

Music therapy is relatively new in Denmark and in the other nordic countries, but in the last nearly 15 years we have in Denmark, and with quite a succes, used music as an therapeutic aid, not only in pshyciatry, but also in the pedagogical/psychological areas..

The first one, who seriously began to work with music therapy in Denmark, was the pianist principal C.M. Savery at the Ortopedic Hospital in Copenhagen. There he gave his music to cerebral palsied children from 1956 until he died in 1969.

In the years about 1960, three men started as music-teachers in three different institutions at different places and with different kinds of handicapped children. The late Frode Bavnild worked at Vodskov Centralinstitution for mentally retarded, Carlo Svendsen at Geelsgaard School for cerebral palsied and myself at Ålborgschool, State Special School for North-Jutland with deaf, partially hearing and multiply handicapped children.

In august 1967 at the 13 th. nordic Congress on Mental retardation in Stockholm, the danish pioneers met with the late Arvid Höglund from Uppsala, who had started music therapy with mentally retarded in Sweden. As a result of that meeting and a following at Geelsgaard School oct. 27th 1968, the Nordic Society for Pedagogical Music Therapy was founded with a board consisting of 2 members from each of the countries, Norway, Sweden, Finland and Denmark. Arvid Höglund was the chairman until he died in february 1969. He was followed by Frode Bavnild, who died in 1971.

The first Nordic Conference on Pedagogical Music Therapy was held in april 1969 near Århu in Denmark, arranged by The danish Ministry of Education, who had invited the Ministrys of Education in the other nordic countries to participate with maximum 7 participants. Finland sent 6, Iceland 0, Norway 4, Sweden 6 and from Denmark was pointed out 5. There were many remarkable reports at this conference, concerning music therapy and the started nordic cooperation.

For the danish delegation one of the results of the conference was the appointment of a commitee, which consisted of 4 of the danish representatives, Frode Bavnild, Carlo Svendsen, Søren Mühlhausen and myself. We prepared in half a year the foundation of The Danish Society for Music Therapy as a danish and first section under The Nordic Society for Pedagogical Music Therapy. On october 11 th 1969, about 100 of our colleagues and friends in music therapy joined us at the general meeting, where The Danish Society for Music Therapy was founded. As chairman we chose in unison Professor mag. art. Gunnar Heerup , The danish conference was followed by two conferences in Norway and Finland. Frode Bavnild, Carlo Svendsen and I were invited to lecture about music therapy in Denmark. Later on Sweden arranged a Nordic Conference on Cooperation in Music Therapy. Nearly every wheel was finally running !

Of the greatest importance for inspiration and evaluation of music therapy in all the 5 nordic countries has been the cooperation with the famous team, the american composer and pianist, dr. mus. Paul Nordoff and the english special teacher Clive Robbins, who during the last 7 years gave courses and workshops in music therapy with severely retarded children for audiences not only in the nordic countries, but also in many other european countries, in U.S.A. and at this moment in New Zealand. We all gained from the knowledge and experience, that is the background for their outstanding work and publications.

Even if many things has happened in danish music therapy within the last decade, we must realize, that only the first chapters has been written. Many problems has to be solved by the individual music-therapist and by the organisation. First of all to establish an education for music-therapists and a relevant scientific research in the areas of music-therapy.

