassembling) 	<ul style="list-style-type: none"> • Disability and challenge with fast fingering movements • Experience with extreme fatigue when playing • Challenges of trumpet playing through fast speed music • Challenge with fingerings, breathing and with holding the instrument properly • Muscle weaknesses challenge trumpet playing • With holding the trumpet • Turning music pages • Carrying instrument belonging
Accessibility	<ul style="list-style-type: none"> • Not accessible access to stage 		<ul style="list-style-type: none"> • Challenge with elevator • Challenge with places that are not wheelchair friendly • Football Stadium not accessible for wheelchair
Mechanical		<ul style="list-style-type: none"> • Instrument noises can be heard in the ensemble when ensemble plays quiet 	<ul style="list-style-type: none"> • Challenges with adjusting certain notes on the trumpet • Oiling the trumpet

		<ul style="list-style-type: none"> • The electronic solenoids of the instrument with clicking noise can be heard whenever playing the instrument • Oiling the instrument • Maintenance of the instrument 	
Social/emotional	<ul style="list-style-type: none"> • Students being jerks/bullies 		<ul style="list-style-type: none"> • Feeling pressured to be social in college
Accommodation Strategies	<ul style="list-style-type: none"> • Director helps with seating positions in the orchestra • Communication with ensemble director before rehearsal/concert to better accommodate • Director helps carrying music belongings • Advocacy by music educators • Turning music pages by peers • Parents helped purchase custom adapted instruments 	<ul style="list-style-type: none"> • Aid services • Ensemble director helped with setup and disassembling the instrument • Assigned aid at college helped to setup and disassemble the instrument • Oiling instrument by peers or aid • Her instrument adaptation was made by a wheelchair repair technician 	<ul style="list-style-type: none"> • Assistance during conducting to turn pages by usually a close friend who is skilled in music reading • Assistance with physical needs by the home health aid • Assistance from musician with music needs but the aid with mostly home needs. • Accommodation with mutes by peers • Adaptation device to hold the trumpet made by a friend to hold the trumpet • Assisting with music pages turn by peers • Assistance with cleaning the instrument (including oiling the instrument) • Assistance by ensemble members and home health providers for general health needs

Implications for Music Education

The findings of this study revealed that the perceptions of students with disabilities are important and unique for the success of their inclusion in instrumental ensembles. What can we learn from the participants and how can their perceptions aid music educators in their efforts for greater inclusion in their ensembles or music classrooms?

The participants in this study indicated that open communication, motivation from music-making through equal opportunity and personal connection, and a sense of belonging for students with disabilities are critical for their successful inclusion within instrumental ensembles. According to the findings, communication with students with disabilities is key to uncovering their unique ways of learning. It is critical for an ensemble director to communicate with students to learn from them the way they learn best, so they can adapt their instruction to fit the students' specific needs. Successful inclusion requires more than placing students in the ensemble. One must not only include students with disabilities in the ensemble, but also accommodate them and provide the assistance needed for them to be successful.

Communicating with the students can be done by first showing the students that music educators care and are willing to listen to them regarding how best to accommodate them. Second, music educators can approach or meet with the students privately and regularly to ensure not only that the students have been accommodated properly, but also that they have felt comfortable in the ensemble or music classroom. These actions will allow the students to be more open when sharing their challenges and to suggest to the ensemble director (or music educator) what works or has worked for

them previously. This also implies that music educators must recognize that students with disabilities function as the experts on what works best for them in the ensemble.

Therefore, their thoughts on what has worked for them in the past, and their challenges, should be considered to gain powerful insights for their successful inclusion in the ensemble.

