
Electronic Thesis and Dissertation Repository

10-6-2023 11:00 AM

Moments of meeting: 'Intersubjective encounters' and 'emancipatory' experiences of individuals with (intellectual) disabilities in inclusive musical contexts

Caroline Blumer, *University of Western Ontario*

Supervisor: Patrick K. Schmidt, *Teachers College, Columbia University*

Co-Supervisor: Cathy K. Benedict, *Teachers College, Columbia University*

A thesis submitted in partial fulfillment of the requirements for the Doctor of Philosophy degree in Music

© Caroline Blumer 2023

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Accessibility Commons](#), [Art Education Commons](#), [Contemplative Education Commons](#), [Early Childhood Education Commons](#), [Elementary Education Commons](#), [Higher Education and Teaching Commons](#), [Music Education Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Other Arts and Humanities Commons](#), and the [Special Education and Teaching Commons](#)

Recommended Citation

Blumer, Caroline, "Moments of meeting: 'Intersubjective encounters' and 'emancipatory' experiences of individuals with (intellectual) disabilities in inclusive musical contexts" (2023). *Electronic Thesis and Dissertation Repository*. 9800.

<https://ir.lib.uwo.ca/etd/9800>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

The purpose of this study was to explore an intersubjective framework to better understand the relational aspects of two inclusive musical programs in London, ON. I focused on mutual recognition moments, called *moments of meeting* (MoM), researching how they are formed and manifested while music is shared, created, or experienced within these two environments. Approaching such programs as potential intersubjective spaces, this study investigated the impact of MoM and intersubjective experiences on the participation of individuals with Intellectual Disabilities (ID) in music making as well as on their perceptions of themselves as subjects. Equally significant, this study looked at emerging pedagogical practices such a framework affords.

By exploring an intersubjective conceptual framework, mainly drawing from the phenomenology of intersubjectivity (Husserl, [1931] 1960; Habermas, 1984, 1987; Merleau-Ponty, 1962), and relational psychoanalysis (Benjamin, 1988, 1995, 2018; Stern, 1999; Storolow & Atwood, 1984, 2014), I proposed a relational view to the musical space and to the subject, aiming to understand how relationships and encounters built within inclusive spaces may help us to think of and construe meaningful inclusion and musical experiences with individuals with ID. Furthermore, envisioning polyphonic subjects who can express themselves from diverse subjective positions in the intersubjective space, I hope to provide relevant insights in the sense of addressing the ‘symptomatology’ of individuals with ID, viewing it as a potential subjective position that represents the subject being and interacting in and with the world, rather than mere dysfunction or impediment.

This research combined critical ethnography and interpretative phenomenology as qualitative approaches to explore of MoM from the perspective of research participants’ lived

experiences and to understand how MoM are formed in the intersubjective musical space in each research scenario (Maggs-Rapport, 2000). Over several weeks, I was immersed as a participant-observer in two inclusive musical programs based in London, Ontario – L’Arche Virtual Open Mic (VOM) and Dreams Come True Music Studio (DCT). Besides observations, field notes and research journals, I also conducted focus group meetings with volunteers, family members or caregivers and individual interviews with the program leaders and individuals with ID. In addition, a Collaborative Art-based Video Project (CAV) was designed and adopted here as a research method offering more and diverse opportunities for participation and sharing.

Among the findings, this study offers a map of the flow of moments describing the formation of experiences of "being seen and known" and MoM observed in the research sites, engages with participants' subjectivities and presents the impacts of intersubjective encounters in their perceptions of selves, and proposes pedagogical insights modelling a view of the inclusion from the perspective of the subject embracing new ways to exist and make music. Critical here is accounting for and better understanding of the potential impact such processes can have on the constitution of the subject and their subjectivity within musical experiences. I also hope to contribute to existing research creating alternatives to foster inclusive education that could inform in/pre-service music teachers' education and pedagogical practices and cultivate comprehensive and holistic views of inclusion, music, and disability among the music education community.

Keywords: Intersubjectivity; Music Education; Disability; Mutual Recognition; Inclusion; Subjectivity; Pedagogy

Summary for Lay Audience

This study focused on better understanding how relationships and moments of mutual recognition are formed within two inclusive musical programs - the L'Arche Virtual Open Mic and Dreams Come True Music Studio. The moments of mutual recognition are defined as moments in which individuals have their subjectivities and stories recognized by others, called here, *moments of meeting*. Specifically, I sought to better apprehend whether and how such moments could facilitate the participation and meaningful inclusion of individuals with intellectual disabilities in music-making, and if they affect their perceptions of themselves as subjects (individuals).

To learn more about the dynamics and impacts of those *moments of meetings* in my research contexts, I used video recordings and observations. I also interviewed the music leaders, participants with disabilities, volunteers and family members. To include participants with diverse communication styles, I also utilized a collaborative video project in which people were invited to share their experiences the way they found comfortable.

A relational framework drawn from *intersubjectivity* and *relational psychoanalysis* provided me with lenses to map the flow of moments occurring in both sites and analyze in-depth the quality and the formation of those moments of mutual recognition within each program dynamics. Throughout the analysis, I also engaged with the participants' experiences, and stories, learning about their perceptions of themselves as subjects (individuals) and of the musical environments.

Among the findings, this study offers a map describing the formation of *moments of meetings* as observed in the musical sites, presents the impacts of moments of mutual recognition on participants' perceptions of themselves as subjects, and proposes pedagogical insights

embracing a relational view toward inclusion and welcoming new ways to participate and make music. This study attempts to account for and better understand the potential impact such processes can have on the constitution of individuals with intellectual disabilities and their subjectivity within musical experiences. It contributes to existing research creating alternatives to foster inclusive education that could inform in/pre-service music teachers' education and pedagogical practices and cultivate comprehensive views of inclusion, music, and disability among the music education community.

Dedication:
To all and each participant in this study.
For the privilege to make music with each of you and learn about your uniqueness.

Acknowledgments

Many people contributed meaningfully to the completion of this dissertation and whose support and guidance have played a significant role in my doctoral journey.

To Patrick Schmidt, my supervisor, teacher and mentor, thank you for your brilliant guidance, for asking the right questions, always having my best interest in mind, and for your endless patience and understanding. Your attentive and critical listening, as well as your precise and thoughtful observations and feedback were crucial to the development of this research and the completion of this dissertation. Working with you made me a better writer, educator, and person. I am having trouble finding the words, but indeed, words cannot adequately express my gratitude for all the encouragement and support I have received from you. Tens minha eterna gratidão!

To Cathy Benedict, thank you for your encouraging guidance, honest and bright comments, and for modelling what it means to be a reflexive and thoughtful teacher and scholar. For your trust and support. For your passionate presence and generosity. For teaching me to believe in myself, pursue my ideas, and continuously think about the "purposes." It has been a huge honour working with you. Thank you so much!

Thank you to the committee members, professors, and scholars who have shared their time, thinking, and wisdom throughout this experience. Betty Anne, thank you very much for your trust, incentive and support throughout my journey at Western. For being a model of thoughtful and competent leader and educator. Karamjeet K. Dhillon, thank you for your generosity and "acolhimento" (caring). For our conversations, mindful listening and luminous insights. adam patrick bell and Jesse Rathgeber, thank you for your "yes," and for your

meaningful contributions toward construing inclusive pathways in music education. I feel fortunate and honoured to have you all as part of this defense committee.

To Kevin Mooney, Kevin Watson, Audrey Yardley-Jones, and all Professors from Music Education department for your support, guidance, and for welcoming me in this community.

To Kari V. Veblen, thank you for sharing your wisdom and stories, for modelling inclusive and insightful teaching, for continuing to play instruments and make music, for the unforgettable music and culture classes, for your friendship and support throughout this long journey, my sincere gratitude.

To Jill Ball, thank you for your precious friendship, support, musicianship, and the amazing Concerts.

To Paul Woodford, thank you for your wise advice, for modelling critical thinking and writing, and for teaching me to appreciate history and inquiry.

To the friends and colleagues who have been on this journey with me, your friendship, support, and encouragement made me feel part of a community over these years. Thank you for inspiring me with your intelligence and work, for always being willing to help with my English issues, to read another draft, attend another presentation, listen to another idea, grab another coffee, and for our precious moments at Grad Club - especially Jashen, Kyle, Laura, Beth, Kelly, Xiao, Rhiannon, Donna, Johnny, Gustavo, Joel, Rayne, Seyram. I am so grateful for your friendship.

To Maria Olinda, for your friendship, our lunch times together and your wise and caring words. “Obrigada, querida.”

To my family, your constant confidence in me has always kept me going. Thank you for your unconditional love, for your material, emotional, and spiritual support throughout this

journey and more. Thanks for the long conversations on WhatsApp, for being my foundation in life. Amo vocês!

To Hevaldo Souza (Fox), for persevering at my side, and for your support, patience, love, and encouragement at all times. Thank you for your music, for listening to my crazy ideas, for our journey together, for being who you are. Being with you makes me a better human being.

To Allison O'Connor and Laurel Martin, thank you for welcoming me and my research into your musical programs. For making me feel part of the community. Thanks for the partnership, and for sharing your music and expertise in this study. I am truly grateful for your trust and friendship.

To all the Dreams Come True musicians, volunteers, family members and caregivers, thanks for the Concerts together, for those who participated in this study and for showing that anything is possible.

To all L'Arche Virtual Open Mic participants, performers, volunteers, house assistants, and community leaders. Thank you for sharing your music and for those who shared your experiences in this study. To all my Bethany House friends, for being my second family in Canada.

To God, for the gift of life, music, and love.

TABLES OF CONTENTS

Abstract	ii
Keywords.....	iii
Summary for Lay Audience.....	iv
Dedication.....	vi
Acknowledgements.....	vii
List of Tables	xiv
List of Figures.....	xv
List of Appendices.....	xvi
Chapter I – Introduction	1
Explaining Terms.....	5
Outlining a Rationale.....	8
Personal Encounters.....	8
Encounter #1.....	8
Encounter #2.....	9
Encounter #3.....	9
Delineating the Problem.....	11
Obstacles to Implement Inclusive General and Music Education.....	11
Problematizing Views of Inclusion and Disability in Music Education.....	14
Disability Studies and Models of Disability.....	16
Problem Statement.....	18
Research Purpose Statement.....	19
Introducing a view of the Intersubjective Approach and Space.....	20
Research Questions.....	23
Methodological Overview.....	23
Researcher positionality statement.....	25
Overview of the Document.....	27
Chapter II – Relational View and a Dialogue with the Literature.....	29
Intersubjective Paradigm.....	30
Intersubjectivity and the Relational Subject.....	31
The Polyphonic Subject and the Musical Space.....	37
Relational Psychoanalysis, the Unconscious, and the Intersubjective Experiences.....	39
The Symptom as of the Subjective Self.....	45
Mutual Recognition as a Potential Emancipatory Experience.....	46
Intersubjective Encounters in Educational and Other Research Contexts.....	47
A Visual Representation of The Conceptual Framework.....	50
Disability, Inclusion, and Music Education.....	52
Disability Through Medical lenses - A Historical Legacy.....	52
The Connections to Music Education.....	55
Disability Studies, Models of Disability, and Music Education Practice.....	58
The Social Model of Disability.....	61
Examples of Social model of disability explored in music praxis	64
Interactional Models of Disability.....	66

Critical Realistic Model.....	66
Rhizomatic Model.....	67
Adjusting Lenses: Holistic Views of Music Education.....	71
Summary.....	72
Chapter III - Methodological Consideration and Research Processes.....	76
Situating the Inquiry.....	78
Pilot study.....	79
Methodological Structure.....	80
Exploring Ethnography and Critical Ethnography Lenses.....	81
Exploring Phenomenology and Interpretative Phenomenology Lenses.....	83
Interpretative Phenomenology.....	86
Description of Research Sites.....	87
L'Arche London Virtual Open Mic (VOM).....	87
VOM dynamics.....	87
Dreams Come True Music Studio (DCT).....	88
Study Outline and Data Collection Process.....	90
Recruiting process.....	91
Set up.....	92
Data Collection.....	93
Participant-observer.....	93
Journals.....	94
Semi-structured interviews.....	95
Semi-structured interviews with individuals with ID.....	97
Semi-structured interviews with the program leaders.....	98
Focus Group (FG) with volunteers and/or caregivers.....	99
Collaborative Art-based Video Project (CAV).....	99
Power relations in the research field	101
Data Analysis processes	103
Preparing and Organizing Data.....	104
Coding	105
Establishing Validity.....	107
Summary	108
Chapter IV – Now Moments and Moments of Meeting: The Intersubjective Musical Space and The Subjective Positions.....	110
Framing This Chapter.....	111
Intersubjective Encounters within L'Arche Virtual Open Mic.....	114
VOM Dynamics and Familiar Canons.....	115
Now Moments and Experiences of “Being Seen and Known” at VOM.....	119
“Next-up”	119
Dance Parties.....	121
VOM Moments of Meetings – Vignettes.....	124
Vignette I – When You Say Nothing at All.....	124
Vignette II – Friends Forever.....	126

Vignette III – Best day of my life.....	127
Embracing “symptoms” as part of the self	130
Open The Eyes of My Heart.....	130
Twinkle, Twinkle Little Star.....	131
Dreams Come True Music Studio – Intersubjective Encounters Within a Musical Theater Production.....	135
DCT – Rehearsals’ Dynamics and Familiar Canons.....	136
Happenings on The Course of a Musical Theatre Production.....	139
Going Through the Musical Scores.....	140
Check-ins or Check-outs.....	142
Megamix – A <i>Moment of Meeting</i> Event.....	144
Going Through the Scripts.....	145
Valuing an Individual Experience.....	148
Learning How to Tell a Story Together.....	150
Finally, In Person!.....	151
Existing in Different Subjective Positions on the Stage.....	152
Incorporating Communication Style and Gestures as Part of the Scene – Embracing Symptoms as Part of the Self.....	154
Staying Focused.....	155
Showcase Concert – As a Now Moment.....	156
Flow of Moments in The Musical Intersubjective Space – Diagram.....	159
Summary and Lingering Thoughts.....	161
Chapter V – Becoming subjects – Themes, Voices, and Stories.....	164
Framing this Chapter.....	165
Setting up Themes, Voices, and Stories.....	168
Relations in The Intersubjective Space.....	172
Friendship and Sense of Belonging.....	172
A place for all	178
Subjectivity	185
Experiencing Different Subjective Positions.....	187
Summary	192
Symptoms as part of subjective selves: “It’s like a dance with it”.....	193
Stories Behind the Music.....	197
Becoming Subjects.....	204
Pedagogical Matters	211
Experiences of Exclusion	212
Musical Programs as Places to Exist	214
Making room for risk-taken	218
Inclusion	219
The role of educators and views of music and disability.....	222
Summary	224
Categories Interconnections.....	226
Summary	228

Chapter VI – Embracing (Inter) Subjectivity in Musical Spaces and Looking Ahead.....	230
Reflecting on Design	234
Reflecting on the flow of moments and the subjective positions in the musical space...	237
The impacts of intersubjective experiences on participants' perceptions of selves.....	240
Relations in The Intersubjective Spaces	241
Subjectivity	243
Pedagogical Matters	247
Pedagogical insights and considerations	248
Considerations on the Collaborative Art-Based Video Project	257
As a research method	257
Pedagogical use	259
Relational View - Main Concepts	259
Limitations of The Study	261
Areas for Future Research	262
A Final Thought	263
References	264
Appendices	288
Curriculum Vitae – Caroline Blumer.....	345

LIST OF TABLES

Table 3.1 – Research Methods.....	93
Table 5.1 – Individual Interviews Participants	169
Table 5.2 – Focus Group Participants.....	170
Table 5.3 – CAV Project Participants.....	171

LIST OF FIGURES

Figure 1.1 – Flow of Moments Model	22
Figure 2.1 – Visual representation of the relational view.....	51
Figure 3.1 – Methodology Structure.....	81
Figure 3.2 – L’Arche Virtual Open Mic Zoom Session.....	88
Figure 3.3 – Dreams Come True Zoom Rehearsal.....	89
Figure 4.1 – VOM Zoom Performances – Example of the Spotlight feature.....	117
Figure 4.2 – In-person rehearsals at Siloam United Church, London, ON.....	139
Figure 4.3 – The Flow of Moments in the Intersubjective Musical Space.....	159
Figure 5.1 – The Opportunity of a Lifetime.....	210
Figure 5.2 – Categories Interconnections	227
Figure 6.1 – Pedagogical Insights.....	256
Figure 6.2 – Relational View – Main Concepts	260

LIST OF APPENDICES

Appendix A: Verbal Recruitment Script.....	288
Appendix B: Email Contact Script	291
Appendix C: Letter of Information/Verbal Consent – Participants with Disabilities	293
Appendix D: Letter of Information/ Music Leader	300
Appendix E: Letter of Information/ Volunteers & Family Members/Caregivers	306
Appendix F: Letter of Information/ Collaborative Art-based Video	312
Appendix G: CAV – Instructions for The Participants	319
Appendix H: CAV - How to Make a Video Using Your Cellphone or Tablet	325
Appendix I: Participant Observation – Protocol	327
Appendix J: Focus Group - Guide Questions	330
Appendix K: Semi-Structured Interview – Individuals with Disabilities.....	334
Appendix L: Semi-Structured Interview – Music Leaders	338
Appendix M: Documentary Scripts	344

CHAPTER I

INTRODUCTION

The educational task consists in arousing the desire in another human being for wanting to exist in and with the world in a grown-up way, that is, as *subject* (Biesta, 2017, p. 7).

Over the past decades, equity, diversity and inclusion have been discussed and argued as urgent and necessary in diverse segments of our society, particularly in higher and general education, but also in music programs (UNESCO, 1999, 2002). In 2019, the UNESCO organized an International Forum on Inclusion and Equity in Education held in Cali, Colombia, marking the 25th anniversary of the Salamanca World Conference on Special Needs Education. The forum included young people, government officials, educators, civil society, and multilateral organizations representatives, who reaffirmed their commitment to the international human rights agenda reflected in the United Nations Sustainable Development Goals (SDG) and in the Global Education 2030 Agenda, which recognizes the necessity and urgency to "ensure equitable and inclusive quality education and promote lifelong learning opportunities for ALL learners" (UNESCO, 2020, p. 5).

In the music education field, many organizations in North America, such as the National Association for Music Education (NAfME, U.S.), Canadian Music Educators' Association (CMEA), and many higher musical education programs have committed to providing music education for every student. However, the development of meaningful and comprehensive practices has been slow to follow the *music for all* discourse. Most future music teachers still receive limited if any instruction or resources directed at working in inclusive classrooms, particularly when the aim is to facilitate learning among students with disabilities (Colwell & Thompson, 2000; Laes & Westerlund, 2018; Powell, 2021; Salvador, 2010; VanWeelden &

Whipple, 2007). In this sense, inclusion and disability continue to be seen as a challenge by many music educators in and out of schools (Rathgeber, 2019; VanWeelden & Whipple, 2013).

As educator and researcher working with individuals with disabilities and their families in diverse musical contexts, the demands and issues related to inclusion and disability have been part of my daily life, my thoughts and concerns. To constructively contribute to the discussions in the field, I offer here a notion of inclusive (music) education articulated from the perspective of the subject, and the relationships one creates while making music with others. Central to this work is a reflection on: What does it mean to foster/create meaningful inclusion regarding individuals with intellectual disabilities (ID) in musical contexts? How do the relations we construe within music-making influence or collaborate to construct meaningful inclusion for those individuals? Or, more in-depth, how might meaningful musical/learning experiences impact the perception of those individuals about themselves as subjects? Why might those aspects be relevant while teaching or including individuals with ID?

In this study, I explore the impact of “being seen and known” among individuals with ID while having their subjectivities recognized within moments where music is shared and experienced (Schneider & Keegan, 2015, p. 2). I also examine moments of mutual recognition lived in musical contexts as a tool to foster meaningful inclusion and emancipatory experiences working with individuals with disabilities. In essence, the purpose of this research resonates with Biesta’s thoughts quoted in the epigraphy of this text. While reflecting on the question, “What is the educational task?”, Biesta (2017) poses that it “consists in arousing the desire in another human being for wanting to exist in and with the world in a grown-up way, that is as subject” (p. 7). Through his answer, he reminds us of the emancipatory role of education departing from a fundamental part of human existence, seeing ourselves and being recognized as subjects in the

world. It is significant to clarify that, in his response, Biesta is not referring to infant, adolescent, or adult stages, but rather the wish to grow as a subject, suggesting that the educational environments should provide room for the becoming of the subject, embracing all the nuances involved within the processes of changing and growing as we perceive and experience ourselves as subjects in the presence of others. In his own words:

There are at least two aspects to this answer that need further exploration. One is the idea of “grown-up-ness,” and the other the use of the word “existence.” To begin with the latter: to use the word existence means that I wish to focus on the ways in which human beings exist, that is, in short, on how they are, and not on the question of who they are. If the latter is the question of identity, the former is the question of subjectivity or, in slightly more accurate terms: it is the question of human subject-ness or of the human “condition” of being-subject (Biesta, 2017, p.7).

Thus, beyond provoking a reflection regarding the function/purpose of education, my choice to cite Biesta in the epigraph of this introductory text framed my desire to invite the readers to read this dissertation with the ‘subject’ in mind and with the ‘emancipatory’ educational aim of helping individuals to perceive themselves as subjects while experiencing the world.

In exploring a conceptual framework drawing from the phenomenology of intersubjectivity (Habermas, 1984, 1987; Husserl, 1960 [1931]; Merleau-Ponty, 1962) and relational psychoanalysis (Benjamin, 1988, 1995, 2018; Stern, 1999; Storolow & Atwood, 1984), this study seeks to further contribute to existing research by proposing a view of musical settings as intersubjective spaces, where intersubjective encounters may happen while music is experienced. I choose to call such encounters moments of meeting (MoM), which in short, could

be defined as instants when two or more individuals have their subjectivities recognized within a moment of mutual recognition, and where something unique is generated from the encounter of their subjectivities (BCPSG, 1998).

Therefore, this research aims, firstly, to investigate MoM as they happen while music is shared, performed, created or experienced. Second, to investigate how experiences of “being seen and known” and/or MoM may impact the musical (learning) experiences of individuals with ID (Schneider & Keegan, 2015, p. 2). I am also interested in whether and how having participants’ subjectivities recognized within experiences of “being seen and known” and/or MoM, may affect individuals with ID on their perception of themselves as subjects. Lastly, but no less significant, I look at emerging pedagogical practices such a framework affords, hoping that the pedagogical insights gained from this study may also contribute to teachers’ music education practice, informing both in-service and pre-service music educators. To examine these issues, this study focused on the relational aspects of two inclusive musical programs based in London, Ontario – Dreams Come True Music Studio and L’Arche London Virtual Open Mic.

Before moving forward, I will briefly explain some of the terms used in this document. I then narrate how my own experiences as a music teacher connect with this study. As a background of the problem to be explored, I interplay issues and gaps related to the conceptualization and implementation of inclusive education in general and music education. I problematize views of inclusion and disability concerning music education, and discuss a pluralistic, engaged and nuanced approach to disability, challenging the binary view offered by medical-social models of disability. I then specify the purpose of this study, state the research questions, and articulate an overview of the utilized theoretical and methodological lenses.

Finally, I present my positionality as a researcher and outline this document, delineating the course of the subsequent chapters.

Explaining Terms

As some of the terms used in this document may evoke different meanings or interpretations, I offer here a brief explanation of the meanings attached to this terminology within this study context.

- **Subject** - In opposition to the subject as absolute (Cartesian), this study approaches individuals as relational-subjects composed of unconscious and conscious experiences, who can express themselves polyphonically from many subjective positions within the intersubjective space.
- **Subjectivity** - In this research, subjectivity is seen as individuals' historical-social embodied experiences, including stories, gestures, meanings, beliefs, emotions and feelings, conscious and unconscious. Also, this study embraces Husserl's conception that objectivity is intersubjective and that rationality is not considered an individual but an intersubjective attribute. In this study, I also consider subjectivity as a "function of intersubjectivity" (Biesta, 1994, p. 301) that emerges and is conceived within intersubjective encounters.
- **Intersubjective encounters/experiences** - Moments in which individuals can experience their subjectivities in the presence of others, creating new meanings or new ways to be with one another within a subject-subject relationship.
- **Subjectivation** - The term *subjectivation*, coined by Lanca (2001), refers to the process in which the subject experience the dynamic of subjective appropriation while creating significations (meanings) with others giving a symbolic dimension to that

exchange with another person (Penot, 2001). Thus, Lacan called *subjectivation* those processes of symbolization and meaning-creation that involve the constitution of subjectivity. Every time I use the term *subjectivation* in this document, I am referring to the Lacanian concept of the active processes involved in the constitution of subjectivity.

- **Intersubjective musical spaces** - Spaces where intersubjective encounters can happen while music is experienced, created, and or performed.
- **Inclusion** - Beyond the act of including or being included within a group or activity in educational/musical contexts, this study engages with inclusion from the perspective of the subject and the constitution of subjectivity. This means considering actions/processes of inclusion involve individuals (relational subjects) who carry their subjectivities and create new meanings with one another as they interact and participate in the space or activities. Thus, inclusion is seen as a process that affords moments in which individuals' subjectivities can be recognized as well as constituted.
- **Inclusive spaces** - Most of the time, the expression inclusive spaces or inclusive musical contexts refers to spaces wherein individuals (subjects) of all ages and all abilities can exist and experience music. For instance, it can relate to contexts such as music classrooms, zoom meetings, musical theatre rehearsal, or performance settings. Although the focus of this study is on the inclusion of individuals with intellectual disabilities in musical contexts, it does not exclude or ignore other aspects of individuals' subjectivities related to gender, age, sexuality, race, ethnicity, religion, cultural background, socioeconomic status and/or personal values within those spaces.

- **Intellectual disability (ID)** - It is significant to clarify and acknowledge that intellectual disability involves a large impairment spectrum. In invoking it here, my focus is primarily on those individuals with some form of cognitive and/or developmental impairment. However, I do not view the terms and categories that accompany a diagnosis of "intellectual disability" as essential, nor do I wish to categorize "intelligence" in any way. I also want to acknowledge that, although I may include examples of autism in this document, many individuals with autism are not classified as intellectually disabled.
- **Symptom** - I used the term "symptom" between quotes referring to the given medical classification of individuals' specific behaviours and /or manifestations that may represent a deficit or dysfunction concerning the medical patterns of normalcy. Despite embracing and acknowledging the medical needs of individuals, I also engage with a psychoanalytic perspective of this term. From a Lacanian perspective, a symptom can be considered a fixed manifestation of the subject that can connect with different signifiers through the unconscious (Lacan, 2001). For instance, a repetitive movement, expression, or interest can connect with a variety of meanings related to individuals' embodied social, emotional, and historical experiences as subjects. In this sense, beyond the medical view, in this study, I also approach individuals' symptoms as part of their subjective selves.

Outlining a Rationale

Why did I engage in this study? How does this study converse with the current scenarios of inclusion in music educational spaces? In the following paragraphs, I address these questions by laying out my personal motivations and the main issues and gaps that reside in the problem explored in this study.

Personal Encounters

Encounter #1. My first encounter with an inclusive artistic environment happened in 2006, on stage, while performing an inclusive spectacle called *Saltim*¹, in Campinas, São Paulo, Brazil. I was working as a performer and musical director with a musical theatre company, and the Institute SER² hired the musical theater company actors to sing the choir parts in that play. Honestly, I had no idea what to expect, and I did not know how the experience of performing side-by-side with persons with intellectual and/or physical disabilities would be. The first dress rehearsal was, at the same time, a beautiful and shocking experience for me. I was expecting to see “limited” individuals “having fun” through musical theatre, but I was amazed when I encountered “full” artists expressing themselves through music, dance, and drama. We performed a one-hour-and-a-half musical spectacle with more than 60 people on the stage. In the cast, we had individuals with physical and intellectual disabilities, amateur artists from the local community, and professional dancers, musicians and actors – people of different ages and abilities performing side-by-side. Such an experience led me to question my own assumptions

¹ A musical based on the Italian infant musical theatre text from 1976, the "Saltimbancos," with songs written by Sergio Bardotti e Luis Enriquez Bacalov, and adapted to Portuguese by the Brazilian composer Chico Buarque de Holanda.

² Institute SER is a therapeutic school that offers educational instruction (based on the Brazilian national curriculum) and clinical support to individuals with intellectual disabilities, especially on the autistic spectrum. Institute SER maintains a permanent program of inclusion through music, dance, and theatre and produces annually inclusive spectacles to share the participants' work within the year. (<http://www.institutoser.com.br/noticias/quasimodo/>)

regarding music education, performance, aesthetics, and issues related to disability. It was, undoubtedly, an unforgettable show and an impacting moment for me as an artist and educator.

Encounter #2. One year later, I had another encounter with an inclusive environment, now in an educational setting. I started a music teacher position at the Institute SER, a Brazilian therapeutic school that also maintains a permanent Arts program that provides individuals with and without disabilities with the opportunity to experience music, dance, and theatre by creating and performing of unique artistic spectacles. During the first week of classes, I noticed that many students in my classroom were non-verbal or had very limited verbal skills. Some also had severe physical and/or mental impairments; others manifested hyper or hypo-reactivity to sensory input—i.e. touch and sounds and echolalia. The repetitive movements and restricted interests were present among all ages and levels as many of the students were diagnosed on the autistic spectrum. At the end of that week, it was clear that the strategies and conceptions learned from my traditional music teaching training would not be sufficient to meet the majority of the students' needs. At least in my understanding of pedagogy, music, and disability at that time.

Encounter #3. Back then, there was very little literature examining intersections between music education and disability in Brazil, particularly related to Autism. Fortunately, at the Institute SER, I had a chance to engage with a transdisciplinary model of education. My encounter with this model of practice allowed me to connect with information from diverse areas while participating in regular meetings with the school teachers and professional development courses throughout the years. However, it was from the encounter with ideas proposed by the psychomotor clinic — a branch of psychomotricity that uses psychoanalytic concepts to address the subject, the body and language (Souza, 2004) — that I began to experience expressive

changes in my way of considering and engaging with the students and their manifestations in my classes, particularly with the ones medically referred to as "symptoms."

The psychomotor clinic proposes that "there is no subject without a body and without the Other" (Levin, 1997, p. 39, own translation); meaning that the constitution of any subject and their subjectivity pass through the constitution of the body (image, scheme) and such process is intrinsically associated with the subject's interactions with the Other (Kirshner, 2017, p. 26). The contact with these and other concepts from the psychomotor clinic turned my attention to the relational aspect of my pedagogical choices and my role in the relation teacher-student (Other-subject). They led me to consider the potential ways in which the quality of such interactions in the classroom could impact my teaching and, just as importantly the students in their musical (learning) experiences, and in perceiving themselves as subjects while engaging in music-making.

Finally, this turn to the subject, to the Other, and the interactions within the relational classroom space led me to reflect on the intersubjective nature of such a phenomenon, coming to understand those interactions as a potential encounter between two subjects and as the primal scene (space) of intersubjective recognition (Benjamin, 1995, p. 29). Thus, while interacting with a student with an intellectual disability, I began to consider that and how their "symptoms" in some ways represent their singularity as a subject (Kirshner, 2017), also carrying manifestations of their subjective experiences. In a substantive way, my research work also aims to challenge students' symptomatology, addressing difference not as a dysfunction but as something that is part of their being and their subjective selves *going into the encounter of the subject*.

Delineating the Problem

Significant studies and pedagogical literature concerning music-making and teaching music to students with disabilities have been globally produced throughout the past decades. Some of this work has focused on music curriculum issues in schools and best practices, mainly informed by psychology, special education and music therapy fields, focusing on adapting existing materials and providing access to students with special needs (Darrow & Adamek, 2005, 2018; Draper, 2020; Hammel & Hourigan, 2011; Jellison, 2015, 2018). Recent studies have looked at music-making and teaching practice through the social model and other comprehensive models of disability within musical settings (bell, 2014; bell et al., 2020; bell & Rathgeber, 2020; Hammel & Rathgeber, 2021; Laes & Westerlund, 2018; Rathgeber, 2017, 2019). Some of this literature will be revisited later in this document. Still, for now, it can help to delineate a general idea about how the music education field has been building its conceptions and practices around issues of inclusion and disability and will help frame a way forward to what remains to be done on this ongoing process of finding pathways for meaningful inclusion within diverse musical contexts.

In what follows, then, I address issues and gaps related to the implementation of inclusive education considering general education and music education, and I problematize views of inclusion and disability concerning music education with an intent to outline the problem explored in this study.

Obstacles to Implement Inclusive Education

As mentioned before, many challenges may accompany the implementation of inclusive education. Within an international context, Mitchell (2013) explains that the major obstacles to the implementation of inclusive education reside in factors such as large class size, negative

attitudes toward disability, rigid teaching methods, an examination-oriented education system, assessments guided by a medical model, a lack of support services, a lack of parent involvement, and, in some countries, a lack of clear national policies (p. 338).

The literature also highlights classical dichotomies between special and general education approaches as a factor that generates conflicts regarding the design of inclusive practices concerning students with special needs. For instance, there are often tensions between a more behaviourist view of instruction proposed by the special education side and a more constructivist view often adopted by general education (Pugach, 2005, p. 565). The normative categorization of disability through medical and therapeutic lenses, which often privilege frames highlighting abnormality, deficit, and dysfunction, too can become factors contributing to negative attitudes toward disability and inclusion (Mitchell & Snyder, 1997, p. 4). This larger scenario reflects some of the obstacles faced in music classes and other musical settings.

Although music education associations worldwide embrace the UNESCO agenda recognizing equity and inclusion as primary requirements for developing an education free from exclusion and discrimination (UNESCO, 1999, 2002, 2017, 2020), such discourses often fail to reflect reality regarding practices within music education and music teachers' own education concerning teaching and including individuals with disabilities. According to VanWeelden and Whipple (2013), many in-service music teachers feel unprepared to meet the needs of students with disabilities in their music programs; perhaps, because pre/in-service music teachers do not receive sufficient instructions or resources on how to work within inclusive classrooms (Colwell & Thompson, 2000; Salvador, 2010; Laes & Westerlund, 2018; VanWeelden & Whipple, 2007). These factors may lead to negative attitudes toward inclusion or compel music educators to conclude that inclusion is not effectively part of their professional responsibilities.

Historical dichotomies that cast special education in opposition to general education also persist as obstacles to inclusive music education; for instance, addressing the needs of ‘talented’ students set against the needs of students with disabilities (Spielhagen, Brown & Hughes, 2015; Pugach, 2005). Churchill and Bernard (2020) also pointed out a potential “curricular trap of musical best practices” (p. 34) as obstacles to engaging with more comprehensive strategies within music education contexts. They argue that while well-intentioned, the notion of “best practices” can be based on the kind of stopgap approach where “filling gaps” and promoting “adequate” behaviours in music classrooms becomes a replacement to full undertakings and thus can “hinder the learning process” of individuals with disabilities; a disposition similar to what Schmidt (2021) has called a “close enough” approach to policy practice. Further, these strategies are often constructed upon medical and rehabilitation models that emphasize deficits (Churchill & Bernard, 2020). For instance, many music education books suggesting best practices for students with disabilities are organized by impairment categories such as deafness, autism, or blindness or by potential “difficulties” in areas such as cognition, communication, behaviour, sensorial. Churchill and Bernard (2020) argue that such practices end up reinforcing ableist discourses and neglect social, cultural and historical contexts. Furthermore, there is a danger of inducing music teachers to make assumptions and/or generalizations about students’ individual experiences of disability.

Churchill and Bernard (2020) also highlight that “what each person needs in order to access learning is constantly in flux, not static” (p. 35), and therefore, many best practices that “represent accessibility do not guarantee access” (Ibid.). Considering that gaining access is merely the first step for participation and learning, they argue that “genuine access calls for

action using all necessary resources” and encourage music teachers to honour and create “pedagogies based on the student’s embodied epistemology” (Churchill & Bernard, 2020, p. 41).

In consonance with Churchill and Bernard and other educators (DeVito et al., 2019; Dobbs, 2012; Laes & Westerlund, 2018; Rathgeber, 2019) who propose views of inclusion and pedagogy more centered on students embodied, historical and personal experiences, this research engages with practice and inclusion from the perspective of the subject. It will do so by considering the constitution of subjectivity within moments of mutual recognition and genuine encounters that happen in musical contexts. In this sense, I treat and investigate *moments of meeting* as both a space and potential pedagogical tool to provide meaningful (learning) experiences where students can perceive themselves as subjects, while having their subjectivities recognized by others.

Problematizing Views Toward Inclusion and Disability in Music Education. As noted above, generally, music-making and music learning literature have inclusion and disability framed as problems, challenges, or constraints. In consonance with other music educators, Rathgeber (2019) expressed his concerns about seeing terms such as ‘special learner’ or ‘students with special needs’ being used as euphemisms for a ‘problem’. He explains that, often, the use of those terminologies is guided by policies and legislation that try to replace the word “disability” with “positive-sounding” terms (p. 9). As related by Dobbs (2012), such efforts to attenuate disability emphasize the position of students with disabilities as others, denoting a discursive construction of disability as a “human variation from an arbitrarily chosen norm” (p. 7). In other words, a “different” and “not normal” in a “normal center” (Rathgeber, 2019, p. 9).

Several researchers have criticized these discursive choices in music education (Abramo, 2012; Dobbs, 2012; Laes & Westerlund, 2018; Rathgeber, 2019), considering that they reinforce

the prevalence of ableism, leading to the idea of fixing impairment to fit “outsider” learners into existing nondisabled-centered practices (Laes & Westerlund, 2018; Rathgeber, 2019).

As previously argued, special education has informed many notions of inclusion regarding persons with (intellectual) disabilities, notions that were mostly discussed through medical or therapeutic lens (Abramo, 2012; Dobbs, 2012; Laes & Westerlund, 2018). According to Darrow (2015), taking on such a disability viewpoint may corroborate attitudes that exclude disability from “goal-oriented” music education, assuming that individuals with disabilities should only engage with music for therapeutic purposes rather than participate in educational, performances and other non-therapeutic-driven contexts. Upon this theme, Laes and Schmidt (2016) warn us that students with disabilities are less included as equals among their peers in music education practices, while also not seen as potential professional musicians or music teachers. Dobbs (2012), in their critical analysis of disability discourse, argued that Disability Studies (DS) and its transdisciplinary characteristics might provide multiple theories and models of disability for a more comprehensive understanding of disability and inclusion, posing new possibilities for music education. To Disability Studies (DS) scholars such as Oliver (1996) and Reeve (2004), this overuse of and dependence on a deficit lens also reflects a societal historical tendency to over-pathologize, infantilize, and/or objectify such persons, effectively diminishing their subjective and intersubjective relationships with/to the world.

Discussing the lenses we, educators and citizens, use to see disability and individuals with disabilities is a critical element in this study. Thus, while proposing an intersubjective view of the relationships within musical (educational) contexts, this study also articulates a view of the different subjective positions the subject (individual) may assume within intersubjective encounters. This ‘subject view’ will be expressed later in this paper as a view toward a

polyphonic-subject. This outlook may help teachers envision new ways to engage with individuals with ID, particularly considering their symptomatology as part of their subjectivity and expression as historical subjects. This way, the subject's "symptoms" could also be seen and taken into consideration in an educative environment as communicative manifestations, evoking something from them to others or to the world.

Disability Studies and Models of Disability

As this study aims to engage with a more comprehensive view of disability and of individuals with intellectual disabilities, it is important to consider how and from whence disability studies have shaped models of disability. I choose to start looking at Kliewer et al. (2006) and their definition of Disability Studies (DS) as a field that "represents a complex effort toward holistic realizations of disability experience that displace traditional, reductionistic, psychological, and medical orientations with their emphases on defect, impairment, and abnormality" (p.188). This DS description reverberates with my endeavour toward dialoguing and engaging with more holistic and nuanced ways to see and approach the disability experience within musical (education) contexts.

Emerging from social constructivism, different models proposed by scholars from DS embrace disability in its complexities and as a diverse and meaningful expressions of people's life experience (Dobbs, 2012). The social model of disability, for instance, intentionally establishes a distinction between impairment (individual limitation) and disability (disadvantage generated by barriers posed by society) (UPIAS, 1976; Oliver, 1996). According to this model, music educators should address disability as part of human diversity, working alongside their students with disabilities toward removing barriers that could prevent them from accessing musical (learning) experiences (e.g. bell, 2014; Drake Music, 2020; Laes & Westerlund, 2018;

Kivijärvi & Kaikkonen, 2015; Rathgeber, 2017; SKUG, 2020) to cite few works that aligns with the social model of disability.

Other models and scholars like Shakespeare's (2014; 2015) critical realistic perspective and Koppers' (2009; 2011) rhizomatic model of disability have challenged the binary approach, medical-social model, impairment-disability, to embrace a pluralistic, engaged and nuanced approach to disability. Shakespeare (2015) points out that it is vital to re-engage with the fundamental questions of what disability is, toward broader understandings of how people with disabilities' lives could be better. Koppers (2009) explains that one of the goals of the rhizomatic model is to produce an abundance of meanings created through constant transformations involved in "coming into being a state of life in this world" (p. 226); the constant shifting that produces a new subject in new subjective positions.

In his book *Disability and Other Human Questions*, Goodley (2020) poses the question: "who's allowed to be human?"(p. 21), discussing the fact that some groups of people, particularly individuals with disabilities, have simply struggled to be recognized as humans in contemporary society, rather than "a tragic defect of natural selection" or a mere "failing of biology" as approached by many professionals in social, medical and educational areas (p.26). He also argues that, besides reclaiming their humanities, people with disabilities and their allies have been pushing boundaries by inviting us all to creatively think of "what it means to be human" (Goodley, 2020, p. 26).

Thus, in this study, I interplay more complex and pluralist views addressing disability, looking at individuals with disabilities as historical subjects. Therefore, I consider their historical-social embodied experiences as well their different types of rhetoric, sounds, and manifestations within the musical space. I do this by, (1) intending to observe the musical

encounters and relationships building as they occur and change in relation to time, space, actions, and interactions within inclusive musical contexts and, (2) exploring framings beyond the medical and social models of disability. Therefore, encouraging a more comprehensive views of disability and individuals with disabilities within the music education field that would allow educators to recognize, embrace, and reconstitute their humanities in those contexts.

Statement of the Problem

As seen above, multiple scholars point out the presence of historical and structural issues and obstacles to effective implementations of inclusive (music) education in and out of schools. Many of these are related to 1) historical dichotomies between special education in opposition to general education; 2) negative views of inclusion and disability; 3) the lack of preparation concerning music teacher's education; 4) the "best practices" curriculum trap based on "filling gaps" or "adjusting" behaviours that end up reinforcing ableism; 5) the overuse of medical lens to address disability; 6) and the tendency of objectifying or diminishing individuals with disabilities and their subjective experiences with/to the world. Such obstacles and lacunas portray a reality that needs to be acknowledged and embraced by educators and music educators. This is particularly important if the field is to continue to work toward producing transformation in structures as well as daily decision-making. As the research shows, and data from this study corroborates, teachers, music directors, and facilitators are called to act in such manner so that every individual, with/without a disability, in their uniqueness, can be/feel meaningfully included.