The Danish Society for Music Therapy now counts around 250 members from all the 5 nordic countries. The Society works to spread out the knowledge about and the use of Music Therapy, f. ex. in Special Education. The Society supports the music-therapeutic work which allready is running, by arranging lectures and demonstrations, week-end and week-courses, publishing materials. It also works to start people, who wants to and desires to work as music therapists. Finally it works for the cooperation between branches of special education in the nordic countries. In september 1972 the Board of the Danish Society for Music Therapy pointed at the desirable in having the education in music therapy placed around and integrated in the music-therapy program at my institution, Ålborgschool, State Special School for North-Jutland, and connected to the educational center under the new University of Ålborg. The Teacher Training College of Ålborg took on the responsibility in the arrangement. The first years course in music-therapy in the nordic countries is now a reality. It started on september 3 th and runs every tuesday 6 hours in 40 weeks. Being the head of the education and the main instructor, I have in cooperation with the Teacher Training College and the Danish Society for Music Therapy, constructed the plan for the course, so that it besides the necessary practical skills in musical exercises related to activities in music-therapy, will contain theoretical disciplines of neurological/psyciatrical/psychological and special education characters, music and special education in a unity. The years course intend to enable the 15 participants to teach handicapped pupils in smaller groups, with the music used as a pedagogical aid. It handles about pupils, children and adults, lightly as well as severe handicapped, f. ex. reading-retarded, speach-retarded, slow learners, mentally retarded, motoric handicapped, blind and sight deficient, deaf, partially hearing and multiply handicapped.

The course includes practical musical work. Praticice and pupils demonstrations followed by Internal T.V., institutional pratice period and the following support disciplines: instrumental playing, improvisation, singing, musical-dramatic and creative, expressive movement, dance, body consciousness, anatomi and physiology, speech psychology, clinical psychology, ~~institutional psychology and childrens psychiatry.~~ In the course will be arranged visits to different institutions and weekend-courses. A great team-work between all the 12 instructors has allready given the course a fine start. The years course is financed by the Teacher Training College at Ålborg and the 15 participants are all trained teachers who all works with different groups of retarded children. They all possesses skills in music education and on an instrument , they have all of them specialized in music during their teacher training periods, and are now working with music with the children at the institutions and schools, where they are employed. It could have been desirable if the course could have been more open and have given attendance from many other groups of personel in the team, among kindergarten-teachers, physio-therapists and occupational therapists, musicians and parents there has been tremendous interest for the course. Also from

the other nordic countries, teachers in special education has payed very much attention to our initiative, and especially from Norway and Sweden there has been a number of applications to the course. The difficulties has been f.ex. the distance and the one-day-a-week course.

In all modesty we can say, that Ålborg is a international known and recognized center and pioneer place for music therapy with the handicapped. Every year we are visited by hundrec of special education teachers and other groups on the staff around the handicapped, from th nordic countries, Western Germany, England, Australia, United States. It is a common opinic that it would be natural and outmost desirable, if the new university center in Ålborg in a near future could build the frame around our nordic education and training of music therapists.

The motto under which we have introduced the students in the course is a sort of summary about our experiences in music therapy in my case in nearly 14 years. The use of music as a therapeutical and pedagogical aid in the treatment, and the education of all groups of handicapped:

- 1) often gives results, which can be equal with other forms of treatment and education.
- 2) sometimes gives better results than other forms of treatment and education and
- 3) in numerous cases has shown to be the only passable way to obtain therapeutic and pedagogic results.

All the groups of handicapped with whom we are working in music therapy could be characterized as communication-retarded or handicapped, in the sense that you consider speech blockings of either motoric, sensoric or emotional causes, as restrictive for the communication and function in the society. Communication is as a matter of fact a vital emotional connexion between people. Music can establish contact without speech.

Through music therapy we can find unutilized possibilities in other paths of communication than those which build on the speech and language.

In Denmark we don't separate clinical and pedagogical music therapy. in my opinion every form of clinical music therapy also has to be pedagogical, if not, it simply is not therapy. This also means that we prefore activity rather than receptivity.

Music therapy is a suppliment to the work, which is carried out by the other links in the team, pedagogs physiotherapist, psychologist, psychiatrist, physician and others.

It could be relevant to look upon music therapy, its methods and materials, as a sort of alternative to the existing song- and music education, especially if we realizes some perspectives concerning the integration of exceptional children in normal schools.

Music therapy is the controlled use of music in the treatment, rehabilitation, education and training of children and adults, who are handicapped.

