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Basic Features of Inclusive Music Didactics – the Ensemble *Ohrenklang* as an example

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This article is not a detailed discussion or even can outline of inclusive music didactics¹, and it does not present a collection of methods that could serve as a reference work. The intention of this contribution is rather to select and present, perhaps in an unconventional way, five methodological-didactic aspects of artistic-pedagogical work in inclusive music-making groups with people with disabilities and to pose guiding questions that can be answered in such a way that conditions for successful inclusive music-making become clear. The elaboration of these conditions of success – I like to call them *conditions of happiness*² – should encourage us to reflect on our own actions and practices and to remain in search of what makes us happy together.

Mission: UN-Convention on the Rights of Persons with Disabilities

"Through the small actions and routines that make up the daily business of teaching, inclusive processes are promoted - or prevented - anew in every pedagogical [and artistic] situation."³

This short quote highlights several aspects that are significant for inclusive music didactics: *small actions, routines, daily, inclusive processes, promoting*. However, what Willmann also points out clearly is that *we* – each and every one of us – can always create new conditions that will allow inclusion to succeed in our specific contexts. This fact alone would be a reason, if not *the* reason, to stand up for the diversity of artistic forms of expression in our society and to experience inclusion in a diverse way. If this diversity had no place, what kind of society would we be?

Article 30/2 of the UN Convention on the Rights of Persons with Disabilities calls for participation in cultural life, recreation, leisure and sport:

"States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society."⁴

Article 30/2 refers specifically to the aim of implementing inclusion through art, an aim which is realised through inclusive bands, ensembles and music-making groups, among others. The following questions arise from this article, questions which are also important with regard to inclusive didactics.

¹ In this regard, reference should be made to Probst/Schuchhardt/Steinmann 2006, Bradler 2016, Wagner 2016, VdM 2017 or Merkt 2019.

² I was inspired by the statement of the Austrian musician Willi Resetarits, who once said on Radio Ö1: "Happiness has to do with success; when something succeeds, I can be happy!"

³ Willmann 2015, 55.

⁴ UN-CRPD 2006, 22.

- The German term *Teilhabe* suggests a rather passive participation or taking part in something. However, the title of Article 30 in the original English text of the UN CRPD reads: "Participation in cultural life, recreation, leisure and sport"⁵. With regard to the German translation, it must therefore be critically questioned whether *Teilhabe* and *participation* are really the same thing. Wouldn't the German term *partizipation* be a more appropriate translation, because participation goes much further than *Teilnahme* or *Teilhabe*?⁶ What does this claim to participation mean for inclusive artistic projects and (how) is it lived?
- How are *appropriate measures* implemented and lived out in concrete terms? All those who have initiated inclusive artistic projects and perhaps even managed to present a performance know that there is an immense and largely unpaid commitment behind every initiative. Unfortunately, the knowledge about these commitments and an understanding of them (by those involved and by others) is rarely formed by the state or by institutions. Therefore, there is rarely a sufficient budget to implement the appropriate measures for inclusion in their full range.
- If people with disabilities are to be given opportunities to *develop their potential*, the aspect of accessibility must be considered in its various manifestations. Accessibility starts with spatial conditions, continues with support systems – i.e. how people with disabilities can even get to a certain place – and only then many new facets unfold regarding offerings and mediation practices, and this in turn raise questions with regard to methodology.
- For these potentials to be an *enrichment for society*, two matters should find room to resonate: on the one hand the artistic-creative (expressive) value of people with disabilities within a society, and on the other hand the possibilities and opportunities that enable them to show this value – for example in the context of a performance. If, furthermore, the added value of inclusion for diversity in our society as a whole were also addressed⁷, then it would become clear that diversity in and through art must take on a much higher status.

Methodological-didactic action: 5-finger aspects

This article is about the main features of inclusive music didactics and thus also about the *All Stars Inclusive Band*, the inclusive ensembles *Ohrenklang*, *ClassicALL*, the *Young All Stars Band*⁸ and other inclusive music groups as spaces of experience for participants. The question is: where does inclusive music didactics start? Didactics in general finds, according to Kron, interest in, among other things, teaching and learning processes, as well as in aspects that form these processes: e.g. the contents, the media, and the social forms of teaching and learning, but also the societal, social and individual factors that condition these other aspects⁹.