By exploring an intersubjective conceptual framework, mainly drawing from the phenomenology of intersubjectivity and relational psychoanalysis, I propose a relational view to the musical space and to the subject, aiming to understand how relationships and encounters built

within inclusive spaces may help us to think of and construe meaningful inclusion and musical experiences with individuals with ID. Furthermore, envisioning the subject expressing themselves from diverse subjective positions in the intersubjective space, I hope to provide relevant insights in the sense of addressing the symptomatology of individuals with ID, viewing it as a potential subjective position that represents the subject being and interacting in and with the world, rather than mere dysfunction or impediment.

In sum, conducting and reporting the findings of this study, I want to nourish a relational view toward multiple ways in which meaningful inclusion could be constructed with individuals with ID. Critical here is accounting for and better understanding the potential impact such processes can have on the constitution of the subject and their subjectivity within musical experiences. I also hope to contribute to existing research creating alternatives to foster inclusive education that could inform in/pre-service music teachers' education and pedagogical practices and cultivate comprehensive views of inclusion and disability among the music education community.

Research Purpose

The purpose of this study was to explore an intersubjective framework in order to better understand relational aspects of two inclusive musical programs in London, ON. I focused on mutual recognition moments, called *moments of meeting* (MoM), researching whether and how they are formed and manifested while music is shared, created, or experienced within these two environments. Approaching such programs as potentially intersubjective spaces, this study investigated the potential impact of MoM on the musical (learning) experiences of participants and how music mediated experiences may impact individuals with intellectual disabilities on their perceptions of themselves as subjects. Lastly, but equally significant, this study looked at

emerging pedagogical practices such a framework affords. While exploring the dynamics and potential impacts of moments of meetings, as described above, this study aimed to offer plausible insights toward constructing new pathways and pedagogical practices aligned with comprehensive notions of inclusion and disability in music education.

Introducing a View of the Intersubjective Approach and Space

Phenomenologists such as Husserl, Heidegger, and Merleau-Ponty, have argued that "subjectivity is inconceivable without intersubjectivity" (Kirshner, 2017, p.14)—meaning that human subjectivity should not be thought outside of an intersubjective relation. In consonance with this thought, I will consider subjectivity as a "function of intersubjectivity" (Biesta, 1994, p. 301) and consider relational moments within musical contexts as latent moments where subjectivity is conceived within intersubjective encounters. From a relational psychoanalytic perspective, it is in being recognized by another that we become familiar with our own intentions, distinguishing our own role in creating meaning (Benjamin, 2009). In other words, we become familiar with our own subjectivity "through being recognized and experiencing ourselves in the presence of another" (p. 30). In this sense, I propose to view musical settings and environments as intersubjective relational spaces wherein intersubjective encounters may happen between two or more subjects.

To explore and understand the dynamics within this particular intersubjective relational space, I utilized a model created by Daniel N. Stern and members of the Boston Change Process Study Group (BCPSG) (1998). The BCPSG (1998) researchers used what they learned from examining "improvised, largely unpredictable, nonlinear movements toward mutual goals" observed between early infants and caregivers, to articulate and identify therapeutic change processes involving implicit knowledge in adult-therapist relationships (p. 300). The BCPSG

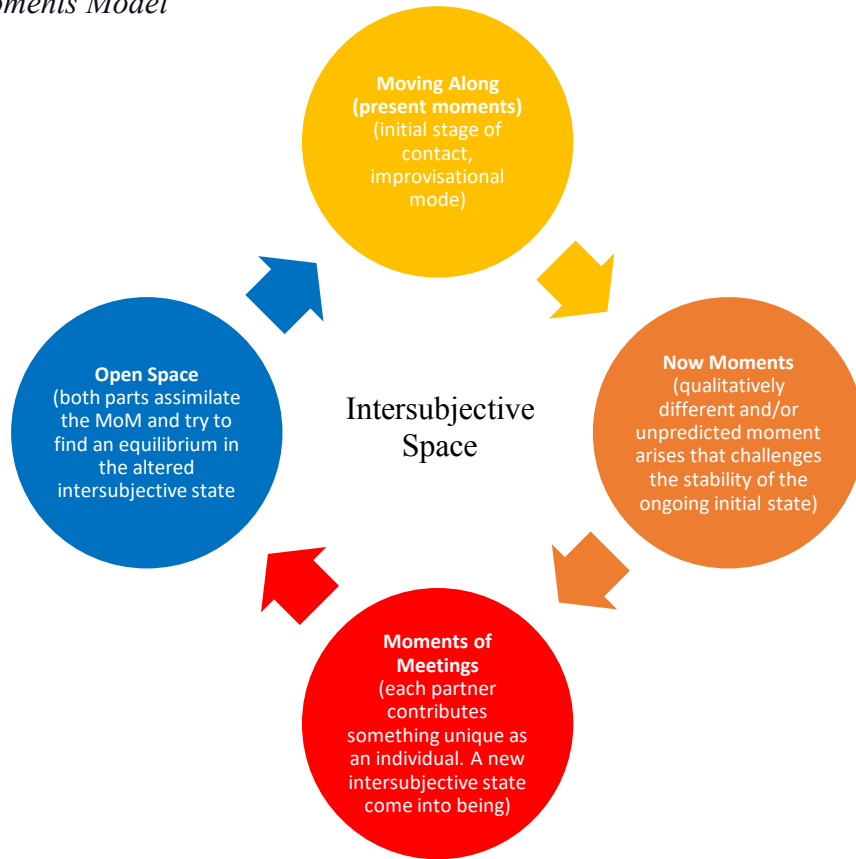
(1998) developed a micro description of those processes of change and adopted the term "moments" to describe their flow in the intersubjective space (p. 300). Thus, their work established four concepts—*moving along*, *now moments*, *moments of meeting*, and *open space*—in which "moments of meeting" gained particular importance functioning as an intersubjective affordance of a new "way-of-being-with-the-other;" a point of change where something new is created (BCPSG, 1998, p. 300).

Schneider and Keegan (2015) explored the idea of *moments of meeting* (BCPSG, 1998) from a relational perspective, while working with undergrad students. They argue that when working relationally, "instructors may construe intersubjective moments as appearing out of something or as emerging from two subjectivities" (p. 2), thus providing opportunities for "being known and encountering moments of meeting" with their students within meaningful learning experiences (p. 2).

In this research, I strategically adopted the term *moments of meeting* (MoM) to refer to moments where others' subjectivities are acknowledged within a moment of mutual recognition and something unique is produced by the encounter (Capri, 2014). I briefly describe *moments of meeting* and the other three concepts proposed by BCPSG (1998) in the diagram below. My goal is to use them as a base model to observe the dynamics of relationships within the musical space, to identify *moments of meeting* and understand their construction while music is shared, performed, created or experienced.

Figure 1.1

Flow of Moments Model



Note. Adapted from BSPSG (1998) model.

Further, I investigate the potential emancipatory impact of MoM in inclusive contexts concerning individuals with intellectual disabilities. Critical here is the desire to facilitate opportunities for participants to engage with their own subjectivity while recognizing themselves and their own roles in creating meaning within intersubjective encounters.

Lastly, as disability professions tend to maintain the status quo by "reproducing ruling ideologies that reduce disabled people to passive recipients of state intervention" (Goodley, 2011a, p. 720), exploring an intersubjective approach in musical contexts may also provide

opportunities to include other types of rhetoric and sounds, allowing individuals with intellectual disabilities to see themselves and exist in and with the world as subjects.

Research Questions

The following questions guided this investigation:

1. How and under what circumstances are moments of meeting (mutual recognition) formed within inclusive musical contexts while music is shared, performed, created or experienced?
 - a) In what ways, if any, do moments of meeting (mutual recognition) impact the participation of individuals with intellectual disabilities in those contexts?
 - b) How do participants perceive and/or respond to moments of meeting (mutual recognition) within inclusive musical contexts?
2. In what ways do specific moments of meeting (mutual recognition) impact the formation of individuals with intellectual disabilities' own subjectivity, particularly in how they perceive themselves as subjects?
3. In what ways does understanding musical contexts as an intersubjective relational space where moments of meeting can happen inform the pedagogical practice of music educators?

Methodology Overview

As fully articulated in the methodological chapter, I employed a qualitative methodological design to examine the research questions presented above. Leavy (2014) says that in qualitative research praxis subjectivity is recognized and appreciated, and objectivity may be redefined and achieved through the “owning and disclosing of people’s values system, not disavowing it” (p. 3). This way, this research combined critical ethnography and interpretative phenomenology as qualitative approaches to investigate *moments of meeting* (MoM) in inclusive musical contexts. According to Maggs-Rapport (2000), interpretative phenomenology and

ethnography are successfully combined when articulated to apprehend an individual and cultural/contextual perspectives of a particular phenomenon. Both approaches also support the exploration of MoM from the perspective of research participants' lived experiences while facilitating an understanding of ways in which MoM are formed in the intersubjective musical space in each research scenario.

Over several weeks, I was a participant-observer in two inclusive musical programs based in London, Ontario. At the L'Arche Virtual Open Mic (VOM), where participants of all abilities and ages are welcome to come and share music in a way that is meaningful to them—participants could play and sing, sing acapella, sing/play along with a karaoke track, sing/play along with others, or ask for the accompaniment of another participant or the leader. And at Dreams Come True Music Studio (DCT), an independent inclusive musical program that offers opportunities for people of all ages and abilities to experience musical theatre as they are able. Both programs value the uniqueness and the *protagonism* of their participants, providing them with the possibility of making and engaging with music, embracing the difference, in-person or in virtual spaces mediated by Zoom.

Besides observations, field notes and research journals—generated by me as a participant-observer—other research methods were designed to provide different opportunities for the participants to share their experiences in ways they were able and willing. In both research settings, I conducted focus group meetings with volunteers, family members or caregivers; individual interviews with the program leaders, and a dyadic or individual interview model for individuals with a disability. In addition, considering a video recording practice that was already in place in both research sites, a Collaborative Art-based Video Project (CAV) was

designed and adopted here as a research method offering more and diverse opportunities for participation and sharing.

The videos collected from the CAV Project were organized, edited, and took the final form of two documentary short films. The documentaries gathered testimonies, performances, and other manifestations from the participants regarding their lived experiences in DCT and VOM. The video production centers the stories, songs, meaningful moments, and encounters they experienced while making music together, and functioned as another way to foreground and prioritize the *protagonism* of participants with disabilities telling their own stories. The final versions of the documentaries were shared with and donated to DCT and VOM, as an appreciation for their participation in this study.

Researcher Positionality Statement

It is important for me to acknowledge that I have been volunteering in both musical programs, actively participating in music-making and other activities since 2019. At the time of this study's inception then, I was familiar with most of the participants with or without disabilities. I recognize that such a fact could provide me with a privileged position researching these two environments. I also acknowledge my positionality as a Latina, white, and non-disabled person researching *about* disability; realities I kept in mind throughout the process, including while writing this dissertation.

In what follows, I further detail my positionality as a researcher in this study by dialoguing with some of Goodley's (1999) thoughts on Disability research and Grbich's (2004) considerations on postmodern approaches in qualitative inquiry.

Goodley (1999) poses that the main purpose of Disability research should be to "unmask the processes of disablement " and "pinpoint how resilience is borne out of these exclusionary

environments" (p.41). He argues that the best way to address those themes is working directly with participants with disabilities and related organizations. Goodley (1999) also affirms that there is "no room for the distant outsider in disability inquiry" (p. 42), suggesting that non-disabled researchers should clearly state where their loyalty is by embracing "analytical conceptions of disabling society" and "active opposition to such oppression"(p. 42). He also points out that researchers should engage with Disability paradigms that see individuals with disabilities as active subjects and experts on their own experiences. These were parameters that guided my thinking in action, throughout this process.

Related to subjectivities in ethnography research, Goodley (1999) warns of the risk of research with participants turning into research on participants in which the researcher and their career aspirations are the only ones to benefit. In this sense, he poses that critical reflections on subjectivities may help researchers critically engage with research aims, directions, and findings as well as reconnect with their role and positioning throughout that process. In this study, I engaged with emancipatory and reflexive research practices considering participants with disabilities as active and historical subjects. As a researcher, I strived not only to value participants' subjective experiences but also highlight and center moments in which they recognized themselves as subjects while experiencing themselves within music-making.

Considering the advent of postmodern approaches in qualitative research, Grbich (2004) dialogues with Roland Barthes (1977) thoughts on *The Death of the Author* (Barthes, 1977), acknowledging that "the powerful-centred author of earlier times has vanished" (Grbich, 2004, p. 67). Then, she explains that such a circumstance allowed all research participants, including the author/researcher, to become "actors in their own right" (p. 68). As a subject, traditionally, the researcher position is a powerful one. Such position is "maintained by discourses of status

and knowledge," locating researchers as a distinct entity with a "capacity for predictable and logical thought" (Grbich, 2004, p. 69). In postmodern contexts, however, this position may vary considerably and the researcher may be "located spatially, culturally and within the research process is similar or different places from the participants"(p. 69). In this regard, Grbich (2004) argues that researcher's power, control, and manipulation of views over other voices are minimized as researchers "step back into greater obscurity or foreground themselves in critical reflexive processes" (p. 69). Considering my own positionality as a researcher, I decided to assume a critical reflexive position concerning qualitative inquiry processes.

Thus, my reflections on my own positionality as a researcher align and resonate with Grbich's (2004) view of the critical reflexive processes as tools to minimize discrepancies regarding the researcher power position and with the critical disability theory emancipatory discourse articulated by Goodley (1999) and other scholars in the field (e.g., Goodley, Liddiard, & Runswick-Cole, 2018; Goodley & Moore, 2000; Meekosha & Shuttleworth, 2009).

Embracing post-positivist, constructivists, transformative, ethics and intersubjective perspectives, I am committed to exploring and designing procedures and research practices that allow the *protagonism* of the individuals with (intellectual) disabilities and their lived experiences with no harm or prejudice. Furthermore, I am committed to ensuring accountability to the participants and conducting research activities that could produce a positive impact and practical gains to them and their respective communities.

Overview of the Document

This document is organized as follows. Chapter I introduced the problem and rationale, stated the purpose of the study, presented the research questions to be examined and provided, an overview of the theoretical and conceptual framework as well as the methodological approaches.

Chapter II presents the relational view in dialogue with literature and outlines the view toward the subject and the MoM in the musical intersubjective space. Chapter III describes the research sites and articulates the methodology for the study, as well as the processes of collecting and analyzing data. Chapters IV and V, present and analyze the findings concerning respectively: Moments of Meeting, the intersubjective musical space, and the subjective positions; and theme voices, and stories. Finally, Chapter VI provides the room to explore the findings and pedagogical insights raised by the relational view as well as conclusions, implications, and pathways of further research.

CHAPTER II

THE RELATIONAL VIEW AND A DIALOGUE WITH LITERATURE

In this chapter, I present an overview of the intersubjective paradigm and articulate how I explore the concepts extracted from such framework to approach and investigate inclusive musical contexts as intersubjective spaces. From an interdisciplinary perspective, I also articulate how I see such ideas intersecting with (music) education literature and practice. First, I introduce concepts drawn from the phenomenology of intersubjectivity (Husserl, [1931] 1960; Habermas, 1984, 1987; Merleau-Ponty, 1962), clarifying how they frame my view of a polyphonic-subject and my understanding of the intersubjective space. Secondly, I explain how the intersubjective concepts provided by relational psychoanalysis (Benjamin, 1988, 1995, 2018; Stern, 1999; Storolow & Atwood, 1984, 2014) and the notion of the unconscious frame my view of the ‘symptomatology’ of individuals with ID in relation to themselves, as subjects, and to the constitution of their subjectivities. Third, I introduce the concept of mutual recognition developed mainly by Benjamin (1995) and how it frames my understanding of *moments of meetings* as potential emancipatory moments in which the individuals may recognize themselves as subjects as they experience themselves while creating meaning with others. I also articulate a tentative visual representation of how this conceptual framework is seen and explored in this study.

In consonance with the Disability Studies (DS)' purposes of combating objectified and deficit views toward disability and individuals with disabilities that tend to deny their humanity and subjectivities (Oliver 1996; Goodley, 2011a; Ralph et al., 2016; Reeve, 2004), the idea of approaching people with ID as polyphonic-subjects within musical intersubjective spaces brings an invitation to *going to the encounter of the subject* within music practices. That means including diverse types of rhetoric, voices and sounds, embracing the historical-embodied

experiences of individuals with ID, and thus providing them with the opportunity to experience themselves and their subjectivity while making music with others. In this sense, I introduce a dialogue with distinct models of disability, highlighting potential confluences and influences regarding understandings of intellectual disability and/within music education praxis.

Intersubjective Paradigm

Offering a philosophy of mutual understanding, the intersubjective paradigm emerged over an extended period of time, primarily as an alternative to the over-presence of Cartesian mind-body dualism and the traditional conceptions of the subject as isolated and closed in on itself. Intending to challenge the relation subject-object, philosophers from Husserl to Habermas, proposed new ways to comprehend the modern subject within subject-subject relations. Throughout almost two hundred years of history, the intersubjective paradigm was explored by diverse areas of knowledge; therefore, the concept of intersubjectivity is primarily multilayered (Crossley, 1996). As to situate intersubjectivity as a conceptual framework for this study, in what follows I unpack some of these layers articulating the central concepts supporting my approach to this study.

The first layer to be unpacked is a philosophical one. Here I highlight three philosophical perspectives on intersubjectivity and the formation of the subject developed by Edmund Husserl (1859 – 1938), Maurice Merleau-Ponty (1908–1961), and Jürgen Habermas. This first group of intersubjective concepts helped me delineate my view of a polyphonic-subject or a plural-subject that could assume multiple subjective positions within the relationships subject-subject built at the time/space music is shared, created, or experienced.

I start with Husserl and the idea that recognizing other autonomous subjectivities or consciousnesses is fundamental to any ethical relationship and should occur in all human

interactions. Then, I address Merleau-Ponty and his views on how we perceive the world as body-subjects opening toward otherness in a common space he names as 'between.' And I close with Habermas and a linguistic/communicative perspective, his notion of a speaking/communicative subject, and how meanings (symbolic language) are constituted through communicative actions within life contexts.

Intersubjectivity and the Relational Subject

Edmund Husserl wrote extensively on the topic of intersubjectivity as it pertained to the development of phenomenology. In his *Méditations Cartésiennes* (Cartesian Meditations) (1931/1960), Husserl dedicated a large part of his writings to the question of the existence of other consciousnesses, specifically, studying how the relationships with/between different consciousness take place within human interactions. This is the essential question regarding intersubjectivity for him. At the ethical level, Husserl explained that recognizing other autonomous subjectivities or consciousnesses in a subject-subject relation is fundamental to any ethical relationship. On discussing this aspect of Husserl's concerns, Crossley (1996) poses that in ethical relations with others, it is essential that "we recognize that they exist in their own right and have projects of their own, that they are not reducible to our thought about them but are precisely Other" (p. 3). Crossley (1996) warns about solipsism³ claims by explaining that if the other is nothing more than the idea which one has of them, it means that no obligation is owed towards them, simply because there is nobody, in a strict sense, to whom to be obliged. This

³ Solipsism – The term, introduced by René-Descartes (1596–1650), represents the philosophical idea that only one's mind is sure to exist. As an epistemological position, solipsism holds that knowledge of anything outside one's own mind is unsure; the external world and other minds cannot be known and might not exist outside the mind.

way, "there is no solipsism for Husserl but an intersubjective creation of common objectivities and meanings" (Owen, 2000, p.10).

Epistemologically, Husserl (1960) claims that other perspectives on the world's perception than our own are necessary if the objectivity of the world is to be established. This way, for Husserl, objectivity is intersubjective, and rationality is not considered an individual but an intersubjective attribute (Kern, 2019). In this sense, Husserl places the intersubjective relation as constitutive and ethical, where both parts are primordial. This means that recognizing others' subjectivity is ethical and necessary in the constitution of objective knowledge (meanings).

Reflecting on practical intersubjectivity in educational contexts, Biesta (1994) challenges perspectives such as those of the philosophy of consciousness whereby a child "apparently lacks the characteristics of full subjectivity, [and] it is treated as not yet a subject" (p.13); sustaining the idea of an adult-child (teacher-student) relation premised by hierarchical characteristics. Considering there is a tendency to infantilize or objectify individuals with intellectual disabilities (Oliver 1996, Goodley, 2011a; Reeve, 2004), there is also a risk of reifying similar hierarchical patterns in relations of members of this group with non-disabled individuals. In contrast, by recognizing others' subjectivities, Husserl and the intersubjective paradigm (subject-subject) provide us with tools to conceive and privilege ethical and reciprocal structures within educational contexts. The Husserlian idea of avoiding solipsism by recognizing other autonomous subjectivities toward the constitution of meanings then framed my outlook to intersubjective encounters with others as ethical, constitutive, reciprocal, and necessary relation toward the construction of knowledge. His notion that objectivity is intersubjective and constructed within a relation subject-subject also helped me to see individuals with intellectual

disabilities as relational subjects while observing co-construction of meanings within moments of mutual recognition in the research settings.

In his *Phenomenology of Perception* (1962), Merleau-Ponty introduces the idea of a perceptual consciousness that is essentially practical; therefore, it is pre-reflection, pre-objective, and pre-egological. For Merleau-Ponty, perception must be a dialectical process between the body and the environment. He argues that perception cannot be understood out of its concrete corporeal conditions and affirms "my body is my point of view on the world" (Merleau-Ponty, 1962, p. 99), thus introducing his concept of a body-subject. To him, we are our bodies and all our experiences and the meanings that inspire our lives are based on our active corporeal and intercorporeal involvement in the world (Merleau-Ponty, 1962). Merleau-Ponty also argues that sensation cannot be separated from meaning in the context of perception. To him, all meanings and ideas must be embodied, such as gestures, words, rituals. Thus, he affirms that we do not see things in our heads, but we see them in the world, where we can touch them, manipulate them and point them out to other people. To Merleau-Ponty, then, perception is not an internal representation of an external world but an opening to experience toward and into otherness (Merleau-Ponty cited by Crossley, 1996).

Merleau-Ponty's understanding of embodiment framed the work of many scholars on embodied cognition, a field drawing on philosophy, psychology, and cognitive science. For instance, *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (Lakoff & Johnson, 1999), *Action in Perception* (Noë, 2004), *The Embodied Mind: Cognitive Science and Human Experience* (Varela et al., 1993). Among the various themes addressed in this field, the authors of embodied cognition "take as their starting point not a [disembodied] mind working on abstract problems, but a body that requires the mind to make it function" (Wilson,

2002, p. 625). Varela, Thompson, and Rosch (1993) defined embodied cognition as a double sense structure that "encompasses both the body as a lived, experiential structure and the body as the context of cognitive mechanisms (p. xvi). This interdisciplinary between phenomenology and cognitive science has deeply connected perception and action (see Varela et al., 1993; Clark, 1997, 2008), assigning to the body a central role in cognition, implying that who we are and what we directly impact how we come to think and learn (Shapiro, 2004; Stolz, 2015).

Considering educational contexts, Stolz (2015) echoes Merleau-Ponty's thoughts on his notion of embodied learning. Stolz (2015) explains that "we 'come to' understand something (if successful) from our own point of view as a result of experiencing it" (p. 479). Gallagher and Lindgren (2015) explain that embodied approaches (that consider the body and its embodied experiences) to music learning emphasize the role of interaction in learning and music-making. They suggest that the joint experience in creating meaning produces understandings that go beyond individuals' accomplishments. Regarding movement and music education, Juntunen (2022) clarifies that experiencing music through the body (movements) reciprocally is a means for internalizing and expression; thus, it "offers teachers a window into students' music perceptions and understanding" (p. 299). Taking this all, Merleau-Ponty's conception of a pre-reflexive body-subject, and the embodied lived experiences and meanings, I argue that such ideas reinforce the notion that gestures, rituals, looks, and sounds represent something that belongs to the subject and their subjectivity (Kirshner, 2017). This notion helped to frame my approach of the relational subject as a polyphonic-subject, taking the body, looks, gestures and movement as subjective positions within the intersubjective space, and thus also critical as aspects for data collection and analysis.

Concerning the bodies of individuals with disabilities and the normative perception of an ableist society, Goodley (2012) poses that society upholds the image of an "autonomous, self-sufficient, whole-functioning citizen" that promotes a culture of ableist achievement, mastery and competence that, crucially, denounces, diminishes and disavows those who fail to match such norms (p.186). This is how "ableist images and signs" present those who are non-normative as "uncivilized, dis-abled, fragmented, dis-coordinated shells of humanity" where individuals with disability become "their impairments: broken bodies/minds, fragmented, incapable, dependent" functioning in "ableist cultures" that are "staffed by individuals whose jobs are to correct the "monstrous" realities of disabled people" (p.186). In this sense, Merleau-Ponty's body-subject concept also plays a fundamental role in recognizing the subjectivity present in individuals with disabilities' bodies, particularly considering their embodied experiences of disability living in an ableist society.

By defining perception experience as an opening toward otherness, like Husserl, Merleau-Ponty challenges solipsism and the idea of private perceptual worlds proposing instead the idea of a 'between;' a common space where ways of seeing open out, overlap, and interact (Crossley, 1996). For Merleau-Ponty (1962), an essential factor in the constitution of these common spaces is what he names as 'reversibility' of the perceiving subject. He explains that body-subjects are visible-seers, tangible-touchers, and audible-listeners; therefore, they open onto each other and are affected by each other. This mutual "affection" that occurs within this common space, in this 'between', is fundamental to Merleau-Ponty's understanding of intersubjectivity. For him, intersubjectivity is constituted in the 'between' of an opening experience toward and into otherness. In this study, the relational space of a classroom, a rehearsal, or a Zoom meeting is seen as a 'between' where mutual affection occurs while body-

subjects perceive each other as seers, touchers, listeners, thinkers, musicians, artists, dancers, composers, etc.

While Husserl and Merleau-Ponty approach intersubjectivity in its phenomenological aspects, taking into account how we, as subjects, experience and perceive the world, the critical theorist Jürgen Habermas is more interested in the linguistic and communicative aspects of intersubjectivity. For Habermas, rationality is intrinsically dialogical and communicative, replacing the "notion of a solitary subject with the intersubjective relation that speaking subjects assume when communicating with one another" (Frie, 1997, p.179). For Habermas, the linguistic meaning is communicatively constituted in an intersubjective mode; therefore, the structure of consciousness cannot be imagined independently of the structure of language (Frie, 1997). In Habermas' words, "reason is by its very nature incarnated in contexts of communicative action and in structures of the lifeworld" (Habermas, 1987, p. 322). Habermas brings the view to a communicative-subject (speaking-subject) and to the symbolic order of language toward the constitution of reason and meanings with others, through communicative actions in a relational space. This perspective admits the intersubjective space as a place of actions, creation, and movement, which is precisely the view I adopted during my observations of intersubjective encounters in the field.

Thus, in this study, I explored Husserl, Merleau-Ponty, and Habermas's concepts of the relational-subject to conceive the idea of a plural-subject as one who can express themselves "polyphonically from many subjective positions" (Kirshner, 2018, p. 149) in the relational space. In proposing the notion of a plural-subject, as a polyphonic-subject, I aimed to value the construction of multiple narratives in the relational space. The goal was to extend the rhetoric to include the voices/meanings of subjects with/out spoken language, but indeed immersed in

symbolic languages via their engagement in communicative actions with others; musical engagements included. This means that words and stories and gestures, movements, facial expressions, vocalizations, and other sounds that emanate from the subject is considered meaningful expressions and included as communicative actions that say or evocate something to/from another. Assuming that subjects can express themselves from diverse subjective positions helped me to envision MoM happening in the musical contexts and explore those as moments where subjectivity may be constituted within a shared musical experience.

The polyphonic-subject and the intersubjective musical space. Small's definition of musicking may be helpful here, mainly as one thinks of a scenario in which such different subjective positions could be perceived in relation to music-making. Small affirms that "to musick is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing" (Small, 1998, p. 9). Therefore, when a specific body movement or vocal sound is perceived and incorporated into the musical performance or arrangement by the music teacher or facilitator, they respond to a subjective position emanating from the subject in front of them in an intersubjective way. Then, they can co-create meanings with them by recognizing their subjectivity. Seeing individuals as polyphonic-subjects also resonates with Biesta's (2017) quote in the epigraph of this document about the educational task of arousing the desire in another human being for wanting to exist in and with the world as a subject. In this study, Biesta's epigraph statement will also be read as an ethical calling, meaning that, as educators, one cannot not shy away from the encounter with the subject.

In the specific case of individuals with intellectual disabilities, approaching people with ID as polyphonic-subjects within musical intersubjective spaces aligns with the Disability

Studies call for the development of practices that combat objectified and deficit views of said individuals; which often positions them outside of the boundaries of the human (Ralph et al. 2016).

As previously mentioned in Chapter I (see p. 9), while engaging in a critical discussion about how music educators might respond to disability, Churchill and Bernard (2020), warned about the potential risk for teachers relying only on "best practices" informed by medical and deficit lenses aiming to promote "adequate" behaviours without considering individuals' social-historical embodied experiences. Although well-intentioned, without engaging with more comprehensive notions of disability, such procedures may lead educators to reinforce ableist practices and/or make assumptions about students' individual experiences of disabilities, thus diminishing or ignoring their subjective relations in/with the world.

Examining evidence of best practices in the education of students with Autism, Draper (2020) mentions the relevance of literature in music education suggesting best practices for teaching students with ASD (Adamek & Darrow, 2018; Hammel & Hourigan, 2013), but also warns for a lack of empirical research in the field (Jellison & Draper, 2015; Jones, 2015). Draper's study resonates with Parsons et al. (2011) prior research on best practices which recommended that "a range of provision and interventions is needed to cater for the diversity of need" and the necessity to include the students' voices, suggesting they should also have opportunities to develop their knowledge and should be actively consulted regarding their own needs and how these might best be addressed (p. 58).

In his doctoral study *Troubling Disability: Experiences of Disability In, Through, and Around Music*, Rathgeber (2019) reverberates other music education researchers (e.g., Abramo & Pierce, 2012; bell, 2008, 2014; bell et al., 2020; Churchill, 2015; Dobbs, 2012; Laes &

Churchill, 2018; Rathgeber, 2017) pointing out an urgency for researcher and teachers turn their attention to students lived experiences of disability rather than try to "fix" disability and remediate behaviours. He poses:

Rather than continuing to construct caricatures and pedagogies, even if they appear effective for "inclusion" and prove to be "teaching music" efficiently to DP/PwD (disabled people/people with disability), music education researchers and teachers might need to turn to the lived experiences of DP/PwD to see what they might learn about disability, inclusion, and life in, through and around music from the perspective of DP/PwD (p. 79).

In this study I propose the idea of *going to the encounter of the subject* in our music practices, which means include individuals' voices, embrace lived experiences of individuals with ID but also providing them with opportunity of experience themselves in the presence of others, of seeing and experiencing themselves existing in diverse (polyphonic) subjective positions in encounters happening within music-making.

Engaging with more comprehensive notions of disabilities and embracing individuals' lived experiences of disability, in my understanding, the music educators and researchers Laes and Westerlund (2018) also engaged with the idea of "pursuing the subject" as they envisioned, named, and invited two musicians from the Music Centre Resonaari – identified as having learning disabilities – as expert pedagogues guiding a workshop in a "Special Education in the Arts" course held at The University of the Arts Helsinki, Finland. In their research context, Laes and Westerlund (2018) expand notions of expertise and professionalism among undergrad students and in the music education field. Importantly here, the researchers also consider such individuals' subjectivities, visualizing them assuming different positions in the music space, such

as teaching others and talking, as experts, about their musical experiences, thus creating opportunities for them (and potentially others) to want to and exist in such subjective positions.

Relational Psychoanalysis, the Unconscious, and the Intersubjective Experiences

The other intersubjective layer explored in this study is relational psychoanalysis. This area allowed me to focus on the constitution of subjectivity through moments of mutual recognition, seeing them as potentially emancipatory moments contributing to the constitution of the subjectivity of individuals with ID. Psychoanalysis also adds the notion of the unconscious to my understanding of a polyphonic-subject, composed of unconscious and conscious experiences. Following this line of thought, I argue that the notion of the unconscious is essential to look at and conceive individuals with intellectual disabilities as subjects that preserve a history of embodied experiences in their unconscious. I argue that such a notion could amplify the view of potential subjective positions and moments of mutual recognition within intersubjective spaces, particularly considering what one could call "symptoms", as part of individuals' subjective selves.

As there are many forms of psychoanalysis, it is significant to highlight that this study explored concepts from a particular branch of this large field, influenced mainly by neo-Freudian psychoanalysts. Kirshner (2017) explains that the view establishing the "mutuality of the two-person interaction constituted a paradigm change for psychoanalysis" (p. 50). This way, "intersubjectivity" became a kind of slogan for contemporary psychoanalysis. Authors such as Aron (1991), Benjamin (1988, 1995, 2018), Stern (1999), Storolow and Atwood (1984, 2014), Stolorow, Atwood and Brandchaft (1987) developed work based on intersubjective relations considering concepts of mutual recognition and the constitution of subjectivity within those relationships. Just as Husserl, Merleau-Ponty and Habermas, psychoanalytic scholars question

the subject as absolute (Cartesian) by embracing the notion of a subject split into consciousness (self/ I) and unconsciousness. Such a frame adds to this research an understanding of the subject as a "historical being that preserves its history in the unconscious" (Benjamin, 1995, p.13).

The idea of a split subject proposed by psychoanalysis allows me to consider the subject as the central 'spot' of subjective experience, unconscious and conscious. Benjamin (1995) highlights that the unconsciousness is unknown, but it must be viewed as part of the self, bringing the "idea of an otherness within" (p. 13). In other words, the unconscious is a constitutive part of the self, the subject, and of subjectivity. Both unconscious and conscious dimensions are present from both sides in an intersubjective relationship. It is in this sense that Kirshner (2017) affirms that the "symptom best represent the singularity of the subject" (p. 23) because it functions as "carriers of unconscious meaning (history) that can powerfully influence the subject even without his knowledge" (Gallagher, 2012, p. 192). Thus, by acknowledging that the intersubjective experience is subordinate to conscious and unconscious effects, one brings to bear the understanding that unconscious meanings, feelings, and memories can emerge to consciousness at any time and reveal themselves within those intersubjective encounters.

In this sense, considering the unconscious dimensions of subjective experiences adds another facet to the polyphonic-subject notion proposed earlier. It builds upon Husserl's ethical premise of challenging solipsism and embracing Merleau-Ponty's concept of intersubjectivity as an experience constituted in the 'between' of an opening experience toward and into otherness. The "unconscious" comes as an unknown facet that represents an opening toward this "otherness within" that is part of and constitutes individuals' subjective selves (Benjamin, 1995, p. 13). This idea shaped my approach toward "symptoms" such as echolalic speeches/sounds, repetitive motions, or hyper-focus, as constitutive parts of the subjective selves. Particularly, because those

"symptoms" manifest in unique ways in each person and carry unconscious meanings that can emerge to consciousness at any time, allowing the subject to assume different subjective positions in the intersubjective space/relation, and in this way, amplify the possibilities of expressions and intersubjective encounters. I revisit this idea throughout this document, but in short, what I mean is that the unconscious is unknown but it is there, latent in our minds and embodied experiences, and should be considered as part of our intersubjective experiences with others.

To give more consistency to this argument—and perhaps a different kind of legitimacy—one may turn to recent cognitive-social-neuroscience research that has offered psychobiological evidence of psychoanalytic observations of subjective, deliberate, and unconscious aspects of intersubjective relationships. Studies conducted by Hari and Kujala (2009), Georgieff (2011), and Przyrembel et al. (2012), demonstrate that "the mind, with its many levels, is socially shaped and reconstructed dynamically by moment-to-moment interactions" (Hari & Kujala, 2009, p. 18). In his studies related to mirror neurons or pathways of action generation, Georgieff (2011) presents evidence of a type of influence between the brain processes of two subjects. Alongside other scholars, Georgieff (2011) argues that the discovery of mirroring operations in the brain, which extend beyond the pre-frontal motor activation, may have resolved the philosophical problem of the existence of other minds proposed by Husserl.

Jeannerod's (1997, 2007, 2011) studies on "mental physiology" seem to provide a biological basis for what phenomenologists have long described as "an immediate knowledge of the other—a kind of hard-wired intersubjectivity that does not need to be constructed by any cognitive process" (Brunet-Gouet & Jackson, 2013 as cited in Kirshner, p. 29). Although most of the reported findings involve impersonal, "asubjective" levels of neural processes, the studies

verify the apparent social and intersubjective reality of human behaviour at a biological level. They also confirm Freud's observation that "one unconscious can influence another unconscious" (Kirshner, 2017, p. 28), reinforcing the idea that the unconscious dimension should be considered within intersubjective encounters.

Jacques Lacan (1901 –1981) also provided significant contributions in his studies and theories about the unconscious. Lacan (2001) proposes the notion of the unconscious structured like a language, and the idea a signified can navigate through a chain of signifiers through the unconscious suggests that a plurality of meanings can be generated and/or co-created toward subjectivity's constitution. This way, Lacan proposes to think of language as not merely a set of abstract symbols but as something deeply rooted in the subject's body, including their verbal and, important for this study, their non-verbal manifestations (Kirshner, 2017). In this sense, psychoanalysis tends to see the function of language more as evocation than communication—as an act of discourse performed by the body that demands an answer. Considering the unconscious dimensions of the subjective experience, we (teachers), as the Other, can respond to the subject's demands and engage in intersubjective relations that could incur in processes of *subjectivation*⁴, in other words, processes in which students constitute their subjectivity and recognize themselves as subjects.

As mentioned in this document (see p.11), there is a historical objectivation and over pathologizing of disabled bodies—whom many times were treated as freak-bodies and exposed

⁴ In English, the term subjectivation may be associated with subjection, then subjectivation could represent the action of being subjected to a person or a determined condition. As previously mentioned in Chapter I, in psychoanalysis, however, the term *subjectivation*, coined by Lacan (2001), refers to the process in which the subject experience the dynamic of subjective appropriation while creating significations (meanings) with others giving a symbolic dimension to that exchange with another person (Penot, 2001). Thus, Lacan called *subjectivation* those processes of symbolization and meaning-creation that involve the constitution of subjectivity. Everytime I use the term *subjectivation* in this document, I am referring to the Lacanian concept of the active processes involved in the constitution of subjectivity.

in freak shows, presenting the "extremities of the human body" (Burch, 2020, p. 34). Such narratives continue to permeate stories of disability and still are socially used to justify routine exclusion, abuse, and objectification of individuals with disabilities. In this sense, I dare say that such discourses lead us to see disabled bodies only as thing-bodies, as inanimate bodies devoid of subjectivity, or defective bodies that need to be fixed or something similar— preventing us from visualizing those individuals and their bodies as human beings and full subjects. Thus, taking into account the marks of the conscious and unconscious carried by those individuals' bodies would be significant to bring out their deeper dimension as subjects as well as their subjectivity.

In this study, I embrace the view of the subject and the body immersed, constituted, and permeated by discourse and acts of language constructed through interactions with the other (Frie, 1997), subordinate to conscious and unconscious effects. Such an approach can be especially relevant in engaging with individuals with intellectual disabilities and/or with limited communication skills. Thus, repetitive movements, behaviours, or echolalic speech, often faced as dysfunctional “symptoms” or meaningless within communication contexts, were treated as manifestations/evocations that bring something from the speaker/subject. Therefore, as part of their subjective self. I argue that an empty echolalic sound or motion can and should be seen as a latent subjective position that may reach different meanings within an intersubjective encounter, including where music is shared or experienced.

It is crucial to highlight that I am not suggesting that teachers should ignore disability or the individuals' symptoms or needs in everyday life, precisely the opposite, that instead they should engage with them from a different perspective.

The symptom as part of the subjective self. To better illustrate what I mean by the notion of the symptom as part of the subjective self, I cite an example from the intersubjective literature. In a study involving Art Therapy's effectiveness, intersubjectivity, phenomenology, and multiple disabilities, Craig (2009) describes the therapist engagement with vocalizations, gestures, and the participants' (with very limited verbal skills) drawings and paintings. Craig reports one of the participant's apparent obsession with drawing a house. First, the house took up the entire page; before the house's size decreased, multiple suns appeared, and, at last, there was room for a tree to grow. The participant's last drawing depicted a drive to visit the house. The house represented her brother's house and her desire to visit him. In that case, the therapist purposed an engagement with the participant's subjectivities, desires, and expressions within a constitutive relation dedicated to sustaining "a wellness environment in contrast to one dedicated to fixing" as emphasized by deficit-based approaches (Craig, 2009, p.72).

Craig embraced an apparent "symptom" – the obsession with drawing a house – as part of the participant's subjective self that later turned into a genuine subject expression. Such an approach allowed the participant to assume a subjective position, create meanings and express themselves through drawing and painting. Exploring Lacan's conception that a signified can navigate through a chain of signifiers through the unconscious, the image of a "house" can be connected with a variety of meanings related to our embodied social, emotional, and historical experiences as subjects.

Regarding individuals with ID and/or limited language skills, considering this "unknown" part of the subject amplified my view toward potential subjective positions and moments of mutual recognition within intersubjective space during the observations in both of my research settings. Upon the possibility of creating meanings with others by considering a polyphonic

perspective of the subject, contemplating their conscious and unconscious, verbal and bodily aspects, the next subtopic addresses the concept of mutual recognition. This concept helped me to explore moments of meetings as potentially emancipatory moments concerning the constitution of the subjectivity of individuals with ID.

Mutual recognition as a potential emancipatory experience. According to Benjamin (1995), in being recognized by another, we become familiar with our own intentions, distinguishing our own part in creating meaning. She explains that within intersubjective relation, the other "must be recognized as another subject in order for the self (one) to fully experience their subjectivity in the other's presence" (p. 30). Benjamin affirms that this reveals a 'need' for recognition. Such 'need' to be recognized implies we also have the capacity to recognize others back, making possible mutual recognition. Benjamin (2018) also argues that "recognition in interaction is not a steady-state or stable condition but an ongoing process" (p. 5) in which mutuality plays an essential role; meaning that both parts are active agents in this process. Aron (1997) adds that such "mutuality does not imply symmetry or equality" (p. 893). This means that mutual recognition does not require a normative ideal of balance; on the contrary, the ongoing negotiation and reorganization enable high levels of complexity and resilience toward the co-creation of meanings emerging from such encounters (Benjamin, 1995).

To Benjamin and other relational psychoanalytic authors, subjectivity is then constituted in those moments of mutual recognition that happen within intersubjective encounters between two or more subjectivities. In this sense, in moments of mutual recognition, we may empower ourselves through the constitution of our own subjectivity, perceiving ourselves and our own part in creating meaning.

Many authors and educators have been discussing the use of intersubjective approaches and in educational contexts regarding the construction of meaning and knowledge (Biesta & Vanderstraeten, 1997; Biesta, 1999), dialogue education (Arnett, 1992; Buber, 1965; Freire, 1970), second-person approach within contemplative pedagogy (Gunnlaugson, 2009; Gunnlaugson et al., 2017), and the use of relational psychoanalysis concepts to address the encounters in the classroom (Collens & Creech, 2013; D'Amour, 2020), to cite a few. Although intersubjectivity has been present in discourses within the academic field, there only a small number of empirical studies dedicated to examining intersubjective encounters within general education and music education areas. In the following paragraphs, I dialogue with some research that perceived such encounters as a tool for transformation within their research contexts.