Another implication is that students with disabilities not only need to feel equal, but also to feel that they belong in the ensemble just as much as every other student. This can be done by allowing the students to contribute in their own ways. For example, ensemble directors can alternate leadership and chair positions based on the students' abilities. Ensemble directors could also encourage and support students with disabilities to embrace their own opinion like any other student. Sharing their own voice and fully participating in class activities will increase their self-confidence (Bandura, 1997). In some cases, ensemble directors may have to adapt their instructions, performance, or music selections to facilitate the full participation of some students with disabilities. For example, if there is a wheelchair user in the ensemble, the director needs to avoid having the ensemble perform in a non-wheelchair friendly venue where the student will have to be carried by someone or will have to play away from their own section. This can be a continuous reminder of their disability and a sign of inequality in the ensemble. No student wants to feel isolated or embarrassed, especially in front of peers, as this may create discomfort.

The findings of this multiple case study provided music educators with perceptions from family members and ensemble directors who worked with students with disabilities. It also provided music educators with the unique perspectives of students

with disabilities themselves regarding their own inclusion in collegiate instrumental ensembles. These findings contribute to understanding what it means to include collegiate brass instrumentalists with physical disabilities in large ensembles. Although this dissertation included a specific group of collegiate musicians, they can be used as a starting place to deepen and increase knowledge and dialogue about the inclusion of students with various disabilities in instrumental ensembles, with potential improvement regarding approaches previously understood. For example, although Darrow (2009) suggested many strategies to help overcome different barriers regarding the inclusion of students with disabilities, those strategies did not include the perceptions of the students, nor did those of Hourigan (2009), who also explored the perceptions of seven participants (four preservice music teachers, a music teacher educator, an inservice music teacher, and the researcher participant). Perhaps having students with disabilities as participants in studies such as those would have suggested critical insights toward a better understanding of their inclusive education.

Suggestions for Ensemble Directors and Music Educators

I investigated the experiences and perceived realities of collegiate brass instrumentalists with physical disabilities who perform in instrumental ensembles. I explored what does inclusion mean to students with disabilities. I also intended to discern the current state of inclusive music practices. Moreover, I sought to comprehend their challenges, their perceived realities in an educational setting with ensemble directors and other students, and the source of their motivation to persist in instrumental ensembles. How can music educators and, in particular, instrumental ensemble directors progress or extend their understanding with this new information? Due to many challenges that one

may face to create an inclusive atmosphere for students with disabilities in large ensembles, solutions must be implemented at various levels using specific strategies.

Ensemble directors play an important role through unifying different individuals and sections to act as a single ensemble. Besides managing the ensemble, they also connect with it in a unique way as they listen and communicate with members during rehearsals or performances both verbally and nonverbally. In addition to various recommendations regarding one-on-one communication and accommodations mentioned previously, if ensemble directors wish to fully include students with disabilities in their ensemble, they should (a) be more mindful about class activities, (b) become an intentionally informed educator, and (c) be an outspoken voice in the ensemble and beyond the ensemble setting.

More mindful about class activities. To help create an environment where all feel equality and belonging, ensemble directors must avoid activities that exclude students with disabilities. For example, if the ensemble has a student with no arms, the ensemble director should not ask the ensemble to clap hands during rhythmic exercises. Perhaps the ensemble director can suggest some other innovative ways where all can participate equally. For instance, instead of clapping the rhythm, ensemble directors can chant different phrases or questions in a rhythmic manner as an exercise. The ensemble director can prepare these phrases by putting the syllables of the words under the rhythmic figures. Stepping the rhythm may also be an option.

It is also important to encourage inclusion with music selections. For example, ensemble directors should avoid selecting music that requires different sections of the ensemble to be in spaces that are not wheelchair friendly if one of the students is a

wheelchair user. No student should be left behind or made to feel excluded from the ensemble. As a result, the students may experience a lack of belonging, which is another form of exclusion.

Become an intentionally informed music educator. It is important for ensemble directors to become informed about the needs of specific students with disabilities they teach. One of the ways to facilitate a better inclusive practice in the ensemble is by acquiring knowledge about each student's needs and possible strategies to create an inclusive atmosphere for the students. Another way for music educators to be more intentional about students in the ensemble is to utilize strategies that will allow them to learn about the students before the first rehearsal. To be intentionally informed, music educators should purposefully consider learning from the students, parents, and/or educational specialists as much as needed. If the student has a condition that the ensemble directors are not familiar with, they should reach out to educational specialists to better guide them. Overall, ensemble directors must allow students with disabilities to teach them what works best for them. This requires ensemble directors to purposefully reach out to them. Students with disabilities frequently know what works for them better than anyone. Over the years, they learn to adapt and master various ways to accommodate their own challenges; they are the experts. With their help, educators will not only give them a voice, but also will successfully accommodate them in the ensemble.