⁵ UN-CRPD 2006, 22.

⁶ Cf. Wright/von Unger/Block 2010.

⁷ Cf. Biewer/Proyer/Kremsner 2019, 23.

⁸ These are the four inclusive music-making groups currently (2021) practising at the mdw.

⁹ Kron/Jürgens/Standop 2014, 20.

With regard to inclusive music didactics, other subject areas come into play with their specific questions: inclusive didactics, subject didactics of music education and didactics of instrumental and vocal pedagogy. Their approaches are diverse, but also overlap, depending on the setting. Kron et al., for example, see prerequisites for an inclusive school (here the word 'school' can also be replaced by band, group or ensemble): the intended handling of diversity, the acceptance of differences and the renunciation of the prevailing idea of homogeneity. For the implementation of the inclusivity as a guiding principle, it is not necessary to have one's own methods and concepts. Tried and tested, as well as new methods and concepts are to be used in diverse and flexible ways and adapted to the needs of all.¹⁰ This is in line with Feuser's appeal (sustained over a long time) to abolish the term *inclusion* in pedagogy, in favour of understanding all pedagogy as inclusive *per se*. With regard to inclusion, Feuser writes that a General Pedagogy in the sense he has developed it cancels out inclusion in itself, because it is fundamentally neither educationally reductionist nor socially selective and segregating.¹¹

This resonates in all these statements: inclusion does not need a 'special' pedagogy. It leads back to Willmann's pointing out that it is *we* who can adapt our methods to the respective target group if we are open to the variety of possible approaches to musical action and if we are always looking for new methods.

The following five aspects (illustrated in terms of the five fingers) are intended to represent important basic features of inclusive music didactics, aspects that should also be immanent in any 'good' general didactics: *attitude and relationship, differentiation, wholeness, development and movement*. Excerpts from the literature as well as insights drawn from my own experiences as a rhythmic practitioner in the field of inclusive and special education (as a leader and supervisor of various inclusive ensembles and as an elementary school, special school and integration teacher) will be included here and should stimulate reflection on my own actions. In what follows, these aspects are further elaborated and explained in a practice-oriented way using the inclusive ensemble *Ohrenklang* as an example.

The index finger: You are important in your being you! (*Attitude and Relationship*)

When we point the finger at someone, we want to convey the message: It's your turn! You are meant! Here the symbolism should also mean: You are important, or even, you are important and wanted in your being you! My personal point of view, my attitude, and my perspective on the other person play a role here. Do I see the handicap, or do I see the resources and competences of a person? Do I 'resonate' with a person and do I allow resonance to be present? How empathetic am I? Am I in a dialogical attitude¹² or in a deficit-oriented attitude?

¹⁰ Cf. *ibid.*, 49.

¹¹ Feuser 2006, 45.

¹² Cf. Falschlunger 2016, 204f.

Inclusive pedagogy is pedagogy based on human rights. This is to be understood not only in the school sector¹³, but it can and should be a guideline for all actions in music education. The basis of artistic-pedagogical action is in any case a humanistic attitude, which Roth also mentions when he writes that attitude and method must fit the person of the counsellor, supervisor, therapist [and the pedagogue].¹⁴ He also elaborates on the approaches that humanistic psychology bring to pedagogy and teachers, and he speaks of the three attitude variables of *respect-warmth-consideration*, *empathetic understanding* and *genuineness-sincerity*.¹⁵ To this we can add *interaction* and *relationship-building* which, according to Prengel, can also contribute to successful inclusive education.¹⁶ In other words, the most important prerequisite for successful education is a constructive *relationship* that supports learning. These relational experiences do not only concern current situations but, if repeated and incisive, have neurobiological long-term effects.¹⁷ *Resonance* is an important cornerstone, and educators can make it possible for resonance to be experienced in many ways, especially through music and movement¹⁸, in order to stimulate the 'crackling of the coals' that Rosa describes in his resonance triangle: Teacher, pupil and material in mutually 'vibrating' axes of resonance¹⁹.