Intersubjective Encounters in Educational and Other Research Contexts

Academic teachers and researchers Schneider and Keenan (2015) explored the recognition of subjectivities and the notions of “now moments” and “moments of meeting” (see pages 15 and 16) developed by the Boston Change Process Study Group (BCPSG), Stern et al. (1998) working with Social Work undergrad students. Their study demonstrated that “when subjectivities are valued, the student’s experience is transformed” (p. 13). They argue that “instructors may construe intersubjective moments as appearing out of something or as emerging from two subjectivities” (p. 2). Thus, providing opportunities for “being known and encountering *moments of meeting* with their students within meaningful learning experiences (p. 1).

Lundqvist-Persson and Holmqvist (2022), recently reported a three-year study with young adults with disabilities who had their intersubjective communication emphasized while “sharing of subjective experience between two or more people” within the Music Passion arts program, Sweden. Besides reporting the participants’ gains in terms of music skills, and social

development, the researchers pointed out participants' experiences of personal inner change. For instance, regarding the perception of self, participants express that it "feels good because I think it's fun to see a development in myself," and "I have learned and dare to take initiatives, dare to try again" (p. 7). In terms of responding to others and external stimuli, they also describe an increased openness and tolerance, less rigidity and increased flexibility becoming "more aware of their own voice" and ability (p. 7). In both cases, Schneider and Keenan (2015) and Lundqvist-Persson and Holmqvist (2022), intersubjective encounters are perceived as potential opportunities for personal transformation or change as individuals experience themselves in moments of mutual recognition.

While examining what she called "significant moments" in music therapy with young persons suffering from Anorexia Nervosa, Trondalen (2005) explored the explicit knowledge, considered a form of "semantic representation, symbolic, verbalizable, declarative, reflectively conscious" (p. 407), and implicit knowledge as non-verbal and unconscious (in the sense of not being reflectively conscious). In this case, the study was not focused on the medical conditions or symptoms of individuals with anorexia or the treatment's success, but on the subjective experiences constructed between the music therapist and the client. To the researcher, music therapy that emphasizes intersubjective relations, valuing the patient as a creative productive human being by recognizing their subjectivity, plays a significant role in fostering hope in the individual. In the particular context of anorexia nervosa, this may lead to a "personal recognition of his ability to affect his own life through various modalities" (p. 416).

Regarding individuals with ID, there is often a tendency to maintain the status quo by "reproducing ruling ideologies that reduce disabled people to passive recipients of state intervention" (Goodley, 2011a, p.720). Thus, recognizing such individuals as active agents

within mutual recognition processes may place those moments as constitutive and emancipatory concerning the constitution of their own subjectivity, as they see themselves as subjects while creating meaning with others.

While considering the musical space as an intersubjective relational space, these dynamic processes of mutual recognition and co-created experiences were considered and attended to in order to better understand how, when and if this phenomenon happens within music-making. In the paragraph below, Small's (1998) and Higgins (2011) thoughts helped me to illustrate a view to the musical space and musical experience embracing actions, recognition within ethical and emancipatory relations.

Small (1998) envisions the musical setting as an active meaning-making space. He argues, "The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do. It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfills in human life" (p. 8). Thus, is taking part in a musical act that we make sense of the meanings of music within our own experiences as humans. Higgins (2011) adds that there is a tendency of Western aesthetics "to treat music as an autonomous structural object and to minimize concern with the holistic character of musical experience" (p. 114). To him, this fact has obscured the experiential bases for recognizing music's roles, particularly concerning ethical living. In this sense, by embracing individuals' subjectivity, I also engaged with holistic and ethical aspects of the musical experience and with the meanings created in the encounters happening within the musical acts in my research sites.

Visual Representation of the Conceptual Framework

The diagram below is a visual representation of how the intersubjective conceptual framework was explored in this study. In the top part, the diagram describes how some of the current (music) education approaches tend to address or deal with the subject, particularly considering individuals with ID. The medical, therapeutic, and behaviourist approaches would tend to objectify individuals with intellectual disabilities addressing their differences as dysfunctions that need to be treated or adequate to specific behaviour standards. This could lead (music) teachers to think of what these individuals can or cannot do concerning the existing practices, potentially ignoring these individuals' previous musical experiences. The social model of disability would invite us to think about removing barriers and providing access in music classrooms, which is important but not enough, considering that access is only the first step toward inclusion. Both models could lead teachers to make assumptions about individuals with ID's needs and experiences of disability.

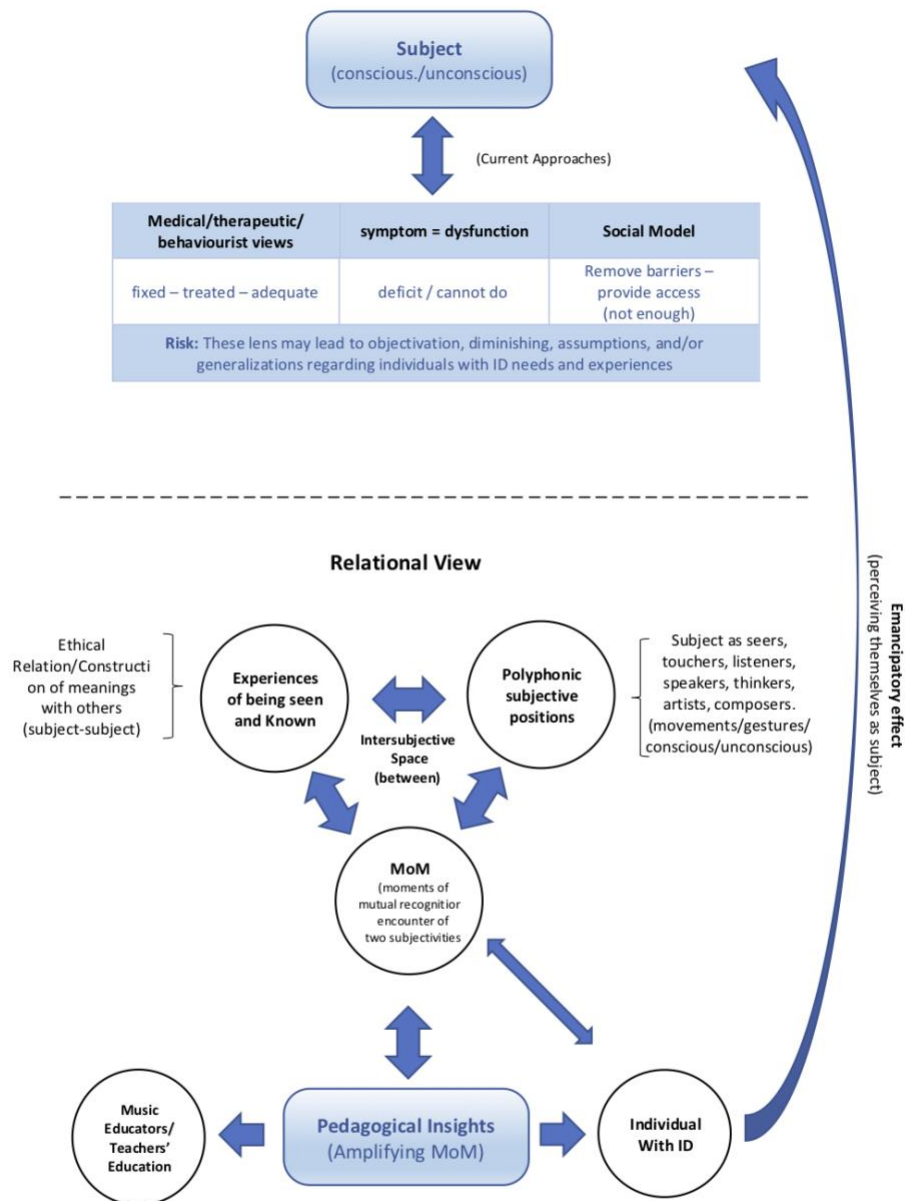
The relational view, described in the bottom part of the diagram, aims to address the musical space as places where the encounter between two or more subjectivities can happen while music is shared, performed, or experienced. This model suggests approaching the individual with a (intellectual) disability as a *polyphonic subject*, assuming that this subject carries conscious and unconscious embodied experiences and, therefore, that their manifestations, including their “symptoms,” are part of their subjectivity. The diagram also portrays the *moments of meeting* and experiences of “being seen and known” that may emerge from subject-subject ethical relations constructed within the intersubjective space.

In proposing a relational view to the musical space and in considering that moments of mutual recognition could happen while music is experienced, this study suggests that in a

relational model, such moments, beyond representing the possibility of meaningful inclusion, could also have an emancipatory effect over individuals with intellectual ID as they may perceive themselves as subjects in their participation while creating meanings with others. Seeing themselves and acting in diverse subjective positions such as musicians, singers, composers, leaders, thinkers, listeners, etc. Thus, picturing who they can be and become, and wanting to exist as subjects in and with the world.

Figure 2.1

Visual Representation of The Relational View.



Disability, Inclusion, and Music Education

In this section, I explore confluences of models of disability and music education praxis, depicting how these two areas operate in terms of addressing disability in music-making. First, I provide a brief overview, accounting for the historical context related to the inclusion of individuals with disability in schools in North America and the construction of (intellectual) disability within educational contexts. Then, I dialogue with some of the practitioner literature and research that converges with the biomedical model of disability and its implications to music practice and the view toward the subject. Finally, I interact with research and practices aligned with the social and interactional models of disability and its unfoldment considering new ways of thinking about the music praxis and lived experiences of disability.

Disability Through Medical Lenses: A Historical Legacy

When considering the historical process of inclusion of individuals with disability in educational contexts, it becomes evident that both US and Canada went through similar pathways. After the Education for All Handicapped Children Act from 1975 (US) – since 2004 known as the Individuals with Disabilities Education Act (IDEA) – and the Education Amendment Act (Bill 82), from 1980, still in place in Canada, school boards were required to provide special education programs and services for their exceptional pupils (Ontario Ministry of Education website, 2020) and ensured appropriate, free and public education to all children (Darrow, 2015).

The process of inclusion was thus started, special classrooms were placed within school buildings and took over library reading rooms, auditorium stages, as well as unused spaces in the basements. Practically, “the institutions of special education moved into the public schools” with a “special” team of teachers, psychologists, occupational therapists, etc. (Valle & Conner, 2011, p

11). Students with “special needs” label were placed in separate classrooms where they had the expertise of "special" teachers to meet their needs. In what reveals segregation within integration, students with disabilities were integrated into general classrooms if they demonstrated the ability to perform like students without disability (Valle & Conner, 2011). Such configurations within general education contributed to the development of a view of disability strongly linked to the medical model of disability brought in by special education institutions.

The medical or bio-medical model of disability emerged from the modernist medical discourses in the 19th and 20th centuries with a focus on rehabilitation and restitution. In this perspective, doctors are the "experts" in disability and the patient's role is to provide the "specialist" with information to elucidate the symptoms of a disease or "abnormality." Thus, what is "normal" and "abnormal" is defined by medical specialists in terms of biology and functionality. In this sense, disability is seen through dysfunctional and therapeutic lenses based on given diagnosis and treatment (Fisher & Goodley, 2007).

Throughout the years, the medical model informed the creation of official documents such as the World Health Organization's (WHO) publishing the "International Classification of Impairments, Disabilities and Handicaps" (WHO, ICIDH, 1980) which classified disability into three categories: impairment, disabilities, and handicaps, as defined below.

- Impairments - concerned with abnormalities of body structure and appearance and with organ or system function resulting from any cause; in principle, impairments represent disturbances at the organ level.
- Disabilities - reflecting the consequences of impairment in terms of functional performance and activity by the individual; disabilities thus represent disturbances at the level of the person.

- Handicaps - concerned with the disadvantages experienced by the individual as a result of impairments and disabilities; handicaps thus reflect interaction with and adaptation to the individual's surroundings. (WHO, ICIDH, 1980, p. 14)

The definitions of disability categorized by the WHO in the ICIDH (1980) and additional disability classifications pointed in other official documents such as the International Classification of Functioning, Disability and Health (ICF/2001) have been guiding the creation of policies and legislation pertaining to individuals with disabilities and continue to inform the majority of services provided by national governments; particularly in medical and educational areas. In this sense, the use of medical lenses can be seen as a historical legacy within this process of inclusion and integration of people with disability in schooling settings and other sectors of our society and has collaborated to forge the notions and beliefs around disability among ordinary citizens and professionals in diverse areas.

Regarding individuals with intellectual disability and the construction of a view toward intellectual disability in North America, Madeline Burghardt (2018), a DS scholar, argues that the dominance of medical lenses corroborated with a "discursive production of intellectual incapacity" throughout the processes of integration of individuals with intellectual disability into regular schools and other public spaces in our society (p.198). Burghardt (2018) explains that the integration of individuals with developmental disabilities into diverse contemporary society environments challenged the social values and meanings usually attached to intellectual ability that have been used as indicators of "normal" and "full human existence" (Burghardt, p. 199).

In educational environments, placing "normality" as a requirement for "full human existence" may also justify the categorization of individuals with ID as "not yet subjects." Therefore, sustaining a pattern of hierarchical relationships between teacher-student and student-

student (Biesta, 1994, p.13). In music education and potentially in other contexts, the view toward persons with disabilities as “not yet subjects” may result in addressing these individuals as the “others,” “outsiders,” or the ones who need to be "cured" or "fixed" in order to adjust to existing "normal" practices (Dobbs, 2012; Laes & Churchill, 2018; Rathgeber, 2019).

Goodley (2012) also interplays the implications of the ableist society's view of disabled people regarding the perceptions of subjective experiences. Exploring Lacanian concepts related to the *real* (physical body), *imaginary* (self-image/identity), and *symbolic* (meanings/culture) dimensions of the subject, Goodley explains there is a tendency of the ableist society to see disabled people as solely *real* bodies –inanimate bodies– meaning individuals with fragmented bodies, therefore, bodies devoid from the *imaginary* (authorship) and *symbolic* (meaning-making) aspects of the subjective experience. Thus, denying their subjectivity (Goodley, 2012). He says,

Ableist society upholds the *imaginary* autonomous, self-sufficient, whole-functioning citizen; promotes signifiers of ableist achievement, mastery and competence in *symbolic* culture; and crucially, denounces those who fail to match such ableist images and signs as *really* uncivilised, dis-abled, fragmented, dis-coordinated shells of humanity. (Goodley, 2012, p. 186)

It is noteworthy that it is precisely this “denied” subjective dimension of the subject with which I aspired to engage in my study. While proposing and envisioning different subjective positions within musical intersubjective spaces, I considered individuals with and without disabilities as full and historical subjects immersed in their lived and embodied experiences.

The connections to music education. In the music education field, particularly in North America, much of the practitioner literature and research related to disability focuses on public

schooling contexts and approaches endorsed by government agencies (bell, 2017). Thus, the predominant literature on music curriculum and best practices for working with students with “special needs” has been developed based on medical lenses provided by psychology, special education, and music therapy fields, concentrating on adapting existing materials and connecting to practices related to choirs, concert bands, and music literacy (e.g. Adamek & Darrow, 2005; Adamek & Darrow, 2010; Blair & McCord, 2015; Hammel & Hourigan, 2011, Jellison, 2015; Draper, 2022). Part of that literature is organized around the diagnosis, learning disabilities, or challenging behaviours (Hammel & Hourigan, 2011; Blair & McCord, 2015); providing music teachers with instructions on how to collaborate with special educators and music therapists (Darrow & Adamek, 2018); going through Individual Education Programs (IEP⁵) guidelines (Draper, 2020); or suggestions to make accommodations and navigate behavioural issues in music classrooms (Darrow & Adamek, 2005).

As mentioned in Chapter I, although well-intended, these "best practices" may misguide teachers in the sense of ignoring students' lived experiences of disabilities and getting into a “trap”. Churchill and Bernard (2020), explain that "when so-called best practices are conceived unconsciously through essentialized biology-based deficits, they can reinforce ableist discourses while ignoring the social, cultural, and historical precedents" (p. 34). For example, Churchill and Bernard (2020) highlight that innocent appearing "tips" such as "students with hearing issues should be placed away from windows to avoid distracting noises"—to reduce anxiety and optimize learning—may dictate where students should be placed and induce teachers to make assumptions and generalizations related to all students with hearing impairment. They argue that

⁵ IEP – Individual Education Programs (US) or Individualized Education Plan (Canada) is an annual written document that describes special education programs, accommodations and services that a school board will provide for a student. IEPs are based on a thorough assessment of a student's strengths, needs and ability to learn and demonstrate learning, and transition plans (Wright & Wright, 2012; Ontario Ministry of Education website, 2020).

"this best practice may hinder the individual learner" and, dangerously, nourish an idea of human hierarchy perpetuating segregation and oppression (Churchill & Bernard, 2020 p. 35).

Lastly, but not less important, in the past decade, many scholars in music education have raised concerns about neglecting disability among the equity, diversity and inclusion discussions and the need to combat institutional and systemic ableism within schools and the academy (Abramo, 2012; bell, 2017; Darrow, 2015; Dobbs, 2012; Laes & Schmidt, 2016; Laes & Westerlund, 2018). bell (2017) argues that most of the practices and discourses addressing disabilities are still "mired in the medical model of disability" and, among the preponderant discussions, disability "lives in the margins of the margins" (p. 110). This absence of disability from music education discussions extends to music teachers' coursework, which makes many music educators feel unprepared to teach in inclusive classrooms, coming to see inclusion as a problem, a challenge or a constraint (Laes & Westerlund, 2018). Or, erroneously, to believe that inclusion of students with disabilities is not effectively part of their jobs, once many schools have "special" teachers, paraprofessionals or educational assistants to "deal" with that such students.

Thus, given the historical legacy of overusing biomedical lenses in general and music education in specific, discussing and addressing disability and music praxis using different viewpoints remains a challenge to the music education field. This position, must be said again, does not ignore disability, nor does it dismiss diagnosis or the medical needs of individuals with disabilities. Rather, it embraces and affirms more comprehensive views of disability, inclusion, and music practice within.

Such a view has shepherded models of disability ensconced within the Disability Studies field and has facilitated the work of music educators interested in re-evaluating the meanings of inclusion (bell, 2014, 2017; bell et al., 2020; bell & Rathgeber, 2020; Laes & Westerlund, 2018;

Lubet, 2010; Rathgeber, 2019). In the following paragraphs, I dialogue with some of these lenses particularly as they relate to music practices and research.

Disability Studies, Models of Disability and Music Education Practice

Disability Studies emerged in the 1990s in US, UK and Canada and has developed essentially as an interdisciplinary field. The DS and its scholars commit to thinking disability in terms of nature, meaning, and consequences, offering socio-political examinations of disability, thus, shifting the attention "from biology to culture" and to more complex aspects related to this matter (Howe, Lerner, & Straus, 2016, p.1). Among diverse DS definitions, in this study, I chose to engage with the one provided by Kliewer et al. (2006). They see DS as an area that "represents a complex effort toward holistic realizations of disability experience that displace traditional, reductionistic, psychological, and medical orientations with their emphases on defect, impairment, and abnormality" (Kliewer et al., 2006, p.188), which also suggests a view of DS as a field that nourishes the engagement with the diversity and constant transformations and nuances within the experiences of disability.

Composed of disabled and non-disabled scholars, throughout the years, DS has problematized, criticized, and offered new discourses and diverse perspectives regarding disability within a variety of contexts. As mentioned before, DS and models of disability aligned with it, have framed the development of new policies, theories, pedagogies, and practices within diverse arenas (e.g., political advocacy, social critique, the humanities, arts, phenomenology, critical sociology, anthropology, cultural studies, economics, feminist studies, modes of qualitative inquiry, etc.) (Davis, 2006; Goodley, 2011b).

In terms of models of disability, the social model appeared in opposition to the medical model. It called for a view of disability from a socio-constructivist perspective, making a

distinction between impairments (physical/intellectual limitation) and disability (social barriers) (Oliver, 1996). This social interpretation approach opened the space for the emergence of other related models such as the minority model. Also influenced by the American Black civil rights and queer movements, the minority model treats disabled individuals as a discriminated social minority and proposes new activism from "minority bodies, behaviours and abilities" (Goodley, 2011b, p. 3).

Challenging the binary medical-social, impairment-disability, models such as the Cultural model (Snyder & Mitchell, 2005), the Nordic Relational model, the Critical Realistic (Shakespeare, 2014, 2015) and the Rhizomatic models of disability (Kuppers, 2009, 2011) arose pondering a more complex and comprehensive understanding of disability. The Cultural model, for instance, offers a view of disability considering its physical, psychological, political and socio-cultural dimensions, focusing on how people perceive reality through the standpoints of their culture and experience as well as how the meanings are constructed through the discourses and embodied/materialized experiences of difference (Snyder & Mitchell, 2005). The Cultural model has been broadly explored within the visual arts problematizing the "roles" and "perpetual places" of people with disabilities in cultural representation (Snyder & Mitchell, 2001, p. 376–377).

In Nordic countries such as Denmark, Finland, Iceland, Norway and Sweden, the distinction between impairment and disability is not easily translated. This way, Nordic scholars such as Traustadóttir (2004), Tøssebro (2002), Gustavsson (2004) and others developed the Relational model which provides a relational understanding of impairment/disability through three main approaches: (1) disability is a person-environment mis/match; (2) disability is situational or contextual; and (3) disability is relative (Tøssebro, 2002, 2004, cited in Goodley,

2011b, p.16). In short, "people with disabilities are disabled through dynamic relationships of body/mind and the environment," thus, relatively constructed (Goodley, 2011b, p.17).

Both Critical Realist (Shakespeare, 2014; 2015) and Rhizomatic (Kuppers, 2009; 2011) perspective views of disability embrace a pluralistic, engaged and nuanced approach to disability. According to Shakespeare (2014), critical realism offers a non-reductionist perspective that requires a holistic viewpoint of disability, considering the interaction between culture, social economics, and biological aspects, and the individual immersed in their unique conditions and contexts related to their own experiences of disability. (Shakespeare, 2014). Kuppers (2009) also engages with the complexities within disability experience in her Rhizomatic view. She writes, "the extrinsic and intrinsic mix and merge, as they do in my own physical and psychical being" (p. 225). Kuppers (2009) explains that one of the goals of the Rhizomatic model is to produce an abundance of meanings created through constant movements and transformations involved in "coming into being a state of life in this world" (p. 226); the constant shifting that produces a new subject in new subjective positions.

Disability scholars and activists highlight that the lenses provided by the DS should be used not only to think *about* disability and its meanings but toward increasing the quality of life, access, and meaningful and active participation of individuals with disabilities in society (Shakespeare, 2006). Consequently, always interplaying with the concept adopted by the disability civil rights movement 'nothing about us, without us' (Charlton, 1998) and thus placing "disabled people themselves at the centre of the definition of disability and appropriate responses to it" (Shakespeare, 2006, p.185).

For this study, I explore in greater depth, first, the Social model of disability and its influences on music praxis. Then, I interact with the Critical Realist and Rhizomatic models reflecting on perspectives I also engage with and propose throughout this research process.

The Social model of disability. The Social model of disability (SMD) was originally proposed by the Union of the Physically Impaired Against Segregation (UPIAS) in their Fundamental Principles document, in 1976, United Kingdom. The disability rights activist, Vic Finkelstein (1938-2011), and the sociologist, Michael Oliver (1945-2019) were among the founders of this model. By presenting a view of disability as a part of human diversity, the SMD rejected the "personal tragedy" narratives around disability suggesting that "disability is some terrible change event which occurs at random to unfortunate individuals" (Oliver, 1996, p.32). The UPIAS scholars intentionally proposed a distinction between individual and social, impairment (individual limitation) and disability (disadvantage generated by barriers posed by society) (UPIAS, 1976; Oliver, 1996). They wished to redefine the term disability as the restrictions imposed by society that prevents disabled people from having equitable social and structural access to services, buildings, parks, etc. (Oliver, 1996).

In the past decades, the Social model of disability has framed many barrier-free policies, educational practices, concepts and research work about disability, including many works within the music education field. For instance, the concepts provided by the Universal Design⁶ (UD), idealized by the architect Ronald Mace (1941-1998) and aligned with the ideas proposed by the social model of disability, enabled important and permanent changes regarding access to public

⁶ The Universal Design is a framework composed of 7 principles that work as guidelines for the design of products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design. (Centre for Universal Design, 1997)

spaces and buildings that, instead of accommodating people's needs, began to be designed to address the needs of a wide range of citizens (Dolmage, 2017).

Despite being largely applied to physical space design, UD concepts inspired the creation of instruction initiatives such as the Universal Design for Learning (UDL), providing teachers with a framework to develop lessons to meet the needs of diverse learners (CAST, 2018). UDL calls for multiple means of (1) representation - a variety of ways that students can acquire information; (2) action and expression - a variety of ways that students can demonstrate understanding; (3) engagement - a variety of ways for students engage with the contents and express themselves (CAST, 2018). In this sense, UDL also invites educators to see and address disability as part of human diversity rather than relying exclusively on the biomedical view.

Both Canada and US adopted UDL as part of the educational system official recommended practices and it is seen as a feasible and relevant model to support teachers including students with disabilities in school settings. (Ontario Ministry of Education, 2017; United States Department of Education, 2021)

In music education, Darrow (2010), Jellison (2018), Hammel and Rathgeber (2021), Armes et al. (2022) among others, have been exploring the concepts provided by the Universal Design for Learning as an alternative to create accessible learning opportunities that could accommodate both students with and without disabilities in music classrooms. To Darrow (2015), the flexibility proposed by UDL has the potential to "increase access to the music curriculum for all students," particularly for the ones who are disabled (p. 12). Although, she highlights that in order to put into practice the principles of UDL, music educators should engage with a "new way of thinking about and planning for instruction" (p. 12).

In this regard, DS scholar and activist, Jay Dolmage (2017) warns about the danger of UDL being interpreted by teachers as a checklist for inclusion instead of a concept framing the design of inclusive learning environments. For Dolmage, the focus of UDL should be on the verb, design. He argues that the word “universal” may lead to an idea of broad accessibility without considering individual needs. The verb “design” suggests the environment/strategy/pedagogy can be thought for the “broadest possible range of users” considering issues of sex, gender, age, size, race, culture, and abilities (p. 133).

Furthermore, Churchill and Bernard (2020) remind us that accessibility "is merely the entrance to participation and learning" (p. 41). They say that genuine and meaningful access should be created *with* the students, using "all necessary resources" and building individual pedagogies based on the "student's embodied epistemology" (p. 41).

Adding to Churchill and Bernard's thinking, bell et al. (2020) points out the need for views of disability beyond access, particularly engaging in conversations and discussions with individuals with disabilities. He states,

The good intentions of nondisabled people to hack for or on behalf of people with disabilities are on the one hand commendable, but on the other hand misguided. As the disability rights slogan, ‘nothing about us without us’, reminds, a genuine social-model-informed pedagogy is one that seeks to be led by people with disabilities. While the distinction between hacking ‘for’ and ‘with’ may seem minor in text, in practice it is monumental (bell et al. 2020, p. 670).

In this sense, the Social model of disability has been informing and transforming practice in music education as well as working as a departing model for many music teachers committed to more diverse and comprehensive approaches of disability and its practice. The idea of

reimagining musical spaces and pedagogy that consider students as historical subjects and their embodied experiences invites us to create new ways of accessing content but also of existing, performing, and interacting with the musical (intersubjective) space. By exploring SMD lenses, music teachers are also invited to play roles that go far beyond delivering or facilitating engagements with music curriculum content but as active agents toward building inclusive and meaningful practices *with* the students.

Examples of Social model of disability explored in music praxis. Examples from music education research can be found in the work of bell (2014) and Rathgeber (2017). While teaching electric guitar to a young adult with Down syndrome, bell (2014) departed from a Social model approach with a "mentality that guitars have disabilities." Just like bell (2014), Rathgeber (2017) chose to value self-determination and a personal approach while negotiating barriers in the context of a rock band with individuals with and without disabilities. He argues that more important than providing possibilities for adaptations is to offer the participants/students the freedom to use them or not, also having the chance to create their own adaptations according to their preferences and needs (Rathgeber, 2017).

In both research contexts, bell and Rathgeber highlighted the need for educators to confront their assumptions/habitus around inclusion and engage with students' lived experiences toward constructing meaningful ways to experience music. By identifying educators' and researchers' beliefs as potential barriers and opening themselves to engage with the nuanced and fluid experiences of disability and music, bell and Rathgeber went beyond providing access to music towards embracing new ways of existing and making music. Considering inclusion from the perspective of the subject, by recognizing participants' subjectivities, the researchers also

invited them to experience themselves in different subjective positions in the presence of another. This way, valuing their wish to exist as subjects within those musical contexts.

In the UK, Scotland, Finland and Norway, the social model has also been a departing model to music educators' work while connecting with or inventing other ways to view, teach, play and engage with music, musical spaces, and individuals with multiple disabilities. For example, the Music Center Resonaari (Finland), Drake Music (UK and Scotland), and SKUG Center (Norway) have been creating different ways of working supporting musician with disabilities and music learning through pedagogical and technological alternatives creating access and meaningful participation in music-making.

The Resonaari school has developed Figurenotes, a system to teach the "same musical information as traditional Western notation" using colors and shapes (Kivijärvi & Kaikkonen, 2015, p. 237). Moreover, and just as significant, they created a co-teaching technique, employment assistance, and other programs to support the development of musicians and students with cognitive and developmental disabilities or autistic spectrum disorder (Kivijärvi & Kaikkonen, 2015).

Drake Music and SKUG Center focus mainly on exploring technology and music. Although they do not use such terminology to describe their work, ones could say that they make use of "assistive technology" while including individuals with disabilities. They use technological devices, robotics, and other resources to create new "instruments," so as to adapt devices or traditional instruments in order to make them serve the musicians' wishes and needs (Drake Music, 2020; SKUG, 2020).

Resonaari, Drake Music, and SKU have recently collaborated to create the Universal Orchestra, a project envisioning equity, diversity and new possibilities to compose and perform

music within an inclusive and collaborative context (Universal Orchestra, 2020). Such initiatives privilege social relationships and the interpretation of human differences rather than medical labels or diagnoses. Furthermore, such ways of working have been interplaying different views of music praxis and disability by envisioning more and different ways to collaborate, perform, and exist in musical contexts.

Interactional models of disability. In this subsection, I dialogue with the Critical Realist and Rhizomatic models of disability. I also interact with some holistic dimensions of music education practice to illustrate more complex ways to engage with music and disability and works that resonate with the views of the subject I am proposing in this study.

Challenging the binary medical-social, impairment-disability, the Critical Realist and the Rhizomatic perspectives consider the fluidity and complexities of interactions of individuals with disabilities in and with the world. Thus, these interactional models embrace lived human experiences, history, culture, social-economic status, and physical and mental factors within intrinsic and extrinsic dimensions of people's lives - which means engaging with a holistic and complex view of disability, its nuances and its meanings to each individual's existence (Shakespeare, 2014; Koppers, 2009).

Critical Realistic model. Drawn mainly from the critical realism philosophy (Sayer, 2011; Nick Watson, 2012; Collier, 1998; Bhaskar & Danermark, 2006), Shakespeare (2014) explains that the Critical Realist perspective of disability proposes a differentiation between "reductionist accounts and multi-factorial accounts" affording for complexity (p. 72).

Shakespeare explored the idea of a mechanism involving physical, biological, psychological, psychosocial and emotional, socio-economic, cultural, and normative aspects proposed by Bhaskar and Danermark (2006) as multi-factors within disability. According to him, this

mechanism operates at "different levels cannot be reduced to each other" (p. 74), which is to say, "only by taking different levels, mechanisms and contexts into account, can disability as a phenomenon be analytically approached" (Danermark & Gellerstedt, 2010, p. 350 cited in Shakespeare, 2014, p.74).

Shakespeare highlights that the existing approaches such as the medical and social views of disability have its benefit and disadvantages. He clarifies that even providing cultural and social arrangements to mitigate exclusion and disadvantages, the "impairment almost always plays some role in the lives of disabled people" (p. 82). Therefore, he sees the need for an interactional approach accounting for the complexities involving "intrinsic factors (impairment, personality, motivation, etc.) and extrinsic factors (environments, support systems, oppression, etc.)" within the experiences of disability with the main purpose of improving the quality of life of people living with difference (Shakespeare, 2014, p.76).

Rhizomatic model. For Kupperts (2009), the social and medical, extrinsic and intrinsic factors "mix and merge, as they do in my (her) own physical and psychical being" (p. 225). While proposing the Rhizomatic model, Kupperts explored the "toolbox" provided by Deleuze (1925-1995) and Guattari (1930-1992) to create meaning and think about aspects of disability. The Greek term "rhizome" or "rhizomatic" can be translated as a "mass of roots". In biology, the term is used to describe a stem that grows horizontally, at or below the ground, with plants emerging out of it at the surface. Philosophically, it describes a theory that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. It embraces horizontality, multiplicity, particularly, the idea that a unit can be multiple itself, and hybridism, in opposition to vertical and linear connections (Kupperts, 2009).

Kuppers argues that the Rhizomatic model allows the co-existence of “not only different regimes of signs but also states of things of differing status” (Deleuze & Guattari, 1980, p. 7, cited in Kuppers, 2009, p. 226). She says the Rhizomatic model of disability aspires to produce an abundance of meanings created through constant movements and transformations whereby constant changes can produce a new subject in new subjective positions. Kuppers (2009) notes,

Disability is an individuating experience, one in which difference, in its many different forms, becomes experiential as a category function: NOT YOU. You cannot play like this. You cannot walk here. You will hurt yourself if you join them. You will be separate. *Disability* and (non-italicized, non-slanted) disability are both lyrical: individuating, parsing, a cut in the word, in the flesh, a cut in the social field. (p. 228)

In consonance and expanding Kuppers' thoughts, Smilges (2023) problematize the organization of disability as a category and its function within an ableist society. They coined the term/concept of *Crip Negativity* shedding light on bad feelings experienced by disabled, debilitated and other non-normatively people, including their own, such as pain, guilt, shame, exhaustion, fear, anger, embarrassment and more. Smilges (2023) also strives to name how these feelings affect those individuals' lives "deeply, slowly, tearfully, fitfully, sleeplessly, suicidally, hungrily, among the long list of excessive and pathological ways" (p. 8). Smilges argue that the view of disability not as an individual experience but as a category articulated by medical, social or political frameworks operates as a "regulatory mechanism by which humanity can be distributed and withheld." They suggest that such disability perspectives and the language of access created around able-normativity provide a type of ontology to organize individuals in "varying degrees and qualities of humanness" according to their proximity with able-normalcy and functionality (Smilges, 2023, p. 9).

Although, Smilges (2023) does not desire to diminish the work other scholars have done toward envisioning new futures for disability or activism efforts to expand access in our society.

They warn that,

Crip negativity is meant to reorient us to anti-ableism in a way that both demands more from the world and allows us the crip/trauma/mad time to feel the weight of our demand (Smilges, 2023, pp. 35-36).

Smilges' Crip negativity work pushes me to critically and reflexive engage with how the able-normalcy patterns are rooted in our conceptions around music and disability, but also to think of how such misguided conceptions permeates our understandings of what it means to be and exist as humans in a society that denies the possibility of existence to many as well as their subjective-historical experiences as citizens, individuals and artists.

The "NOT YOU" function, described by Koppers, and Smilges' ideas around Crip Negativity resonate with Goodley's (2011a; 2020) thoughts about a society that often objectifies and pathologizes individuals with disabilities, diminishing or denying their subjective relations with themselves and with the world. In this sense, he poses that many people who do not fit "normalcy," including persons with intellectual disabilities, still struggle to be recognized as humans. As a researcher and an ally, engaging with individuals with ID and their subjectivities also meant claiming their humanity and inviting us all to engage with and think of new and diverse ways to exist in musical contexts.

The multiple, holistic, and fluid characteristics of these interactional models of disability, were explored in my study in the sense of building a way to look at intersubjective music space as a space affording motion, fluidity, and transformation. Further, it helped to frame the idea of the subject in constant movement and assuming different subjective positions. In sum, I propose

a view of the intersubjective musical space as a place where people can envision who they can be and become while experiencing themselves in the presence of others in different subjective positions.

An example of an interactive view of disability in music education research is Rathgeber's work. In his doctoral study, *Troubling Disability: Experiences of Disability In, Through, and Around Music*, Rathgeber (2019) problematizes current conceptions of disability within the music education field and points out the need for teachers to engage with lenses that provide more complex and interactional approaches of disability, particularly, while thinking of music pedagogy and inclusion. While interacting with the voices of the seven participants of his study, Rathgeber engaged with the complexities and a variety of meanings related to their individual experiences of disability in, through and around music and the "different ways participants describe and understand disability and the myriad roles that music plays in their lifeworlds" (Rathgeber, 2019, p. iii).

Among many other insights for music practice, Rathgeber (2019) suggests that music teachers "might attempt to know learners' identities—as they feel willing to share — and their interests, desires, and personal needs early in their work with all learners" (p. 407). He highlights the necessity of music educators to create opportunities for students to talk and learn about their identities and self-expression in the curricula (Rathgeber, 2019).

Before closing this Chapter, I would like to explore some of the holistic Music education insights provided in the *Oxford Handbook General Music: Dimensions of Practice* (Abril & Gault, 2022), inviting the reader to imagine new possibilities to engage with the music curriculum and praxis, and the subject.

Adjusting lenses: Holistic views of music education. Abril and Gault (2022) and the contributors of the *Handbook* provide a view of general music as a music curriculum offering holistic and comprehensive understandings regarding four dimensions of music learning: performing, creating, responding and connecting. Historically, general music has been known as a form of music education that affords foundations for all students mainly due to embracing more holistic perspectives that aim for the development of the "whole person, as both music learner and human being" (p. 1).

Engaging in-depth with the *connecting* dimension of music learning, Abril and Battiste (2022) point out that teaching music that explores "human-centred" designs may facilitate human connections in and out of the classroom (p. 115). They highlight that teachers can design lessons that serve as "mirrors for the self," giving voice to students' creative, expressive, and unique musical ideas and stories (Reinheirt, 2022; Strand & Kaschub, 2022) as well as reflecting their cultures, community, and history (Kelly-McHale, 2022; Veblen, 2022). In their vision of a connection model of music teaching, they see the musical space as a place where teachers and students can come together and can "know, value, and support each other" (Abril & Battiste, 2022, p. 117)

Abril and Battiste (2022) also advocate for a human-centred pedagogy and view toward the music curriculum which is likely the kind of vision I and many others music educators want to engage with as well. However, as previously mentioned in Chapter I, Goodley (2020) poses a question that seems to be very pertinent reflection when it comes to human-centred pedagogy which is "Who's allowed to be human?" (p. 21). Goodley (2020) argues that, historically, some people were "allowed" to be considered human while others continue to be denied access to this category in our society (p. 2). Siebers (2016) also expressed his concerns about the labels that

categorize certain people as less human than others. He poses that society labels "groups and individuals as inferior or less than human: people of colour, women, the poor, people with different sexual orientations, and the disabled confront the intolerance of society on a daily basis" (Siebers, 2016, p. 321).

Goodley (2020) has been problematizing the understanding of disability as "a tragic defect of natural selection," or a "failing of biology," "or even as "malfunctioning of human physiology or brain," as addressed by many social workers, doctors, psychologists, psychiatrists, and educators (p. 26). In his own words, "put simply, disabled people struggle to be recognized as human in contemporary society" (Goodley, 2020, p. 26). That posed, optimistically, Goodley (2020) also provides us with a glimmer of hope by saying: "disabled people and their allies are not only reclaiming their humanity but pushing us all to think more creatively about what it means to be human" (p. 26).

In this sense, adjusting our lenses to look at individuals with disabilities as full subjects considering their complexities and historical-social embodied experiences in music education also means recognizing, embracing, and reclaiming their humanities in this context. Further, engaging with holistic (human-centred) perspectives within music-making may help educators to think with, create meanings, and imagine new ways of existing as human/full subjects in places where music is shared and experienced.

Summary

I began this Chapter by providing an overview of the intersubjective paradigm. Considering the intersubjective concept as multilayered, I unpacked this notion situating intersubjectivity as a conceptual framework for this study. I explored a philosophical viewpoint to frame my view toward the subject and the relational space. Beginning with Husserl, I

articulated how his premise of avoiding solipsism by recognizing others' autonomous subjectivities or consciousness toward the constitution of meanings framed my look to relationships (subject-subject) and intersubjective encounters as ethical, reciprocal, constitutive, and necessary toward constructing knowledge. Merleau-Ponty's concept of a body-subject and his idea that the intersubjectivity is constituted in the "between", helped me to see the relational space of a Zoom rehearsal/meeting as a "between" where mutual affection happens while body-subjects perceive one another as seers, touchers, listeners, thinkers, artists, musicians, composers, etc. Habermas' communicative and dialogical views of intersubjectivity brought the view of a communicative subject (speaking-subject) and the symbolic order of language on the constitution of meanings with others through communicative actions in the relational space.

Husserl, Merleau-Ponty, and Habermas's concepts framed my view of a plural-subject or a polyphonic-subject as one who can express themselves from different subjective positions in the intersubjective musical space. Considering the existing ableist society normative perception of individuals with disabilities' bodies as dis/abled, fragmented, dysfunctional, and broken, makes recognizing the subjectivity present in those bodies and those individuals embodied experiences crucial to my study and reinforced the importance of ethically approaching the relations within the intersubjective research space as reciprocal and non-hierarchical. Embracing a polyphonic view of the subject also allowed me to extend the rhetoric to include the voices, gestures and meaning of subjects with/without spoken language, but indeed immersed by symbolic language within their communicative actions with others.

Then, the relational psychoanalysis layer provided the understanding of the unconscious dimension of the subject and the view toward the intersubjective experience is subordinated to conscious and unconscious effects. This notion framed the idea that the "symptom" brings

something up from the subject and should be seen also as part of their subjective selves.

Benjamin's conception that is in being recognized by another that we recognize ourselves and fully experience our subjectivity. This is framed my view toward moments of mutual recognition (Moments of Meeting) as potential emancipatory experiences in the sense of perceiving ourselves as subjects. I dialogued with examples from education and other research contexts that explore similar ideas, presenting a visual representation and an explanation of how I see those concepts coming together and functioning to sustain the relational view toward the subject and the musical space as an intersubjective space.

Finally, I examined the confluences of models of disability and music praxis in a sense of portraying how these areas function together in terms of constructing views of disability in music education and its unfoldments regarding music practices, research, and inclusion of individuals with (intellectual) disabilities. I started by addressing the historical influences of the Medical model producing dysfunctional, dis-abled, and deficit views of disability. Such a model promoted the development of literature predominately based on adapting existing practices, adequate behaviours and therapeutic approaches in music education. Then, I dialogued with some models of disability provided by Disability Studies articulating how they have been impacting the work of music educators and researchers. I reflected on how the Social model collaborated to consolidate accessibility in public spaces and the emergence of new policies leading teachers to explore practices that provides access and multiple means of engagement considering diverse learners.