Music is that, what the person who listens to or feels the music, percives from the performed music. Music is a pass of time arranged by sound.

Music is also a world in which everyone of us has his own experiences. There are endless depths, infinite varieties and facets of musical experience for us and for the handicapped child. -

Any child whose physical or psychological well-being is impaired, underdeveloped, or otherwise in need of remedial treatment is handicapped in our society. Recognized types of handicapped children include the mentally retarded, emotionally disturbed, physically disabled, visually impaired, hearing handicapped, perceptually disaced, culturally different, speech handicapped, brain-injured, and gifted. (In most schools, the gifted are handicapped by "the system".)

Our handicapped children are being educated in a number of different ways today. Some are enrolled in special schools, some are in special classes administered by public schools. Still others are placed in regular classes with their normal peers, and their special needs are met through ancillary resource personnel. Whatever the program or facility for the handicapped, it cannot be effective unless it is staffed with professionals in every field who understand the problems of these children and are equipped to design programs to meet their needs. If music educators are to take their place among these professionals, we must do a better job of preparing music teachers for work with exceptional children.

The demand for special education music teachers and music therapists is rapidly increasing as public schools, special schools, institutions and day care centers become aware that there are college programs training music specialists to work effectively within their educational schema.

In most cases, the special education music teacher is not a therapist but rather a teacher who strives to develop skills in his pupils. Music education goals are largely behavioral and can easily be successoriented, therefore, music experiences can be therapeutic as well as educational. The music teacher who understands and is sympathetic to the overall goals of the special education program can make a significant contribution to the development and reinforcement of such basic skills as independence, socialization, language development, and basic concepts - at the same time that such specific music skills as singing and rhythmic coordination are being developed. What is needed is a league of musiceducators, who are familiar with the growth patterns of various kinds of handicapped children and who recognize not just their limitations but their potentials as well. Only those who have at least basic knowledge of the types of exoeptional children in our schools are in position to design music programs that will have realistic yet challenging goals for each individual. Only those who have such knowledge are capable of fashioning music programs in which the handicapped can participate in a musical experience along with their normal peers.

Music methods and technique courses for teaching handicapped children should include a thorough understanding of basic learning skills and the specific music activities through which they may be achieved. Some experience in learning to adapt standard materials, both vocal and instrumental, as well as designing original materials would be valuable. The course should also introduce the students to related research and assist students in developing facility in reading and interpreting current research in music education, music therapy and special education.

In addition to music skills commonly required of music educators, the special education music student will need to be competent in piano improvisation, folk and classroom instruments, folk music, youth music, music of ethnic groups, and simple instrumental arranging. Some experience with musical production such as operettas would be helpful as well. A proper curriculum should offer either elective courses in these areas or at least the opportunity for independent study.

Finally, and perhaps most important, actual experience with the handicapped is essential and should be a part of the program throughout its duration. A unique aspect of the program at the Crane School of Music, State University of New York at Potsdam, where I gave a workshop this summer and learned about their degree program in music for the special child, is the built-in practicum. Students work with individual or small groups of children twice a week. Many of the children are enrolled in a learning disabilities program in the campus Research and Demonstration Center, but others are referred by special education programs in surrounding school districts. A special education music lab is located in the music school complex in addition to a special music resource room in the Research and Demonstration Center. Practicum students meet once a week for a seminar with their instructor and the Research and Demonstration Center resource room supervisor. During these sessions problems are discussed, tapes of music sessions may be reviewed and individual cases presented. Reportwriting and interpretation of testing results are emphasized as well. Students are continually informed about the progress and problems of their children in other areas of the curriculum. It is felt that this seminar is orienting the students to a multi-disciplined approach and preparing them to work closely with other professionals concerned with handicapped children.