Reich's first building block of inclusive didactics also focuses on the topic of relationships. Regarding the attitude of teachers in inclusive settings, he asks interesting questions about attitudes and methods that expand the opportunities for lived inclusion outside of school.²⁰ If we succeed in meeting people in an honest, appreciative and observing way, while building relationships and shaping them in a resonating way in music and movement, and while focusing on social interaction and being open to discovering new competences, important foundations are laid that are conducive to any pedagogy.

Didactic questions: How do we tune in to our musicians? Do we perceive moods and pick up on them? How do we try to meet the musicians where they are at the moment? Do we also allow tempos and dynamics that individual musicians show us? Who adapts to whom? Musicians to the leader or vice versa? How do the musicians adapt to each other? How can music-making take place at *eye level*?

The middle finger: You are allowed to be the centre of attention and have the right to learning offerings that are differentiated in terms of each individual! (*Differentiation*)

The middle finger is in the centre and is longer than the other fingers and we use it to symbolise that everyone can and should be the centre of attention. This requires an

¹³ Cf. Biewer/Proyer/Kremsner 2019, 23.

¹⁴ Roth 2014, 1.

¹⁵ Ibid, 50-53.

¹⁶ Cf. Prengel 2019, 11-17.

¹⁷ Cf. Bauer 2012, 14-18.

¹⁸ Cf. *ibid.*, 42-45.

¹⁹ Cf. Rosa/Endres 2016, 45f.

²⁰ Cf. Reich 2014, 88-91.

individualised view of participants and a differentiated approach to making music together within a group.

Being in the centre means that a group is needed in which people can act in their own special way and be perceived in their individuality. Inclusion only becomes real and tangible through the group. The basic assumption is that every group is heterogeneous *per se* and that there is no selection²¹, because the democratic worldview of inclusion turns away from normative definitions of 'ideal' developmental trajectories. Qualification, excellence and development are goals for all.²²

Differentiation means *internal* differentiation within a learning group, i.e. the consideration of all differentiating characteristics (interest, learning speed or learning styles) and forms of differentiation (didactic materials, forms of teaching or objectives) that are used within this group.²³ Meyer-Willner distinguishes between differentiation in the choice of methods and media with the same goals on the one hand and differentiation through varying contents and goals on the other.²⁴

Differentiation, however, also means searching for commonalities, i.e. pursuing the question of where a group finds itself in the common 'core'. Seitz describes *self-similarities* as a didactic starting point and directs the view away from thinking in terms of levels (easier-difficult, simple-complex etc.) towards the question of possible similarities within the different (individual) approaches²⁵. Differentiation is about universal aspects, as they also appear for example in the *universal design for learning* (UDL) or in its adaptation as the *universal design for inclusive education*²⁶: broad usability, flexibility in application, simple and intuitive use, (sensory) perceptible information, error tolerance, low physical effort as well as size and space for access and use. Many parallels can be found in terms of music, musical instruments and shared, inclusive, multidimensional music-making, for example in the appropriate choice of instruments in terms of sound body and playability or in the design of musical 'spaces' and musical offerings.

Didactic questions: How is it possible to make music together when we start out with different musicians with and without disabilities with different instruments and different levels of experience? What needs does each musician want to live out, or find and satisfy with their own instrument? How much persistence does each musician have on his/her own instrument? What are the possibilities of playing? How are musical processes remembered? What visualisations and notations are offered and needed? Is accompaniment and support needed, and if so, in what form? What is the lowest common denominator: is it the common beat, learning the lyrics of a song together, finding movements to the lyrics together or something else? Where in the piece does everyone play and where is there room for solos,

²¹ Cf. *ibid.*, 105.

²² Cf. *ibid.*, 107.

²³ Cf. Walgenbach 2017, 45-49.

²⁴ Cf. Meyer-Willner 1979 In: Walgenbach 2017, 45.

²⁵ Seitz 2006, 5f.

²⁶ Cf. Kreamsner/Proyer/Baesch 2020, 44f.

duets or free improvisation? How can the individual times of the musicians be coordinated with the synchronisation processes in the group?

The ring finger: You have the right to holistic offerings for creating music! (*Holism*)

The ring finger is usually the finger on which a ring is worn. The ring stands for *a whole* and symbolises the group and the *holistic approach* to learning and making music.