Further, I explored the idea that the Social model also worked as a departing model for music educators and researchers to engage with more complex views of disability that go beyond accessibility, considering people's lived experiences and their individual needs (bell 2014; bell et

al., 2020; Rathgeber, 2017). To conclude, I explored concepts provided by interactional models of disability, the Critical Realist and Rhizomatic, which propose a non-reductionist, nuanced, and holistic view of disability. I argued that such models resonate with a more holistic view of music education and human-centred pedagogy (April & Battiste, 2022). Finally, I posed Goodley's (2020) argument that individuals with disabilities have been simply struggling to be recognized as humans in contemporary society as a central issue to be considered as we, educators, think of constructing equal, diverse, and inclusive practices in our areas. Thus, reverberating Goodley's (2020) thoughts that by reclaiming their humanity, individuals with disabilities are pushing us all to think more creatively about what it means to be human, I argued that by adjusting our lenses to approach individuals with disabilities as full subjects considering their subjectivity, complexities and embodied experiences also means recognizing, embracing, and reclaiming their humanity within musical contexts.

CHAPTER III

METHODOLOGICAL CONSIDERATION AND RESEARCH PROCESSES

The purpose of study was to explore an intersubjective framework in order to better understand relational aspects of two inclusive musical programs in London, ON. I focused on mutual recognition moments, called here moments of meeting (MoM), researching whether and how they are formed and manifested where music is shared, performed, created or experienced. Approaching such programs as potentially intersubjective spaces, I investigated the potential impact of MoM on the musical (learning) experiences of participants and how music mediated experiences may impact individuals with Intellectual Disabilities on their perceptions of themselves as subjects. Finally, I used the findings to present plausible insights toward constructing new pathways and pedagogical practices aligned with comprehensive notions of inclusion and disability in music education.

While investigating MoM in inclusive environments, my methodological aim was to engage with research processes in which "subjectivity is acknowledged and valued" and where knowledge can be achieved or refined by "owning and disclosing people's values system" (Leavy, 2014, p. 3). As Bresler (1992) affirms, the purpose of qualitative research is not to "discover" reality but to "construct a clearer experiential memory and to help people obtain a more sophisticated account of things" (p. 2). In this sense, intending to better understand individual, cultural, contextual, and critical perspectives of MoM and its impacts on individuals with ID, I choose to combine critical ethnography and interpretative phenomenology as qualitative approaches exploring MoM from the outlook of research participants' lived experiences – including the music program participants, program leaders, volunteers and caregivers. Thus, the goal was to develop a more sophisticated understanding of whether and

how MoM are made manifest and formed where music is shared, performed, created or experienced in each research scenario.

In this Chapter, I articulate how I explored phenomenology and critical ethnography approaches in conceptual and practical terms, particularly engaging with interpretative and transformative aspects that such qualitative approaches provided to this research. I also describe both research scenarios in which this study was conducted, the research processes – procedures, data collecting, analysis, power relations management in the field – and ethics and validity issues. Finally, I briefly explain how the research processes and analysis shaped the conception of the next Chapters toward reporting the complexities of vivid subjective and intersubjective experiences in both study contexts.

As I turn to the methodological aspects of this research, it may be desirable to restate the research questions that guided my methodological choices and research design.

1. How and under what circumstances are *moments of meeting* (mutual recognition) formed within inclusive musical contexts while music is shared, performed, created or experienced?
 - a) In what ways, if any, do *moments of meeting* (mutual recognition) impact the participation of individuals with intellectual disabilities in those contexts?
 - b) How do participants perceive and/or respond to *moments of meeting* (mutual recognition) within inclusive musical contexts?
2. In what ways do specific *moments of meeting* (mutual recognition) impact the formation of individuals with intellectual disabilities' own subjectivity, particularly in how they perceive themselves as subjects?

3. In what ways does understanding musical contexts as an intersubjective relational space where *moments of meeting* can happen inform the pedagogical practice of music educators?

Situating the Inquiry

Despite a long history of exclusion of individuals with ID from participation in research and other social environments, recently, researchers have begun advocating and pointing out the personal, social, and scientific benefits of directly involving persons with intellectual/developmental disabilities in research (Aman & Handen, 2006; Becker et al., 2004; Krahn, Hammond & Turner, 2006; Kidney & McDonald, 2014). However, many practical and ethical concerns emerge in the process of facilitating this inclusion in safe, respectful, accessible, valid, and effective ways for this group of participants (Kidney & McDonald, 2012, 2014).

When I began to plan this study, in 2019, I had already started my voluntary work in both research sites and struggled with envisioning the research design. It was particularly challenging to settle on a methodological approach that would allow me to learn about and capture intersubjective encounters addressing participants with ID lived experiences respectfully, ethically, allowing their *protagonism* within the research contexts.

In addition to observing and taking notes, I wanted to make sure that all research methods and procedures would provide the participants with the opportunity to share their own experiences as they are and exist in and with the world. By that I mean, I aimed to embrace alternative communication styles and ways of representation and expression. Therefore, I strived for a methodological design that not only aligns with my epistemological lens, but also one that would allow me to promote flexibility, valuing, and inclusion within the research settings while

serving my research purposes. In this regard, my own perspectives and biases also needed to be recognized and unpacked as I engaged and made meaning in and from this study.

Pilot Study

At the beginning of the COVID-19 pandemic, in 2020, everything became uncertain as both of my research sites were forced to move from an in-person to a virtual model. Such a circumstance brought more concerns, questions, challenges, and anxiety to me, as a researcher, and to both musical program leaders and participants. While navigating those issues, I had a chance to design and conduct a brief Participatory Action Research (PAR) research project accompanying one of the groups and its leader while adapting the program from in-person to online.

That pilot study was crucial in thinking about this doctoral research design. Such an opportunity helped me closely observe and engage with the changes that were about to happen within the Dreams Come True program and look carefully at the transformations on the Open Mic, my other research spot. I could observe the DCT participants creating new aesthetics for their musical performances online and the music-making, interactions, and experiences while happening in the virtual environment. Such a factor led me to embrace research in virtual settings, trusting that Moments of Meeting would happen on Zoom.

Furthermore, during the pilot study, I engaged in a video production practice that was later adopted in both communities during the pandemic. This pedagogical project and data artifact compiled musical video-clip segments using short clips recorded by the members of the program. The program fellows used their own devices to record themselves, then sent the clips to the program leaders. In that process, I volunteered to put the participants' short clips together and

do the editing so they would take a final form of a YouTube video clip. I used Final Cut Pro and Logic X Pro to do the editing and create the final pieces.

Observing the engagement of the programs' participants with that practice, I realized that such a practice could turn into a meaningful way for people to participate and share their experiences in my study, while also becoming a meaningful instance of data-collecting and important component of the research design. I explain the design of the Collaborative Art-based Video Project (CAV) in further details below as well as in Chapter VI.

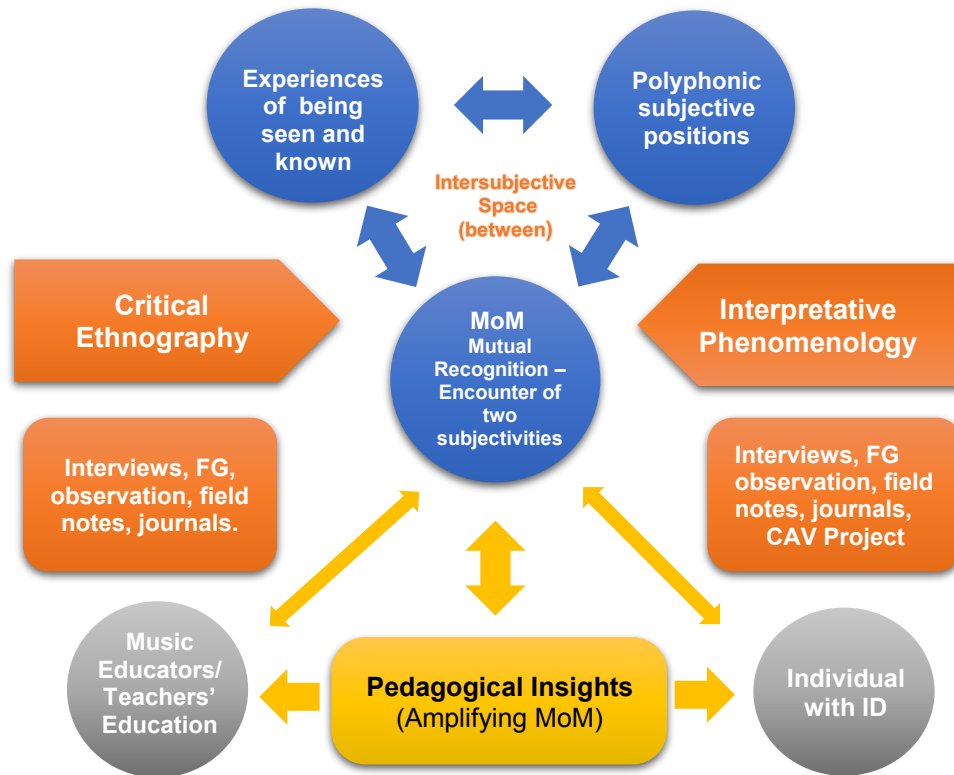
Methodological Structure

According to Maggs-Rapport (2000), critical ethnography and interpretative phenomenology hold exploratory characteristics and use similar methods to gather data, such as semi-structured interviews, observation, field notes, and journals. Both share commonalities in data analysis, looking for shared themes within narratives, and reducing data to uncover the essence of meanings and lived experiences of participants or a particular community. In this sense, using these two approaches properly combined "can enhance the results of data analysis" (Maggs-Rapport, 2000, p. 223).

The diagram below is a visual representation of how I explored the Critical Ethnography and Interpretative Phenomenology lenses and methods. It foregrounds the research efforts within the intersubjective space, investigating moments of mutual recognition, as well as distinct (polyphonic) subjective positions, and intersubjective experiences taking place while music was shared, created or experiences in my research settings.

Figure 3.1

Methodology Structure



Exploring Ethnography and Critical Ethnography Lenses

Traditional ethnography can be defined as the process of describing and understanding another culture from a native's point of view (Popkewitz, 1981; Spradley, 1980). The ethnographer portrays and interprets the shared and learned patterns of values, behaviour, beliefs, and language of a "culture-sharing group" (Creswell, 2007, p. 68). Looking at contemporary conceptions of ethnographies, Harrison (2014) argues that ethnographers operate in the "physical, social, and psychological spaces of the in-between" (p. 235), referring to the constant interpersonal negotiations with which the ethnographers must engage in the field. Recently, ethnographic methods have expanded to study subcultures, communities, or even classrooms

(Creswell, 2007), and ethnographic work has benefited from diverse theoretical orientations and aims, such as "critical ethnography" (Britzman, 1991), "feminist ethnography" (Behar & Gordon, 1995), or "poststructuralist ethnography" (Clifford & Marcus, 1986).

In music, ethnomusicology (Merriam, 1964; Nettl, 1983) and educational ethnography (Tabachnick, 1981; Spindler, 1982) provided a model for ethnographies in music education research investigating educational practices, social-cultural groups in schools, communication, behaviours, musical games and other realities present in music groups and learning spaces (e.g. Campbell, 1998; Lacey, 1977; Krueger, 1985; Zimmerman, 1982 as cited in Krueger, 2014).

In this study, I embraced a critical ethnography perspective while investigating the dynamics of intersubjective encounters happening while music is shared, experienced or created. Such a methodological view proceeds from an ethical responsibility to address "processes of unfairness or injustice within a particular lived domain" (Madison, 2020, p. 43), often incorporating a critical/advocacy attitude to the research process, emergent from micro scenarios while considering their larger contexts (Carspecken & Apple, 1992; Thomas, 1993). In this perspective, critical researchers adopt narratives and practices with a "value-laden orientation" aiming for research outcomes that may "[empower] people by giving them more authority" to challenge the status quo (Creswell, 2007, p. 70). According to Madison (2020),

The critical ethnographer also takes us beneath surface appearances, disrupts the status quo, and unsettles both neutrality and taken-for-granted assumptions by bringing to light underlying and obscure operations of power and control. Therefore, the critical ethnographer resists domestication and moves from "what is" to "what could be" (p. 43).

In this study, the critical aspect of my role as a researcher consisted of confronting and disrupting generalizations and dominant objectified and dysfunctional views toward individuals

with ID by shedding light on participants' subjectivities and engaging with new ways to exist within musical contexts. I also considered my research settings as places wherein individuals with ID could experience their subjectivities while experiencing/making music with others. Thus, potentially engage themselves in processes of *subjectivation* and experiences in which they may be empowered by their own subjectivities while recognizing themselves as subjects.

Furthermore, assuming a critical perspective of ethnography allowed me to embrace the ethical obligation of critically examining existing practices concerning individuals with ID in music education, envisioning new possibilities that could emerge from a relational view. I was also committed to a transformative aspect of ethnographic research while researching whether and how moments of mutual recognition are formed and manifested in both inclusive musical programs. Therefore, accounting for the potential transformative and emancipatory impact of such encounters on the musical (learning) experiences of participants with intellectual disabilities and on their perceptions of themselves as subjects.

Exploring Phenomenology and Interpretative Phenomenology Lenses

As a methodological approach phenomenology explores "a systematic, explicit, self-critical, and intersubjective study of its subject matter, our lived experience" (van Manen, 1990, p.11). For Moran (2000), there is one common purpose behind phenomenology that involves intense concern about the way the world is perceived by the person who experiences the world. Thus, phenomenology attempts to describe the meaning of this experience—both in terms of what was experienced and how it was experienced (Teherani et al., 2015). In this study, phenomenology provides the tools and lenses for capturing essential elements and constructing in-depth understandings of MoM – both as how they are experienced from the participants' standpoint and as they happen as a phenomenon.

Two concepts crafted by Husserl, *lifeworld* and *intentionality*, were fundamental for developing phenomenology as a discipline and research method as it has been established today. Such concepts frame researchers' decisions and investigation processes within phenomenological research. The term lifeworld, in short, signifies "the world of human experience" (Vagle, 2018, p. 7), outlining where our living and experiencing phenomena occur. For Husserl, we (humans) do not 'reason' the phenomena, as Descartes proposed it, but we live them. Considering reflections in research processes, van Manen (2016) explains that four categories have been considered as belonging to the fundamental structure of the lifeworld and, therefore, should guide researchers' reflections. One, *lived space* or spatiality, is a "category for inquiring into the ways we experience the affairs of our day-to-day existence; it uncovers more fundamental meaning dimensions of lived life" (p.103). Two, *lived body* or corporeality, which refers to the phenomenological fact that "we are always bodily in the world" (p.104). Our physical or bodily presence reveals something about ourselves at the same time concealing something—it is not "necessarily consciously or deliberately, but rather in spite of ourselves" (p. 104). Three, *lived time* or temporality is related to our "temporal way of being in the world" (p. 104). As the opposite of clock time, temporality is a subjective time. For example, it may appear to speed up when we enjoy ourselves or slow down when we feel bored during an uninteresting lecture. Also, a person's temporal landscape is constituted by the past, present and future dimensions in their lives. And four, *lived human relation*, relationality or communality regards the "lived relation we maintain with others in the interpersonal space that we share with them" (p. 104). For van Manen (2016), these four structures can be differentiated but not separated. They all form an "intricate unity which we call the lifeworld" (p.105). With such understanding, these four categories of the lifeworld have guided my observations and other research processes toward

examining how MoM are formed and experienced by individuals within the intersubjective musical space.

As mentioned above, intentionality is another essential concept that guides research processes in phenomenological research. Still refuting the Cartesian idea that consciousness is encased in the mind, many authors have offered significant reflections on the meanings and understanding of intentionality as a phenomenological concept. Vagle (2018) recalls Husserl's thoughts that intentionality is represented by the "relational connectedness of meanings between humans (subjects) and the objects (animate and inanimate things, and ideas) in the world" (Vagle, 2018, p. 28). Macann (1993) explains that intentionality points to an investigation of "the object as it is apprehended" as opposed to "the object which is apprehended" (p.11). Further, Freeman and Vagle (2009) have also reflected on potential confusion regarding the notion of intentionality in the US, particularly due to the "assumption that people act as autonomous meaning-making agents oriented to the world with purpose and intent" (p.3).

To elucidate this issue, Freeman and Vagle (2009) invoke Merleau-Ponty and Sartre's notions of intentionality. They explain that, for Merleau-Ponty, intentionality can be understood as an "invisible thread that connects humans to their surroundings meaningfully, whether they are conscious of that connection or not" (p. 3). For Sartre, intentionality is how we meaningfully find ourselves "bursting forth toward" the world (p. 3). Concluding,

Intentionality is neither in consciousness nor in the world. It is the meaning link people have to the world in which they find themselves. People in their everyday contact with the world bring into being intentionality but not in the sense of choice or intent (Freeman & Vagle, 2009, p. 3).

Thus, while studying a phenomenon, researchers study intentional relations that manifest and appear. They may look at how people might connect meaningfully with things, with others (e.g., teachers, caregivers, co-workers), or places in different ways (Vagle, 2018).

Interpretative Phenomenology. Different types of phenomenology have been developed throughout the years, each of them rooted in a different conception of *what* and *how* of human experience. The interpretative phenomenological approach, initially explored by Martin Heidegger, Hans-Georg Gadamer, Paul Ricoeur (Grbich, 2013) is substantially expanded by the contemporary researcher Max van Manen (1990). Vagle (2018) explains that, to Heidegger, the phenomenon is that which becomes manifest for us, and such "manifestations come into being through intentional relations" (p. 31). Those intentional relations are in a constant state of interpretation—so there would not necessarily be an "essence" but possible interpretations of manifestations and appearances of the phenomenon. Thus, this type of phenomenology is not interested in a "pure description of lived experience" but in apprehending the meanings of such experience as an "interpretation of experience via some text or via some symbolic form" (van Manen, 1997, p.25).

According to van Manen (1997), interpretative phenomenological research informs personal insight by contributing to "one's thoughtfulness and one's ability to act toward others, children or adults, with tact or tactfulness" (p. 7). In music education research, the interpretative approach explored by van Manen (1990) and Moustakas (1994) has been widely utilized as a model for phenomenological inquiry, including the investigation of students with special needs (Hourigan & Edgar, 2014). Jellison and Flowers (1991) conducted the first study involving individuals with disabilities with a phenomenological orientation. The researchers conducted a "naturalistic inquiry" regarding how students with and without disabilities respond to music by

looking at participants' lived experiences. Hourigan (2009) engaged with the experiences and perceptions of preservice music teachers working with students with special needs through a phenomenological investigation. In the present research, interpretative phenomenology was used to analyse the complex nature/meaning of MoM within the everyday lived experience of the participants of two inclusive musical programs. Furthermore, this approach also allowed me to capture plausible insights to inform pedagogical practice and the sense of the teacher's role in teaching music to individuals with ID.

In what follows, I describe the research sites as well as the methods and procedures designed to serve the research purposes while engaging with participants' lived experiences in the field.

Description of Research Sites

L'Arche London Virtual Open Mic (VOM). L'Arche London offers as an international organization of faith-based communities creating homes and programs for people with developmental ⁷disabilities. One of the purposes of this community is to celebrate the unique value of every person; for them, those values are revealed through mutually transforming relationships (L'Arche London, 2020). During the VOM, Laurel Martin, the program leader, fosters a welcome environment and facilitates friendly and meaningful interactions among the participants.

VOM dynamics. In VOM, people of all abilities and ages are welcome to come and share music in a way that is meaningful for them. They can play and sing, sing acapella, sing/play along with others, or ask for the accompaniment of another participant or the leader. The Open Mic used to be delivered as a Coffee House format at the L'Arche London gathering place.

⁷ As previously mentioned, it is significant to remind the reader that not all individuals with developmental disabilities necessarily have an intellectual disability.

However, since the COVID-19 pandemic, the community continues to be engaged through a virtual open mic model via Zoom platform. The VOM program takes place for two hours every Wednesday night. The number of participants varies from 25 to 30 in each session, including the volunteers and caregivers. During the sessions, the participants manifest their wish to share their music, volunteers organize a list of performers, and the presentations are facilitated /mediated by the program leader. The Zoom "spotlight feature" is treated as the VOM main stage where performers assume a protagonist position while presenting their songs in their preferred way. It is not uncommon that a performer invites another participant to join them in the spotlight position to perform together in a unique sharing experience. These and other 'unique' moments are particularly interesting to this research.

Figure 3.2

L'Arche Virtual Open Mic Zoom Session



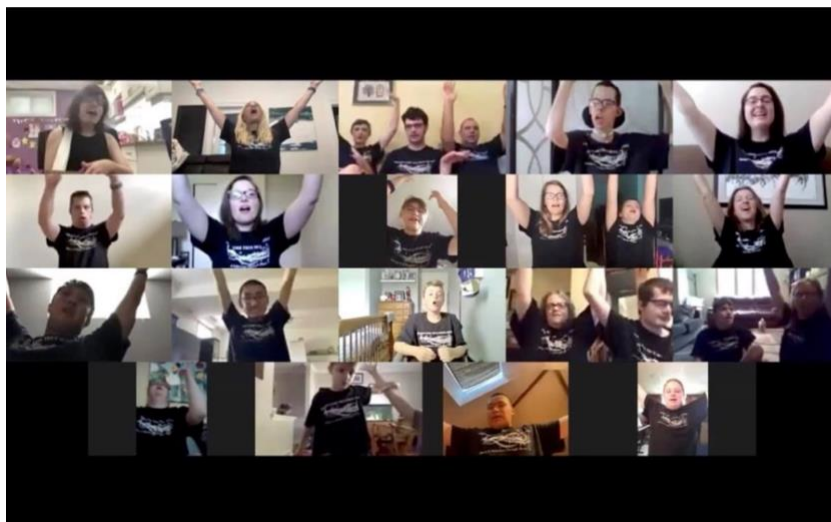
Dreams Come True Music Studio (DCT). DCT is an independent inclusive musical program based in London, Ontario. DCT was created in 2018 by Allison O'Connor, a local music teacher who is also the program director. DCT offers opportunities for people of all ages

and abilities to experience musical theatre as they are able. During the COVID-19 pandemic, the program leader, members, caregivers, and volunteers worked together to create a welcoming environment and facilitate the interactions and musical experiences in the virtual space.

Just as above, DCT values the uniqueness of its participants and provides them with the possibility of making and engaging with musical theatre embracing the difference and envisioning new aesthetic ways to perform, in-person or in the virtual space. The number of participants varies from 35 to 40 for each session, including the volunteers and caregivers. During the virtual rehearsals, the participants can choose to perform acapella, using backing tracks, having the support of others, using their electronic speech devices, using sign language, etc. On Zoom, the participants take turns practicing the text, performing scenes, and singing the musical show songs. Within a 12-week format (season), the rehearsals have been occurring on Zoom, every Saturday morning, from 9 to 10:30 am. Each season culminates in a final virtual showcase concert which during the pandemic was mediated by Zoom platform. During this study process, the program started to move back to the in-person model, so the last week of rehearsals and final concert happened as a live performance at the Siloam United Church, London, Ontario.

Figure 3.3

Dreams Come True Zoom Rehearsal



Study Outline and Data Collection Processes

This section outlines how the study took place in each research site and describes how the research methods unfolded in the research field. Both musical programs remained most of the time online, except for DCT, which had its last five (5) rehearsals running in person. During the Spring-Summer terms of 2022, I was present as a participant-observer for twelve (12) Virtual Open Mic Zoom sessions, and eight (8) Zoom DCT rehearsals, plus the five (5) in-person rehearsals, that occurred at the Siloam United Church in London, ON. All the virtual and in-person sessions (performances/rehearsals) were videotaped, which allowed "vicarious revisiting" of the research audience at later points in time (Erickson & Wilson, 1982, p. 40), increasing internal validity in terms of data triangulation and representation.

All data collecting procedures such as semi-structured interviews with the program's leaders, semi-structured interviews with ID, Focus Groups with volunteers and caregivers, and the actions related to the Collaborative Art-based Video Project happened via Zoom platform and were also video recorded. Regarding the participation criteria, only participants attending the inclusive musical programs during research data collecting period were considered eligible to join the study. Such a group included the programs' instructors/leaders, performers/musicians with disabilities, volunteers, caregivers and/or family members who attended the Virtual Open Mic (VOM), led by Laurel Martin, or Dreams Come True Music Studio (DCT), led by Allison O'Connor, both based in London, ON. I had 20 participants from DCT program and 22 participants from the VOM, given a total of 42 participants in the study. Approval for this study and all forms of data collection was acquired from Western University's non-medical Research Ethics Board, as well as the L'Arche London administrative board and Dreams Come True Music Studio director in which this study took place.

Recruiting Process

Due to technological barriers and distance, recruitment was an ongoing and laborious process in this study. Despite all my efforts to make digital recruitment forms clear and accessible for everyone, some families and participants experienced challenges going through them and filling them out remotely. In that sense, my engagement as a volunteer in both communities was an asset in navigating those issues. The support of the program leaders, volunteers, and, in the L'Arche Community's case, the House leaders, was vital in reaching the families and helping them to navigate and clarify questions within the consent process. These and other challenges such as facing long and laborious processes regarding obtaining ethics approval to include individuals with ID in research resonate with the practical and ethical concerns previously pointed out in this Chapter by Kidney and McDonald (2012, 2014; see p. 45). They explain that making research accessible to this population, their families and support communities required a high level of engagement, flexibility, ethical commitment, and persistence from the researchers. Specifically, to ensure safe and respectful inclusion while promoting the protagonism of this group of individuals and their uniqueness throughout the research process.

As I embrace a pluralistic, engaged and nuanced approach to disability, I acknowledge that disability produces an abundance of meanings created through constant transformations involved in "coming into being a state of life in this world" (Kuppers, 2009, p. 226); the continuous shifting produces a new subject in new subjective positions. Therefore, in this research, I observed and engaged with aspects of disability as they flow and shift in relation to time, space, activity, interactions, and subjective positions within inclusive musical contexts. Such an approach of disability reflects my choice regarding assessing consent capacity related to

individuals with intellectual disabilities (ID) and the consent form processes. Thus, in this study, consent capacity was evaluated and determined in collaboration with the programs' leaders, the participants with ID and their families, respecting the existing processes of assessment and practices used in each community.

Set up. As the first step, I provided a five-minute talk during each program Zoom sessions/rehearsals, introducing the study to the potential participants and inviting them to participate. Potential participants were informed about the purpose of the study, as well as the research activities and levels of participation through interviews, FG, and the Collaborative Art-based Video (CAV) project.

In those study-introduction meetings, members of both programs also learned about the general recruitment email to be forwarded by program leaders, with instructions about how to contact the researcher if they decided to join the study. The recruiting talk was also shared as a five-minute video, so that potential participants could watch it again and/or share it with their families. The formal recruiting email, forwarded by the program leaders, started back-and-forth conversations with the potential participants, their families and some of the House leaders⁸ making the bridge between some of the potential participant's families and myself.

The description above documents and exemplifies some of the challenges faced by researchers conducting research with individuals with intellectual/developmental disabilities. Just as significantly, and in resonance with many scholars (Aman & Handen, 2006; Becker et al., 2004; Krahn, Hammond & Turner, 2006; Kidney & McDonald, 2014), it serves to emphasize the need to embrace such complexities within disability research as part of the nuanced and ongoing

⁸ L'Arche London has/runs three homes (Jubille, Cana, and Bethany) where people with and without intellectual disabilities live, work and share life together. The House Leaders are responsible for coordinating the house activities and demands, as well facilitating communication on behalf of House members and their extended families. Some of the open mic participants were House members in L'Arche homes.

transformation of contexts and states of being living with/without a disability. Also, viewing such entanglements take place as necessary parts of the research process toward better understanding and making sense of the study participants lived experiences.

Data Collection

Below I outline a visual representation of the various steps and stages of data collection, which will be detailed in what follows.

Table 3.1

Research Methods

RESEARCH METHODS	PARTICIPANTS
OBSERVATION – VIDEO RECORDINGS FIELD NOTES - JOURNALS	Researcher – Participant observer
FOCUS GROUP INTERVIEW	Volunteer, Family Members and /or Caregivers
SEMI-STRUDCTURED INTERVIEWS	Program Leaders – Intro/midterm/final Individuals with ID (one interview)
COLLABORATIVE ART-BASED VIDEO PROJECT (CAV) *a documentary short film gathering participants' testimonies about significant moments they have lived in VOM/DCT program.	The video project was open to ALL VOM/DCT participants (musician, volunteers, caregivers or family members, leader)

Participant-observer. As mentioned above, I was present in the field as a *participant-observer*, immersed in the virtual setting, hearing, seeing, and experiencing the reality of the social situation with the participants (Marshall & Rossman, 2006). While engaging with the dynamic of relationships and MoM in those inclusive musical virtual spaces, I observed dialogical interactions comprising verbal and non-verbal communications, involving manifestations such as "unconscious body movements, expressions, gestures, the use of personal,

social, and public space, appearance, touch, and the way one view time and environment" (Robinson, 2005, p. 20).

As previously mentioned, I was engaged with both programs as a volunteer since 2019, and therefore, I was familiar with most participants' communication styles, which facilitated the observational process. This factor also collaborated with the investigation toward apprehending "insider" perspectives. The sessions were video recorded in both research sites, which allowed me to revisit observed moments/ scenes.

Based on the Boston Change Process Study Group (1998) model, an observation protocol (see Appendix I) was designed to support me, as researcher, while mapping the encounters happening in the intersubjective space moment by moment considering the four concepts proposed by BCPSG (1998) – *moving along*, *now moments*, *moments of meeting*, and *open space*. The observations focused on identifying now moments and their potential to become *moments of meeting* within verbal and non-verbal interactions occurring within music making. In this case, assuming "an active role as a participant-observer in the naturalistic setting" and engaging with the participants in a relationship subject-to-subject (Robinson, 2005, p. 37) provided me with opportunities to perceive and/or value the emergent emancipatory, transformative, and "rehumanizing" processes emerging from moments of mutual recognition and intersubjective experiences in both settings.

Journals. At the end of each research observation session, I produced an audio research journal with critical reflections. In those reflections, I named questions, concerns, and thoughts on how the encounters/happenings perceived in the observed session could inform inclusive practices in music education and the sense of the music teachers' role in such a process. Atkinson et al. (2007) consider field notes, diaries or journals produced by the researchers as key elements

that may provide "the primal, even foundational moments of ethnographic representation" (p. 352). However, besides bringing essential contributions to phenomenological and ethnographic data insights, the primary purpose of having research journals or logs was to facilitate my engagement with reflections, questions and thoughts on how MoM may inform the pedagogical practice of music educators.

Semi-structured interviews. The interviews were used to facilitate in-depth engagements with the program leaders-instructors and the lived experiences of individuals with ID regarding MoM through and around music in those two inclusive programs. Previous research cautions of the challenges of gathering information while interviewing individuals with intellectual disabilities (Caldwell, 2014; Versegny et al., 2020; Wilkenfeld, 2015). Thus, taking into account the complexity of both research settings, two types of interviews were conducted throughout the research process to mitigate potential difficulties and better serve the research questions and the participants' needs.

The first type resonates with the customary model of semi-structured interviews adopted in qualitative research and it was used interviewing the program leaders-instructors. Intending to unveil insiders' experiences about their realities and experiences (Kvale, 1996), my goal was to learn about program leaders/instructors' perceptions of MoM as they have seen and experienced it engaging with others in their musical programs. I also intended to learn about the program leaders/instructors' thoughts on how they see their roles within such MoM and their insights about how these intersubjective encounters could inform pedagogical practices. The second type of interview was designed based on a dyadic model proposed by Caldwell (2014) and other well-established strategies, recommendations, and techniques provided by disabilities studies scholars and researchers concerning best practices interviewing individuals with intellectual disabilities

(Caldwell, 2014; Eisikovits & Koren, 2010; Goodley, 1999; Hall et al., 2017; Mactavish et al., 2011; McDonald et al., 2012; Verseghy et al., 2020; Wilkenfeld, 2015).

Dyadic interviewing is a developing methodology approach that recognizes the interdependent nature of human agency and the importance of support in achieving self-determination and taking control over making decisions that directly affect one's life (Barton, 1989; Caldwell, 2014; Morris, 2004). According to Verseghy et al. (2020) and other scholars, it is essential to begin the research with a presumption of credibility on the part of the individuals with ID (Goodley, 1999; Mactavish et al., 2011; Verseghy et al., 2020). Thus, while conducting the interviews in this study, I committed to valuing participants' expertise about their own experiences using a series of well-established techniques/strategies informed by disability studies research literature, to create a comfortable and supportive environment assisting all individuals in understanding the questions and telling their own stories.

The dyadic interviewing technique proposes the participation of a key support person (KSP) intending to "recognize the construct of interdependence and the role that it plays in independence and social participation for people with disabilities" (Caldwell, 2014, p.489). The KSP should be identified (chosen) by the participant with ID as someone they feel could best support them navigating through the questions during the interview. The KSP can be a family member or a caregiver. However, it must be someone who knows the interviewee's family-historical-cultural background, communication style, and other details about their personal stories to support the interactions and conversations between individual-researcher during the interview.

In the present research, the KSP was not required to attend any of the researched musical programs. Although, they were required to be present for the entire duration of the interviews. In

the dyadic interview context, individuals with ID could ask KSP for their advice or support in making decisions. In this case, it must be ensured that the interviewee's final answer is self-determined. For example, a KSP could help individuals connect with an internal timeline of events that could be relevant to the investigation by saying, "Remember the time (day) ...". However, neither the researcher nor KSP should answer for the participants, even in their best interest. In this regard, to prevent potential biases and/or an imbalance in the volume of data collection that could lead to misinterpretation of participants' experiences, Caldwell (2014) recommends that the voice of individuals with ID must be strongly prioritized in the reporting stage.

Following Cadwell's (2014) recommendations, after participating in the dyadic interview, each KPS was invited to be interviewed by the researcher, using a traditional semi-structured interview model. As KSP were identified as having a more profound and/or long-term relationship with the ones they support, they could provide significant insights about those individuals. In this case, it is essential to pose that the KSP interview is not viewed as 'member checking', but rather as a method of cross-checking" (Caldwell, 2014, p. 498).

Semi-structured interviews with individuals with ID (dyadic interview model). Due to the complexities involving interviewing individuals with ID within a pandemic scenario, one major interview was conducted with each participant with ID at any point in the study. I individually interviewed six persons with a disability in the VOM and eight other participants from DCT program. The participants were not required to disclose or present any diagnosis. During the interviews, alternative communication approaches regarding questions and answers were used as necessary, including pictures, stories, symbols, cards, which created bridges between respondents' thoughts and articulations. The interviews were mediated by Zoom

platform and audio and video recorded, so that visual information such as gestures and facial expressions could be used to clarify or convey meaning to collected data (Ashby, 2011; Summers & Pittman, 2004).

In this study, I carefully adapted the dyadic interview approach (Caldwell, 2014) to mitigate issues related to recruiting, communication, imbalance in researcher-participant power relations, as well as notions and conceptions of time. This includes the possibility of the researcher leading the conversations rather than following the interviewees' clues, particularly dealing with short answers or a lack of responses. Although the possibility of having a KSP with them during the interview was offered *to all* participants with an intellectual disability, most of the participants (and their families) judged themselves competent to engage with the interview without any extra support. Only one participant asked for her mother to participate as KSP. The mother accepted to be her KSP but declined the invitation to be individually interviewed as KSP.

Despite having only one person asking for a KSP in this study, it was worth it having this model adapted here. First, the Dyadic interview admits a flexible design and engagement with diverse communication styles. Second, the model recognizes the important role of key support persons in the construct of interdependence toward independence and social contact for people with disabilities (Caldwell, 2014, p.489). And finally, this makes interviews accessible to more participants who desire to share their experience taking part in a study.

Semi-structured interviews with the program leaders. Individual interviews mediated and audio recorded by Zoom were conducted with the program's leaders/instructors in each of the sites. The goal was to learn about their personal experiences and/or perceptions in the inclusive musical programs. Of further interest was their experiences and/or perceptions of the encounters and the engagements they have/create with the participants in those contexts,

particularly regarding individuals with ID. In this case, three interviews were conducted - an introduction interview within the one to two weeks from the beginning of the study; a mid-term interview in the sixth or seventh week, and an exit interview, no later than one week from the last week of the research fieldwork. In the DCT program, it was not possible to do the mid-term interview due to personal issues in Allison's family. In this case, only the intro and exit interviews were conducted.

Focus group (FG) with volunteers, family members, and/or caregivers. Mediated by Zoom, five Focus Group meetings were conducted with small groups of volunteers and/or caregivers connected to both programs. All sessions were audio-recorded. The goal was to learn about their perceptions and lived experiences regarding intersubjective encounters in the musical space. Dimitriadis and Kamberelis (2014) explain that due to its social nature, the focus group process may produce a kind of "memory synergy" among the participants in the group bringing forth the "collective memory of a particular social group" (p. 325). Such a characteristic was beneficial to this research toward understanding how these groups and individuals make sense of their roles and lived experiences of encounters through and around music. During the FG, I aimed to create a supportive environment in which discussion and differing points of view could be encouraged, recognized and valued (Marshall & Rossman, 2006). A clear explanation about the purpose of FG's, the participants' roles, and the discussion dynamics were provided at the beginning of each session. An approved protocol with guiding questions was used to keep the participants engaged with the reflective purpose within discussions.

Collaborative art-based video project (CAV). A collaborative art-based video project was developed in both sites and took a final form of short documentary films. Van Manen (2016) explains that phenomenologists have seen arts (painting, sculpture, music, cinematography, etc.)

as a source of lived experience for a long time. He cites the example of Heidegger's use of Van Gogh's painting of "Shoes of the Peasant" in his reflections on truth (Heidegger, 1977 as cited in van Manen, 2016, p. 74). Van Manen (2016) considers visual, tactile, auditory, kinetic text as "texts consisting of not a verbal language but a language nevertheless, and a language with its own grammar" (p.74). He argues that as artists are involved in giving shape to their lived experience, "the products of art are, in a sense, lived experiences transformed into transcended configurations" (p.74).

Regarding disability studies, earlier research suggests that using multiple and intensive data collection strategies helps translate the presumption of credibility into the collection of meaningful data in research that includes individuals with intellectual disabilities (Caldwell, 2014; Mactavish et al., 2000). Therefore, in this study, beyond ensuring presumption of credibility, the CAV project aimed to provide the participants with more opportunities to express themselves and interact within the intersubjective space (musical programs) and/or through alternative sources and artistic forms. Moreover, the final products created from CAV worked as a counterpart to both sites, as the participants and the communities benefit from producing video material depicting the meaningful experiences and encounters they live through and around music.

Those who decided to participate in the CAV project were invited to film themselves while answering guiding questions provided by the researcher. Participation was voluntary and open to all participants involved in the programs. Instructions were provided about how to do the video recording procedure. Participants could ask for the help of family members or other support persons in doing this, and it was made clear that participants had the choice to respond to as many (or as few) questions as they wanted. They could also choose alternative ways to answer

the questions, such as drawing, writing a text/poetry, or other visual/audio representations. Video clips/images were sent to me through a safe platform. The material was put together and edited by me during the process of coding and analysis. in a way that could report/represent the experiences of the participants in those environments. The CAV took the final form of documentary short films gathering participants' testimonies about their own experiences.

Power Relations in the Research Field

As Merriam (2016) reminds us, “qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world” (p.6). Thus, they reveal and recognize people's values instead of disavowing them. As pointed out in the previous chapters, in this research context, I acknowledge the historical tendency of objectification of individuals with disabilities diminishing their subjective and intersubjective experiences. I am also aware that, in a relationship between a non-disabled researcher and a participant with a disability, there is a risk of emerging unbalanced or hierarchical patterns regarding the researcher position of power. In this sense, I devoted myself to engaging with the study's participants taking the relation subject-to-subject as a primordial ethical premise. Therefore, I recognized the research participants' autonomous subjectivities as a necessary part for the constitution of meanings. Such Husserlian's ethical premise framed my approach during the interviews, and the interviewees were considered experts in their own subjective experiences. The same outlook was used while investigating intersubjective encounters within inclusive musical spaces, particularly considering moments in which individuals experience themselves while having their subjectivities recognized by others in those contexts.

To prevent potential assumptions and/or an imbalance in the volume of data collection during interviews with individuals with intellectual disabilities, I prioritized their voices by giving them time to reflect and answer the questions in their own rhythm. Although I had specific questions to ask, I gave participants space to conduct the flow and bring themes that were important to them and part of their experiences in the research contexts. I often reminded the interviewees that there was no "right or wrong," and they were free to talk (or not) about their experiences in their own way. I also used open-ended type questions to allow interviewees to share their stories and experiences in more complete and reflexive answers in any capacity.

During the process of data organization, analysis and reporting stages, I attempted to weaken voice imbalances and potential biases by 1) using verbatim transcripts, preserving participants' exact spoken words and expressions in research contexts; 2) adopting an In Vivo coding process, meaning that I used direct quotes from participants as my codes. Such a process helped me to value and engage in-depth with the participants' voices, stories, meanings and experiences; 3) using member checking, which happened mainly via phone call or email, and was also a way of mitigating the researcher's power over data and clarifying assumptions, the language use and meanings regarding participants' words, gestures and experiences shared in the interviews and video contributions for the CAV projects, and; 4) naming sub-categories after participants In Vivo quotes while reporting data. Such a process kept me deeply connected with their words and expressions in the analyses and with the effort to shed light on the subjects and their subjectivities as protagonists of their own experiences.

As previously mentioned in my research positionality, as a non-disabled woman researching and writing *about* disability, I acknowledge the need of ensuring the *protagonism* of individuals with (intellectual) disabilities and their lived experiences with no harm or prejudice.

Furthermore, I recognize it is necessary to take action, step back, and commit so that research processes could produce a positive impact and practical gains for research participants and their respective communities. These thoughts guided my actions, decision-making, interactions, and dialogues throughout the data collecting processes in the field as well as engaging with the data analysis.

Data Analysis Processes

According to Maggs-Rapport (2000), combining interpretative phenomenology and ethnography enables the researcher to analyze the phenomenon under study from different perspectives. From a phenomenological perspective, the researcher can concentrate on essential aspects and meanings of a specific phenomenon. The ethnographic perspective "allows for the phenomenon to be considered in terms of the participant group and its cultural background" (Maggs-Rapport, 2000, p. 222). In the case of critical ethnography, the analytical position is also an active one, where 'location of power', 'ideology', 'hegemony', 'alienation', 'domination', 'oppression', hierarchy, 'exploitation', 'empowerment' and 'transformation' become crucial terms to be considered (Grbich, 2013, p. 56).

In both approaches, interpretative phenomenology and critical ethnography, the analytical process looks for commonalities and shared themes through processes that "acknowledge and actively involves the relationships between researcher and participants as well as their subjectivities" (Tolman & Brydon-Miller, 2001, p. 5). Thus, during the data analysis process, I embraced the role of subjectivities in constructing knowledge and meanings while engaging in listening, transcribing, describing and theorizing about what emerged when people expressed themselves using verbal and non-verbal language to make sense of their lived experiences.

Data analysis in this study started occurring in parallel with data collection. Departing from my observations and journaling, a number of codes were created and used to map the moments in the intersubjective space. Those initial codes also helped inform the ongoing data collection throughout the research process and allowed me to continually connect the fieldwork to theory (Miles et al., 2014). Once data collection was complete, I engaged in a more formal coding process, as described below.