The inclusion of some students with disabilities may require the collaboration of the school community, including but not limited to students, ensemble directors, and special aides. Becoming informed will also allow ensemble directors to be sensitive in

their approaches and requirements in the ensemble (e.g., raising hands for asking questions). Some students may avoid participating in class activities if they cannot raise their hands to answer questions due to their disabilities.

Be an outspoken voice in the ensemble and beyond the ensemble setting. Music educators have great responsibility to the ensemble because their behaviors and attitudes can impact their students' attitudes in a positive or negative way (Darrow, 2009). If they want the students to be treated like equals in the ensemble, they should lead by example. In addition, adequate knowledge of the students' specific needs will allow directors to not only set certain strategies to fully accommodate the students, but also allow them to exhibit positive attitudes in the classrooms. This will also help the directors to advocate on their students' behalf regarding accessibilities and other needs. For example, it may be more helpful for the ensemble directors to contact facility personnel in a concert hall to arrange accommodations for the students' needs rather than the students themselves. The ensemble directors can also be an outspoken voice on behalf of the students by addressing bullying or other social challenges being faced by students that come to their attention.

Assumptions, Delimitations, and Limitations

One assumption in this study is that the sample analyzed was representative of the population of brass collegiate instrumentalists with physical disabilities who perform in ensembles. Although there were only three cases of different students with physical disabilities, certain levels of diversity were represented: difference within their physical disabilities, difference in the brass instrument played, difference in the instrumental ensemble that the students were involved in (e.g., band, orchestra, marching band), and

difference in gender. Another assumption is that the interview responses of the participants accurately reflect their perceived reality and their experiences as brass instrumentalists with physical disabilities who perform in instrumental ensembles. In addition, it is assumed that the interview responses of the informant participants (parents and/or ensemble directors) clarified and strengthened the participants' responses. However, when conducting my interviews, I considered the potential of response bias, which is described as a person's tendency to offer inaccurate or even misleading answers on self-reported questions as they may feel compelled to provide socially acceptable or interviewer-pleasing responses (Glen, 2021; Xu et al., 2022). Although all participants aspired to be 'good interviewees,' I believe they provided truthful answers to the best of their abilities.

The delimitations for this study established boundaries for the researcher as I only included collegiate brass instrumentalist participants with physical disabilities. These limits represented participants of low and high brass instruments, although not all brass instruments from these sections were represented. The delimitations mentioned above may have prevented me from gaining extensive insight into the experiences and the perceived reality of brass collegiate instrumentalists with physical disabilities.

There were some limitations to this study. Although I intended to interview three students, a parent of each of the students, and their respective ensemble directors, Aaron's parents were unavailable. Another limitation was that the main participants were white. Also, these students were not representative of all types of disabilities and their ages were similar. Additionally, these were experiences of students with physical disabilities in orchestra, concert band, and marching band. Researching how students

from middle school through professional settings are affected by these issues would be beneficial.

Ethical concerns. The risk factor for participation was no greater than everyday life. This research was approved by the Institutional Review Board (IRB) at my university. Each participant was made aware of their confidentiality rights and the IRB-approved protocols in place to protect them as research participants. Moreover, an Institutional Review Board (IRB)-approved consent form was sent via email to each participant prior to each interview to give them an overview of the study and to solicit their informed consent.

Ideas for Future Research

There are several recommendations for future research related to the findings of this study. Because there is a need to understand students' experiences in instrumental ensembles before and during college from their own perspectives, researchers could include students from more diverse populations. These groups could include students' experiences in other levels and ensembles such as middle and high school band, choir, and orchestra. These groups could also include populations from different socioeconomic backgrounds and environments. For example, financial limitations related to socioeconomic status might hinder some individuals from getting the adapted instruments or other supplies that might be helpful to their success. Expanding the populations studied would result in additional research that addresses the experiences and perceptions of students with disabilities.