In relation to holism, the Austrian curriculum of the special school for children with special needs states in the basic principles of teaching that pupils should be addressed holistically, and that this means that the learning and practice of individual skills and abilities should take place in learning areas that have a concrete connection with life.²⁷

Stabe understands holistic learning as experiential as well as action-learning and goal-oriented learning through music, movement, language and materials. Holistic learning takes place via as many sensory channels as possible (sensorial) with the inclusion of psyche, emotions, motor skills and cognition in social fields of experience.²⁸

Holism is difficult to grasp scientifically in terms of the totality of all interrelations and in their complexity. It is an attempt to make clear the interconnectedness, simultaneity, 'equal reality' and equal value of different areas of human development.²⁹ If Pestalozzi's *learning with head, heart and hand* can be interpreted as a first holistic approach, then in a more differentiated view this means making conscious and networked offers for all eight areas of development, as they appear for example in the table of the development of mental functions³⁰, and thus expanding the access to holistic learning. These eight areas are moving, perceiving, thinking, speaking/communicating, social-emotional acting, intending, intuiting/being creative and remembering. Subsequently, this also means – if the tasks change again and again – that phase changes should take place and rhythmic structures can manifest themselves. These are stimulated and shaped, for example, by changing the areas of perception, the social forms, the means/media used, but also by the alternation of activity and (active) passivity, for example, in playing and listening, in solos and tutti, etc. Danuser-Zogg, among others, also emphasises the importance of rhythm as a creative tool.³¹

Didactic guiding questions: Are learning offerings addressed to different channels of perception and to movement? Is there room for linguistic expression? How and where do emotions get their space? What possibilities are there for developing and shaping compositions in a multidimensional and holistic way? What group constellations are there in the course of the rehearsal and how can these be changed (whole group, duo, instrument groups, etc.)? What offers are made to stimulate individual creativity and spontaneous experimentation? What experiences does music allow in its diversity? How are songs and pieces of music offered? Is technical practice the only activity or are there alternatives? Are all musical arrangements dictated from outside or do the musicians themselves help decide

²⁷ BMBF 1996, 19f.

²⁸ Stabe 1996, 27f.

²⁹ Cf. Fröhlich 2008, 63f.

³⁰ Cf. Garnitschnig/Neira Zugasty/Falschlunger 2021.

³¹ Cf. Danuser-Zogg 2002, 28-41.

and come up with their own ideas? What are the forms of presentation/notation? What images and thoughts flow into it? Is music only heard or is it also perceived through other senses, such as visualisation or movement? How do the forms of activity and organisation change, e.g. making music in a structured-unstructured way, sitting or standing, playing metrically and ametrically, all together and one alone or in pairs, listening to music, moving or playing to it?

The thumb: You are allowed to develop further and fully realise your potential! (Development)

The thumb stands as a symbol for the fingerprint and the spiral structure that becomes visible through it – a path that begins in the middle and winds its way outwards. The spiral signifies development and construction and can illustrate the following methodological-didactic aspects: progressive work, going step by step, repetition, variation, the return of similarities, etc.

For Probst et al. in their book *Music Everywhere*, repetition and practice are essential methodological foundations for music teaching in special needs education.³² Repetition is a basis *par excellence* for learning and is found in assimilation as well as in accommodation, for example, when existing activities are stabilised through repetition or a change in the initial situation requires the restructuring of what is already there.³³ We therefore go through a constant process of repetitions and variations in acquisition and in adaptation to our environment and develop further as a result.

Repetition, however, also refers to structuring sessions through dramaturgical moments of a lesson, such as the unchanging beginning and end of a lesson or rehearsal. These events are important so that everything does not always have to be organised and explained anew. Rituals are closely connected to repetition and can be beneficial because they provide security and the opportunity for skills to be practised and deepened.³⁴

Approaches to music-making need a constructive, step-by-step learning, a 'from-over-to', as it is often described in Austrian rhythmic literature.³⁵ Gradual learning means, for example, moving from the concrete to the abstract, from the simple to the complex, or from the known to the unknown³⁶; to state it more concretely: from the body (by means of body percussion) to the instrument, from experimentation to exact playing on the instrument, from metre to rhythm, and much more. Wagner's handbook *Max Einfach* offers a wealth of steps to build on.³⁷

Opening up possibilities for development also means offering the freedom, for example, of being allowed to choose those instruments that are interesting at the moment and having

³² Cf. Probst/Schuhardt/Steinmann 2006, 16f.