Preparing and Organizing Data

The first step was preparing and organizing data. Over 90 hours of audio and video recordings were uploaded to the NVivo platform. All the interviews, focus group meetings, and research journals were integrally transcribed from audio/video recordings. Exploring verbatim transcriptions was particularly significant here valuing the participants' voices, subjective expressions, and communication styles. This transcription style also helped to address the balance of power between the researcher and interviewees, once their experiences will be portrayed in their own word, gestures, and expressions (McMullin, 2023). All the transcriptions combined with the field notes from observational protocols and the material from the collaborative art-based project resulted in transcriptions and physical data that were then organized and (re)organized in different ways (codes, categories, participants, research questions, common/divergent themes) in order to help me consider the data from multiple angles and perspectives (Cohen et al., 2017; Patton, 2015). Organization, revisiting the rehearsals/zoom sessions video recordings, and re-reading of data took place over a period of several months. Throughout that process, I was also editing and producing the short film Documentaries as part of the Collaborative Art-based Video (CAV) project. Producing the movies kept me connected to

the research spots' contexts and atmospheres and helped me to identify some of the initial emerging themes.

Coding

It is important to acknowledge that in qualitative analysis, "coding is not a precise science, it is primarily an interpretive act" used to symbolize and represent the data, thus attribute meanings to it (Saldaña, 2021, p. 7). To Clark and Braun (2016) a well-developed code should solidly represent data from which it originated, while to Mihas (2014), codes can be seen as "invitations and openings" to further investigations (Mihas, 2014 cited in Saldaña, 2021, p.6). In looking to make sense of the data, I engaged with this interpretative analytic process invested with "preconceptions, interests, biases, preferences, biography, background, and agenda" (Cohen et al., 2017, p. 665) which I did not strive to remove, but to be aware of as to how those biases were impacting my engagements and meaning-making.

In this sense, I kept regular memos documenting my process of thinking, the courses of my engagements, and my own complex, fluid and sometimes contradictory, epistemological standpoints to help me keep a critical and reflexive relation with data and analytic process (Matsonobu & Bresler, 2014). I also debated and discussed the development of these perspectives with select colleagues and professors who challenged, contested, and helped me think through these complexities.

Once the data were organized, I used coding to help me understand and interpret the data. As previously explained, during data collecting, I created a preliminary group of codes that worked as "analytic lenses" helping me to map, perceive, and interpret the formation of Moments of Meetings as they happened in the intersubjective musical space (Saldanã, 2021, p.10). Those initial codes - now moments; moments of meeting; subjective position; symptom as part of the

self; stories behind the music; relationships; participation; pedagogy - helped me to identify patterns and maintain focus on the purpose of the study while still enabling themes to emerge from the data (Saldaña, 2021).

Thus, coding was a constant back-and-forth process that began during the data collection, going through transcribing, and organizing the data, as a precoding (Cohen et al., 2017). Later, I conducted two main cycles of coding. First, it was a more "eclectic coding" involving descriptive, In Vivo, process, and conceptual coding (Saldaña, 2021, p. 92). The second cycle focused on pattern coding, thinking of categorization and initial analytic strategies (Saldaña, 2021).

In the first cycle, I explored an eclectic coding method, which is a form of open coding that combines two or more coding methods (Saldaña, 2021). In this case, descriptive, In Vivo, process, and conceptual coding. Once I had multiple types of data (interviews transcripts, FG transcripts, field notes, journals, Zoom sessions videos, artistic videos) I looked for portions of data that could describe or summarize specific events/stories, indicate processes of change or perception of self, and provide points of connections related to theoretical concepts and research questions. Further, because I wanted to honor and prioritize participants' voices, I highlighted In Vivo coding parts that could help me to ground the analysis in their perspectives (Saldaña, 2021, p. 92). This coding process also afforded the emergence of new codes and the identification of common themes. Sub-codes were then generated in order to delineate content which helped to create a categorized data inventory in preparation for the second cycle (Saldaña, 2021).

The second cycle focused on pattern coding, wherein the first cycle codes were grouped into categories, subcategories, and themes. Then, the intersubjective lenses and my research questions guided me in establishing relationships and patterns in data, clustering In Vivo codes

in categories and visualizing and symbolizing interrelations or processes. The pattern coding helped to identify themes that could evoke or represent "meanings of participants' everyday experiences" (van Manen, 1990, p.9). Such procedures made coding transcend the organization moving from what is "observable" to what something "means", thus enabling to attribute meaning to data (Saldaña, 2021, p. 268).

In this study, the second round of coding was critical for understanding the flow of moments within the intersubjective space, patterns of practices, visualizing connections with the theoretical framework, and the development of major themes. This process also guided my decision-making in terms of how to organize and present data in the forthcoming chapters, wherein I report the flow of *moments of meeting* and dynamics in the intersubjective space; and the main themes and stories that emerged from the interviews, focus group, and the CAV project material.

Establishing Validity

According to Creswell and Poth (2018), *validation* in qualitative research can be considered "an attempt to assess the 'accuracy' of the findings, as best described by the researcher, the participants, and the readers (or reviewers)" (p. 858). Such a perspective suggests that any "report of the research is a representation by the author" (p. 858). In this sense, they (2018) argue that "value" and "accuracy" could be achieved through "extensive time spent in the field, the detailed thick description, and the closeness of the researcher to participants in the study" (Creswell & Poth, 2018, p. 858).

Lincoln et al. (2011) pose that validity has the role of revealing hidden assumptions as researchers engage in processes of discovery, seeing, telling, storying, and representation. They also point that validity is also established through constructing "ethical relationships with

research participants through such standards as positioning themselves, having discourses, encouraging voices, and being self-reflective” (Lincoln et al, 2011, cited in Creswell & Poth, 2018, p.857).

Following the above, besides exploring a rich and thick description of happenings, actions, gestures, and expressions, I enhanced my interpretation of data by using the triangulation of different data sources such as interviews, FG, observation, note field, journals, and CAV. I gathered information from various participants, individuals with ID, program leaders, caregivers and volunteers. After data organization and transcriptions, I also used member check procedures when feasible to test the accuracy of contents and descriptions. Lastly, I engage in a self-critical-reflection process through memos and audio notes in order to help clarify personal bias to the study, creating "an open and honest narrative that resonates well with readers" (Creswell, 2014, p. 643-644). In the particular case of interviewing individuals with intellectual disabilities, to prevent potential biases and/or an imbalance in the volume of data collection that could lead to misinterpretation of participants' experiences, I strongly prioritized their voices and expressions during the process of analysis and reporting stages (Caldwell, 2014).

Summary

In this Chapter, I outlined the methodological choices, research sites and participants, the recruiting process, data collection procedures, analytical processes, and validity measures. In the following Chapters, I present both the data and my analysis of it in an intertwined way, replete with complexities and contradictions in three Chapters. I begin with a Chapter that describes and explores the intersubjective lenses analyzing the flow of Moments of Meeting as they happen in the intersubjective space. In Chapter V, I then present the main themes and stories that emerged from the interviews, focus group, and the CAV project material, portraying, and interacting with

the lived experience of participants. Finally, I close with a Chapter presenting a summary of findings, conclusions and implications to future research.

CHAPTER IV

NOW MOMENTS AND MOMENTS OF MEETING: THE INTERSUBJECTIVE MUSICAL SPACE AND THE SUBJECTIVE POSITIONS

Moments of meeting (MoM) can be defined as those in which others' subjectivities are acknowledged within a moment of mutual recognition and where something unique is produced by the encounter of two subjectivities (Capri, 2014). In other words, as a moment subjectivity is conceived within an intersubjective encounter where "each partner contributes something unique and authentic as an individual" in response to another, producing new meanings and affording new ways of being with the other (BCPSG, 1998, p. 305). Intending to understand how and under what circumstances these MoM were formed within inclusive musical contexts, I treated my research settings as intersubjective musical spaces where moments of mutual recognition could happen between two or more subjects while music was shared and/or experienced. As aforementioned in Chapter I, I used the model developed by Daniel N. Stern and members of the Boston Change Process Study Group (1998) to observe the dynamics of relationships within the musical space toward identifying MoM and understanding its construction while music was shared, performed, created or experienced within my research spots.

In this Chapter, I explore intersubjective lenses and a relational view, as articulated in Chapter II, to examine the encounters observed in both of my research spots - L'Arche Virtual Open Mic (VOM) and Dreams Come True Music Studio (DCT). In what follows, I briefly describe the dynamics of virtual musical meetings within those contexts. Then, engaging with data and analysis, 1) I discuss the formation of Now Moments and Moments of Meeting, the participants' responses to those moments; 2) I point out experiences of "being seen and known" emerging as a way of for individuals have their subjectivity recognized and experience

themselves in different subject positions within in the musical space; 3) I highlight moments in which the “symptoms” were seen and embraced as part of individuals subjective self; and 4) I reflect on pedagogical insights and considerations such moments can afford and present a visual map describing the flow of moments within the intersubjective space.

Framing This Chapter

As proposed by the Boston Change Process Study Group (1998) model, I treated the musical spaces in my study as a flow of "moments", observing the dynamics of relationships and encounters as they happened in inclusive musical contexts. First, as an open space where the participants could “move along” getting to know each other while exploring the present moment. In this initial improvisational stage, "there is not even a specified goal except to amuse one another" or get familiar with each other (BCPSG, 1998, p.303). Within this *moving along*, a repetition of some activities and interactions may occur, creating a "repertoire of present moments" (p.303). Such activities or interactions found within the initial stages of contact are call here *familiar canons*. In my research contexts, those initial stages flowed within the *familiar canons* identified in the dynamics of each musical program. However, what became significant and was treated as key moments during my observations and data analysis is what the BCPSG (1998) named as *now moments* as well as what I named *moments of meeting*.

As described by BCPSG (1998), a *now moment* arises unpredictably, unexpectedly, as a qualitatively different moment within a conversation or relations between people. They also depict such an instant as a "hot" present moment that is affectively charged, carries a potential for change, and could be influential for the immediate or long-term future. Such *now moments* "threaten" the stability created on that ongoing initial state (familiar canons) announcing a potential transition to a new stage or a new way of being with the other (p. 304). Thus, the

moments of meeting happen as a response to a *now moment* in which two or more partners contribute with something unique and authentic as individuals producing new knowledge, more profound appreciations, and fuller recognition of each other.

Following this premise, I walked myself into the research field thinking of now moments as an announcement of a potential transition or change. I thought of moments of meeting as happening in response to now moments in which each partner contributes with something unique to creating new understandings or meaning within a moment of mutual recognition (BCPSG, 1998). However, I noticed that what I was identifying as *now moments* occurring within VOM and DCT evolved into two types of experiences. In some cases, *now moments* evolved into *moments of meeting* in which something unique emerged from the encounter of two or more subjectivities as described by the BCPSG (1998). But, on other occasions, *now moments* turned into moments wherein individuals had the chance to experience themselves in the presence of others in different subjective positions but such experiences did not necessarily produce new understandings with another person, in other words MoM. Still, individuals had their subjectivities recognized in those environments, and new ways of being with others were established.

Schneider and Keegan (2015) also noticed those kinds of moments in their study, which they classified as experiences of "being seen and known" (p. 7). According to the researchers, such experiences have their roots in contemplative pedagogy traditions and bring the understanding that to recognize the presence of the other "we first must see" them. Schneider and Keegan noticed experiences of "being seen and known" had a transformative impact on the students (study participants) in terms of perception of self and participation in class activities (p. 7). In my study, I borrowed the term "being seen and known" to refer to moments in which

individuals were recognized as subjects and could experience themselves in the presence of others, such experiences can also evolve or not to *moments of meeting*. Throughout the study, I it became clear that experiences of “being seen and known” happened more often than moments of meeting. Both experiences—of “being seen and known” and MoM—carried a transformative potential.

In this chapter, I describe the dynamics of the Zoom meetings/rehearsals in each of the research contexts. Then, I articulate how I perceived the *now moments* happening and evolving toward experiences of “being seen and known” as moments in which the participants could experience and recognize themselves in different subjective positions in the presence of the group. I point out circumstances in which some activities that I classified as *familiar canons* practiced in both research contexts served as fertile terrains for the emergence of *now moments* and experiences of “being seen and known.” I also describe how such events affected the dynamics within the musical intersubjective space. Further, I present some vignettes depicting small scenes that illustrate *now moments* becoming *moments of meeting* as they have formed while music has been shared and experienced. In those cases, I portray the encounters between two or more individuals wherein something unique is produced from such experiences. Additionally, I address particular cases, in which I perceived participants’ specific interests and manifestations that could otherwise be seen as “symptoms”—like singing the same song repeatedly—embraced as part of their subjective selves. Finally, I provide a visual map to illustrate the flow of moments and experiences within intersubjective space.

It is significant to explain that, given the distinct dynamics of each program, I decided to present the data mimicking those dynamics as to better represent the flow of moments in each context. In the L’Arche Virtual Open Mic, there is a list of performers, then the flow of moments

occurs more in “scenes” with connections in between; consequently, I organized the text structure in that way. Dreams Come True holds a musical theatre rehearsal dynamic, meaning more people participating simultaneously, the flow of moments is fluid and fast, which I also tried to represent through the organization of the contents.

Intersubjective Encounters within L’Arche Virtual Open Mic (VOM)

As I describe the dynamics and the *familiar canons* created in the Zoom sessions of L’Arche Virtual Open Mic, it is significant to highlight that the VOM has its origin in an in-person program started in 2018 and ran at L’Arche London Gathering Place every Wednesday evenings called L’Arche Coffee House Open Mic. The Coffee House was designed to build community and give the L’Arche Core Members⁹ the opportunity of developing job skills such as baking, serving, using the cash register, and getting paid for that. The live open mic was part of the Coffee House and used to be run by Laurel Martin¹⁰, a vibrant community leader, musician, songwriter and L’Arche music programs coordinator.

At the Coffee House Open Mic, people were welcome to enjoy music while having coffee, tea, and treats at their tables. Anyone was welcome to the stage to play an instrument, sing solos, or collaborate with other performers. There was a whiteboard where people could add their names to the list and share a song. According to Laurel, by the time COVID-19 emerged, the Coffee House was already a healthy and energetic community and a welcoming and inclusive place to enjoy/share music and make friends. With the lockdowns, Laurel and the L’Arche leaders, with the help of program members, decided to host the Open Mic on Zoom. Such a

⁹ Core Members is how L’Arche Community refers to individuals with developmental disabilities that are regular members in their day programs and/or live in one of their congregate Homes.

¹⁰ As program leaders, Laurel Martin and Allison O’Connor would be easily identified. For that reason and with their permission, their real names have been used in this document. The names of others study participants are pseudonymous.

format extended for three years, and the program stopped being called the Coffee House and switched its name to Virtual Open Mic. This is to say that many practices incorporated to VOM Zoom sessions were adapted from what was already in place in the presential Open Mic.

VOM Dynamics and Familiar Canons

The Virtual Open Music happens every Wednesday evening, from 7 to 9 pm.¹¹ Weekly e-mail messages with the recurring Zoom meeting link and password are sent to the program e-mail list. People can join the session at any time as well as leave the meeting as they wish or need. All participants are welcome to share a song or participate in any capacity. The VOM is open to all ages and all abilities, which means the program holds a diverse range of performers and listeners. Each session has 30 to 45 participants. In the first months of the pandemic, the VOM played a significant role in many participants' lives, particularly the ones living in congregate homes. Furthermore, new people started to join Zoom looking for a safe community space to be part of while we were all going through those difficult times. The atmosphere is joyful, friendly, informal, and flexible, and nourishes a strong sense of community. I have been involved with the open mic as a volunteer since it moved online, in 2020. For this study, I joined the program for 12 weeks as a participant-observer, between April and beginning of July 2022. The Zoom meetings' dynamics happen as follows:

1)"**Small talk**" - **Beginning of the Zoom session** - Every Zoom meeting starts with five minutes of "small talk" among the participants greeting each other, talking about their day, the weather, or typing their requests in the Zoom chat. When Laurel sees that most of the people have joined, she interrupts the chatting, "mutes" everybody and starts the music sharing.

¹¹ Since May 3rd, 2023, L'Arche London started to host the Coffee House/Open Mic back in person at the Gathering Place every second week. They continue to host Virtual Zoom Open Mics on alternative weeks for those who are not able to attend in person.

2) **Creating the list of performers** - Laurel usually receives some requests during the day, before the Zoom session begins, which helps her to organize a previous list of performers. During the meeting, the Zoom chat works as the former Coffee House whiteboard, where people manifest their wish to perform so that Laurel can continue adding names to the performers' list as the requests appear in the chat.

3) **Zoom "spotlight" works as the Open Mic stage** - The Zoom "spotlight" feature can turn up 9 participants as primary active speakers for all participants (Zoom, 2023). As the host, Laurel explores this feature to spotlight the performers to all participants. That way, the "spotlight" turns into a stage where the performers can shine and get the attention of the Zoom audience. This feature allows solos, duets, trios, and group performances. All these formats are explored by VOM participants.

4) **The performances' dynamics** - The performances happen following the request list order. Laurel facilitates that process by inviting people to the stage, managing the spotlight, the chat, and the mute/unmute features, as well as making sure the people feel welcome and free to share music as they are able and wish to do it. Sometimes, there are also volunteers helping Laurel and the participants with the Zoom features. Thus, some people sing acapella, others sing along with a soundtrack or karaoke played by their cellphones or other devices, and some ask for Laurel's or another participant's accompaniment on the guitar or other instruments. It is also common for people to invite other participants to join them in the spotlight making duets, trios, or bigger groups.

Figure 4.1

VOM Zoom Performances – Example of the Spotlight feature.



5) **Between performances and the use of Zoom chat feature** - Between performances, the participants are allowed to unmute themselves and clap or say quick encouraging words to the artists. Some participants prefer to use the chat to add positive comments about the performances, tell people how they feel or share their previous connections with the music, and, sometimes, they bring information about the songs such as recording year, band/singers names, etc.

6) **"Next up" – Introducing others to the “stage”** - After some weeks of running Zoom Open Mics, Laurel decided to ask the performer in the "spotlight" to introduce the next ones. She usually uses the expression "next up" and calls the next performer's name. This became a VOM

regular practice and an important tool for including participants in a meaningful way. I will talk more about this later in this chapter.

7) **Dance parties** - Some of the participants love dancing and started to request to be at the spotlight leading "dance parties". In those moments, Laurel picks the ones who are engaging with the dancing and alternates them in the spotlight alongside with the main performer. The "dance parties" also work as opportunities to include other types of rhetoric and contributions to the music making.

8) **“The Hula”** - is a Hawaiian War chant that used to be performed regularly during the Coffee House. In the song chorus, the phrase "everybody sees _____ do the hula", is used to invite people to dance the hula calling them by their names. Such a practice was incorporated into the VOM and became a highlight moment of the night. While leading the song, Laurel cites all participants' names and people move/dance as they are able in their places exploring the Zoom square.

9) **Closing song** - The “Community Song” is a traditional song in the L'Arche community and it was adopted as a closing song by the VOM folks. In that moment, all participants are free to unmute and sing together as a community. They are also invited to do the actions related to the song lyrics.

10) **Count out** - After the “Community Song”, there is another short moment for small talking, messages, and eventual personal sharing or prayers coming from some participants. Laurel usually chooses two or three people to do the count out from 5 to 1, and everybody says their goodbyes and greetings. End of Zoom meeting.

Examples of moments such as “the Dance Parties” (10’08”), “The Hula” (4’30”) and the “Community Song” (17’38”) can be found in the [VOM Documentary Film](#).

Understanding the dynamics and the *familiar canons* established within the VOM Zoom meetings was crucial to identify processes of change and map the flow of moments while people experience themselves in different subjective positions within that musical intersubjective space. Exploring intersubjective lenses, in what follows, I describe how I perceived some of the VOM *familiar canons* fostering *now moments* that evolved to experiences of “being seen and know” and/or *moments of meeting*.

Now Moments and Experiences of “Being Seen and Known” at VOM

“**Next-up.**” As described in the previous section, the expression “next-up” was explored by Laurel to model a simple way to introduce the next performers into the Zoom spotlight. The participants could follow Laurel's suggestion and use the "next up" word followed by the subsequent performer's name, or they could use their own phrases to introduce he/she/them. As it became a *familiar canon* among the open mic participants, I noticed that some people began to have fun, try new things, and experience themselves in a different way while introducing others. At times this happened by playing roles, at others just as a way to connect with another participant, or by the sense of being recognized while accomplishing something individually. In what follows, I describe some examples of *next-up* canons affording *now moments* that evolved into experiences of “being seen and known.”

In my observations, I noticed that during the *next-up* time, some participants began to alter their voice timbre, often to a lower pitch, trying to sound like a TV show presenter. Others literally quoted an expression from the American TV show *The Price is Right* by repeating a variation of "Here comes John! Come on down to *The Price is Right!*." Some just emphatically conveyed something like "Introducing... the one and only...Julie!!!" That way, playing the MC role for a brief moment; which also meant playing a leadership/protagonist role for a short time.

On a different occasion, trying to connect with another group member, Janice, a young woman participant, asked Laurel to let her introduce her friend in retribution for having invited her to join the open mic. Laurel rapidly agreed, and the participant said, "First stop, introducing my long-time friend, Mrs. K!"

In particular cases, introducing the next performer to the spotlight became a meaningful part of the VOM night. For Lucy, a young woman with multiple disabilities, including visual impairment and limited verbal skills, introducing another performer gave her the opportunity to accomplish something for herself. Although she could not see what was happening on ZOOM, every time she was about to introduce another performer, she stood up on her feet and put lots of energy into trying to sound out loud, while striving to say, "Next... next... up...next-up, Jillian!" The entire group reacted to her announcements by expressing vibrant and encouraging aloud words so that she could hear their responses. People could see the joy on her face as a consequence of her accomplishment.

Besides becoming memorable moments I realized those *familiar canons* allowed individuals to be recognized and assume different subjective positions in the open mic. In those brief *next-up* moments, there were notable changes in the participants' body posture and voice tone, as if they were incorporating a "persona", in other words, acting. They were also taking those opportunities to create or adapt their own phrases and/or gestures while introducing others, which means they were offering something from their own subjectivity to the group. As I perceived the participants' changes and engagement with these *next up* moments throughout the weeks, I began to see different quality moments arising from those practices affording changes or transitions to new states of being with others within the intersubjective space, in other words, the emergence of *now moments*. Some of those *now moments* turned into moments in which

individuals could experience themselves in different subjective positions and be recognized as subjects for their accomplishments and subjectivities. In this sense, I considered that such *now moments* evolved into experiences of "being seen and known."

Dance parties. The *dance parties* began with some participants' requests who wanted to dance instead of singing in the spotlight. Such a practice grew over time, assuming different formats as the participants got more confident to invite specific others to join them. Otherwise, Laurel would randomly alternate the ones who seemed amused with dancing in the spotlight with the main performer. In my notes, I often made comments about how those moments were turning into ways for participants to experience themselves and create meanings with others as well as a way to include diverse communication styles. However, one specific night, three dance episodes definitely gained my attention regarding their potential to foster *now moments*. I briefly describe these moments below.

The *first dance party* occurred as soon as the meeting started. Claudia, a commonly less talkative young woman with an intellectual disability, expressed her wish to invite two other girlfriends to the spotlight with her. The participant and her friends danced to the "Y.M.C.A." song, by Village People, together. They were having fun, singing, and interacting with each other's motions while Laurel was playing along with her guitar. It was very captivating. All participants involved were expressing themselves through their motions, facial expressions, and vocal sounds, creating their own version of the song in terms of arrangement, interpretation, and actions. When they finished, Laurel acknowledged the uniqueness of that performance created from unique contributions by playing with the song title and suggesting the letter "M", which refers to "men," should be turned into "W," from "women," honouring the unique version performed by that group of females. She said,

Laurel: I think we will have to turn it into the Y.W.C.A.
Maria (dancer): What? [she seemed surprised, wondering what Laurel meant]
Laurel: One that the women are liking to do. [suggesting the song message focus originally directed to "Young Men" have reached a different meaning after their girls-dance party version.]
Janice (dancer): Y. W. C. A. [singing out loud]

(Zoom Session Dialogue, VOM)

A quiet person willing to explore unfamiliar grounds appeared as a now moment threatening the stability related to her usual behavior participation on that scene, which evolved toward a *moment of meeting* with the other female participants. They experienced themselves in the presence of one another while providing unique contributions to create an original performance of music and dance. Thus, a moment of mutual recognition in which something unique was produced from the encounter of participants' subjectivities; a *moment of meeting*.

Later in the zoom meeting, Ryan, another participant with Down syndrome, requested to lead a *second dance party* singing the song "We are family," originally recorded by the American vocal group Sister Sledge. He invited people to join him in the spotlight and dance. Ryan sang the Chorus repeatedly acapella, and many others "unmuted" to sing along with him. The difference here was that he wrote his own version of the lyrics to perform that night. He sang:

We are family
I got all my brothers and sisters with me
We are family
Get up everybody and sing.
We are family
I got all my L'Arche family with me...

(Zoom Session Recording, VOM)

The fact of singing his own version of the lyrics is interpreted here as functioning as a *now moment* that provoked new ways of being with others and the opportunity for that participant to experience himself in different subjective positions within the intersubjective space—that is, as a songwriter, singer, and dance leader. Thus, the *dance party* afforded a *now moment* that turned into an opportunity for Ryan to be "seen and known."

By the end of the first hour, they had a third dance party. Another regular VOM participant who is also a priest and has never led a dance party before, invited everybody to dance and sing along with the song called "And the Father Will Dance" (by Mark Hayes). He said, "I got you another dancer. Someone who likes to dance, God. Yes, we got a party God, too. He likes a party!". Then he started singing along with his guitar. Having a priest presenting God as a dancer and inviting others to dance along with him functioned as the *now moment* that triggered new states of being with others.

Revisiting my notes and the video related to the VOM meeting when those three dance moments were the highlight of the night, confirmed my initial thoughts that *dance parties* could be considered as practices that provide room for the emergence of *now moments* evolving into moments in which the participants could be "seen and known" or to *moments of meeting*.

According to Benjamin (1995),

Other must be recognized as another subject in order for the self to fully experience his or her subjectivity in the other's presence. This means that we have a need for recognition and that we have a capacity to recognize others in return (p.30).

In this sense, providing opportunities for individuals to experience themselves in different subjective positions within experiences of "being seen and known" also meant recognizing them as subjects and giving them the chance to experience their own subjectivities. Further, the

appearance of multiple requests to lead a dance party, on the same evening, indicates that those individuals desire to participate in that particular way, suggesting that such moments also carry an emancipatory element, facilitating in individuals the wish to exist as subjects in different subjective positions.

In my notes about that evening, I reflected:

The dance parties really got my attention, tonight. I noticed that more quiet participants are getting confident to invite people to join them in their songs and dancing by truly expressing their intentions. They are clearly stating "I wanna dance", "I want to invite Maria". (...) He [we are family singer] got comfortable enough to create his own versus talking about his idea of family and his feelings about the L'Arche community and his friends. He wanted to share his feelings through music. He clearly expressed he felt like part of a family there. (...) So, I think this [dance parties] could be seen as an activity that could foster now moments because it has allowed moments of engagement where people can be recognized and recognize others back.

(Researcher Journal Entry)

VOM Moments of Meetings - Vignettes

In this subsection, I present three vignettes addressing specifically the formation of "moments of meeting" within the open mic music-making. Here, I considered moments of mutual recognition in which all the involved participants contributed with something unique toward constructing meanings and new ways of being with the other. Thus, they represent and exemplify moments in which subjectivity was conceived by the intersection of two or more subjectivities within an intersubjective encounter.

Vignette I – When you say nothing at all. Maya is a teenager that comes regularly to the VOM. She has an intellectual disability, is non-verbal, and loves to "hum" melodies. Maya and her parents are always enjoying the music and, sometimes, they share a song together in the spotlight. One night, Maya's parents requested Laurel to sing a song with their daughter. They

choose a song called "When You Say Nothing at All,"¹² recorded by Alison Krauss. They mentioned in the session that they regularly sing/play that song to Maya, as expressed in the song, they do not need any words to understand her and love her. Laurel rapidly understood that it was a special song for Maya and her family. Laurel said, "Hi, Maya," and Maya "hummed" back. Laurel started to sing and play the song along. Maya was seated on a chair having Mom and Dad beside her. The Mom was gently touching Maya's shoulder while her Dad was holding her hand and making visual contact. Maya demonstrated to be familiar with the song and began rocking her body while humming along with Laurel. By the end of the chorus, Laurel included Maya's name, sounding like she was saying the words directly to her. Laurel sang, "You say it best, Maya, when you say nothing at all." Maya responded to Laurel with a high pitch humming, almost like a squeal of delight. When they finished the song, Maya squealed again. Laurel replied, "Yeah!!!", and Maya repeated the high sound as if she was saying "yeah" back.

While analyzing this scene, I considered Maya's response to Laurel when she heard her name mentioned in the song as the ensuing *now moment*. While singing with Maya, Laurel engaged with the song name and lyrics as representing a subjective position, Maya's position, as someone who cannot communicate using words but uses other unique ways to demonstrate her feelings. When Laurel includes Maya's name in the chorus, she recognized Maya within such a position. By humming, squealing, rocking and through her face expressions, Maya demonstrated recognizing that Laurel was referring to her and recognized Laurel back. While interacting during the song, both contributed with something unique in a moment of mutual recognition and a new way to being with each other was formed while music was shared.

¹² "When you say nothing at all," by Alison Krauss. YouTube link: https://youtu.be/1SCOimBo5tg?si=3ijojSp_UPZJ_9np

Vignette II – Friends forever. Joel and Anna are young adults living with disabilities. They both used to live in London, Ontario, and have been best friends for a long-time. During the COVID-19 pandemic, Anna moved to Calgary, Alberta, to stay with her family. Since then, the VOM came to be a place where Joel and Anna could see each other and enjoy music together. Joel has full mobility and verbal communication skills and likes to create his own verses to sing at the open mic. Anna uses a wheelchair and cannot verbally articulate words. She loves humming. Sometimes she uses her tablet to communicate and tell stories, as well as a musical instrument, to play at the open mic. In one of the VOM Zoom meetings, Joel expressed that he did not wish to embarrass Anna too much, but if she agreed, he would like to sing a song he had written for her. Anna smiled and nodded positively. Then, Laurel added Joel and Anna to the Zoom spotlight and Joel started singing acapella, "Friends forever. We'll always be friends forever. There'll be no more having fun, but always we'll have fun. She is a wonderful person, we'll always be friends forever. She has a wonderful smile even when she is all the way in Calgary her smile goes through the line and stays when you see it. (...) she is so wonderful to have for a best friend." While Joel was singing, Anna was smiling with her mouth and her eyes all the time. When Joel mentioned her smile, she would laugh. When he said she was a wonderful person, she closed her eyes and leaned her head back and kept smiling.

In this scene, Joel's request to sing his song to Anna was the now moment. Accepting the offer, Anna allowed that moment to evolve into an opportunity for Joel to assume a different subjective position as a composer, singer, and best friend in her presence. Through his lyrics, Joel also recognizes Anna in a position of best friend and a wonderful person with singular qualities. On the other side of the screen, Anna feels recognized and recognizes Joel back through her gestures, smile, and facial expressions. While that unique composition was

performed, a new intersubjective state was established between Anna and Joel within a moment of mutual recognition in which both contributed by donating something from their subjectivities.

Vignette III – Best day of my life. Ray usually joins VOM in the last half hour. An informal musician who always invites others to participate in his songs. Aware of that, Maria, a VOM participant who lives with autism, often offers to play the Kazoo and sing along with him. On a specific night, Ray brought a tune named “The Best Day of My Life;”¹³ an uplifting song recorded by the indie rock band American Authors. He invited everyone who wished to sing along with him. Maria asked, "Do you need some help? Singing or kazoo?" Ray said, "I need lots of help, vocals and kazoo." When Ray realized multiple people would join and Maria would play the kazoo, he decided to teach her the intro melody so they could play that part together. Ray played the melody lines on his guitar, and Maria repeated once with the kazoo. She learned the notes quickly and Ray understood she was ready to start. They began to play. Ray was doing the leading voice and the guitar accompaniment. Besides playing in the intro, Maria continued alternating between singing and Kazoo improvisation throughout the song. She was playing that song for the first time and seemed to be very comfortable with that and having fun. Laurel left the zoom screen in "gallery view" mode so that people could "unmute" themselves and join at any time while seeing each other. As the song was being played, many people joined adding motions and/or singing the verse's responses "Wo-o-o-o-o-oh, wo-o-o-o-o-oh" and the chorus "This is gonna be the best day of my life, my li-i-i-i-ife". The musical textures were changing as people were joining. Ray decided to add a break and invite the group to clap. Then, Ray and Maria improvised a quick guitar-kazoo interlude before moving to the final chorus. It turned into a big, fun collective performance with unique contributions coming from all participants.

¹³ The Best Day of My Life, by American Authors: https://www.youtube.com/watch?v=Y66j_BUCBMY

In this third vignette, Ray's invitation to other participants was the now moment that triggered the changes in the intersubjective space. By recognizing Maria as a partner, singer and musician, Ray accepts her offer from such a subjective position. Ray is also recognized as a music leader and performer by Maria and by other group participants. While inviting others to join his song, Ray opened space for more participants to contribute to the song and to experience themselves as active music makers. From such an encounter emerged a singular musical performance with a unique texture and aesthetic created from unique collaborations within a moment of mutual recognition involving Maria, Ray, and the other VOM participants.

While analyzing those three Moments of Meeting, I realized they grew out of now moments, which themselves emerged as subjective positions in the musical space - as a songwriter, listener, singer, musician, and friend. This, I argue, resonates with Small's (1999) conception of musicking as verb affording diverse possibilities for engagement and participation in music making. Here then, it is possible to see those experiences as corroborating a view toward a polyphonic subject who participates in the music making from different subjective positions. Just as important, such spaces and practices can be seen as a potential tool fostering meaningful engagements and participation.

Considering the role of facilitation (or 'teaching'), it is clear to me that in all three cases, Laurel's (pedagogical) decisions were essential in facilitating mutual recognition between people. For example, when she decided to include Maya's name in the song, she made clear to Maya she was engaging with her through the music. By "spotlighting" Joel and Anna, Laurel enabled visual contact between them, allowing Anna to respond to Joel's song. Also, by moving Zoom to "gallery view" mode, Laurel let more people engage with Ray and Maria's performance, making room for other individuals to collaborate in the musical arrangement, bringing their subjectivities

into that collective piece. Laurel not only made room for those participants to experience their subjectivities but also provided a welcoming space where they felt comfortable enough to take the "risk" of experiencing themselves while engaging with others in music-making.

Although the primary focus of VOM is not on teaching but on building community through music performance and sharing, as an educator, it was clear to me that in those MoM participants were engaging, creating and expressing themselves by exploring musical elements. Maya, recognized the song as soon as Laurel started to sing, which means she identified the melody and its patterns. Maya also hummed along, which was her way to "sing" with Laurel and express herself. Joel engaged with songwriting to express his feeling to Anna. Ray, Maria, and other VOM participants engaged in a creation of a collective arrangement in a "jam" moment at the open mic. Thus, welcoming participants' subjectivities also gave them opportunities to engage meaningfully with musical elements, creativity and performance.

Regarding the inclusion of students with disabilities in schools, Abramo (2012) poses that fulfilling the modifications suggested in IEP (Individuals Educational Plan) is not enough. He argues that it is important to embrace the ideals behind these "laws" (e.g., IDEA) by "providing an education that also honours and supports students and their navigation of the school and outside world" (pp. 43-45). This too can be seen through the notion of recognizing themselves as subjects in their interactions in and with the world.

In this sense, in those encounters, it was possible to notice that the participants could engage and create meanings with others within the music-making, which implies recognizing themselves as subjects within those moments. According to Benjamin (1995), we become familiar with our own subjectivity by experiencing ourselves and creating meaning with others. In other words, we empower ourselves through the constitution of our own subjectivities while

engaging in moments of mutual recognition. Thus, the vignettes reported above are compelling indications of the emancipatory potential of such intersubjective encounters within that musical context.

Embracing “Symptoms” as Part of the Self

As mentioned in the second chapter, considering both unconscious and conscious dimensions, present in an intersubjective relationship amplified my view toward potential subjective positions and moments of mutual recognition during my observations. Among individuals with intellectual disabilities or on the Autistic Spectrum is very common to find people who have restricted interests, follow specific routines, or repeatedly sing or listen to one particular song (American Psychiatric Association, 2013). In what follows, I describe two cases in which Laurel embraced what one could treat as a symptom, such as choosing to sing the same song every week, as part of individuals subjective selves. In this sense, she fostered possibility for those participants to experience themselves in different subjective positions in front of others.

Open the eyes of my heart. Carlos is a VOM participant with an intellectual disability who repeatedly request Laurel to sing the song “Open the Eyes of My Heart,” by Michel W. Smith. Carlos is a vibrant young adult. Although he is a quiet person, we know that he can also speak Spanish and seems to have a Christian background. During Carlos' performance, Laurel usually sings along with her guitar while Carlos enjoys himself in the spotlight rocking his body and smiling. After being stimulated, he sings the bridge part "Holy, Holy, Holy...". Throughout the weeks, Carlos gained more confidence and started to sing other parts of the song.

One night, he brought an egg shaker and shook it along with Laurel making the fermata at the end. On one of my last nights as a participant-observer, Carlos asked to sing a different song. He could not articulate his words clearly, saying something like, “Power of Jesus.” Laurel asked

Carlos to sing a bit of the song, but even then it was not possible to figure it out. Trying to guess, Laurel started to sing a Christian canticle called The Power of Your Love. Carlos immediately recognized the song and began to rock his body, raise his arms, and sing. They sang one chorus together and Laurel stopped because she could not recall the words to continue. Carlos said, “Open the Eyes.” Laurel understood he wanted to sing his favourite song, so she moved to sing “Open the Eyes.” This time, however, Carlos sang all the way with her, not only the bridge part as he was used to do.

The “Open the Eyes” song afforded the space for Jane to experience herself, too. Jane is a mature woman with multiple disabilities who used to come to the open mic mostly to enjoy and listen to music, not to perform. Jane always carried with her a sort of craft decoration in the format of a small eyeball. For some reason, she was always bringing the "eyeball" close to the camera as a way to demonstrate that she was enjoying the song. When Laurel and Carlos began to sing "Open the Eyes of My Heart" every week, Jane started to interact with them from her Zoom square, showing and shaking her "eyeball." Then, Laurel asked Carlos if Jane could join him in the Spotlight. He loved the idea and enjoyed performing with Jane. One night, Laurel invited Jane to join her in a song. After a positive nod, Laurel asked the group if anybody knew any ideas of songs about “eyes.” Somebody suggested the “Eye of the Tiger," by Survivor's group. And that was it. Jane experienced herself in the spotlight, shaking her "eyeball," smiling, and enjoying the music.

Twinkle, twinkle little star. Lucy is a young woman who is visually impaired and also lives with multiple disabilities. She lives in a congregate setting and used to join the open mic during the first hour, always having a support person around to help with her device camera and Zoom features. Lucy regularly requests to sing “Twinkle, Twinkly Little Star.” In the beginning,

Laurel was playing guitar and singing along with her. Although she could not visualize herself in the Zoom spotlight or her virtual audience, Lucy was able to listen to people's responses after her presentation and perceive the safe and welcoming dynamic around the performers at VOM. Throughout the weeks, Lucy decided to take some risk and try new things. She kept singing "Twinkle, Twinkle" but started to do it in different ways.

One night, Laurel welcomed Lucy to the spotlight, and she said, "Hi Laurel. I have a microphone in my hands." Laurel made a positive comment and asked "What song are you going to share with us, Lucy?" Lucy replied, "Twinkle..., Twinkle... Little... Star...", adding, "Can... I... sing... by.. my...self?" Laurel responded, "Of Course." Lucy started, "Ready?... One...two... three... twinkle, twinkle [in a regular rhythm]..." In the subsequent week, she sang by herself again and decided to dedicate her song to Mariana, the support person that was working with her at the time. In the week after that, Lucy had a red flower in her hair and stood up as if she was on a stage to sing. On my last week observing the VOM session, Lucy was called to the spotlight and said,

Lucy: I... got... a song...

Laurel: What is your song tonight?

Lucy: I... got... a different one..., a different... one.

Laurel: Okay, what is it?

Lucy: You...are...my...sunshine.

Laurel: Yeah, we are looking forward to that one. [Amazed by Lucy's choice]
Are you gonna need some help? Or...

Lucy: Can... can... you...start...me...off...please? [with a happy face].

Laurel: Sure.

Lucy: Ready? [Counting herself in] One, two, three, go!

Laurel: You are my sunshine... [singing]

Lucy continued singing the rest of the way by herself having Laurel playing along with the guitar.

As previously mentioned, the repetition of songs week after week or Jane's "eyeball" could be addressed as mere symptoms related to any particular diagnosis, therefore, being ignored or considered as less important manifestations within the music-making contexts. However, Laurel decided to engage with such manifestations as genuine contributions coming from those individuals. Such a choice resonates with the idea of embracing the symptom as part of the self, which means considering those specific manifestations as latent subjective positions, as evocations that bring something from those subjects and may reach different meanings within an intersubjective encounter. As I articulated in Chapter II, much psychoanalytic research (e.g., Benjamin, 1995, Kirshner, 2017, Gallagher, 2012; and Lacan, 2001) suggests that the "unconscious," although "unknown," remains present in our embodied experiences and can emerge to consciousness at any time influencing us (subjects) even without our knowledge. Thus, acknowledging conscious and unconscious dimensions of subjective experiences may help educators in *going to the encounter of the subject* as they embrace students' motions, sounds, and "symptoms" as part of their subjective selves.

In this sense, week after week, it was provided those participants with the opportunity of experiencing themselves as subjects by recognizing their gestures, song choices, words and vocalization as valuable subjective positions within the VOM musical space. I also noticed fluidity as a qualitative characteristic of VOM space, wherein non-musical turn into musical manifestations and vice-versa, or the changes regarding one subjective position to another, or the fluidity in which all abilities, ages, and differences co-exist complementing one another or in contrast, but still collaboratively and constructively, not competing. For example, when

performers turn into presenters, like in the "next-up" time, they go from a singer/musician position to acting. When Joel explored songwriting to talk about his friendship and express his feelings to Ana, musical and non-musical elements came together naturally. Or when Ray and Maria, performers of different ages and abilities, moved from a duet to a collective performance in a fluid and spontaneous manner, embracing other different musical and individual manifestations. As described above, Laurel's decisions of valuing all participants manifestation as genuine contributions to music-making continuously afforded small changes in those participants' body posture and attitudes as they gained the confidence to try new things, such as singing by themselves, playing a shaker along with the music, or trying to sing different songs.

As argued by Churchill and Bernard (2021), genuine access calls for pedagogical choices based on "students' embodied epistemology" using all necessary resources(p. 41). In this sense, embracing the students' "symptoms" as part of their subjective selves may amplify possibilities for educators to make decisions affording genuine engagement and expression in music classrooms. Not merely facilitating access to content but actively taking part in meaningful experiences with the students in moments of mutual recognition. Finally, being recognized in their subjectivities nourished VOM participants with the wish to participate as performers, take the lead, and engage with the performance of others, meaning they wished to exist in such positions. Thus, such a perspective also echoes Biesta's (2017) statement regarding the emancipatory task of education consisting of arousing the desire in another human being for wanting to exist in and with the world as subjects.