Participants in this dissertation included students with physical disabilities from college orchestra, concert band, and marching band. However, researchers could also

expand their investigations to include other types of students with different type of disabilities. Although researchers should still investigate students' perceptions, communication with some may be challenging depending on the type of disabilities they have and interviewing other people who work closely with these students would be helpful. These people can include: (a) parents/guardians, (b) music educators/private teachers, and (c) classmates/peers. Researchers might study the experiences of students with disabilities in instrumental ensembles prior to and during college by using surveys in addition to asking directors. Investigations of students' perceptions might yield a better understanding of their self-efficacy, sources of motivation, and their potential success in college ensembles. Illuminating students' perceptions could bring a level of accuracy that may otherwise be impossible when given by only the teachers who work with them.

Final Thoughts

I designed this dissertation to better understand how collegiate brass instrumentalists with physical disabilities perceive their inclusion in ensembles. Based on the findings of this research, as well as other music education literature, one may suggest that understanding the perceptions and unique insights of students with disabilities is critical for their successful inclusion in college instrumental ensembles. Participants from the three cases shed light on the reality of inclusion of students with disabilities in college ensembles in a complementary way to each other, as well as in a unique way. Their experiences living with a physical disability (main participants) or working closely with someone who has a disability (ensemble director or parent) allow them to closely examine the best ways to create an inclusive ensemble environment. The perceptions of these participants may provide valuable insight when offering recommendations that

promote inclusive music education, including strategies to foster and grow the future generation of music educators who can more successfully accommodate students with disabilities in instrumental ensembles.

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APPENDIX A: IRB APPROVAL



Institutional Review Board
University of Missouri-Columbia
FWA Number: 00002876
IRB Registration Numbers: 00000731, 00009014

482 McReynolds Hall
Columbia, MO 65211
573-882-3181
irb@missouri.edu

May 06, 2021

Principal Investigator: Carlot Dorve
Department: School of Music

Your IRB Application to project entitled MULTIPLE CASE STUDY OF THREE INSTRUMENTALISTS WITH SPECIAL NEEDS was reviewed and approved by the MU Institutional Review Board according to the terms and conditions described below:

IRB Project Number	2020567
IRB Review Number	260937
Initial Application Approval Date	May 06, 2021
IRB Expiration Date	May 06, 2022
Level of Review	Exempt
Project Status	Active - Exempt
Exempt Categories (Revised Common Rule)	45 CFR 46.104d(2)(ii)
Risk Level	Minimal Risk
HIPAA Category	No HIPAA
Approved Documents	carlot.irb_consent_form.parent.docx carlot.irb_consent_form.director.docx carlot.recruitment_script.docx This consent form will be for student interviewees Interview Questions for Student, Director, and Parent

The principal investigator (PI) is responsible for all aspects and conduct of this study. The PI must comply with the following conditions of the approval:

- No subjects may be involved in any study procedure prior to the IRB approval date or after the expiration date.
 - All changes must be IRB approved prior to implementation utilizing the Exempt Amendment Form.
 - The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date to keep the study active or to close it.
 - Maintain all research records for a period of seven years from the project completion date.
- If you are offering subject payments and would like more information about research participant payments, please click here to view the MU Business Policy and Procedure: http://bppm.missouri.edu/chapter2/2_250.html

If you have any questions or concerns, please contact the MU IRB Office at 573-882-3181 or email to muresearchirb@missouri.edu.

Thank you,
MU Institutional Review Board

APPENDIX B: RECRUITMENT SCRIPT

Dear Music educators and researchers,

I am writing you to request if you would connect me with some participants of college students with physical disabilities for my research study. The purpose of this study is to investigate the experiences and perceptions of college students with disabilities in university instrumental ensembles. This study is being conducted by myself, the principal investigator at University of Missouri–Columbia.