³³ Cf. Schroer et al. 2016, 49.

³⁴ Cf. Bunk 2012, 12.

³⁵ Cf. Bankl/Mayr/Witoszynskyj 2009, 35; Stummer 2006, 38.

³⁶ Cf. Probst/Schuhardt/Steinmann 2006, 16.

³⁷ Wagner 2016.

the openness to firstly invent for yourself a potential way of playing. The teacher's task is to observe an impulse or expression and to continue that what is there through interaction . To link back to the principle of holism: it is important to know that every self-propelled activity *per se* requires an interaction of all developmental areas, and this is even more important if these activities also leave room for own decisions and own creative expression. Further development is possible when learning offerings can be structured in such a way that the individual steps of action are adapted as much as possible to the respective developmental stage of the person in terms of the above-mentioned eight mental functions and with a view to the next steps in each case.³⁸ Feuser's idea of a *development-logical didactics* and Vygotsky's concept of the *zone of the next development* resonate here.³⁹

Didactic guiding questions: What structures and rituals are part of the process? How is the work planned to be cumulative and designed accordingly? What ideas do the musicians contribute: in movement, on the instrument, for the composition, for the arrangement? How can musicians be specifically observed and supported in their development? What goals are set? How can existing pieces be further developed and what possibilities are there for the musicians? What repetitions are there or how can variations be offered?

The little finger: You may experience and express music through movement! (*Movement*)

The little finger completes the hand. Only through its participation can actions and activities be fully exploited. That is why the fifth finger stands as a symbol for movement in and through music.

Making music means being in motion, because this is how music can be experienced in many different ways. What is often forgotten is that making music, especially on an instrument, is a (peak) motor performance that requires extensive gross and fine motor skills. Making music in a group process requires much more than solo playing, for example, when one's own music-making in an ensemble has to be coordinated with observing and listening to the others, looking at the person in charge, and synchronising with the group. We are dealing with a complex action that is far more than mere movement. This is where perception comes into play, because movement is primarily an interplay of tactile and kinaesthetic perception, which requires many more sensory and processing capacities in ensemble playing. In addition, through the conscious activation of all senses and their use, linked with the experiences and knowledge of concrete action learning processes are supported and thinking processes are initiated.⁴⁰ Movement oriented approaches to musical presentations thus take up precisely that which is so important for inclusive pedagogical action: creating basic and elementary approaches that are linked to various sensory impressions through and in movement.⁴¹ Danuser-Zogg also refers to this basis when she writes that all six sub-areas of rhythmic, one of which is music, always start with direct physical contact, i.e. with

³⁸ Cf. Garnitschnig/Neira Zugasty/Falschlunger 2021, 1-3.

³⁹ Cf. Merkt 2019, 256-258.

⁴⁰ BMBF 1996, 20.

⁴¹ Cf. Falschlunger 2016, 217.

perception and thus in connection with movement.⁴² This is also in line with Fröhlich's approaches to *basal stimulation*, when he describes somatics, the vestibular system and vibration as the most perceptibly intensive body-related approaches.⁴³

For musical action, movement means getting to the experience and activity without long detours, stimulating the action from the beginning and placing it in an overall context and also having the action verbalised. Verbalisation means giving 'things' a name and assigning certain qualities to the skills, which can then be transferred to new actions.⁴⁴

Didactic guiding questions: What is the importance of movement? Is it only movement on the instrument or is there also room for gross motor movements? How can movement sequences be developed step by step? Does the rehearsal also leave room for ametric, improvised movement? How do sounds develop? Which variations of movements and sounds can be found on the instrument?

Realisation: Ensemble *Ohrenklang*

In the following, the 5-finger aspects described above will be made more concrete by describing the artistic-pedagogical work in the inclusive ensemble *Ohrenklang*⁴⁵ as an example. After a brief introduction to the ensemble, the conditions for success and happiness, which have developed over the years in the joint musical work with the musicians involved, are described. The list of conditions is by no means complete, because new creative approaches to making music together are always emerging. Even though many things sound positive and possibly all too easy, we do not want to idealise. There are always 'critical' situations that could have been solved differently in terms of inclusive education. It remains an exciting challenge to live inclusion in all its facets. For *Ohrenklang*, Feuser's definition of inclusion remains an important guideline: an inclusion that can succeed when all participants play, learn, study and work on and with a 'common object' in cooperation with each other, at their respective levels of development, and according to their current competences of perception, thinking and acting⁴⁶.