At the same time I was investigating the formation of moments of meetings within L'Arche Virtual Open Mic, I was also engaged as a participant observer in the Dreams Come True musical theatre setting. I realized that the intersubjective encounters there were happening

differently; particularly due to the dynamics created around a goal-oriented programs such as DCT. In the next section, I describe how I perceived the *now moments*, *moments of meeting* and experiences of "being seen and known" as they occurred within the Dreams Come True Music Studio context.

Dreams Come True Music Studio – Intersubjective Encounters Within a Musical Theater Production

Dreams Come True Music Studio (DCT) is an inclusive musical theatre program for people of all ages and all abilities. The program was created in 2018 by Allison O'Connor, a passionate and enthusiastic leader, experienced school music teacher who works with Thames Valley District School Board and DCT music director. The program started as a Summer Camp and, since then, it has been operating as a 12-week program that produces a musical theatre show per season. DCT is a goal-oriented program. Allison runs it in a very flexible and positive way, making room for all abilities to be meaningfully integrated into the musical productions. During the COVID-19 pandemic, DCT also decided to move to Zoom and began to create new ways to rehearse, interact, and perform on the virtual platform. DCT family, as the group members like to refer to the program, is formed by musicians with and without disabilities, a group of caregivers and volunteers, and some family members who also do some volunteer work. While Allison directs the rehearsal, the volunteers support some of the musicians and help with the setting up. Everybody participates actively in the rehearsals and helps to create a welcoming and positive environment so that all can shine in their own way and feel included.

I have been involved with DCT as a volunteer since 2019. For this study, I accompanied the Summer 2022 season consisting of 8 (eight) rehearsals on Zoom and 5 (five) in-person rehearsals culminating with the Showcase Concert. The Zoom rehearsals occurred on Saturdays,

from 9 to 10 am. The presentational rehearsals were condensed in one single week, Monday to Friday, from 9 am to 12 pm, at the Siloam United Church (London, ON). The musical production, High School Musical 2, was performed on a Friday evening. During the rehearsals, Allison utilized the Music Theatre International¹⁴ material, providing each participant with a student book with scenes and music and a link to access the audio material including guide-vocal tracks (sing-along), and orchestrated accompaniment-only tracks. For the High School Musical 2 concert, Allison conducted the musicians through the orchestrated accompaniment tracks.

Considering they were coming from a long-term social distance and isolation period, the presentational encounters were delightful and exciting moments for the whole group. In what follows, I will briefly describe some of the *familiar canons* created during the Zoom rehearsals and some other practices explored in the in-person encounters and the Showcase Concert. As previously mentioned, as all those dynamics happen in a very fluid way in DCT, I decided to describe them in ways that would mirror the experience.

DCT – Rehearsals’ Dynamics and Familiar Canons

At the first moment, the activities during Zoom rehearsals consisted in learning the High School Musical 2 story and songs. Thus, the *familiar canons* were created around practices such as *going through the music score*, *going through the scripts*, and the *check-ins/check-outs*. While *going through the music scores*, the DCT musicians¹⁵ learned about some of the music symbols and dynamics and how to mark the important parts using a pencil in preparation to sing along with the musical soundtrack. The musicians were also encouraged to take turns “acting” meaning

¹⁴ Musical Theatre International (MTI) is an online platform that provides condensed, author-approved versions of classic musicals, Disney favorites and modern works, custom-tailored to the needs of young people and schools. <https://www.mtishows.com/broadway-junior>

¹⁵ During the descriptions I refer to DCT participants using the terms they use to refer to themselves during the rehearsals, *DCT musicians* and/or *Dreamers*.

trying roles while reading characters' lines and *going through the script*. Between those activities, Allison used to do what she calls the *check-ins/check-outs*, inviting two or three participants per time to share about "what's new" in their weeks. The *check-ins/outs* used to extend throughout the rehearsal while also working as short-break moments. The Zoom chat feature was explored to increase participation encouraging musicians, caregivers, and volunteers to make positive comments about people's interpretations of lines and songs. They were motivated to help other group members to locate songs and scenes on the script by typing page numbers, song references, etc.

One of the DCT musicians (without a disability), named Daniel, volunteered to create motions and some choreography for the group. Since then, Daniel began to lead the group while practicing the choreographic movements on Zoom and during the presential encounters. He also recorded and sent short videos with the choreography to DCT musicians so that they could practice at home during the week. The choreography moments were incorporated into DCT rehearsals as a regular practice.

Another *familiar canon* consisted of *modelling the use of inclusive and positive language* among the group. Many DCT musicians are still of schooling age or just finished high school. Some of them faced bullying in school settings. Others have been segregated in "special needs" bubbles. Having a long-term experience as a school music teacher and as a mother of a young adult with Fetal Alcohol Spectrum Disorder, Allison reinforces the idea of DCT as a label-free, non-segregating, and empowering abilities program. In this sense, she often models the use of language resounding such values. For example, she frequently uses expressions like "stand as you are able," "read as you are able," and "don't worry if you get confused, we will support you." Allison repeatedly makes clear to everyone that making mistakes are not a problem in DCT,

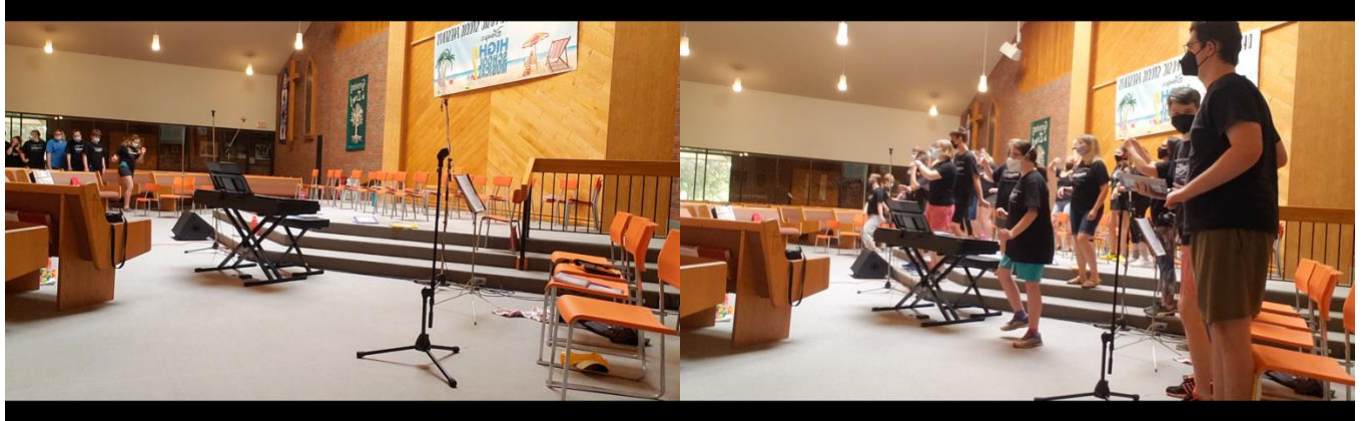
often asking questions such as, " If we mess up, do we care? - No!" Further, Allison explores some key phrases from the musical's songs to empower DCT musicians' abilities and to encourage them to trust themselves. For instance, the expression "Is possible, anything is possible," from *Seussical – The Musical*, is often used when something new needs to be learned or changed. Positive inclusive language and supportive attitudes are used and encouraged as a *familiar canon* within the DCT program.

Besides safety, during the in-person rehearsals the primary focus was on getting familiar with the performance space, the church front platform. Initially, Allison and the group marked the scenes and entrances and practiced singing along with the accompaniment tracks, this time, without a leading voice. They were also working on exploring the choreographic motions within the acting space. On top of the hard work and dedication to put the musical show together, after the long-term facing the restrictions imposed by the pandemic, the back in-person rehearsals had an atmosphere full of joy and excitement. In the last days, the musicians went through the whole show using props and wearing their costumes. The choir and soloist microphones were also tested and used by the musicians. The final dress rehearsal happened in the morning, and the show was performed on the same day in the evening to an audience of 200 people. After the concert, the musicians went to the back room where they could hang out, celebrate, give autographs and take pictures.

Examples of DCT *familiar canons* can be found in the [DCT Documentary Film](#).

Figure 4.2

In-person rehearsals at Siloam United Church, London, ON



Happenings on The Course of a Musical Theatre Production

As I observed the flow of dynamics and relationships within DCT rehearsals, I noticed that *now moments*, moments of meetings, and experiences of being "seen and known" were happening within the collective experience of putting a musical theatre show together. Engaged in processes such as going through the music scores, reading through the script, learning choreographic moves, and getting familiar with the performance space, DCT participants could experience themselves in different subjective positions and have their subjectivities recognized while going through those *familiar canons* learning how to tell a story through music.

In what follows, I describe selected episodes demonstrating how I perceived the emergence of *now moments* evolving towards opportunities of being "seen and known" and/or *moments of meeting* within DCT rehearsals, on Zoom, and in person. Then, I articulate how Allison embraced some specific DCT musicians' manifestations as part of their subjective selves. Finally, I highlight aspects of the showcase concert, arguing that the concert itself could be seen as a *now moment* in which multiple experiences of recognition and mutual recognition

can arise among the artists and between artists and audience, potentially producing new ways to exist within the showcase intersubjective space.

Going through the musical scores. Leading a musical theatre rehearsal on Zoom and keeping participants of all abilities focused and engaged with the activities is not a simple task. Allison's previous experience as a school music educator allowed her to adapt very fast and explore the features provided by the Zoom platform to foster inclusion and participation.

Although most DCT musicians could not read music notation, they had the musical book with the music scores and scenes in front of them during the rehearsals. I noticed that Allison began to explore the experience of going through the scores with the group in diverse ways. First, she asked the musicians to have a pencil with them, so they could circle the choir parts they would be singing. They were asked to circle the words ALL, GIRLS, GUYS, CHEERLEADERS, WILDCATS, as parts they would be singing as a group. They also learned that some other versus, would be only sung by the soloists. That sounded slightly confusing for some of the new participants in the beginning. The Zoom Chat captured some of those moments. The chat comments are presented here in their unedited forms, avoiding the [sic] designation. The intent is to portray the data as generated rather than as manipulated through the privileged power of the researcher.

From Josie: Daniel, I am bit confused about I don't know how I do cheerleaders is what is the page is

From Volunteer 1: 21 at the bottom CHEERLEADERS

From Volunteer 2: Page 21

From Volunteer 1: page 31 ALL

From Daniel: Look for pg 21, look to the bottom of pg 21 and circle the word "Cheerleaders"!

From Josie: I found it Daniel

(Zoom Rehearsal Chat - Entry)

The DCT musicians were encouraged to use the chat to ask questions and help each other. As the rehearsal flowed, Allison repeated comments such as "If we mess up, do we care?" The group replied: "No!", enjoying the fact that whatever they could accomplish would be valued and embraced.

Allison also explored some of those moments to teach Dreamers, as they refer to themselves, about the musical symbols in a relaxed way. For instance, there was a long "legato tie" on the last 4 bars in the opening song, meaning the singers would have to sustain the vowel until the end of the melodic line.

Allison: Hey, Dreamers. Can you look at the very last page of your song?

Allison: Daniel, anyone, can you cue what page that would be?

Daniel: Page 26.

Allison: Okay. If you notice, the last word is "lives", and who sees a bi-i-i-g long curve [drawing a long curve in the air using a big arm gesture] way to the end of that word?

Allison: Who sees it? Who sees it? [raising her hand]

Dreamers: [many dreamers raised their hands in a positive response to Allison's question]

Allison: Well, that is a tie. And it means that you hold... let me count... [using her fingers to count], um... how about 100 beats? [exaggerating]

Allison: Well, let's sing the word "lives," repeat after me.

[She sang to them, making the tie a bit longer than 4 bars so they could have the sense of a long sound.]

Dreamers: [The musicians unmuted and sang by themselves, sounding very messy due to the usual Zoom delay.

[Everybody laughed.]

(Conversation during Zoom rehearsal – video recording)

Check-ins or check-outs. To make this process more dynamic, Allison also decided to do the *check-outs* by asking the musicians to say what part they would be circling, according to their roles in the play. Here are some of the *check-outs* examples from that day:

Allison: Tina, can you unmute and tell us? What word are you going to circle?

[Tina unmuted herself]

Tina: Um... I will be circling MAKE-UP ARTISTS.(?) [using a questioning intonation]

Allison: Yes, you are!

Allison: Grace, what part are you gonna circle with your pencil?

Grace: GIRLS.

Allison: Yes!

(Conversation during Zoom rehearsal – video recording)

After getting familiar with the scores and aware of the parts they would be singing, Allison invited the musicians to sing along with the guide-vocal tracks. Many of them also tried to add actions and create their own interpretations of the songs. Revisiting the rehearsals' videos fortified my initial perception as an observer. I noticed DCT musicians got extremely involved in the process of learning the songs. Their facial/body expressions revealed a genuine interest in being present and actively participating at any capacity in the singing, doing the check-ins/outs, raising their hands and asking questions, typing on the chat, listening, and having fun. In my notes, I reflected several times on how this dynamic experience of going through the scores would embrace the subjects and their subjectivities in the DCT Context.

I have the sense she [Allison] is not very concerned if they understand everything they see in the music sheet [referring to the music notation]. She seems more interested in providing them with the experience of going through a music score, reading, noticing, making their own marks, and encouraging them to find their own ways to engage with it.

(Researcher Journal Entry)

In this sense, the emergence and formation of *now moments*, experiences of “being seen and known,” and moments of meeting were taking place throughout the process of learning the song, the story, and the DCT *familiar canons*. In the scenes depicted above, while *going through the musical scores*, the DCT participants had the chance to experience themselves as musical theatre actors and actresses. While learning about musical symbols and how to navigate a music score, they were also learning what it means to exist in a musical theatre setting. While learning how to ask questions through the Zoom chat, they learned to take the lead and found themselves able to help others with their questions. In the *check-out* described above, the participants began to get familiar with the characters doing the choir part with the understanding they would be playing those roles, which also means assuming different subjective positions in the musical space.

Allison’s attitude of welcoming DCT musicians assuming different subjective positions during the rehearsals resonates with a view toward polyphonic subjects, suggested in Chapter II, and Small's (1998) conception of musicking, representing an invitation to DCT participants to “take part, in any capacity, in a musical performance” (p. 9.) or rehearsal.

Permeating those events, Allison frequently modelled the use of language by adopting inclusive terms and expressions, reinforcing a label-free approach. She also explored the language to emphasize that mistakes would not be a problem and everything people could do would be valued and accepted. In music education, a cadre of authors highlight the use of

language as an important factor for the inclusion of students with disabilities. Particularly the use of "people-first" language, honouring the person rather than the label (Abramo, 2012; Darrow & Adamek, 2012). Abramo also argues that, from a student-centred perspective, the "label may not be needed at all" and the students can be addressed directly by their names. As many of the DCT musicians have been carrying the "special needs" label from their schooling sites, here they adopted a label-free language, not denying disability but spotlighting and welcoming individuals for who they are. In this sense, when Allison uses the phrases: "If we mess up, do we care? No" or "Don't worry if you get confused, we will support you," she invites DCT musicians to be who they want to be, regardless of their abilities. Thus, besides admitting a plurality of manifestations, this use of language also provided space for the emergence of new ways to perform and be with others in musical theatre contexts.

Megamix – a *moment of meeting* event. In one of the DCT Zoom rehearsals, while we were going through the music score and practicing the song, Allan, a DCT musician who is a teenager on the autistic spectrum, typed several times on the chat he had something to show to the group. Allan has a particular interest in 3D twisty puzzles, popularly known as Rubik's Cube or Magic Cube. Allison noticed he was very excited and told him to hold until the end of the hour and that she would give him time to "show and tell" his news. Allan patiently waited. When he had his turn, Allan announced, "Here is the Megamix!," showing the group a 3D pentagon shape (dodecahedron) twisty puzzle. His announcement emerged as a *now moment* in that context. Apparently, the Megamix puzzle is harder to solve than the traditional 3D cube shape. Allison immediately understood there was a connection with the musical "Bows" song named Megamix and engaged in a conversation with him. Traditionally, the bows theme conveys a mix of all the songs from the show.

Allison: Wow, that is amazing!

Allan: If you want, I could give you a solo of this.

Allison: You know what are we going to do, Allan? I will ask Daniel to tell everyone what page the Megamix is on, so Allan is going to perform while we sing. [speaking to the group] You know, Megamix is a mix of all High School Musical songs and that is going to be our goodbye song today.

Thus, while Allan was doing his 3D puzzle performance in the spotlight, everybody was singing and interacting with him. It was a very exciting moment in which new meanings were created around the Megamix song for Allan and for the group, new ways to exist with one another, and engage with the song too.

The “Megamix” scene is an interesting example of how the *moments of meeting* were formed in DCT. Often triggered by the participants abilities and subjectivities connecting with musical story or songs, culminating in the creation of meanings with others. Just as in VOM, the music leader’s decision was pivotal for constructing those moments in DCT. Allison's choice to engage with Allan, bring the song out, and let the group perform with him, provided the room for Allan and other musicians to experience themselves, create new meanings around that music, and to build new ways to be and exist in the musical space.

Going through the scripts. During the first rehearsals, while reading through the script, Allison invited all DTC musicians to try playing the roles. First, to allow more people to have the experience to play the show characters and, secondly, to see who would be ones that would be a good match to take those roles in the show. She said,

Allison: Who would pretend the one to read Sharpay?

Allison: Who would pretend the one to read Ryan?

Allison: We're going to be all trying it but for our show, we'll have one Sharpay and one Ryan because, folks, the main part of the show is the music.

Allison: So, does anybody would like to read maybe Sharpay and Ryan? Miss Kayla [volunteer] will say your names out loud. Just get your hands up, get your hands up if you would like to try.

[some people got their hands up]

Kayla: I saw Elise hand up, and Cintia's.

Allison: Okay, so Elise don't you read Sharpay and Cintia, you could read Ryan. Can you help us with the page number, Daniel?

(Conversation during Zoom rehearsal – video recording)

And they read through a dialogue between the characters Sharpay and Ryan. While reading Sharpay, Elise accidentally read what was written between the parentheses, and Allison took that opportunity to teach the group about what those notes between parentheses meant in the script.

Allison: This is all part of learning, folks, how to read a script. And that stuff in the brackets. Can everyone make me a bracket? [she used her hands to demonstrate the brackets' shape ()]
[the Dreamers imitated her gesture]

Allison: You don't say that stuff, but can act it out. For instance, here says, Sharpay dials her phone and puts it to her ear. So, you can pretend you hold your phone and do this. [she had her cell phone in her hands pretending she was dialing]. Just pretend in the air.
[Many of the DCT musicians nodded positively, demonstrating they were understanding the explanation]

(Conversation during Zoom rehearsal – video recording)

Then, they continued doing the scene as they were able including the cellphone-related actions described in the parentheses.

The *check-ins/outs* continued to happen between the rehearsal activities as *familiar canon*. In one of the weeks, at some point, Elise, who is an adult woman with an intellectual

disability and have had participated in previous DCT seasons, used her check-in space to share very meaningful news, as it is described below.

Elise: Good morning!!! [waving to the group]

Allison: Hey. How has been Elise today?

Elise: I've been wonderful, thanks for asking.

Allison: Is there anything you'd like to share with your Dreams Come True family?

Elise: Just one thing. I am working on writing a new song.

Allison: Wow! [amazed]
[there were lots of “wows”, smiles, claps, excitement and amazement coming from other participants' the Zoom squares]

Elise: That's it. Well, it's coming along very well, I just wanted to share it with everybody.

Allison: I can't wait to hear it. That will be awesome!

Elise: You will love it, believe me. It will work you out! [excited]

Allison: Oh! [touched] Well, I will try to be patient.

Elise: That's all I ask.

Allison: Okay, I will do my best [smiling].

Elise: If it is hard for you to be patient, I will just read it for you, and you can tell me what you Dreamers like of the song.

Allison: Elise, are you comfortable giving us the first line now?

Elise: Yes... Yes, I am.

Allison: Okay. Give up for Elise, everyone! [clapping, very excited]

Dreamers: [everybody was clapping and cheering, making “woo-hoo sounds”]
[Elise began to read]

Elise: It goes like this: All this time I've never realized how great it could be when come out of my shell. After I've done showing myself away in the world I just thought that this started it over, started it over happy.

Dreamers: [all the group clapped, stunned. Some type their comments on the chat]
(Conversation during Zoom rehearsal – video recording)

Reading through the script and trying to play roles provided DCT musicians with experiences of "being seeing and known" while experiencing themselves in different subjective positions. Elise's sharing during her check-in confirms the capacity of such to foster *now moments*, depicts the dynamism in DCT rehearsals, and reveals the transformative potential of experiences of "being seen and known", arousing in Elise the wish to exist as a songwriter and to be seen and known in such a position among her pairs.

Valuing an individual experience. As mentioned before, the DCT leader and members often referred to themselves as a family which, besides nourishing a sense of belonging, also suggests a sentiment of mutual caring and valuing of individuals' experiences. Such an aspect became explicit when the group was informed that one of the DCT members had to go through a major surgery. George is a young adult with multiple disabilities, including high mobility needs. He and his family have been active participants in DCT since the beginning. The news about his surgery makes the group interrupt their Zoom rehearsal for ten minutes, as the group records a video message of encouragement for him. While recording positive messages to George, some musicians also shared their own experiences of recovering. Allison, knowing about George's and his father's passion for the Toronto Maple Leafs team, brought some hockey jokes with the intent to tease them a bit and print a nice humoured and uplifting tone to the video. In what follows, I present some of the messages transcribed from the Zoom rehearsal video recording.

Allison: Who would like explain what we are going to do right now?
[some people raised their hands]

Allison: Julia, what are we doing for George today?

Julia: Well, George is recovering from a surgery he just had. So, we are going to make him a video of well-wishes, and we are going to try to make him laugh as well as send him some well-messages.

Allison: This is so great! Okay, I am just gonna call your name, and if you would like to say something to George, he will love it. So, get your thoughts ready. And George, this is for you because we love and miss you.

Allison: And the first thing I am gonna do, George, is I have a Toronto Maple Leafs joke because we know how much you and your Daddy loves it. Okay, are you ready, George?

Allison: Here we go. Here is the question: Why do Toronto Maple Leafs fans drink from a saucer?

Allison: Are you thinking, George? Hum...No, not quite. [pretending she was having a conversation with George]

Allison: Here is the answer, George. Because the cup's always in Detroit! [laughs]
[everybody laughs]

Other messages:

George, be positive. I wish you to feel better. And there is one more you should know, be strong, be confident to yourself, have a good time, we hope you feel better.

(Message from Hillary - an adult DCT participant with Down Syndrome)

Hi George. I know being in a hospital is a drag. But this should get better. And one more thing, if you keep thinking positively, the more positive things will happen to you.

(Message from Elise - an adult DCT participant with an intellectual disability)

Can someone say mine for me..... Dear George 3 things ... because of you I'm strong..... because of you I'm inspired... because of you I take nothing for granted..... sending you hugs love, your whikershime bro [Seussical character's name]

(Message from Lidia - a DCT volunteer)

[Lidia's message was posted on the chat and said by Julia because her internet connection was unstable].

The production of this video could be seen as a *now moment* affording experiences of "being seen and known" and promoting new ways of being with others. Such a practice allowed DCT musicians to express themselves and share their feelings while creating something unique for George and his family. Besides valuing George's subjective experience, recording this video as part of the rehearsal also meant embracing the motions, fluidity and transformations involving people's experiences of disability. Further, the creation of the video portrays how this community appreciated and recognized George in his uniqueness and whole humanity against the tendency of society to create hierarchies of humans and deny the subjective dimensions of individuals with disabilities (Goodley, 2022).

Learning how to tell a story together. In the last Zoom rehearsal, the DCT group went through the whole show online. The participants already had their roles, and everybody was contributing and learning how to be with each other and tell the High School Musical 2 story together. The DCT musicians were working on their vocal intonation, face expressions and incorporating gestures they found necessary to the best represent their characters. Some of them were doing the choreography from their places, including jazz hands and the bows. The energy was amazing. The excitement and smiles on everybody's faces was clearly noticeable. Among the check-out comments, two volunteers expressed,

This is incredible, today! It's turning into a real story, not just line for line for line, but a story. This is incredible!

(Volunteer 1 - comment during Zoom rehearsal – video recording)

Oh my gosh, the expressions everybody was using... ah. Give me chills already. I can't wait to the next week.

(Volunteer 2 - comment during Zoom rehearsal – video recording)

Revisiting those last Zoom rehearsals and engaging with participants' expressions and the volunteers' comments, I argue that while telling a story as a group, the Dreamers were creating meanings together. The action of telling a story itself allowed people to experience themselves in different subjective positions. Such experience may also invite us to look at the intersubjective musical space as a place wherein "communicative subjects" create meanings with others through communicative actions (Habermas, 1987, p.322), which may involve words, gestures, singing, etc. Through that process, DCT musicians may have also recognized their own participation while creating meaning with others, which means recognizing themselves as subjects. Thus, engaging with the process of telling a story together may also afford emancipatory experiences in the sense of allowing individuals to experience their own subjectivity in the presence of others.

Lastly, epistemologically, such a process of recognizing others' subjectivity while telling a story as a group also reflects Husserl's ethical premise considering other perspectives on the world's perception than our own is necessary to establish objectivity (Husserl, 1960). In this sense, telling a story together is an intersubjective attribute wherein recognizing others' subjectivity is ethical and necessary in the constitution of meanings.

Finally, in Person!

After going through a long period of social distance and isolation due to the Covid-19 pandemic, the presential rehearsals began permeated by a mix of feelings such as excitement, anxiety, fear, and joy. People were happy to be together, but there was also a concern that everybody would be safe. It was challenging to maintain social distancing, do the singing and act while wearing a mask, go through daily COVID-19 symptom scanning, etc. Everybody's wish to be there, to interact, and to work together in order to make the show happen was a powerful factor in helping the group follow the physical and social restrictions guidelines toward their final goal, the showcase concert.

In what follows, I describe some aspects that got my attention while observing the presential rehearsals. First, the participants' moves and efforts around learning how to be with each other in that, then, 'new normal'. Second, the process itself of learning how to exist and explore new possibilities in the Siloam Church physical space while the group created ways to perform a musical show together. Third, the musicians' ability to stay focused and active during the long rehearsals for five consecutive days. Lastly, but not less significant, the showcase concert afforded opportunities for individuals to experience their own subjectivities and create meanings with others.

Existing in different subjective positions on the stage. Saying their lines and bringing the scenes into life within a physical space with other people allowed the Dreamers to experience themselves in different subjective positions and respond to such an experience throughout the rehearsals. In my notes, one of my reflections about experiences themselves in different subjective position was thinking through an episode that happened with George, a young man with multiple disabilities who also went through a major surgery at the beginning of that season.

He returned to rehearsals on Zoom a few weeks before the presential encounters. In the show, he played the protagonist's best friend role and had lots of lines, which made it necessary for him to use a hand microphone in his scenes. In that case, the microphone factor worked as a trigger, or a *now moment*, for him to perceive himself as taking a different position on the stage.

I noticed George and his positionality about having a microphone in his hands while saying his lines. Since the surgery, his voice has been sounding lower and fragile. But having the microphone with him was a kind of a super encouragement, an excitement for him. He realized his voice could be amplified through the microphone, and he liked it. He wanted to make himself heard. So he was, like, we could see that he was there trying to say his lines louder. His body and arms tonus changed on the wheelchair. His breath was different too. I mean, it seems he recognized himself acting on the stage and being part of something. I mean, like really being part of the show.

(Researcher Journal Entry)

Noticing the changes in George's voice and posture during the rehearsals made me reflect on how significant might have been for him, after undergoing surgery, to get up on the stage and rehearse with the group. Besides his personal struggles, I also had the sense that having a microphone in front of him, with his voice amplified and heard, allowed him to perceive himself as a subject acting and singing; arousing in George the wish to experience himself and to exist in such a subjective position on the stage.

In what follows, I describe moments in which Allison provided opportunities for DCT musicians to experience themselves by incorporating their "symptomatology" manifestations into the musical scenes/songs during the rehearsals.

Incorporating communication style and gestures as part of the scene – embracing symptoms as part of the self. During the presential rehearsals, the incorporation of individuals' gestures and unique communication styles in the show scenes become more evident. In what follows, I describe two examples of that.

Ben, a young man with autism and limited verbal skills, has participated in the show using his speech generator device. Joanne, Ben's mom, types all the scenes and songs into his SGD and supports Ben during the performance while he operates the speech generator. Joanne also has her own part in the show as a volunteer. In the video they recorded for the DCT documentary, Ben expressed that through such an experience, he learned he could "listen to the music and follow along singing with his voice". Joanne mentioned that seeing her son smiling so much and joyful really makes her happy. She said, "he is smiling at people now".

Tracy is a young woman with Down syndrome who experiences high anxiety levels. She feels very emotional during the rehearsals and the show. In a transition scene, her character, Martha Cox, is cheered by the "Wildcats"(group) while she butts some hip-hop dance moves. Tracy was feeling very anxious about that scene. When the time came, the Dreamers started with "Go, Martha! Go, Martha! Go, Martha!..." and Tracy [Martha] began to make big movements with her arms, shaking her hands and had her 'headbanging' with a vivacity of a hard rock fan. Some people in the cast started to copy Tracy's movements as if it was a choreography for the scene. When it ended, Allison praised Tracy and the group, affirming that the motions were terrific, adding that transition should be enacted like that from then on. It was a glorious moment for Tracy. She seemed pleased. Since then, that transition scene turned into a fun time for Tracy, consequently surrounded by less anxiety feelings.

In the two episodes described above, both Tracy's anxiety and exaggerated moves and Ben's communication style could be addressed as "symptoms" or as factors that needed to be fixed. However, Allison decided to treat those manifestations as part of Tracy's and Ben's expressions as individuals. Examining those moments through intersubjective lenses, it is worth to highlight that the intersubjective experience is subordinate to conscious and unconscious effects. Thus, the symptom may "best represent the singularity of the subject" (Kirshner, 2017, p 23).

In this sense, while including those manifestations as part of the scene, Allison embraced those "symptoms" as part of DCT participants' subjective selves, as a subjective position, allowing them to experience themselves as subjects and create meaning with others. Considering such a possibility, Allison's attitude resonates with Small's (1998) conception of *musicking*, which conceives participation in musical performance in any capacity expanding the notion of music as a skill to be learned to a form of human expression from polyphonic subjective positions. Allison's attitude also contrasts with the "NOT YOU" function mentioned by Koppers (2009, p. 228) in Chapter II. Instead, Allison's pedagogical choice opens different possibilities for the YES YOU, in terms of "yes, you can do," but also "yes, you can be and exist."

Staying focused. The presential rehearsals were three hours long and occurred for five consecutive days until the showcase concert. In my notes, I reflected several times on the DCT musicians' commitment, focus, and participation in the activities during those long rehearsals with short breaks. I found myself impressed with that fact, then I thought of how the deficit lenses may induce us, teachers, to get into the 'trap' of making assumptions about what people

can or cannot do, particularly related to individuals with intellectual disability and their capability.

It has being impressive to see the DCT participants' commitment to the show. It is amazing to see all musicians, especially the ones living with multiple disabilities, present and active in the space for three hours. They are focused, paying attention to others' acting while patiently waiting for their turns. Some participants not even have lines, but everybody stays focused, following the show, reacting to the scenes and interacting with the story. So, it reminds me of Churchill and Bernard's warning about the potential curricular trap of practices based on deficit lenses and how it may lead us [teachers] to label our students, assuming they cannot understand or follow the rules. Or, due to present "challenging" behaviours, assume they cannot participate in activities like musical theatre or choirs. What I notice is that every participant genuinely wishes to be there [at the rehearsal] and be part of the show. I see smiling faces and eyes shining with the possibility of acting and singing as they are able to and being who they are on the stage. So, maybe being there and staying focused for hours also has to do with their subjectivities and with their wishes to exist as subjects in that way.

(Researcher Journal Entry)

Showcase concert – as a now moment. While going through my field notes and journals, engaging with the testimony of DCT participants about the concert, and revisiting that moment in my memories made me consider the possibility of seeing the showcase performance itself as a now moment. The unpredictability residing in a live performance, the "unknown" side of such an event, could foster now moments and afford numerous opportunities for individuals to recognize their own participation in creating meanings with others on the stage in experiences of “being seen and know” and also to recognize themselves and another's subjectivity while engaged in moments of mutual recognition.

In some of the interviews and testimonies for the DCT Documentary, many participants mentioned they feel comfortable performing because they can ‘be themselves’. In this sense,

being recognized by who they are and having the chance to create new ways to exist as subjects on stage may also afford emancipatory experiences in which DCT musicians can experience their own subjectivity in the presence of other actors (participants) and the audience, therefore, recognizing themselves as subjects in that context. Susan, one of the DCT volunteers and a family member, shared in her testimony for the DCT Documentary that the biggest moment for her is when new performers have their first live show. She said,

to watch their faces at the end of the show when the audience stands up and claps, and claps, and claps, and claps, and sayings. Their face is beaming. They are so happy. They actually get it at what they've accomplished. And, to watch the accomplishment and how proud they are of what they've done in the show is amazing.

(DCT Documentary Film Testimony)

According to Benjamin, “the other must be recognized as another subject in order for the self to fully experience his or her subjectivity in the other's presence” (p. 30). In this sense, Susan’s comment describes a moment in which she perceived a new DCT participant recognizing their own participation in creating meanings with others while being recognized by the audience, thus, experiencing their own subjectivity in the presence of others.

In another video for the DCT Documentary, a young woman and DCT musician with autism shared that the one place she feels like she can take off her mask is on stage. She poses,

Because of my autism, I go through most of life feeling like I'm wearing a mask. This mask is built to learn behaviours that are considered "normal" and acceptable. It helps me to get by in public without being treated badly, but it is incredibly exhausting trying to maintain the illusion of normalcy. The one place I feel I can take off the mask is on stage. Unfortunately, most music theatre programs did not give me the safe space I need because they all have some degree of competition, which does not match well with autism. Thanks to Dreams Come True, not only do I have a stage to take off my mask on

it. I am now a valued member of a community where I don't need to wear a mask in the first place.

(DCT Documentary Film Testimony)

For this DCT musician, the possibility of being herself and being recognized by who she is allowed her to fully experience herself in the presence of others. As she stated, in DCT, she not only has a "stage" to take her mask off and be herself, but she feels like a valued member of a community. In this sense, besides producing meaningful inclusion, such an experience instigated in her the wish to exist as a subject and to experience herself.

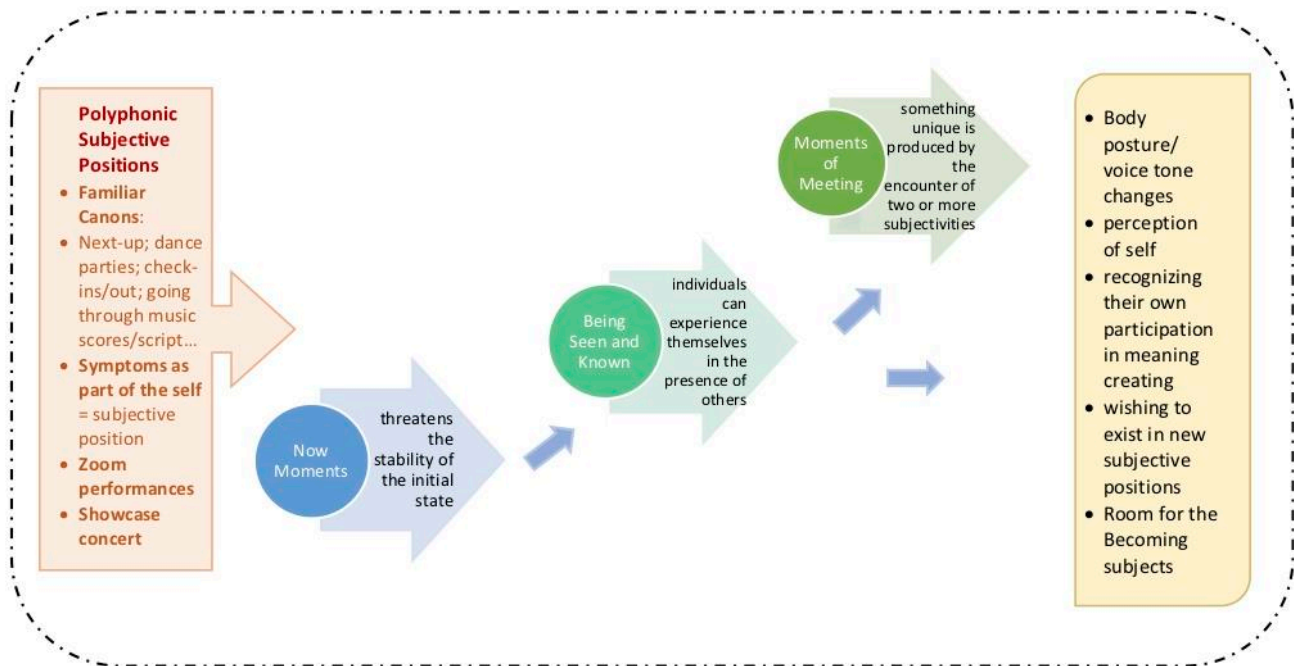
It is significant to emphasize that the fluidity noticed in the VOM context remained a relevant qualitative characteristic regarding DCT rehearsals and the show-case concert. Within a musical theatre context, the presence and combination of non-musical elements (according to Western tradition), such as dancing and acting, and musical elements, like singing and playing, complement each other toward telling a story to the audience. Further, individuals experience themselves in different subjective positions while playing different roles during the rehearsals and on the stage. All ages and abilities combined in a collective performance also fostered a fluidity regarding creating new aesthetics and ways to perform and be on the stage.

In this next section, I present a diagram as a tentative to summarize the flows of moments as I perceived them happening in both of my research sites.

Flow of Moments in The Musical Intersubjective Space – Diagram

Figure 4.3

The Flow of Moments in the Intersubjective Musical Space



The diagram below represents the flow of moments as I perceived them happening in the intersubjective musical space.

By representing the intersubjective space and the flow of moments within the diagram below, I invite the reader/ educator to envision the potential flow of moments happening in other musical (educational) contexts. As I identified the *familiar canons* developed in DCT and VOM, such as next-up, dance parties, and check-in/out, my aim is to center how certain activities afforded the emergence of qualitative different moments that, by "threatening" the stability within the ongoing *familiar canons*, announce a potential transition to a new way of being with the other, called here as *now moments*. I also interpret the data in ways that suggest the presence

of polyphonic subjects inhabiting their spaces from different subjective positions while taking part in the music-making on Zoom and in the Showcase Concert. I also analyze how the music leaders embraced "symptoms" as part of participants' subjective selves and how those attitudes transformed into *now moments*, evolving into experiences of "being seen and known" and *moments of meeting*. In this sense, the column on the left side represents the activities and approaches that afforded such *now moments* to emerge in the musical space.

Following the flow to the right, the reader will find arrows indicating that those *now moments* may evolve into 1) experiences of "being seen and known"—that is, moments wherein individuals could experience themselves in different subjective positions but did not necessarily produce new understandings with others; or 2) *moments of meetings*—wherein something unique is created from the encounters of two subjectivities in a moment of mutual recognition.

The arrows indicate that experiences of "being seen and known" can turn into *moments of meetings* or not. However, both experiences carry emancipatory effects producing changes related to body postures, perceptions of self, creating meaning with others, wishing to exit in determinate subjective positions and making room to the becoming subject, as indicated in the column on the right side. The fluidity regarding non-musical to musical manifestations, motions from one subjective position to another, and all abilities, ages, and differences co-existing in the intersubjective space was perceived as a qualitative characteristic of both environments.

Thus, by modelling the view toward the flow of moments occurring in the intersubjective space, I also invite the reader/ educators to imagine the music classrooms, choirs, ensembles, and other musical contexts as spaces wherein people of all abilities can experience their subjectivities in the presence of others and recognize themselves as subjects.

Designing this diagram coalescing my perception of the moments and experiences in my research settings helped me to clarify aspects related to my research questions. In particular, it helped me examine whether and in what ways moments of meeting happen while music is shared, created or performed in those musical contexts. A better understanding of the flow of moments and how they were formed in each context also revealed the transformative potential of intersubjective experiences allowing individuals with (intellectual) disabilities to recognize themselves as subjects while making music with others (Benjamin, 1995).

I argue that what is evidenced here challenges a tendency to approach individuals with disabilities as "passive recipients," diminishing their subjective experiences (Goodly, 2011, p.720). By recognizing themselves and others within experiences of "being seen and known" and moments of meeting, the DCT and VOM participants also demonstrate the desire to exist as subjects in and with the world in different subjective positions. Lastly, I suggest that, in some cases, experiencing the emancipatory effects of such "moments" in their lives was generative of but also the result of being recognized as subjects and humans (Biesta, 2017).

Summary and Lingering Thoughts

In this Chapter, I used the lenses provided by intersubjectivity and relational psychoanalysis, as proposed in Chapter II, to examine and analyze the formation of *now moments*, experiences of "being seen and known," and *moments of meeting* as they occurred in VOM and DCT while music was experienced and shared.

From the relational viewpoint, the above-described involving *now moments*, experiences of "being seen and known," *moments of meeting*, and moments analyzed as embracing "symptoms" as part of individuals' subjective selves provided VOM and DCT participants with the opportunity to experience their subjectivities in different subjective positions within the

intersubjective musical space. In this sense, I underlined the view toward polyphonic subjects that can participate in music-making as seers, dancers, singers, listeners, or presenters as a manner to foster meaningful participation in music-making.

After describing the dynamics in each context, I examined the *familiar canons* in both spots explaining how I perceived those practices as making room for the appearance of unfamiliar grounds. I mean, for *now moments* to emerge and evolve (or not) to 1) experiences of "being seen and known," where people can experience themselves in the presence of others, or 2) *moments of meeting*, whereby all the individuals involved contribute with something unique creating new meanings and new ways of being with one another. Then, I spotlighted moments I interpreted as the musical leaders embracing specific manifestations from participants with disabilities, that could be treated as "symptom," as part of their subjective selves, therefore, as subjective positions. I reported those episodes pointing out the changes observed in the participants' attitudes, arguing that such a possibility of experiencing and recognizing themselves as subjects while creating meanings with others can be transformative in the sense of perception of the self. Finally, I also articulated the view toward experiences of "being seen and known" and *moments of meeting* as emancipatory moments that may enable people's wish to exist in different subjective positions. Thus, echoing Biesta's (2017) calling regarding the emancipatory role of education. As previously mentioned here, he states that such a task consists in "arousing the desire in another human being for wanting to exist in and with the world as a subject" (p. 7). Such a thought implies embracing pedagogical actions that "go to the encounter of the subject."

To conclude, after observing, describing, and analyzing the flow of moments in VOM and DCT programs, I consider that intersubjective encounters can also be intentionally fostered in other musical environments such as choirs, bands, and classrooms, through activities that

encourage students to be together and to experience their subjectivities in a way that deepens their understanding of self and other. Further, approaching students as polyphonic subjects may amplify the possibilities to promote intersubjective encounters affording meaningful participation in any capacity and allowing individuals to experience themselves and wish to exist in new subjective positions, then provisioning the becoming subject.