A preparation curriculum for special education music teachers must necessarily include study in the behavioral sciences also. Study in the disciplines of psychology, sociology and anthropology can significantly enhance a student's understanding of individual differences. A logical sequencing of these courses in the curriculum will help make all courses more meaningful to the student also. For example, it's rather difficult to appreciate the differential development of the handicapped child without a thorough understanding of the development of the average child. Basic courses in psychology might be chosen from those traditionally entitled Introduction to Psychology, Developmental Psychology, Psychology of the Exceptional Child, and Educational Psychology. Sociology and Anthropology courses found to be the most basic besides introductory courses are those concerning urban and rural societies, racial and cultural minorities, and problems of contemporary society.

Since the special education music teacher is a special educator, it is essential that some study be undertaken in this area of education. The amount and breadth of study will no doubt be limited by the offerings of a given school and perhaps by lack of flexibility in the music education curriculum as well. Any possible way of circumventing either problem should be investigated such as curriculum revision, exchange programs with other colleges, or consortium arrangements where neighboring colleges combine efforts in the interest of broadening all curriculums.

The more traditional courses in special education have dealt with the general education of various "types" of handicapped (i.e. retardation, emotionally disturbed, physically handicapped). More innovative departments are likely to be offering study in Learning Disabilities, Remedial Programs for the Handicapped, the Handicapped Child in the Regular Classroom, etc. Considered important for the special education music teacher are those courses which deal generally with various approaches in the education of children with learning problems regardless of etiology.

Speech and language difficulties are a secondary handicap for so many exceptional children that functional knowledge of the principles of speech correction is absolutely essential in the preparation of the special education music teacher. It is evident, that research has shown a positive correlation between speech and music, particularly in the area of aural discrimination. Yet so little research of this type is documented and virtually no follow-up studies are available. It seems that these two disciplines are hardly aware of each others existence in the public schools or at least are unaware of their common goals. It would seem that much could be learned about speech acquisition and learning in general through some scholarly studies of programs which combine music and language or music as an approach to speech articulation.

In addition, the course should explore music movement activities for the development of increased body awareness as well as exploring the ways in which simple instruments can be used.

The emphasis in education today is on developing the potential of the individual. We must stop sizing up every child in terms of what he can contribute to the music program (through chorus, band, or orchestra) and start being concerned about how music can help him. It may help him to improve his speech, his reading level, his muscular coordination his visual perception, his auditory discrimination, his arithmetic comprehension, or his self-confidence. It may even aid his social adjustment and improve his self-concept. All of these achievements are well-documented in journals of special education and music therapy.

The challenge is upon us. Those in higher education who have the authority and the wisdom must overhaul outmoded methods courses. Those music teachers who have never had the opportunity to receive special education music training must demand that such courses be made available. Those in charge of music in the state departments of education must encourage the development of such courses. And the public schools must communicate to higher education faculties the need for music teachers for the exceptional .

Unless we begin now to do something, the situation will be even more critical within ten years. In the 1980 s we will need more music teachers for inner-city schools, more music teachers for rural schools, more music teachers for more special children. Until we stop discriminating musically against children who are different, we are not worthy of the slogan "Music for every child."

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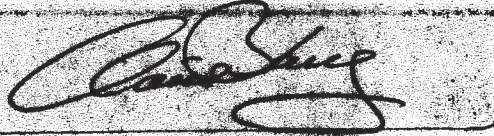
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The time has never been better for introducing such courses into our college curriculums. Today's college students are characterized by an empathy and concern for the individual that has seldom been equalled in its intensity. They have been educated in public schools where special education classes are an established, accepted fact. Therefore, the idea of special education is not as foreign to them as it is to some of those, who entered public school prior to 1950.

Many of today's youth seek a challenge in life. What better one to give them than the music with the exceptional?

We are assembled in beautiful Paris, the fashion center of the world, but our theme is not just a fashion. Music Therapy has come to stay and the problems concerning education and research has to be solved through a close cooperation between everyone in the team, involved in the treatment, the education and the rehabilitation of the handicapped, a collaboration between institutions and areas for the handicapped, and here and now a teamwork across every border in our world - a world of music.

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