I am looking to find participants who are college student musicians with physical disabilities who perform in university instrumental ensembles. Their participation includes being interviewed for about an hour regarding their perceptions and their experiences in university instrumental ensembles. Before the interview, the participants will be able to ask as many questions as possible they may have regarding this project.

If you would like additional information about this study, please contact me at cdorve@mail.missouri.edu or cell (xxx)-xxx-xxxx

Thank you for your consideration, and once again, please do not hesitate to contact me if you are interested in learning more about this project.

Carlot Dorve
Principal Investigator
Ph.D Candidate, in music education
University of Missouri–Columbia, MO

APPENDIX C: INFORMED CONSENT

CONSENT FORM

Multiple Case Study of Three Instrumentalists with Special Needs

Conducted by: Carlot Dorve
School of Music, The University of Missouri
Telephone: xxx.xxx.xxxx
Email: cdorve@mail.missouri.edu

You are being asked to participate in a research study. This form provides you with information about the study. The person in charge of this research will also describe this study to you and answer all your questions. Please read the information below and ask questions about anything you do not understand before deciding whether to take part. Your participation is entirely voluntary, and you can refuse to participate without penalty or loss of benefits to which you are otherwise entitled. You can stop your participation at any time and your refusal will not impact current or future relationships with MU or participating sites. To do so simply tell the researcher you wish to stop participation.

The purpose of this study is to investigate the experiences and perceptions of college students with disabilities in university instrumental ensembles.

If you agree to participate in this study, you are agreeing to the following:

1. You agree to be interviewed,
2. You grant permission for me to contact your ensemble director and/or a parent regarding your experience in/with music, (if you are a student with disabilities playing in a university ensemble)
3. You will provide appropriate contact information for your ensemble director and/or parent to be contacted (if you are a student with disabilities playing in a university ensemble).

Total estimated time to participate in the study may vary from 45-60 minutes.

Risks and Benefits: The risk associated with this study is no greater than everyday life. Possible benefits of this study include a deeper understanding of the experiences and the perceptions of college students with disabilities in university instrumental ensembles.

Compensation: You will not be compensated for your participation in this study.

Confidentiality:

The interview recording used in this study will be stored securely and kept anonymously after the transcription. Authorized persons from The University of Missouri, members of the Institutional Review Board, and (study sponsors, if any) have the legal right to review your research records and will protect the anonymity of those records to the extent permitted by law. All publications will exclude any information that will make it possible

to identify you as a subject. Throughout the study, the researchers will notify you of new information that may become available and that might affect your decision to remain in the study.

Contacts and Questions:

If you have any questions about the study, please ask now. If you have questions later, want additional information, or wish to withdraw your participation call the researcher conducting the study. Their names, phone numbers, and e-mail addresses are at the top of this page.

You may contact the Campus Institutional Review Board if you have questions about your rights, concerns, complaints or comments as a research participant. You can contact the Campus Institutional Review Board directly by telephone or email to voice or solicit any concerns, questions, input or complaints about the research study.

483 McReynolds Hall
Columbia, MO 65211
573-882-9585

APPENDIX D: INTERVIEW PROTOCOLS

Student interview protocol.

Perspectives on Ensemble:

- What instrument do you play? What led you to play this instrument? (e.g., Why music?)
- Why did you sign up for the ensemble?
- What is your experience being in an ensemble?
 - How long have you been playing in the ensemble?
 - What grades/levels?
 - Types, etc.
- What is your experience with ensemble directors?
- What are your interactions with other students in the ensemble?
 - Are these generally positive? Have any been negative?
 - How important are ensemble members to your friendship group?
- Do you enjoy being in an ensemble?
 - What do you enjoy about it?
 - What areas do you think could be improved to make it more fun/enjoyable?
- How receptive was the response from your peers and ensemble director when you started in the ensemble?