© Christoph Falschlunger: Logo of *Ohrenklang*

⁴² Danuser-Zogg 2002, 46.

⁴³ Cf. Fröhlich 2007, 92.

⁴⁴ Cf. Wagner 2017, 144-146.

⁴⁵ URL: <<https://www.mdw.ac.at/mrm/mbe/inklusive-ensemble-ohrenklang>> (06.08.2021).

⁴⁶ Feuser 2018, 151.

Ohrenklang is a young inclusive ensemble of eight to ten people that has been in existence since 2017. In cooperative communication between students of the University of Music and Performing Arts Vienna (mdw) and music-making people with and without disabilities, it gives musical form to texts by authors of the inclusive literary competition *Ohrenschmaus*.⁴⁷

Time flies again
every day, a day is gone,
till the year is done,
and I fly away.⁴⁸

In the elective course *Artistic Design in an inclusive, interdisciplinary Context*, award-winning texts are selected, musical patterns and arrangements are developed by students, and ensemble rehearsals are conceived. Then rehearsals take place and are discussed during reflections. Cooperation with various people, associations and institutions as well as performances in front of an audience form the highlight of each semester. The concept envisages further development in the direction of performance/dance, which was already attempted for the first time in the context of *diversity unplugged_mdw* in an inclusive workshop in 2021.⁴⁹ A circulating transformation of the texts into music and further into dance realisation, together with people with visual impairments, whose interpretation is transferred back into text by people with hearing impairments, is still pending. This would be a co-creative and inclusive art project with potential, as it is about communication and mediation aspects with possibilities of experience for all.

Sometimes you let thoughts go and sometimes you lock them up.
Trapped thoughts are in your head, but eventually they will start pulling.
Sometime they will pull and then they will be free.
Nothing holds them back and nothing keeps them with you.
They move out into the distance, because they are now free.
They are now free and no longer trapped."⁵⁰

Attitude and relationship

In the spirit of an inclusive process, all participants, i.e. students and musicians with and without disabilities, are involved in decision-making processes as much and as often as possible: in the selection of texts, compositions, logo design and much more. We also try to organise the rehearsals in such a way that everyone can get involved and help shape the performance. This is possible even in the smallest sequences, for example, when each person leads a warm-up exercise at the beginning or suggests slight adaptations in the design of pieces (for example, in relation to the instrumentation). In general, we treat each other as equals and respect the different current moods of our ensemble members. The arrangement of breaks with many conversations and the humour during and after rehearsals

⁴⁷ URL: < <https://www.ohrenschmaus.net> > (06.08.2021).

⁴⁸ Poem by Peter Gstöttmaier from 2016. URL: < <https://ohrenschmaus.net/texte/2016/gstoettmaier/> > (12.08.2021). Basis of the first *Ohrenklang* piece: *Zeit fliegt schon wieda*.

⁴⁹ URL: < www.mdw.ac.at/zfw/kurse/?kursid=1445 > (06.08.2021).

⁵⁰ Poem by David Tritscher from 2017. URL: < <https://ohrenschmaus.net/texte/2017/tritscher/> > (12.08.2021). Basis of the third *Ohrenklang* piece: *Gefangene Gedanken*.

support the cohesion. What new students experience immediately, in any case, is the informal, unbiased and respectful reception by the constant *core team*.

Differentiation

Apart from the *commonalities* created at the beginning of the rehearsals through a rhythmic chant and a warm-up phase (physical movement), differentiation mainly takes place through different instrument choices that are guided by common goals that are related to a specific piece. The methods of development can be the same at the beginning: it is about learning a new piece, acquiring and remembering the text or structure, introducing a meter or rhythm and synchronising. In the course of rehearsals, however, these general approaches change and are tailored to individual musicians. This is done in terms of the different instruments in the ensemble and the individual strategies for acquiring and practising patterns. In the group, rehearsals take place almost exclusively with the whole group playing, but participants may also practise in small groups when singing and musical accompaniment need to be developed and differentiated.