CHAPTER V

BECOMING SUBJECTS – THEMES, VOICES, AND STORIES

While investigating moments of meeting in inclusive musical spaces as a qualitative researcher, I was/am genuinely interested in comprehending how such phenomena manifest in my research sites and in apprehending the meanings and potential impact of those experiences on the participants' lives (van Manen, 1997). Thus, pursuing a deeper understanding of intersubjective experiences in the musical space, I engaged with an interpretative analysis of the semi-structured interviews conducted with program leaders, participants with a disability, as well as focus group data emergent from meetings with volunteers, caregivers and family members. As previously mentioned, I also engaged with participants' experiences through the Collaborative Art-Based Video (CAV) project. Such a tool allowed me to include individuals with diverse communication styles who wished to join the project/study but did not feel comfortable participating in an interview. This was significant, and perhaps even necessary to the study, considering I collected data during the COVID-19 pandemic. Through the CAV project, participants could share their experiences in ways that felt authentic to them, using words, drawings, music, texts and other forms of expression. The CAV project was conducted in both communities and resulted in two documentary short films: Dreams Come True Music Studio – making a difference through music (19'23") and Building Community Through Music - L'Arche Virtual Open Mic (18'22"), in which the participants were fully involved in processes of telling their own stories and experiences.

In this Chapter, I examine the complex nature and meanings of intersubjective encounters within participants' lived experiences by engaging with themes and stories that emerged from the interviews, FG discussions and the CAV project. In that process, I strongly

prioritize and foreground the voices and expressions of individuals with (intellectual) disabilities shedding light on their subjective experiences and perceptions of the space and themselves (Caldwell, 2014). In what follows, I briefly describe the interviews and focus group meetings processes and steps involved in the CAV project. Then, I present and analyze the emerging themes divided into three main categories: *relationships and the intersubjective space*, *subjectivity*, and *pedagogical matters*. Recognizing the participants are the experts in their own experiences, I dialogue with narratives that touch my research questions but also engage with themes, perspectives, and insights presented by the participants.

Framing This Chapter

The semi-structured interviews and focus group (FG) meetings were designed to allow participants to talk about their experiences using their own terms and from their own perspectives (Tolman & Brydon-Miller, 2001). The protocols provided guiding questions and a format (see appendix), but during each interview or FG meeting, I constantly reminded the participants they were the protagonists of their stories, and they could talk about any topics they found relevant to better describe their feelings and experiences.

Throughout the study, I had the chance to interview twelve participants with disabilities, seven Dreams Come True (DCT) musicians and five Virtual Open Mic (VOM) participants. I interviewed Allison O'Connor, DCT musical director, and Laurel Martin, VOM music leader. I also conducted five FG meetings, two sessions with four VOM volunteers and participants, and three, with seven DCT volunteers and family members. As all the interviews happened via Zoom, I saved the video and audio recordings, and transcripts, which allowed me to engage with and revisit participants' words and non-verbal expressions. This process was essential for making sense of what they meant, particularly when interviewing individuals with limited verbal skills.

The CAV project was also a meaningful and accessible way to include participants and engage with their experiences. Besides contributing to the presumption of credibility in this study by exploring multiple and intensive data-collecting strategies, the CAV project was designed to facilitate engagement with participants who use distinct communication styles while recognizing the importance of supportive structures in achieving self-determination related to individuals with disabilities. To Caldwell (2014) "independence refers not to a set of skills or being able to care for one self, as service professionals tend to define it, but rather refers to having control over making decisions that directly affect one's life" (p. 489). Aligned with that perspective, in the CAV project, participants were encouraged to film themselves or seek support from their family members, friends, or caregivers with the video recording task and with decisions related to how they wished to share their experiences in the video.

In total, thirty-two participants from DCT and VOM, including the program music leaders, joined the project. They received a PDF with Guiding Questions designed to help the participants reflect on their experiences and make decisions on what and how they wanted to share it (see Appendix G). They also were provided with instructions on how to record themselves using their cellphones or tablets (see Appendix H). After gathering data from the participants, the material was uploaded to the NVivo platform where I started to do the transcriptions and the coding and theming processes. The Documentary scripts emerged from the theming process, denoting narratives showcasing the history of the programs, testimonies of participants' meaningful experiences in DCT/VOM, songs, dynamics, and significant messages emerging from each group (see Appendix M).

While engaging with participants' reports of their lived experiences in both inclusive musical programs, I was attentive to the emergence of common or contrasting themes and stories

that could synthesize and symbolize their experiences and also serve toward clarifying my research questions related to 1) the impact of intersubjective experiences regarding the participation of individuals with ID and their perception of themselves as subjects, and 2) the pedagogical insights such a frame could provide to music education.

Throughout the coding cycles and analysis of the CAV project files and interviews with individuals with disabilities, music leaders, and FG, three main thematic categories were generated.

- *Relations in the intersubjective space*: themes referring to participants' perception of engagements and relationships within the musical space.
- *Subjectivity*: themes related to processes of *subjectivation*¹⁶, in which participants perceived themselves as subjects and/or recognized others' subjectivities.
- *Pedagogical matters*: topics connected to participants' past schooling experiences, views toward music, inclusion, and disability, and the role of mediators/teachers in musical contexts.

In this Chapter, then I present participants' voices and stories organized in the three categories above. While reporting and interacting with the themes, I use intersubjective lenses to explore connections between the categories visually represented on a diagram in the body of this chapter (see Fig. 5.1 - *Interconnections between categories*). I also highlight voices and stories that resonate with the emancipatory idea of making room for the becoming subject.

¹⁶ As mentioned in Chapter II, the term *subjectivation*, coined by Lançan (2001), refers to the process in which the subject experience the dynamic of subjective appropriation while creating significations (meanings) with others giving a symbolic dimension to that exchange with another person (Penot, 2001).

Setting up Themes, Voices, and Stories

Intending to dialogue with and prioritize participants' voices, I present the themes first by bringing the voices of the participants with disabilities, followed by the voices of the music leaders and/or FG participants. I used In Vivo quotes to present the themes, and the transcripts preserved the participant's words exactly as they were said; maintaining eventual grammatical inconsistencies. By using In Vivo quotes to name subcategories here, I aimed to keep the reader and myself connected with participants' voices and thoughts, expressed in their own words, as a kind reminder to keep in mind the subjects as protagonists of their own subjective experiences. I also attempted to mitigate the imbalances between their voices and my own voice as a researcher. In order to find balance among all study participants' voices from both programs, I worked toward having a similar number of participant contributions, from DCT and VOM, on the emergent themes. Also, to mitigate discrepancies regarding interviewees' verbal skills, by that I mean their abilities of verbally articulate themselves, I directly quoted the phrases of those who could fully articulate their words and presented contextual dialogues while citing participants who used less number of words to describe their experiences. This way, I sought to value and emphasize the meanings attached to the words of this second group of participants by presenting them within a dialogue context. As mentioned above, besides interviewing Laurel and Allison, already introduced in Chapter IV, I also engaged with the experiences and thoughts of twelve participants with disabilities and eleven volunteers/family members. Below, I briefly describe the interviews and focus group participants presenting some of their general characteristics as it was disclosed to me during the study. The purpose of these descriptions is not to label participants but to provide the reader with a sense of individuals' characteristics and how they see their roles as DCT and VOM participants. The names used in the descriptions are

pseudonymous. Finally, it is significant to reinforce that member-checking conversations with the participants with disabilities and their families, music leaders, volunteers and caregivers happened mainly via telephone and/or email. Besides helping to clarify biases and misunderstandings regarding the interviews and the videos sent to the Collaborative Art-based Video Project, I like to think of member-checking also as a way to mitigate power relations imbalances within research as the participants could also be part of other stages within this process.

Table 5.1

Individual Interviews Participants

<i>Individual Interviews Participants</i>	
Susie is a mid-age woman with an intellectual disability and memory issues.	DCT musician
Howard is a mid-age man with a learning disability.	DCT musician
Tim is a young man with Down Syndrome.	DCT musician
Jacey is a young woman with Autism.	DCT musician
Mark is a young adult with Autism.	DCT musician
John B is a young man with an intellectual disability.	DCT musician
Tricia is a young woman with Down Syndrome.	DCT musician
Maria is a young woman with Autism.	VOM participant
Abigail is a young woman with Down Syndrome.	VOM participant
Johnny is a young man with Autism.	VOM participant
Jack is a mid-age man with an intellectual disability.	VOM participant
Brenda is a mid-age woman with a disability.	VOM participant

Table 5.2*Focus Group Participants*

Focus Group Participants	
Charlotte	is a regular VOM participant and volunteer in the L'Arche London community.
Oliver	is a L'Arche assistant who eventually assists participants with disabilities during the VOM.
Margaret	is a VOM volunteer and family member of a VOM participant.
Lydia	is a L'Arche assistant and eventual VOM participant.
Susan	is a DCT volunteer and participates as a family member of a DCT musician.
Stella	is a DCT volunteer.
Alice	participates as a family member of a DCT musician.
Bob	is a family member of a DCT musician.
Evelyn	is a DCT volunteer.
Leah	is a DCT volunteer.
Joanne	participates as a family member of a DCT musician.

Table 5.3*CAV Project Participants*

CAV Project – DCT participants	CAV Project – VOM participants
George – DCT musician	Abby – VOM participant
Cathy – DCT musician	Regina – VOM participant
Math – DCT musician	Ella – VOM participant
Ron – DCT musician	Grace – VOM participant
Josh – DCT musician	Louis – VOM participant
Jerry – DCT musician	Mario – VOM participant
Marilyn – DCT musician	Celine – VOM participant
Henry – DCT musician	Karina – VOM participant
Rose – DCT musician	Clark – VOM participant
Shawn – DCT musician	Julie – VOM participant
Pat – family member	Joshua – VOM participant
Alice – family member	Aaron – VOM participant
Bob – family member	Donald – VOM participant
Janice – family member	Larry – VOM participant
Sharon – volunteer and family member	Jessica – family member
Allison – DCT music leader	Laurel – VOM music leader

Note. It is important to note that some of the VOM and DCT members sent videos to the Documentaries, but they also wished to participate in an individual interviews. This way, to avoid their direct identification in the movies, in those cases, I am using two different pseudonyms, one for the interviews and another one for the CAV project.

Relations in the Intersubjective Space

In this section, I engage with the perspectives and lived experiences of the participants regarding the significance of establishing meaningful relationships and creating/having a sense of belonging within VOM and DCT. Furthermore, I dialogue with their views of those musical spaces not merely as places for all but wherein they can be who they are, make music, as well as conceive and embrace new ways to exist as human beings.

Friendship and Sense of Belonging: “I get to meet new people, which is actually my biggest strengths”

As I asked the participants to tell me about special events and meaningful moments they have experienced in DCT and VOM, many mentioned making friends as something very significant. Making friends and being with others were also relevant factors to some participants who shared their experiences for the CAV project. For some, meeting new people who accept them for who they are was a highlight. Others expressed that becoming friends with people living without a disability was something new in their lives. Others shared that simply being in a space when they could make music and listen to other people's playing made them feel good.

One can see the full expression of such views in the following interviews entries:

Tricia: Well, being in dreams come true actually does help a lot. It actually does open some doors for me, like I get to meet new people, which is actually one of my biggest strengths [Tricia is a communicative woman with Down Syndrome, connecting with others is a big part of her personality]. And being with people that I never been around with before, hmm. And meeting you, and being with everybody. I'm not usually good with... with people without a disability, but I'm starting to open up to those people, now. Since I've been with the dreams come true group.

Jacey: I've definitely made some closer friends within the choir [DCT]. There's a particular group of girls, who are all around my age, and we all really

get along, and some of the guys too, actually [...] And so often you see, you know, friends going into music and being driven apart. But I didn't even know these people, and within, you know, a couple of rehearsals, I already felt like I had so many friends.

John B: I felt big, I felt inclusion.

Susie: When I first joined DCT, I didn't know anybody but after a month and a couple years, I made a couple of... couple of friends during that time that I belong to.

Jack: I enjoy to play with people. Um... I like to play my songs, but I like to hear the songs other people do. Every new song that I learn makes me feel good. A duet with you or with somebody else I know well...[he smiled]

Similarly, CAV Project entries corroborated the impact and importance of intersubjective relations:

Grace: I get to welcome people.

Ella: I think everybody loves me [she smiled].

Joey: Because singing songs, and coming to the open mic, and making new friends is very important to me because... I've had "special needs" friends growing up my whole life.

Abby: I love joining the open mic. It helps me with a lot of feelings and emotions and it helps me with connecting with my friends and...um...making new friends, just connecting with new friends is meaningful to me because I get to meet new people, I get to experience new people and learn new songs that they sing, and the more I get to know them, the more I feel more welcome at the open mic, I think..

Shawn: Making new friends, and singing solos, and...dancing, and...moving around.

Ron: The friendship, the singing, dancing...the parties we have...the concerts.

Josh: Singing...making friends...and having fun.

Cathy: Being with everybody, and getting included and...not be singled out, and being myself [...] the songs that...that we have been singing, I like a lot.

These accounts, collected at different points through the interview process and the CAV project, all outline the quality of bonds and connections happening within those inclusive musical spaces. Creating meaningful relations (subject-subject) has been experienced as a critical element that contributes to the sense of belonging and the participation of individuals during the programs. Hurd et al (2018) recently investigated the importance of friendship to youth with a developmental disability in their transition to adult life, particularly toward constructing a sense of belonging and "deepening their self-knowledge and negotiating their interdependence with their communities" (p. 1194). When Tricia says, "It [DCT] actually does open some doors for me, like I get to meet new people," which reflects her communicative personality, but then she adds, "I'm not usually good with... with people without a disability, but I'm starting to open up to those people, now," and Joey reports, "I've had "special needs" friends growing up my whole life," I cannot but hear in their speech a sense of being segregated; as if their circle of friends were restricted to individuals carrying the "special needs" label. Jacey highlights she made some "closer" friends within the DCT and emphasizes her perception of seeing "friends going into music and being driven apart," indicating she used to perceive music spaces as a cause for separation or competition between friends. On the other hand, I also noticed their openness toward the "new" friendships they are making with people of different ages and abilities, realizing they belong as music makers and within this larger community.

Following this line of thought, Abby, a CAV participant with Down Syndrome, also mentions that "experiencing new people and learning new songs that they sing" makes her "feel more welcome at the open mic," which indicates that, besides performing her songs in the

spotlight, her experiences engaging and making music with others play a significant role in bringing her a sense of belonging. Drawing on an intersubjective lens, I noticed that meaningful relationships were blossoming among individuals of different ages with distinct characteristics and ways to be in the world. This mirrors Benjamin's (1995) view of mutual recognition as encounters that do not require a normative ideal balance. However, in such processes, we "must" be recognized as subjects to experience our own subjectivity in the presence of another. In this sense, being recognized as subjects and experiencing their subjectivities in DCT and VOM was key to create a sense of belonging among participants in both programs. Embracing the subjectivities of diverse participants also reveals an openness toward admitting various and new ways to exist within music-making in both places.

While analyzing the accounts shared by Grace, Ella, Shawn and the other participants above, their words led me to consider that being in those programs and making friends could also be understood as going through experiences of "being seen and known" in different subjective positions. Meaning that, as they participated in DCT or VOM, those participants perceived themselves interacting with others in this environ—such as in a role of "welcoming people," as with Grace. Or in a position of feeling "loved" and appreciated by others, as reported by Ella. Or even, enjoying themselves while "hear(ing) the songs other people do," like Jack.

Cathy perceives herself enjoying the experience of "not being singled out and being [herself]." For Ron, Josh, and Shawn, "singing," "dancing," and "having fun" while making friends was a significant experience. Thus, although said in a manner that is "short and direct," implicit in those participants' words is the notion that they perceive/experience themselves in those positions while interacting with others. Such evidence reinforces the emancipatory

potential of experiences of "being seen and known" allowing individuals to recognize themselves while experiencing their subjectivities in the presence of others.

Below, I present the music leaders perception of those connections and friendships flourishing in the musical space. Both mention the idea of people developing true friendships and how they have noticed music connecting people, not just in terms of friendship, but creating meanings together while expressing themselves.

Laurel: Like, my vision was... let's say... [hypothetically] I'm a member coming with a disability, and I don't play the guitar, but I really want to sing a song with guitar, maybe I'm going to make a friendship at the open mic. [or] I'm somebody who does play guitar, but feels too shy to sing. And they, and they want me to [collaborate with them], you know, so I saw these kinds of collaborations happen quite naturally.[...]
[...] Because attention is something that is, you know, almost a commodity these days, and I think, like, nobody is profiting from this encounter. Nobody is getting the little "beep, beep", like, hits a note, no corporations are gaining from this and yet people are coming. They're prioritizing this in their week. Naming the fact that they love to listen to music, it's not, you know, I think at a time it was about I need airtime, I need somebody to hear me. And I think that's still true. But it's also that they're finding great value in listening to the songs of their peers, of their friends, their newfound friends.

Allison: My son [who is a DCT musician] has friends now. And true friends and he converses with them all day, or he'll FaceTime with them or the volunteers. It's changed, I think, a lot of us don't feel so alone.

In the two excerpts above, attentiveness and meaningful relationships (friendship) appear as pivotal conditions providing space and time for the emergence of a sense of belonging and processes of *subjectivation* within those musical programs. Allison mentions her son has

developed "true friends" and that "a lot of us (them) don't feel so alone," suggesting that many families, like hers, experience some form of exclusion throughout their lives. Spaces such as DCT seem to allow for the construction of a sense of belonging through creating meaningful relationships, however.

Laurel also reflected on the participants' attentiveness during the full two hours of VOM. By comparing attention to "commodities" and noticing that nobody was "profiting" from the encounters at VOM, Laurel interpreted that participants were really prioritizing that "time" in their weeks, suggesting that people need such "airtime." They need to be heard. Laurel's perception resonates with the need for recognition implied within intersubjective relations, as mentioned above (Benjamin, 1995). This suggests that "making room" for becoming subject and "making time" to be together and listen to each other are both conditions in creating spaces for *subjectivation* in musical contexts.

Engaging with the participants' voices in this subsection and learning that making "new" friends and creating meaningful connections brought a sense of belonging for many VOM and DCT participants led me to reflect more in-depth about what it means to belong. According to Block (2018), "the opposite of belonging is to feel isolated and always (all ways) on the margins, an outsider"(p. xvii), a notion that resonates with Tricia, Joey, Cathy, Allison and other voices in this section. Researching the meaning of belonging to people with intellectual disabilities and multiple disabilities, (Nind & Strnadová, 2020) articulate that belonging is a basic human need, thus, central to supporting our "sense of ourselves" (p.199). They also engaged with three recent studies conducted in Australia and Canada (Renwick et al. 2019; Robinson et al. 2014; Strnadová et al. 2018), trying to explore the meaning of "belonging" to individuals with intellectual disabilities.

This research suggests that being a valuable member who significantly contributes to a community is critical in generating a sense of belonging (Nind & Strnadová, 2020). The study also shows that spaces need to be "safe, comfortable and friendly" (Nind & Strnadová, 2020, p. 202). They point out that the sense of belonging gives individuals with ID a "sense of agency and an opportunity to live a valuable life and to be able to be at home both within oneself and in the external world" (Strnadová et al. 2018, p. 10, cited in Nind & Strnadová, 2020, p.202). In this sense, I argue here that fostering moments of mutual recognition (MoM) and experiences of "being seen and known" in musical spaces, as the ones shared above by DCT and VOM participants, also means creating places wherein people can have a sense of belonging in and with the world.

In the next paragraphs, I continue presenting participants' reflections on their experiences and relations in the intersubjective space. Here, I engage with voices addressing participants' sense of not being judged or labelled. Beyond belonging, they express the significance of being accepted and embraced in their humanity as who they are.

A Place for All: "There's not really any questions asked. We just respect what we all can do"

Besides the sense of belonging, many participants highlighted feeling included for who they are in DCT and VOM. They expressed their perceptions about not being judged, being heard, and finding complete acceptance, not "despite" their diagnosis, but because of their humanity—being as they are. In what follows, I dialogue with the voices, impressions and individuals living with a disability about their experiences of inclusion. I also engage with music leaders and FG participants' perspectives of the experiences in those musical spaces. Their perceptions led me to think of inclusion and inclusive spaces beyond accessibility, but essentially

as experiences and places wherein new ways of existence can be accepted and created by embracing human diversity, as places of becoming.

Reflecting on some participants accounts, I noticed that, at the same time many participants shared their feeling of being included in DCT and VOM, they also disclosed their sense of not being judged, not being labelled or "ugly-faced." Like Brenda when she says, "I feel comfortable being there [at VOM]. Because I know I'm not going to get pointed out or ugly-faced." Or Jacey saying, "[as a teenager] I wanted to hide it [her diagnosis])] because I was sure people would make fun of me. [now] I'm more likely to share it and I think DCT was a big part of that for me." Mark, includes his schooling experience by saying, "DCT could make up for experiences that I had in school [...] Because I'm kind of learning things, but it's in a better environment, where people don't judge you as much if you make a mistake, or whatever." The excerpts below contextualize these participants voices.

Mark and Brenda found non-judgmental spaces to experience themselves.

Mark: I feel a lot more comfortable than I did in school. So I feel like in certain ways Dreams Come True could you make up for experiences that I had in school. You know what I mean? Because I'm kind of learning things, but it's in a better environment, where people don't judge you as much if you make a mistake, or whatever.

Brenda: I'm in the same world as everybody else. My disabilities, you know, my disabilities, and I'm, you know, uncomfortable in my own shell. And I feel that everybody in open mic open in their own shells to try to sing, to dance or whatever. And it's kind of cool. [...] And... when I'm in the open mic, I feel comfortable being there. Because I know I'm not going to get pointed out or ugly-faced or whatever. We're all in the same understanding boat.

Jacey feels accepted for who she is and describes DCT as a label free environment.

Jacey: There's not really any questions asked. We just respect what we all can do. And just completely accept each other for who we are. Most of my life, well, when I was a kid, I didn't even really fully understand how my diagnoses affected me. And then my teen years were really hard. And I wanted to hide it because I was sure people would make fun of me. And I didn't really want that. But recently, at this point, I don't really care what people think so I'm more likely to share it and I think dreams come true was a big part of that for me. Because everybody there is so open and is just purely who they are. And nobody is ashamed of being the way they are. And so I can be that way too.

Tricia values other participants' voices and claims her humanity, she wants to be heard.

Tricia: I can see a lot of people adapting in dreams come true [referring the DCT musician]. They really, really have their own voice and they know how to speak their minds. And we're human beings, we need to be heard as well.

The emphasis given to not being judged as well as being heard and valued as human beings corroborates the idea that giving access is just the first step toward inclusion (Churchill & Bernard, 2020). Meaning that being able to participate and engage in activities is clearly positive but not enough. According to those participants, being included also means being accepted, valued, and recognized as who they are. I had the sense that Jacey, Mark, and Brenda were eager to experience themselves. They wanted to come out of their "shells" and explore singing, dancing, and playing as who they are. When Tricia says, "I can see a lot of people adapting," she was not referring to people making accommodations to include participants, but rather to DCT musicians adapting and finding ways to make their voices "heard" during the rehearsals—

verbally, visually and musically. Then she adds, "We're human beings, we need to be heard as well." Thus, in my interpretation, those VOM and DCT participants described their experiences of inclusion as finding a space to participate and express themselves but also to exist and experience themselves as subjects, being "completely accepted" for who they are.

The music leaders also shared their impressions and concerns related to inclusion and their aim to create welcoming and safe places for diverse individuals. They talked about how they saw that happening in the programs, articulating their perceptions of participants' attitudes and their deliberate thinking and actions toward creating a non-hierarchical and label-free space. Important here is to note that the music leaders' approach toward disability and music played a significant role in their decision-making, underscoring the need for educators to embrace more comprehensive views of music and disability in musical contexts.

Laurel: The open mic became, like, really a space we saw where families could come and feel, like, oh, this wasn't just a program for their son or daughter who was living with disability, it was something for all of them. And whether, yeah, we had musicians of all stripes who share music, you know, whether they were professional musicians or an 11 year old with a recorder, or one of our members living with disability singing and yeah, so we provided some really neat relationship building and real commonality.

Laurel describes a non-hierarchical environment wherein families and musicians of "all stripes," regardless of age, ability, and proficiency level, can come and enjoy music. She strives to welcome people to experience themselves as musicians, singers, and listeners, creating room for "relationship building and real commonality." Laurel's view resonates with the idea of musical places serving as "mirrors for the self" in which people can learn about themselves while

getting to know others (Abril & Battiste, 2022, p. 115), find commonalities, express themselves, and create unique moments together.

Allison: And now my goal is, like, I take that “special needs” label apart. [...] we care, because we want to have strategies that fit [the participants needs], but it’s we don’t care about the label. We’re another musical theater group production [...] I think people the beginning thought we, some people still do feel that we are that special needs group. Other goal among now is to continue growing with meaningful program not in numbers, but just quality. And to show people that we are not only and we’re not disabled people. And I still have a lot of work to do, it’s getting there. But I still get, some time, we are the disabled group or the kids group, we are not, we are all ages, all abilities group.

Acknowledging Allison's subjective experiences, it is plausible to consider that her background as a school music teacher and a mother of a young adult with an intellectual disability impacts her views of disability and music in DCT. She strongly advocates for a label-free approach declaring, "I think people, at the beginning, thought we, some people still do feel, that we are that special needs group [...] we are not, we are all ages, all abilities group." She clarifies she does not mean to deny disability, by saying, "We care because we want to have strategies that fit, but it’s we don’t care about the label."

I interpreted Allison's comment as embracing a more complex view of music and disability too. Immersed in that context for more than two-years now, my own sense is that the label in DCT is seen as a barrier, a form of suppressing participants' humanity rather than completely accepting them for who they are as human beings as well as their unique manifestations within music-making.

During the FG meetings, the perception of a “a place for all” and acceptance was also emphasized. This emerged as an indication of a collective sense of acceptance and belonging and that music and musical spaces can indeed admit and embrace diversity and polyphonic subjects engaging with music and with each other from different subjective positions within their humanity and uniqueness.

In one instance, Charlotte talked about her experience at the Coffee House /Open Mic before the program moved to Zoom. She described an atmosphere very similar to any other Cafe wherein people can come and enjoy coffee and music. She mentioned, "It was an experience, which was not a disability experience." After Charlotte have highlighted the quality of experience she had at the open mic as "not a disability” experience," I asked her what did she mean, and she explained. “It's like being at any other pub where, you know, wherever people mingle, grab their coffee, I could have been in more partners on the endogenous city. [pause] That coffee table and fellow with his guitar come and play and sing and, you know.” Charlotte was referring to a non-segregated place, meaning not a place separated for people with disabilities and their families, but wherein people (humans) with and without disabilities could enjoy/make music, be with friends, and be appreciated for who they are. Leah shared about her DCT experience as a volunteer and how she perceived music as a pathway for all, that we all (humans) can experience. She says, “Music is that pathway for all of us where we can, we all can experience, and we can all share our music, we all have that ability, regardless of what that looks like.” Then she adds, “Regardless of what they [DCT musicians] can or cannot do. I think that provides a safe place for them to be able to, to extend beyond what they might have been in the past.” Critically, Leah points out that having a “safe place” may give people a chance to

experience themselves toward "extending beyond" what they might have been, echoing the idea of "making room" to the becoming subject.

The accounts above gathered perceptions from different participants of their experiences within the musical space. DCT and VOM participants with disabilities described their experiences finding a place where they felt accepted for who they are, free of labels and judgement. Such reports resonate with Goodley's (2022) statements regarding some people simply still struggle to be recognized as human in diverse spaces of our society. By saying, "We're human beings, we need to be heard as well," Tricia is claiming her right to exist the way she is, to be recognized as a human being, to be heard, and to make music. Mark and Jacey mention their struggles in past schooling experiences and how DCT has been "making up" for those happenings by allowing them to experience themselves on the stage as who they are. Mark says, they are "learning things, but it's in a better environment." I would dare to say they are also learning to be and become themselves as subjects, which invites us to think of inclusive spaces as places of belonging but also places of becoming.

Charlotte and Leah's perceptions of those environments as a non-segregated experience, meaning places wherein all could experience music and find a safe space to grow as individuals, providing room for the becoming subjects, accepted for who they are and at any stage of their lives, corroborate Goodley's (2022) viewpoint that embrace difference may push us all to expand and think of new ways to exist as humans. A better understanding of the dynamics in these inclusive places, may help us to envision such an idea in other contexts (such as music programs) helping us to think of new ways to exist as musicians, artists, educators, and students, thus emphasizing that it does not mean denying or ignoring disability but accepting and embracing the differences and complexities related to human existence and experience.

Subjectivity

In this section, I use intersubjective lenses to analyze themes and participants' experiences related to the constitution of subjectivity, perception of selves and others. As previously mentioned in this document, here I consider subjectivity as a function of intersubjectivity, understanding that subjectivity is conceived and constituted within intersubjective contexts (Biesta, 1994; Husserl [1931] 1960). Further, I embrace the relational psychoanalytic perspective that intersubjective experiences are subordinated to conscious and unconscious effects (Benjamin, 1995; Lacan, 2001) and the idea of a polyphonic-subject who can express and experience themselves from different subjective positions in the musical space (Habermas, 1987; Merleau-Ponty, 1960).

Experiencing Different Subjective Positions: “I honestly wasn't sure what was going to happen, but I did. I got up there, and I sang my heart out”

During the interviews, participants talked about moments in which they perceived and experienced themselves in a different subjective position or noticed the same with others. These were moments when they established connection between their own historical subjective experiences as individuals and their experiences in music making. I interpreted such experiences as moments when they recognized themselves as subjects while experiencing their subjectivities in front of others. To exemplify this standpoint, I bring the following data elements forward.

Here, Jacey describes her experience of getting up on the stage and singing.

Jacey: I got bullied pretty badly in grade six, and grade seven, and a little bit in grade eight, too. And when I tried to sing in front of people after that, like my voice just wouldn't really come out of my face. Because I'd be so nervous. But actually getting up on that stage in the church, and opening my mouth and singing. I honestly wasn't sure what was going to happen.

If I was actually going, going to sing well, or if I was going to freeze up, but I did. I got up there, and I sang my heart out.

In this moments, Tricia shares about her experience of seeing herself on YouTube after having participated in “This is Me” Video Clip, recorded by DCT group during the COVID-19 pandemic.

Tricia: I started getting emotional. And in every time I see it, I get emotional. I started crying. And I'm actually surprised that I'm actually in a live video. And then a lot of people would see it, including the friends that I've made through rhythmic gymnastics as well.

Lastly, Susie recalls how she felt while recording her part for the Video clip “Imagine”.

Susie: When we did “Imagine,” that song, it is, it really, I really liked that song that we, that we practiced. It keeps in my in my head. Well, it was really, really, really nervous [referring to the video recording]. And I had butterflies in my stomach. And when I recorded the song, the song I fumbled about, I don't know how many times, about five times. And we have to do it again. So it took a lot of patience, and a lot of like, a lot of a memory. It made me so happy. I almost got tears in my eyes.

In the passages above, Jacey, Tricia, and Susie describe situations in which they recognized and experienced themselves in different subjective positions. Once more, Jacey mentions her past bullying experiences, which is already part of her subjectivity, and recognizes herself facing her fears by getting up on the stage and singing. Susie perceives herself while going through a video recording process, dealing with the repetition and memorization, realizing she "fumbled" a bit, but she was also "patient" and felt happy and emotional for expressing herself. Tricia becomes "emotional" and "surprised" for seeing herself in an YouTube video.

Engaging with those scenes, I noticed that the participants' narratives of resignifying memories, challenging themselves or getting surprised uncovered *now moments* behind those experiences of perception of self. Those *now moments* allowed DCT participants to engage in experiences of “being seen and known” through performance, video recording, and watching themselves on YouTube. In those instants, Tricia, Susan and Jacey could fully experience their subjectivity and create new memories and ways of being in the world. Also, the fact that Tricia got surprised about seeing herself on YouTube led me to consider that maybe she had not visualized herself in such a position before, thus, in that case, the video clips afforded "room" for the becoming subject.

In this particular moment, one sees Howard finding himself managing nervousness and getting better at reading text.

Howard: I mean, reading is very hard. I am doing reading on the tablet. My sister set up a reading program for me to do and I've been doing that. [...] They [Allison and DCT folks] always say, it's okay if you mess up. I feel like, yeah, I've, I've already messed up already [...] Probably when we get live for the first time I did, I felt nervous and scared but somehow I managed to get through it and I think I did a pretty good job of doing the reading. I think Dreams Come True, it's improved my reading.

In his reports, Howard perceives and experiences himself reading during the rehearsals and the live concert. He describes the processes in his body—nervousness and being scared—and his efforts in practicing and preparing for the show. He also points out the use of language as some of the key points for him to keep going and recognizes his accomplishments. As mentioned in Chapter IV, modelling the use of inclusive and positive language is one of the *familiar canons* in DCT. When Howard says, "They [Allison and DCT folks] always say, it's

okay if you mess up. I feel like, yeah, I've, I've already messed up [...] I felt nervous and scared, but somehow I managed to get through it." It becomes clear here that, at times, this use of language has fostered the emergence of a plurality of expressions and new ways to perform. Although the expression "it is okay if you mess up" may sound rooted in an ableist norm that establishes what is "right or wrong" regarding musical performance – which is intrinsically connected with subjective experiences of Western music teachers and musicians - in DCT context, it is used to encourage individuals to break those patterns and create new ways to do things exploring their own capacities, desires and artistry.

During his interview, Tim mentions his connections with the different characters he has played in DCT as something significant to him.

Tim: I was playing Prince Robert on Snow White

Caroline: Why that was important?

Tim: I [the prince] was, like, falling in love with Snow White.

Caroline: Can you tell me more about that? And why that sensation was like important to you?

Tim: It's like when you, you... first meet that girl and then...you stay connected to her.

[...]

Tim: I also liked the Tin Man role. That was my favorite.

Caroline: Can you tell me why?

Tim: I like his expression where he stands, he stands on the movie. I like how he was very still. [Tim imitates Tin Man gestures]

Caroline: Do you see any like connections between you, the real Tim and the Tin man?)

Tim: He is like... very slow doing, with his oil can.

Caroline: And how it relates to you?

Tim: Oh, yes. Yes. I think I am like the Tin man. I go slow, and get your role on cue [referring to his acting on the show].

Tim's reports got my attention because he describes his perception of himself while playing roles and engaging with characters, which implies experiencing himself pretending to be another but aware of being himself and engaging with his own experiences and memories. When he says, "It's like when you, you... first meet that girl and then...you stay connected to her," he offers his own interpretation of Prince Robert falling in love with Snow White. This aspect led me to reflect on Benjamin's (1995) description of the unconscious as the "unknown" that should be viewed as part of the self, bringing the "idea of an otherness within" (p. 13). Thus, I challenged myself to consider that, through "acting" (playing roles) in a musical theatre play, Tim may have also connected with that "unknown" part of himself within his subjective experiences. Such an understanding may be significant regarding one's perception of his own participation in creating meanings and interpretations of reality, leading to processes of *subjectivation*. Thus, considering such a perspective, playing a role also carried an emancipatory effect, allowing Tim to fully experience his subjectivity and recognize himself as a subject creating meanings and interpretations in and with the world.

In what follows, Jack talks about how he perceived his role at Coffee House/ Open Mic before the pandemic when the program was in person.

Caroline: Jack, what was your role at the Coffee House/Open Mic?

Jack: I was a singer. I was a DJ but um..., like a host, an Emcee, this kind of thing.

Caroline: And how did you feel, like, doing that?

Jack: Um... It was fun for me...I enjoyed myself, I was busy at that time, I bought me a drink, a coffee or tea, or whatever I wanted to drink.... Um... I helped at Bonjour Café [referring to his job baking and serving during

the Coffee House]...um... I used to buy a cookie or a brownie. It was like a bar that kind of thing.

Caroline: Hum... And when you used to get up on the stage and perform songs by yourself or with others, how did you feel about it?

Jack: Well...In the beginning, with the songs, it was different, but once I did it, I finally did it, I was proud of myself.

Jack's reports of "enjoying" himself while participating at the Coffee House/ Open Mic in diverse subjective positions, doing things, eating, baking, leading, and singing. As all of Jack's accounts were part of his memories, and therefore part of his subjectivity, this led me to think that indeed Jack recognizing himself as a subject and experiencing and expressing himself from those polyphonic positions within the Coffee House environment. I was not engaged with the program at that time but, in the Online version, I can see that Jack continues to participate in diverse ways, particularly leading songs and collaborating with other participants, which indicates those experiences become part of who he is now.

In the interviews, the participants mentioned moments when they recognized themselves assuming different subjective positions while performing or sharing music in DCT. While engaging with Jacey, Tricia, and Susie's experiences, I visualized the performance and the participation in the video clips disclosing "now moments" that turned into experiences of "being seeing and known" for those participants. I also suggested that Video Clips could be seen as activities that make room for the becoming subject, as they provide opportunities for people to realize who they can be and become in musical contexts.

Howard's accounts help me to see the use of inclusive and positive language in DCT as affording plural expressions and new ways to exist and perform. Tim's reports of his relationship with the characters he played in DCT led me to reflect more in-depth on "acting" embracing

conscious and unconscious dimensions of subjective experiences, and its potential emancipatory effects allowing individuals to recognize themselves and their participation in creating meaning and interpretations of reality in and with the world. Finally, Jack's descriptions of his enjoyment experiencing himself as a singer, an Emcee, a barman, and part of the audience at the Coffee House/Open Mic, as well as Leah and Charlotte's perception of VOM and DCT providing a place for "all" humans, in which individuals are valued and allowed to experience music and themselves as who they are. All these seem manifestations of perceptions of selves intrinsic to processes of *subjectivation* that occurred while those participants performed, shared, or experienced music in DCT and VOM.

Still looking at different subjective positions in the musical space, in one of her interviews, Laurel, the VOM music leader, talked about how she finds it important to provide opportunities for individuals to experience leadership, even small ones, in the in-person or online versions. Her vision reflects Jack's description of his experiences participating at the Coffee House/Open Mic.

Laurel: The simple act of having, after you perform, that you're given the opportunity to introduce the next act, like, it's a small thing, but it's like, it's this small opportunity to show leadership. To show welcome, to show your pride in another person, to express your appreciation for another person [...] Also, yeah, those were the leadership opportunities in this circle, where are the opportunities to really showcase and, and to try something new. And I think it's all right for some people to be that Emcee. Even for one introduction. They go away thinking, I was an Emcee tonight. And we don't have to have just one like that. We could have 30 Emcees tonight, and I'm, yeah, I'm, I'm encouraged when somebody who might have started off going.

In her reflection, Laurel revealed the intentions behind her decision to turn the activity I named *next up* in Chapter IV, a *familiar canon* in VOM. Jack's report of his experiences indicates that those opportunities can truly impact individuals' perceptions of themselves in VOM and also encourage them to "showcase and to try something new" as they experience themselves.

To close this theme, I offer the impressions of a family member about her son shared in one of the FG meetings. Joanne portrays a scene in which she sees her son, Ben, who has significant verbal limitations, perceiving and experiencing himself in a different subjective position.

Joanne: When he [Ben] sees the other kids or adults doing the singing or, like, I think that motivated him to try and do his own voice. Do you know? Do some singing without this device [speech generator]. And I couldn't believe, like, watching him record that [referring to the video clip imagine], like, I was recording [the video] and he was doing. And the smiles and, like, his face just lit up when he was actually doing singing and he was listening and he was smiling away.

Joanne depicts Ben not only perceiving and experiencing himself in a different subjective position, but she also mentions her thoughts about Ben seeing other people singing and becoming motivated to try using his voice; meaning he wished to exist and experience himself in that position. Such a manifestation happened during their recording of the "Imagine" video clip, reflecting my perception of the video clips as opportunities for individuals to experience their subjectivity as who they are.

Summary. In the descriptions and analyses above, I explored intersubjective lenses while making sense of participants' lived experiences in DCT and VOM. These analyses help me to comprehend the impact of intersubjective experiences regarding individuals with disabilities and

their perception of selves. This aspect was also significant to fortify my understanding regarding some *familiar canons* I have identified and described in Chapter IV—such as next-up, use of inclusive and positive language, and the video clips. I also see here manifestations of their potential in affording *now moments* that may evolve in experiences of *being seen and known* and/or *moments of meeting*. Participants' accounts also allowed me to make sense of the *polyphonic subject*, being accepted and welcomed into music-making, participating and experiencing themselves in any capacity (Habermas, 1987, Merleau-Ponty, 1960, Small, 1999), and in those terms, making room for the becoming subject.

In the next subcategory, I explore in greater depth the relational psychoanalysis lenses and the conscious and unconscious dimensions of intersubjective experiences. I also present and reflect on music leaders' thoughts on participants' "symptoms" as genuine manifestations of their subjective selves. Lastly, I establish connections between the portrayed scenes and my perceptions of the space in Chapter IV and the practices named *familiar canons*.

Symptoms as Part of Subjective Selves: "It's like a dance with it"

As mentioned in Chapter II, within relational and other psychoanalyses, there is an understanding that the "symptom best represents the singularity of the subject" (Kirshner, 2017, p. 23). This is framed in such terms primarily because symptoms works as a carrier of unconscious meaning (history) that can strongly influence the subject even without his command (Gallagher, 2012). Considering that disability is still dominantly addressed through medical and therapeutic lenses in music education (Abramo, 2012; bell, 2017; Laes & Schmidt, 2016), there is/would be a tendency to treat students with disabilities' manifestations such as repetitive motions (flapping, rocking, jumping), echolalic sounds/speech, or hyper-focus as mere symptoms decurrently from a specific diagnosis (American Psychiatric Association, 2013). This

fact must not be ignored; however, understanding that those "symptoms" are also influenced by conscious and unconscious dimensions of students' selves may amplify the possibilities of creating new meanings and meaningful connections with them in the music-making. Moreover, such a perspective aligns with the idea of *going to the encounter of the subject* and providing room to the becoming subject.

Thus, in the excerpts below, I offer Allison and Laurel's views and narratives of moments they embraced gestures, speech, dancing, and speech generator devices as part of participants' genuine manifestation, then potential subjective positions in the musical space. Resonating with my own impressions of the flow of moments shared in Chapter IV, I consider that, by valuing VOM and DCT participants' manifestations as part of their selves, Allison and Laurel amplify the possibilities for those individuals to experience and perceive themselves as subjects while making music and participating in the intersubjective space. By doing so, they also model new forms to engage with potential "symptoms" and to approach disability in those contexts. Further, they open space to envision and explore new ways to perform and exist in those musical settings.

In one of our interviews, I inquired Laurel about a movement she used to do, mimicking the motions of a particular VOM participant named Joe, during their collaborative performances. She explained,

Laurel: Joe [one of the VOM participants with ID] is someone, you know, you always continue to learn. I knew him for years, but didn't know that his sight was limited to peripheral until I saw him doing that [referring to Joe's gesture of bring his face close to the camera, particularly his left side, on Zoom]. One day, then, his one support said, Oh, just so you know, the reason Joe does that is. And... I guess for me, I want people to always know it was not in, I'm not in a, like, in a teasing or, or copying kind of way. I want to, you know, to me, it's like a dance with it. And somebody

might be shocked if I'm dancing in the same manner as Wanda [a L'Arche core member]. But for me, it's, it's a deep desire to, to walk with her, you know, and so I want to feel what she feels when she's moving in the way she moves. And it's like, I get it, because yeah, you feel the rhythm different. In that way you and your back's bent over, like, I get that, you know. But I'm also aware that that can be misunderstood by people, as well.