Challenges While in Ensemble:

- As you know, part of this study is to uncover how students with exceptionalities experience participating in ensemble? Can you tell me a little bit about your exceptionalities?
- How do you adjust to play your instrument?
- What are adjustments you might need to participate in the ensemble?
- What are some of the challenges you have encountered while performing in ensemble?
- Have you ever needed assistance from others to be successful– if so, who? and what kind?
- Was there someone who you felt acted as an advocate for you while in the ensemble? (e.g., directors, teacher, parents, peers).

Motivations to stay/persist in the ensemble

- What keeps you motivated to stay in the ensemble?
- Students who dropout of music education report different reasons. Can you speak about some of these issues? For example:
 - Amount of time it takes to be in the ensemble
 - Conflict with other school activities (sports, debate, clubs, etc.)
 - Conflicts in class schedule or focus on academics instead
 - Feeling of not being successful with instrument
 - Feeling of not being successful with instrument
- How significant is your exceptionalities in determining whether or not you stay in the ensemble? (Does it matter?)
- How important is your family in your motivation to stay/persist in the ensemble?

- If you could change something in the ensemble that would make it easier to participate, what would it be?

Closing Questions:

- Can you share a moment that you felt successful or accomplished in the ensemble?
- What advice would you give music teachers/ensemble directors that would help them teach students with disabilities in their ensembles?

Parent Interview Protocol

Perspectives on Ensemble:

- What instrument does your son/daughter play? What led your son/daughter to play this instrument? (e.g, Why music?)
- Does anyone in your household play a musical instrument? Who, what instrument?
- Whose initiative was it that led your son/daughter to sign up for the ensemble?
- What would you say about your child's experience in the ensemble?
 - How long has he/she been in the ensemble?
 - What grades/levels?
 - Types, etc.
- What is your experience with ensemble directors? (If any)
 - Have you ever assisted to any of the rehearsal/performance?
 - How would you describe the director's attitude toward the students and your son/daughter?

- What is your relationship like with the staff of the school and the ensemble director?
 - Is this generally positive? Or negative?
 - Does your son/daughter enjoy being in an ensemble?
- What does your son/daughter enjoy about it?
- Does your son/daughter like to practice the ensemble music?
- What areas do you think could be improved to make it a more successful experience for your son/daughter?

Challenges While in Ensemble.

- As you know, part of this study is to uncover how students with exceptionalities experience participating in an ensemble? Can you tell me a little bit about your child exceptionality?
- Are there any adjustments made for your child to play his/her instrument?
- Are there any adjustments your child might need to make to participate in the ensemble?
- What are some of the challenges your child has encountered while in ensemble that you know of?
- Have you ever needed assistance from others to be successful– if so, who? and what kind?
- Have you ever been in situations where you have to fight for the inclusion of your child in ensemble?
- Have you ever faced any opposition to include your child fully in the ensemble?
- Have ever acted as advocate on your child behalf in the ensemble?

Motivations to stay/persist in the ensemble

- What was the source of motivation for your son/daughter to stay in music?
- Students who dropout of music education report different reasons. Can you speak about some of these issues? For example:
 - Amount of time it takes to be in the ensemble
 - Conflict with other school activities (sports, debate, clubs, etc.)
 - Conflicts in class schedule or focus on academics instead
 - Feeling of not being successful with instrument
 - Feeling of not being successful with instrument
- How significant is your child exceptionality in determining whether or not he/she persists in the ensemble? (Does it matter?)

Conclusion questions

- What advice would you give music teachers/ensemble directors that would help them teach students with disabilities in their ensembles?

Ensemble Directors' Interview Protocol

Perspectives on Ensemble:

- How do students decide on playing a particular instrument in your ensemble?
- How do you approach the idea of which instrument a student play for the ensemble?
- What are the requirements for a student to be part of the ensemble?
- What would you say about each student's experience in the ensemble?
- How is your experience working with a student with special needs in your ensemble?

- What is your experience with the student's parents?
- Have his/her parents ever assisted any of the rehearsal/performance?
- How would you describe the parents' attitudes toward you and the other students in your ensemble?
- What is your relationship like with the student and his parents?
- Does this child with exceptionalities enjoy being in your ensemble?
 - What does he/she enjoy about it?
- What areas do you think could be improved to make it more fun for him/her?