Lived diversity also means that there are different music sheets and other forms of visualisation. For example, the singer has a text in larger font and clear structure with musical cues, the trumpets use only the trumpet part in large format; most students choose the full score, and the percussionist responds mostly intuitively or in interaction with the leader or a student.

Holism

Making music is *per se* experience-oriented and action-oriented and links several areas of development. The mostly positive mood and motivation in relation to instrumental playing and singing is a good basis for development. Rehearsals are organised in such a way that different approaches to learning new pieces and to practising are chosen. For example, in addition to speaking and repeating the song text, appropriate word cards or pictures support the text, or speech-supporting movements (also from Austrian Sign Language) are used. Moods can also be represented by instrumental sound ideas that were 'found' by the musicians themselves, and this can potentially be used in preludes or interludes. In general, different aspects alternate in the course of the rehearsal, aspects such as movement to music, multi-sensory tasks of making music together, creative initiative (bringing in one's own ideas), social interaction facilitated through the group process and through different constellations in the group (solo, duo, tutti), and also cognitive participation through thinking along and remembering. In this process, the different instrumentalists are challenged in very different ways, and it requires powers of observation and sensitivity to initiate a phase change and focus on other aspects or functions if they are overtaxed or tired. In any case, multidimensional experience and intuitive music-making stand alongside structured playing according to notes with clear sequences.

Development

With regard to the structure of the lesson and the possibilities for development, various aspects can be illuminated. The ritualised start of the lesson creates structure and a common beginning, and it is interesting to see how differently this runs on the specific day of a rehearsal. There is usually a roughly conceived rehearsal process that can be worked out together with the students and reflected on as a basis for further rehearsals. Considerations about how the lesson can be shaped, determine shape the planning just as much as the change in demands. Nevertheless, there must be flexibility and openness for actual needs and concomitant changes during the rehearsals.

When working on new pieces, it is necessary to build on what is already known and develop from the simple to the complex. For this, students usually create an initial rough structure, compose musical patterns for parts of the text, and then rehearse the patterns during the rehearsal and develop them further through the experiences and new ideas that arise from making music together. For the pieces that are already more familiar, variations are often needed at the spur of the moment in order to maintain concentration. The tempo (slower-faster), the dynamics (louder-quieter, more impulsive-reduced), the key (unless everyone plays and accompanies on instruments) or even the form (add a prelude or create an improvised interlude that leads back to the beginning) can be varied very quickly. But sometimes it also needs a clear cut and a completely different new input.

In any case, performances in front of an audience as well as a CD production, for example, also support their development. In all of this, the musicians develop incredible potential in their focus and interaction. The fact that most of the students change every semester is challenging but at the same time profitable. This means that new people come along and thus also new instrument constellations, which require an adaptation of the existing pieces. It is interesting that in these situations the musicians of the core team – i.e. mainly people with disabilities – can competently pass on their knowledge of procedure, tempo and composition to the new students.

Movement

Movement has a special place in the rehearsals. It serves to activate, focus and synchronise during the warm-up phases. There are various possibilities for this. For example, in addition to stamping in the metre, there are body percussion movements with their own rhythms and, in parallel, the accompanying drumming of the percussionist. Sometimes there is a spontaneous jam session in which everyone plays the instruments that are in the room. Then movement becomes apparent in the gross and fine motoric instrumental play. The learning of the text is supported by self-discovered movements, which give it meaning and help it to be remembered and recalled.

The inclusive ensemble *Ohrenklang* contributes in important steps to the implementation of the UN Convention on the Rights of Persons with Disabilities through its concept, the diverse cooperations, the inclusive implementation and the establishment at an art university. The claim of the mdw diversity strategy – to critically examine specific teaching/learning situations at the mdw and to provide food for thought and impulses for didactic action that reflects gender and diversity – is also realised in concrete terms⁵¹. The aim is that music and inclusion are seen as essential and enriching parts of society and music culture and that the mdw as an educational institution makes a decisive contribution to this by preparing students to initiate inclusive music projects with a broad impact in their professional future.

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