Challenges While in Ensemble:

- As you know, part of this study is to uncover how students with exceptionalities experience participating in an ensemble. Can you tell me a little bit about your student exceptionalities?
- Are there any adjustments made for him/her to play his/her instrument?
- Are there any adjustments this student might need to make to participate in the ensemble?
- What are some of the challenges the student has encountered while in ensemble do you know of?
- Have you ever needed assistance from others to be successful– if so, who? and what kind?
- Have you ever been in situations where you have to fight for the inclusion of your student in ensemble and other area?
- Have you ever faced any opposition to include a student with exceptionalities fully in the ensemble?

- How do you feel about people who felt acted as advocate on students with special needs behalf in general?

Motivations to stay/persist in the ensemble

- What keeps your student with special needs motivated to stay/persist in the ensemble? (If your student with exceptionality is no longer in the ensemble, what led him/her to withdraw?)
- Students who dropout of music education report different reasons. Can you speak about some of these issues? for example:
 - Amount of time it takes to be in the ensemble
 - Conflict with other school activities (sports, debate, clubs, etc.)
 - Conflicts in class schedule or focus on academics instead
 - Feeling of not being successful with instrument
- How significant is your student with exceptionality in determining whether or not he/she stay in the ensemble? (Does it matter?)
- If you could change something in the ensemble that would make it easier for him/her to participate, what would it be?

Closing questions

- Can you share a moment that you felt successful or accomplished inclusion in the ensemble?
- What advice would you give other ensemble directors/music educators on how to best support students?

APPENDIX E: INTERVIEW TRANSCRIPTS

Available upon request

VITA

Carlot Dorvé is a professional trumpeter and music educator. He earned his Bachelor of Music in Trumpet Performance from Michigan State University in 2016. He received his Master of Music degree in Trumpet Performance from Pennsylvania State University in 2018. Dr. Dorvé earned his PhD in Music Education from the University of Missouri in 2022. During his doctoral coursework, he assisted and taught courses in popular music which includes Jazz, Pop, and Rock (JPR) and Introduction to Soul and Country music. In addition, he directed one of the University's jazz bands. He also taught brass method techniques and pedagogy for music education students and he led large brass sectional for the University of Missouri Marching Band and the University of Missouri Wind Ensemble trumpet section. As a music performer and educator, Dr. Dorvé continues to perform as guest performer and soloist nationally and internationally. He performs and records mostly as a soloist in different venues, which includes television and radio programs, concert bands, orchestras, jazz band, brass quintets, music conferences, and commercials like the 2016 Paralympic commercial, "Yes, I can," sponsored by Channel 4 of Great Britain. Prior to starting his Ph.D. at the University of Missouri, Dr. Dorvé also taught brass method techniques to music education students and trumpet to non-music majors as a graduate teaching assistant at Pennsylvania State University for two years. He also served as a music instructor for the community music program at University of Missouri, where he taught students with different levels of ability. In addition, he taught in various music camps with different marginalized students in Haiti, including a camp for students with disabilities. Moreover, he had the opportunity to coordinate a brass festival in Haiti with musicians from Haiti and the United States. Dr. Dorvé has presented

a poster, workshops, and presented as a performer, speaker, and panelist for universities, conferences and organizations. He has presented at the Missouri Music Educators Association annual in-service conference and performed at the International Trumpet Guild Conference. He presented as guest speaker and panelist for “Livre, Leve, Live–2nd Edition” Festival to celebrate the International Music Therapy Week in Brazil. He also presented as guest speaker and panelist for “*Songs, Voices and Messages; Connecting Music and Justice*” at the Division of Inclusion, Diversity, and Equity: University of Missouri. His research interests include the ensemble experiences and the perceptions of collegiate brass instrumentalists with physical disabilities, inclusion of students with disabilities in music classrooms, and practical approaches to teaching, learning, diversity, inclusion, and equity.