[...] I think it's quite a dangerous thing to do. If you're just meeting somebody for the first time. But I think if you are engaged in, you know, trying to build authentic relationship, I think it can also help you to get to know somebody. In the same way that if you see a good speaker that you like, who uses their hand like this, then next time you speak, you might do that.

By “mimicking” Joe and Wanda’s motions, Laurel values their manifestations in front of others. Through mimicking, she also experiences herself in such a position and offers a “mirror” to those participants. Such a gesture may arouse in them the wish to explore those motions with Laurel, attaching new subjective meanings to it. While Laurel was “trying to build an authentic relationship” collaborating with Joe on Zoom, she instinctively followed his movements. Joe used to respond quickly with an engaging smile, noticing Laurel was “dancing” (interacting) with him. Laurel's genuine desire/decision to connect with Joe and her "mimicking" attitude allowed him to participate meaningfully in that context and gave him the opportunity to experience himself.

Laurel spontaneously talked about Lucy, one of the VOM participants with multiple disabilities, who repeatedly sings “Twinkle, Twinkle Little Star” at the VOM (see page 131). In this case, Laurel explains she sees Lucy’s speech rhythm as part of her performance; thus, Laurel

gives her room to be and experience herself the way she is and create new meanings within those moments.

Laurel: About Lucy, we really like to put our ideas of what performances is on people, right? Like, that is like, like Lucy's workers rushing her. You know, part of her performance is that [she mimics Lucy's speech rhythm]. I...have... a song... So yeah. And then, just let it be.

Interviewing Allison, I also inquired about a moment mentioned in Chapter IV when she included Tracy's moves into the show (see page 154). Allison talks about her previous knowledge about Tracy's emotional issues. Through a genuine connection with Tracy, Allison decided to include her spontaneous manifestation during the rehearsals as a scene mark and part of the show. As noted in Chapter IV, Tracy's "headbanging" movement could be interpreted as a symptom of anxiety, but it was seen as dancing and transformed in part of a scene. This means Tracy could experience herself and attribute new meanings to her movements at that time.

Allison: Tracy is so emotional, and sometimes, after the rehearsal, she'd be crying, and she didn't want to go home. So I love that, when we went, "go, Martha, go Martha" [referring to a scene from High School Musical 2 when Tracy played Martha] and she was going crazy [dancing] having her fun, I mean, a good crazy, and then her eyes, you know. You could see when people were, like, celebrating her. Oh, that was the best, and I like to do that.

During the FG meetings, Joanne shared the episode when Allison told her that her son, Ben, could participate in DCT musical productions using his speech generator device as a meaningful moment for her as a parent. This event is also mentioned in Chapter IV and appears in the DCT documentary film. Again, Allison embraced what one could see as a

symptom/limitation as a genuine way for Ben to contribute, participate and experience himself while singing and making music with others.

Joanne: For me, the very first moment that we went to the camp. I was sitting there, and they were all singing together, and Ben was just standing there. And I was like, well, he can't sing. So, what is he going to do? And I went over to Allison, and I said, could he have a puppet or something that he could do while everybody's singing? And like, I was totally clueless. And, she says, no, he's gonna sing with everybody else. And I went, okay. So, yeah, she said, he'll have a solo. So, she started getting me programming the device and everything. And he had did his own solo. So, I was just blown away.

Allison and Laurel's decisions of *going to the encounter of the subject* while embracing symptoms as part of the participants' subjective selves model a non-reductionist and holistic perspective engaging with Disability, considering and making room for the emergence of a plurality of meanings within processes of *subjectivation* occurring while music is shared, performed and experienced (Shakespeare, 2014; Kupperts, 2009). Including individuals' subjectivities also means recognizing their humanity and admitting new possibilities of existence (Goodly, 2022) and artistic manifestations in diverse musical contexts.

Stories Behind the Music: "Everybody has a story"

This section presents the stories behind the music shared by participants from both programs. Engaging with participants' stories is also a pathway to embrace their subjective experiences and better understand the meanings behind their music-making. The excerpts below reveal participants' connections with their affective memories, with the song's message, and with their past experiences. All those stories are part of their embodied historical experiences as subject and directly impacts their performances and interactions in the intersubjective space.

Thus, in my analysis, I suggest that creating opportunities for individuals to share and connect with their own stories can be another way to value and engage with their subjective experiences in musical environments.

“The Gambler”

Brenda: My mom got me into Kenny Rogers and "The Gambler" was the first song I ever heard. And overtime, I've done research on the song and it's basically a story, you know. They're on the train and... and Kenny was talking to this man [the gambler]. You know, the man said what he does [tell his story as a gambler], but in the end, Kenny found an ace up his sleeves. My mom also would play card games with the family and then, you know. So, I've picked that up to use in my song [referring to the creation of gestures she was acting out during the song].

[...] I did “The Gambler” in the Monday Morning and in the Open Mic, and...everybody loved it. I think the reason I really like those two moments is because I don't get that much appreciation. I don't get that "thank you" or "you've done a well job" or whatever, because I think they think that I already know. And I'd like to hear the words, "thank you," "you're... that's wonderful," "love you." It makes me feel... feel good that I approached something that I've never done before.

Sharing about “The Gambler,” Brenda discloses how the song and the lyrics connect with memories with her Mom. By doing so, she recognizes how those experiences influenced her decisions about the gestures she included in her performance. In this sense, Brenda could engage with her subjective experiences by performing the song and reflecting on her performance during the interview, which caught my attention here. In a second moment, Brenda shared how the feedback received for her performances has impacted her perception of self. Particularly when she recognizes she does not get "much appreciation" in her everyday life. She conjectures that it is because people think that she already knows, but she adds, "I'd like to hear the words,"

indicating that being recognized by others at the Open Mic also affected how she perceived herself. In her own words, "It makes me feel good that I approached something that I've never done before."

Below, Johnny shares his memories attached to a song, "Mine" from Taylor Swift. He says he felt "nostalgic" and "very happy sharing that song with other people." I was not aware to his nostalgic connections to that song until our interview; however, this story demonstrates that just by singing a song, Johnny could experience his subjectivity in the presence of others, even though he was not aware of that at that time. Following Johnny, Jack and John B. also share their stories.

"Mine"

Johnny: My favourite part of open mic was... was... was... what was singing Taylor... was singing Taylor Swift, "Mine"

Caroline: Hum... I think I remember that. Can you tell me why singing Taylor Swift was special to you?

Johnny: Because it's a song I heard on the radio when I was a kid. Because it's nostalgic. And it came out, like, in 2010 when I was like 12 years old, years ago.

Caroline: When you shared that song with others, how did you feel? Do you remember?

Johnny: I felt very happy sharing that song with other people. Everybody loved it.

"Magic Penny"

Caroline: Jack, you play so many songs at the open mic, do you have any favourite songs?

Jack: [He was sitting on an armchair, rocking his body back and forth, looking at the ceiling, and bubbling song names, like thinking out loud). There's "Moon Shadow" [by Cat Stevens], but one of my favourite songs is "Magic Penny" [by Malvina Reynolds], like, I play that a lot.

Caroline: Oh yeah, I know that one. Why do you like "Magic Penny"? I mean, is there something special about that song for you?

Jack: For me... Well...because it says, it says, if you, if you give to somebody, to somebody else, a person... and you have love...and ...and you um... give it away. You ... you...end up having more. I like it, I like it because of the message it gives me.

"It's Possible" and "This is Me"

Caroline: Are there any songs you have performed in the DCT musicals that resonate with you?

John B.: Anything is Possible [meaning "It's Possible," from *Seussical: The Musical*], and "This is Me" [from *The Greatest Showman*].

Caroline: Why?

John B.: Because "This is Me" says, I can be who I meant to be, and anything is possible, I know I can do anything, I know I can do it, is it possible.

Caroline: And how do you feel sharing those messages with people in the audience?

John B.: I feel amazing! [smiling].

Jack and John B. shared their connections between the messages in the songs they sing and something they want to share or embrace in their own lives. Jack likes Magic Penny "because of the message it gives him", which he can also share with others in his performances. Johnny B. made clear that those songs spoke to him and his story, "This is Me" says, I can be who I meant to be, and 'Anything is Possible,' I know I can do anything, I know I can do it, is it

possible." In that sense, singing those songs turned into a way for them experienced themselves as performers sharing a message that is significant to them and is part of their subjective selves.

Next, Jacey, Tricia, and Mark talk about how performing in DCT helped them to resignify traumatic episodes from their past. By telling their stories, they reflected on how they felt in the past and how they currently see things and feel about themselves. For instance, Jacey reflects, "You kind of have to love yourself inside to love yourself outside." Tricia talks about how she releases the bad feelings by singing, "Apparently, when you have enough of bullying, that is when you start singing, and you just want to let out the feelings that you want to take out." Mark shares how he feels singing "This is Me," "It's kind of like standing up, on to the beat of drums, you get to be yourself and show everybody who you are through what we do."

"The One Feather Tail of Miss Gertrude McFuzz"

Jacey: Because Gertrude [the character she played in *Seussical: The Musical*] has a tail. The birds all have tails, but her tail only has one feather. So he's very ashamed of that. Just like I was ashamed for how I look, she's ashamed of how her tail looks and she doesn't think, you know, that Horton's [another character from the show] ever gonna notice her because she only has one feather on her tail. And that makes her really, really sad. And she's always trying to, to make it better somehow, which I did, too. You know, I elaborately picked out a nice outfit. And I tried to do my makeup really perfect almost to kind of cover up, you know, any flaws. To make people pay more attention to the outfit than to me, which is kind of what Gertrude did with her tail. She'd put flowers in it or, you know, poof it up. But in the end, that doesn't really solve anything, because you kind of have to love yourself inside to love yourself outside. As long as you just kind of tried to fix the outside, it's not going to work.

"Let it Go" and "This is Me"

Tricia: Well, I also was not just this, I connect with “This is Me.” And I also connect with the song “Let It Go,” from *Frozen*. I think when you're bullied for so many years, it does help to relieve the pain. Yeah, I still get bullied. And apparently, I've been bullied most of my life. And apparently, when you have enough of the bullying, that is when you start singing, and you just want to let out the feelings that you want to take out. You just put it in a song, and you just let it go.

"This is me"

Mark: “This is Me” has a special meaning to me because it's kind of like I've been bullied for most of my life, high school, grade school, high school, college, you know. And “This is Me” resonates with me because, you know, it's kind of like standing up, on to the beat of drums, you get to be yourself and show everybody who you are through what we do. So that kind of song I think is one of my favorite ones. Because, sorry, I got emotional [takes a breath and continues]. It represents my past, you know, what I've been through, you know, in school, and, you know, even online stuff, too. So, you know, as far as I'm concerned a lot to me because I can't, you know, communicate with people without the backlash of people being mean, you know? That's why.

Still connection with stories, I offer here, one of the stories shared for the CAV Project.

In the VOM Documentary movie, Larry appears performing “The Three Bells,” by Jim Ed Brown. He is an 81 year old man on the autistic spectrum who repeatedly sings that song every Wednesday night at the VOM. While recording his video for the CAV project, Larry talked to the assistant about the story behind that music.

Larry : "The Three Bells" by Jim Ed Brown. In 2008, we went to Nashville, and I bought the "Three Bells" [CD]. My mom used to sing that song, she did that. That song was recorded back in 1959.

The song is related to more than one of his memories, a trip he made in 2008 to Nashville with a good friend and the remembrance of his mom singing that song. I have known Larry since I started volunteering at L'Arche, in 2019, and I never learned about the memories behind that song until now. Such a fact led me to consider that someone of his age, naturally has lots of memories, stories and experiences to share. All of that is part of his subjectivity and subjective self and influences how he connects with the world. Due to Larry's autism diagnosis, the repetition of that song could be generally treated as a medical "symptom;" however, when the assistant asked about why he liked to sing that song, she engaged with the memories attached to that music and helped me to learn more about Larry's subjective experiences. Sharing his experiences, Larry's also had the chance to experience his subjectivity in the presence of another and recognize himself in such a position.

Engaging with the stories presented above helped me to have a better sense of each performer's uniqueness and how their unique subjective experiences influenced their song choices, interpretation, and interaction with others and their perception of themselves. This also led me to reflect on the holistic character of music-making and how we, as humans and *polyphonic subjects*, perceive and experience the world from ourselves. In this sense, when Merleau-Ponty (1962) affirms, "My body is my point of view on the world" (p. 99), he suggests that our perception of the world/environment cannot be understood out of our embodied experiences, meaning, out of our subjective-historical embodied experiences as human beings. In short, we are our bodies and our experiences.

Engaging with psychobiological aspects of intersubjectivity and the body, Trevarthen (2009) also highlights that body movements are "acts of meaning" and communicate "affecting poetic or musical "stories" about happenings outside "here and now" (p .509). Trevarthen (2009) explains that such "acts" requests the appreciation and interpretation of others to become part of group understanding. Which is precisely what happened during the movie productions and interviews. Participants' stories and "acts of meaning" became part of larger community while shared and interpreted with/by others.

The lens of Merleau-Ponty and the inputs of other scholars (Habermas, 1987; Trevarthen, 2009; Gallagher, 2012; Lacan 2001) have been essential in my interactions with voices, gestures, scenes, and stories in this study. Such premises permeate my thinking and analysis, leading to constantly digging toward noticing what is below the surface, not simply the immediate and apparent (or assumed) but the complexity within the embodied human experiences.

Thus, considering the tendency of Western aesthetics to treat music as an "autonomous structural object" minimizing the holistic and constitutive characteristic of musical experiences (Higgins, 2011, p.114), it can be argued that, by engaging with participants' stories and other holistic aspects of their subjectivities within musical contexts, we, as researchers and educators, recognize their humanity and also reconnect ourselves with the holistic character of music making as a significant element of human manifestation.

Becoming Subjects: "I think I've learned a lot of new things about me that I didn't know before"

To learn more about how the participants' experiences in DCT and VOM impacted their perception of themselves as subjects, I asked them if they learned new things about themselves while participating in the programs, as well as how they see themselves in the future. These are

some of their responses addressing how they perceive themselves in terms of who they are, can be, and become.

Tricia: I have learned is to believe in yourself and keep strong. And just be who you want to be, and be your on person. And believe in what you want. And you just let it out. And you will be right there. And you're your own diva.

Jacey: I've learned that I can be really confident and I've learned that I can accept myself for who I am fully. And I've learned a lot of things about other people too, but about myself. Yeah, mostly like, like I've really learn to accept myself, and that I can be a good performer. And I can sing, and I can get up there. And I can do a big role in the musical.

John B.: I can sing, I have a lot of good friends, I am lot more confident. I see myself as a musician a singer, I can do the choreography. We perform to the audience. [laughs, he got shy] Yeah, I think I've learned a lot of new things about me that I didn't know before.

Mark: I used to think the only thing I wanted to do was the puppet, the puppet stuff [he used to perform as a ventriloquist]. And then, once I joined was in dreams come true, I found that there's other things I like to do. Besides, like the acting singing, I always wanted to do that. And I just hadn't had the confidence to and then dreams contributed with more confidence to be able to get out there.

Jack: I've learned new things about myself and about other people. I've learned new songs. Um...my songs and songs that other people sing. Um... I did a song with you [referring to a duet we sang together]. That was kind of new.

Johnny: I learned something new about myself that, that a new thing about myself is coming to those things [referring to Music Club and Open Mic] every Monday and Wednesday and sharing and singing at open mic and sharing my talents.[...] I never have done that before, but I was singing and sharing and that's my new thing about myself when I come to those things.

Regina: Open mic has taught me to just be myself. You know, outside of zoom, you know, in the social that I have, I can be comfortable in me. Out in the world with other people, other residents of the building or out in the world, whatever, I can feel comfortable in my shell.

Engaging with participants' answers, I note that many of them became more confident in the process, accepting themselves and their way to be in the world. I see this in Tricia's, "Just be who you want to be," and Brenda's, "I can be comfortable in me." Others became familiar with their own potential and things they accomplished as individuals, like John B., "I see myself as a musician, a singer, I can do the choreography." Johnny, "I was singing and sharing and that's my new thing." And Mark, "I used to think the only thing I wanted to do was the puppet stuff [...] Once I joined was in DCT, I found that there's other things I like to do."

Below, I portrait the participants considering the future, engaging with possibilities and wishes they have for themselves. For instance, Jack shares, "I would like to play a new instrument and learn songs that I've never learned before." Jacey affirms, "I'll be much more likely to just be my authentic self and not really worry about wearing a mask to make people comfortable." Tim embraces his wish to keep acting saying, "I see myself as an actor, so I can go up on the stage," and Brenda openly talks about her desire to continue expressing herself and to become more comfortable with her image and with who she is. In her own words, "I just look

forward to expressing me, anyway I can, whether it's talking or singing,” and adds, “I used to hate looking at myself in the years, and I'm slowly getting used to seeing myself on Zoom [...] and in the future, I hope to be more comfortable. Because it is me, this is what you get.”

Brenda: So my future, looking one more year ahead, you know, just falling in this friendship club [a group from her church] and then we go into the next season you know, is upon a year and is up to me and, I look forward to every Tuesday or open mic, you know. I just look forward to expressing me, anyway I can, whether it's talking or singing.
[...] I used to hate looking at myself in the years and I'm slowly getting used to seeing myself on Zoom.[she felt a little emotional]. Um... I'm partially blind and I'm partially depth. So I'm slowly learning to be comfortable in a Zoom social, because you're looking at yourself as well. You know, you know I'm looking at you, Caroline, but I see it, at the corner of my eye see me, and I'm slowly getting comfortable with that. And in the future on hoping to be more comfortable. Because it is me, this is what you get.

Jack: Um...I would like to play more often, to see my sisters more often. I would like to play a new instrument and learn songs that I've never learned before. I haven't playing the recorder for a long time, or maybe the melodica, if I have one. With the melodica can also play the piano.

Johnny: Well, I see myself in the future by like, going into a L'Arche group home and doing all these, like, having karaoke night with my L'Arche Stratford friends at the group home. That's how I see myself in the future

Tim: I see myself as an actor, so I can go up on the stage (With a big smile on his face). I also like having friends in DCT (Smiled again)

Susie: Um, I would like to sing by myself and in a live audience one day.

Howard: Think the main one is getting the reading up where - I feel comfortable, where I can just open a book and read it. So that would be nice to open a book up and read it from first page to the end without stumbling over the word.

Jacey: I see myself being more confident with everything I do. And more confident about just being who I am and being open about what I live with, and what that means for my life. [...] But you know, I think going forward in life I'll be much more likely to just be my authentic self and not really worry about wearing a mask to make people comfortable, I guess and make myself comfortable. I've written a ton of songs. And I've been, I've been trying to, I need to, I've written a couple recently, based off experiences I've been having recently that I've then recorded [...] I'm also working on a musical with a friend right now, too. We've been working on it for just over a year. And we're gonna keep working on it. And it's very satisfying, creating something like that. It's not really like creating something new. It's more like, sort of chiseling away at something until the finished product comes out when I write a song. So I'm sure I'll keep doing it.

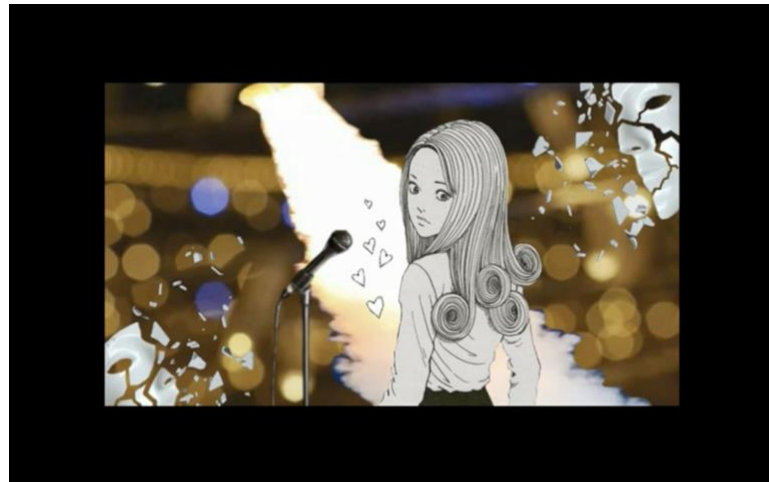
Participants' perspectives of who they can be and become emphasize the need for creating spaces, activities, concerts, and projects that may arouse in individuals of all abilities the wish to exist as a subject in and with the world (Biesta, 2017). These are spaces where, for example, somebody could picture themselves wishing to "learn how to play a new instrument and learn songs," just like Jack. But also places wherein individuals could transform the way they perceive themselves, changing the way they interact with themselves and with others, as reported by Brenda when she said, "I used to hate looking at myself in the years and I'm slowly getting used to seeing myself on Zoom, I'm slowly getting comfortable with that."

Still connected with participants' perceptions of themselves as subjects, and to conclude, I offer Marilyn's art work collaborating with the CAV project. She created a short video herself for the DCT Documentary. She drew the visual art piece below, representing her, on the stage, free from the "mask" she used to wear to be accepted and to "maintain the illusion of normalcy." This powerful image illustrates the narration of her experience in DCT, culminating with her singing the song "Opportunity" from the 2014 film remake of the Musical Annie, written by Sia Furler, Greg Kurstin, and Will Gluck. Marilyn's description of her experience in DCT suggests she had an opportunity to fully experience herself and her subjectivity on the stage. Apparently, she also experienced herself out of the stage as she was creating and preparing her visual art piece for the DCT Documentary movie.

Marilyn: For me, joining the Dream Come True Music Studio was the opportunity of a lifetime. Because of my autism, I go through most of my life feeling like I'm wearing a mask. This mask is built to learn behaviours that are considered "normal" and acceptable. It helps me to get by in public without being treated badly, but it is incredibly exhausting trying to maintain the illusion of normalcy. The one place I feel I can take off the mask is on stage. Unfortunately, most music theatre programs did not give me the safe space I need because they all have some degree of competition which does not match well with autism. Thanks to Dreams Come True, not only do I have a stage to take off my mask on, I am now a valued member of a community where I don't need to wear a mask in the first place. [she starts singing] This moment, this gift. And now look at me and this opportunity it's standing right in front of me. But one thing I know, it's only part luck and so I'm putting on my best show. Under the spotlight, I'm starting my life. Big dreams becoming real tonight. So look at me and this opportunity. You're witnessing my moment, you see .My big opportunity, I won't waste it. I guarantee”

Figure 5.1

The Opportunity of a Lifetime



These passages above corroborate that participants perceived themselves as not only exploring what that can do and who they can be within a musical space, but expressing their wishes and engaging with possibilities of who they can become as subjects.

Exploring the intersubjective lenses to interact with participants' reports regarding what they learned about themselves and how they see themselves in the future, I reflected on the aspects of inclusion related to acceptance and recognition of individuals' subjectivities in musical contexts. Engaging and experiences of “being seen and know” and “moment of meetings” at VOM and DCT, the participants could fully experience their subjectivities in front of others and recognize themselves as subjects (Benjamin, 1995). Moreover, those experiences led them to wish to exist in different ways as subjects and create meaning in and with the world (Biesta, 2017). While being accepted, embraced, and celebrated for who they are in those programs, they also participated polyphonically in any capacity in the music making which also allowed them to

experience and perceive themselves in many subjective positions (Habermas, 1987; Merleau-Ponty, 1960; Small 1999).

Thus, reflecting on inclusion from the perspective of the subject, instead of experiencing the “NOT YOU” function, described by Koppers (2009, p. 228), and the "cannots" that surround experiences of disabilities, the VOM and DCT participants had the YES YOU. Meaning they could exist and make music as who they are and experiencing themselves and others while music is shared, performed or experiences. Finally, the YES YOU environment intentionally created in DCT and VOM clearly engaged with more holistic views of music and performance, (Small, 1999; Higgins, 2011; Abril & Baptiste, 2022) and disability (Koppers, 2009; Shakespeare, 2014), this way, making room for the subjectivities and for the becoming subject.

Pedagogical Matters

During the interviews, some of the participants spontaneously shared their experiences of bullying and exclusion in schools. They also mentioned how participating in VOM or DCT has been significant in reconnecting them to music-making positively. In the focus group meetings, there were some interesting discussions about experiences of inclusion in local public schools. The music leaders also shared their understandings about their roles as program facilitators. Thus, in this section, I dialogue with some of those voices looking for plausible insights into pedagogy and music education coming from the perspectives of the study participants as specialists in their own experiences of creating and taking part in inclusive musical spaces.

Experiences of Exclusion: “I auditioned for every single show in high school, I never made it”.

Below I share the experiences of bullying and exclusion reported by two participants on the Autistic Spectrum:

[schooling experience]

Mark: The only experience I had with theater before Dreams was high school. And wasn't the greatest experience because high school is kind of competitive. You know, where they treat someone differently than... I never made it. I auditioned for every single show in high school never, never made it. So I did mostly backstage stuff. Help with costumes out, you know, where you help people put costumes on before they go, which I enjoyed doing that, but I wish I could have been doing more.

[DCT experience]

Mark: Now I feel a lot better about it, knowing that I can make up for high school that... I wasn't a part of that. So it makes me feel like I am going back, but taking it in my future age, right now, you know what I mean? Making up for it, you know? [In DCT] They're a lot nicer, man. So you know what I mean? It makes up for it. That's for sure.

[schooling experience]

Jacey: Because ever since sixth grade, I've had an issue singing in front of people, because people at my school, they make fun of me behind my back for my singing, they'd be like, Oh, well, this other girl can sing really well. And they'd say it right in front of me. But say nothing nice about me.

[DCT experience]

Jacey: And honestly, the thing that gave me the worst anxiety was singing in front of my peers. Even worse than an audience would be my peers because they're the ones who bullied me and made me feel bad. But

honestly, in dreams come true. I felt more excited to sing in front of everybody than anything, because I felt so comfortable.

The reports above echo experiences of exclusion and difficulties related to inclusion/integration that continue to take place in schools and affect the lives of individuals with disabilities. Mark did not fit the norm and was relegated to do backstage work. Jacey participated because of her singing voice but was not seen and accepted as an equal. Their experiences reflect excluding practices that tend to prioritize the product rather than the process of learning, consequently seeing students with disabilities as "incomplete," segregated to determined functions, offering no "risk" to the final production (Laes & Schmidt, 2016; Liasidou, 2012).

In his *Crip Negativity* book (Smilges, 2023), Smilges (2023) points out the pain, shame, fear, and other bad feelings that permeate the experiences of people with disabilities and other marginalized groups. Although Smilges (2023) recognize the importance of access, they interrogate its failure "to account for how ability operates as a structural norm" (p.5) that informs what accommodations are needed for a student with a disability to succeed and be integrated "into the world of ableds" (p. 4). Smilges' high school experience mirrors Mark and Jacey's relates. Smilges say,

My experience in high school was deeply shaped by ableism, even though I had all the access I needed for a successful integration. My education was "appropriate," in accordance with IDEA¹⁷, but the conditions under which my education took place made it nearly unbearable (Smilges, 2023, p. 5).

¹⁷ The Individuals with Disabilities Education Act (IDEA) is a law that makes available a free appropriate public education to eligible children with disabilities throughout the nation and ensures special education and related services to those children (<https://sites.ed.gov/idea/about-idea/>).

Similar to Smilges, even though integrated within curricular activities, Mark and Jacey still suffered segregation and were bullied just for being who they were (are). When Mark says that his DCT experience is "making up for" high school, and Jacey discloses that her "worst anxiety was singing in front of my peers," it indicates that those experiences of exclusion became part of their subjectivities, affecting their relations with themselves and with music-making. Their testimonies demonstrate that the still prevalent ableist culture in music classrooms and other contexts can cause unmeasurable harm to many students, with or without a disability. On the other hand, when they found an environment that, instead of providing "accommodations," embraced the difference, acceptance, and new ways to participate and make music, they could resignify their "bad" experiences in high school. The experiences narrated by Mark and Jacey also resonated with the video/art piece shared by Marilyn for the CAV project (see page 207). In her video, she states, "Not only do I have a stage to take off my mask on, I am now a valued member of a community where I don't need to wear a mask in the first place." Thus, they found in DCT an environment that allowed them to exist and experience music as who they were (are), creating new memories and probably experiencing more positive than negative feelings.

In the next section, I offer some testimonies recorded for the Documentary films addressing part of the contexts behind the beginning of DCT and VOM programs, emerging as places affording and embracing new ways to exist and make music.

Musical Programs as Places to Exist: "I wanted an all inclusive, unified space, not segregated, but where people regardless their ability could gather together."

In their videos to CAV project, both leaders talked about how the programs started, the initial motivation, and the actions involved in the beginnings of Dream Come True and the Coffee House/Open Mic. As described below, the Coffee House/Open Mic emerged with the

purpose of building community and providing opportunities for people with disabilities to assume diverse positions while learning skills, interacting with others, and experiencing music. DCT came into existence to fill a gap, an absence of musical theatre programs willing to include people with disabilities or all abilities, which resonates with Jacey and Mark schooling experiences reported above. Although starting in different contexts, both programs aimed to create a place for people to exist and experience music as who they are. Learning about those stories was significant to make sense of the spirit of each community and better understand the experiences and attitudes within the musical space.

Here, Allison and Sharon, a family member, share their stories related to DCT beginning.

Allison: I was walking my dog Max and I was talking to my sister on the phone, and I was explaining to her that I...I needed a program, a musical theater program for my son. One where he could experience success, one where it was safe. And I wanted an all inclusive, unified space, not segregated, but where people regardless their ability could gather together.

Sharon: I am the mother of a young adult who has Down Syndrome. I first discovered that my son was interested in music and theater when I took him to see "The King and I," in Stratford festival. He was about twelve years old. At the intermission he turned to me and said, can I die my hair black? And I thought that was a strange question. And I said, why would you like to die your hair black? And he answered, because I wanna to be one of the kids up on the stage. So... I quickly realized he had an interest in doing this, but there did not seem to be any programs available for my son [...] Fortunately, Dreams Come True Music Studio came along and fulfilled his dream of being on stage performing, acting, and singing.

Allison and Sharon, as well as the stories previously disclosed by Jacey and Mark, display a lack of a place for a determined group of people to exist in a determined subjective position, suggesting that many traditional musical theatre programs do not exactly “allow” them to exist as actors or artists and/or be recognized as subjects—even though they manifest their wish to experience themselves on the stage. Then, in Sharon’s words, DCT “came along and fulfilled his [their] dream of being on stage performing, acting, and singing,” which was also the case for Mark and Jacey.

The Coffee House/Open Mic, which later turned into Virtual Open Mic, also wanted to provide individuals with the opportunity to experience themselves in and around music.

Laurel: L'Arche London Open Mic began as a part of the Coffee House, which began in 2018 and... with a vision to bring people together to build community, really. We had our members who were involved in baking and cooking and serving, and... using the cash register, and gaining job skills in the Coffee House. And... a big part of the community building was the open mic.

Julie: I founded it. Some of our customers had coffees, and teas, and brownies, and cookies, and muffins, and brownies, and scones, and...

I have known Julie since I started volunteering at the VOM. During the recruiting process for this study, she was one of the first to tell me she wanted to participate in the Movie and she used the exact words she said in her video, “Caroline, I founded it.” Julie is indeed a founding member and makes clear she sees herself in such a role. She also talks about her customers and the kinds of treats she used to serve, indicating she experienced herself in such a position too, and that was significant to her. As described by Laurel, besides bringing people together around music, the Coffee House offered the possibility for individuals with intellectual disabilities to

experience themselves in different positions while interacting with others. In this sense, in that environment, such individuals not only can be recognized as active subjects but also perceive themselves as playing different roles.

Engaging with the “beginnings” of DCT and VOM, led me to consider the concept of *conscientization* proposed by Freire (2002) and revisited by Schmidt (2019), where at the center is the valuing of everyday actions performed by historical subjects, and working with others to find alternatives and solutions toward overcoming common problems (Freire, 1970; Schmidt, 2019). Allison "created" DCT as a place for people to experience musical theatre regardless of their abilities in response to an absence of options for her son and found others struggling with the same issues. The VOM emerged from a vision of building community and providing a place for people with intellectual disabilities to experience themselves and learn new skills while being part of a non-segregated social environment and enjoying coffee and music. In other words, they worked together to find alternatives to deal with their “problems” and fulfil their needs.

Assuming CAV participants had the chance to reflect on those beginnings, actions and stories for the movies, I considered they also had the opportunity to connect with their own history and subjectivities. Going through that process, they may have perceived themselves as historical subjects and active agents in their own lives and communities. Thus, engaging in processes of *subjectivation* – empowering themselves with their own subjectivity – and, perhaps, *conscientization* – gaining awareness of their ability to change their own lives and realities. Although this is conjecture within this study context, these aspects could be explored in research or pedagogical projects in the future.

In what follows, I offer another reflection shared collaborating on the CAV project. In this excerpt, Laurel describes moments in which specific members take the risk and share a song for the first time at the Open Mic.

Making Room For Risk-taken: “My favourite moments have been when the risk is taken.”

Laurel: I think some of my favourite moments have been when the risk is taken, you know. When somebody has been sitting on the sidelines for weeks, or months, or over a year, and it's kind of been... you know, accepted that this person isn't going to share a song. And, then, one day... one day they say, "I have a song to share." Or they share in a new way, or they try a new instrument or something that you, you know, that I could really tell took courage for them. This happened across the board young and old and all abilities where for some people really took time and a sense of, like, "I belong" before that risk was taken.

Interacting with Laurel's reflection, I interpreted that creating an atmosphere where risks can be taken connects with the idea of "making room for the becoming subject" in musical and educational spaces. When Laurel points out that it takes time and a sense of "I belong" for some people to take the risk and share a song, it took me back to her reflections on page 165, comparing attentiveness to "commodities." Her reflection led me to place "making room" and "making time" as important conditions for constructing spaces that afford processes of subjectivation. Regarding educational contexts, besides creating a sense of belonging, considering the aspects of making room and time for subjectivities may help educators in their pedagogical decision-making toward creating safe spaces where individuals can be recognized and valued as subjects. Thus, pedagogically thinking, it would be significant to provide the students with the room and time they need to take risks and try new things, sure they will be supported and accepted for who they are. The "risk-taken" also reveals that those individuals

wished to exist in that determined position. In this sense, making room and time for the becoming subject implies nourishing in people the desire to exist and become, to try new things, and to experience themselves as subjects.

In the topic below, I engage with Jacey's expertise and other FG participants' reflections on what they learned about inclusion in participating in DCT.

Inclusion: "It's not as difficult as it sounds"

During her interview, Jacey shared her thoughts about what she learned about meaningful inclusion at DCT.

Jacey: I guess one thought, I had was another thing I learned from the choir [DCT], not so much about myself, but just in general, is that really, there is a way for pretty much anybody to participate meaningfully in something if people are willing to actually make it happen. It's actually not that difficult. And, honestly, then it kind of changes the way I maybe view other programs and things that don't do that. Because it's not as difficult as it sounds. I mean, we pulled off a heck of a show, and everybody had a chance to shine. And everybody did something in a way that worked for them.

When Jacey says that meaningful participation is not that difficult when people are "willing to actually make it happen," she includes herself in that idea. In other words, she perceives meaningful inclusion as something that implies a collective effort. Jacey also poses "doing something in a way that worked for them [DCT musician]" as another significant aspect for "pulling off a heck of a show." This suggests that creating an inclusive place, for her, involves desire and willingness, teamwork, and letting individuals participate as who they are and in a way that works "for them," which implies "their" participation in the process.

As some of the focus group participants are also school teachers and educational assistants, they shared some of their recent experiences working in local schools. Stella shares how she sees and has experienced segregation in schools. Working as an Educational Assistant with students with developmental disabilities, she emphasizes that students with disabilities are often treated as "the others," the "class D," in her workplace, individuals "stuck in that room because of [their] diagnosis." Stella argues that DCT creates an "I can do anything environment" because people are welcome as who they are, as human beings, and that makes things different.

Stella: I think there's one more at our school, the secretary would say, Can Mr. Smith's class go to the gym? And can Mr...the D class go? So, I went to her privately and said, hey, can you say when you talk about our classroom, can you use the teacher's name, just like it did in the other classrooms. And she was like, Oh, my God, I never even thought of it. I didn't mean that, I love the students. I truly did not mean to do that. She said, thank you, you taught me something today.

Stella: I think that the schools, they put people in certain classrooms, and that's where they stay, because that's where they should be because they're in a developmental education classroom. Experience, dreams come true. Puts everybody's abilities in a group, and there is no you're not, you're not stuck in that room because of your diagnosis. You're, you're part of this group [DCT], because you're human, you are who you are, and you want to be a part of something. And I think that's a huge difference. And then we create an I can do anything environment.

Leah is a local school teacher as well. During the FG, she said she had a "preconceived notion" about one of the Dreamers, but engaging with that person she realized things were "completely different." Below, Leah explains how such experience has changed her as a teacher and a human being. Leah admits she is looking for the "cans" now and "seeing the success in

every human." I asked what success meant to her. She answered, " It just means that they have accomplished something that they had not done before, or that they didn't think they could do." In my analysis, Leah's definition of success aligns with the idea of envisioning and providing room for the becoming subject. Here, I offer an excerpt of that conversation.

Leah: I had this preconceived notion about one of our dreamers are or, you know, based on what I thought their, their ability was, and then it just completely, is completely different than what I expected. And, and, for me, maybe it's not, it's not a proud moment to have those, you know, put people in boxes like that. But I think it's made me a better teacher. Because I, you know, I really, I really look for the "cans", and the successes, and what they can do, not what they can't do. And as a human being. I'm reminding myself so often that this is, what it's all about, this is seeing the success in every human being and that we can all be successful and we just have to know how to, you know, provide them the platform to be successful.

Caroline: What do you mean by being successful?

Leah: It means that you can find, you can find the joy in the challenge, and it doesn't mean it has to be perfect, it doesn't mean it has to be what my expectation is, or their own expectation, it just means that they have accomplished something that they had not done before, or that they didn't think they could do.

These passages bring together many aspects we, researchers and educators, have been discussing in Education and Music Education fields regarding inclusion of students with disabilities. For instance, issues of language, labelling, segregation, and preconceptions about what people can or cannot do, previously mentioned in this document. However, Leah, Stella, and Jacey highlight the importance of accepting people as who they are, understanding that that is part of their humanity, it is how they experience the world. In my perception, this resonates

with Merleau-Ponty's (1962) understanding that "our bodies are our point of view" in the world (p.99), meaning that our perceptions and the meanings we create are based on our embodied experiences as human beings. Living with a disability or not, is through our bodies, permeated by our embodied experiences, that we engage and make sense of the world. Thus, thinking of inclusion from the perspective of the subject invites us all to embrace the diverse possibilities to be and exist as humans, including our own wish to exist, be, and become subjects in the world.

The Role of Educators and Views of Music and Disability: "Sometimes we have this preconception about, not just about people, but also about music"

The music leaders also shared some of their experiences regarding views toward individuals with disabilities and how they see their roles as facilitators in inclusive musical contexts. Laurel points out that, besides our preconceptions about people, our preconceptions about what music is can also be a problem, in terms of opening ourselves to otherness. She cites an example of a recent experience collaborating with a class teacher in one of the local schools. Laurel likes to think that her role as a mediator involves "getting to know people," including how they engage differently with music, which, in my interpretation, also means to engage with individuals' subjective experiences.

Laurel: And I think part of the problems that sometimes we have is this preconception about not just about people, but also about music. Music has to be this way, performance has to be that way. So these kind of thinking excludes more and more people, not just people with disabilities. It grieves me to think like how many times it in musical mentors [L'Arche program in local public school where individuals with ID are mentors] I saw this so often when we went around the classroom and we're asking the kids like, oh, what instruments have you tried or what you play? And you know, they might say, like, piano, and the teacher,

was, you do not play. And then, the next week, they say, you know what? They do have a piano at home. I didn't know that. Like you don't play the recorder. You know what, if you blow through the recorder, you have played the record. So stop devaluing somebody's effort, like, it doesn't mean that they're getting paid to do that. And that's I think that's our whole monetary society that says, unless you're getting paid for something, you're not real.

Laurel: I was just reflecting on just the role of mediator and just and just the importance of, of getting to know people. How, how important that is, you know, to know that one person's sharing is different than the next person's and the reason why someone might share is different and, and what they're, what they're hoping for in sharing is unique and different. So for me, like reflecting on how much effort I put in to, to just tuning into that like and aware that this is part of the reason I'm so tired on Wednesday. Because you're also aware that if, without the moderation, it's just pandemonium. And, and yeah, it's okay to have the little moments of that. But otherwise, it needs a little bit of structure to so to know, just to know how much I need to be in and how much I need to step back and let the other pieces happen.

Here, Allison shares her perceptions and experiences as a former school music teacher and how she sees her role as DCT music director.

Allison: I would almost say out those children [children with disabilities] in my classes that were ignored or shunned or didn't have friends, or so. And then, the music studio kind of became a safe haven. [...] And that was my passion. And we were known as the school that had the musicals for everybody. Some schools have the auditions [for musicals] and turned people away, and we, nobody was ever turned away. So that then I started Dreams [DCT] in 2018. I retired in 2019. And we just kind of

continued, and some former students joined Dreams, and it's just been a natural journey.

Allison I have to model enthusiasm. I have to model believing in myself. I have to model what the music is trying to express. I feel my role is just to the belief and... the families and the caregivers who believe in their position, that is my biggest thing. I believe that they can do this. I feel that's my big role.

Engaging with Allison's voice, I always consider her subjective experiences as a mother of someone with a disability as well as a school music teacher. I can hear those experiences permeating her speech and her way of engaging with music and with the DCT musicians. Thus, when she says, "the music studio kind of became a safe haven", it seems it reflects the segregation within school environment also mentioned by Stella. I also notice her efforts and "passion" in guaranteeing those students with disabilities could have a place to exist in her classroom. Allison mentions the importance of "modelling enthusiasm" and "to believe," and she really does that in the rehearsals, which led me to think of her own wish to exist in that way and to invite others to see inclusion as a positive thing, differently from what she has experienced in the school. By valuing the families and volunteers, she echoes Jacey and the idea that building an inclusive space implies a collective effort, meaning that everybody has to be involved.

Summary

Dialoguing with the participants' voices in this section helped me to understand their lived experiences related to exclusion and inclusion. Considering participants as experts in their own experiences, I explored intersubjective lenses toward gaining plausible insights that could help me and other educators think of what it means to create and take part in inclusive

environments. Important here, of course, is also how bringing the subject and the subjectivities to the "table" and how it can impact our view toward these issues in musical (educational) spaces.

Learning about Mark and Jacey's experiences of exclusion helped me to see how music classrooms can be un-inviting places to many students that do not fit "normalcy." However, in a space where they were accepted for who they are, where they did feel included and could fully experience music, their experience was markedly distinct, indicating that, more than strategies, inclusion starts with attitudes that embrace difference. Leah and Stella also disclosed episodes of segregation and exclusion. Leah also posed that preconceptions about people may prevent us from seeing possibilities for their "success," which she defined as possibilities for students to "accomplish something that they had not done before, or that they didn't think they could do." I interpret Leah's thoughts as aligned with the idea of providing room for the becoming subject.

Allison and Laurel's reflections about their roles as music leaders led me to reflect on modelling positive ways to see inclusion particularly as a result of a collective effort, thus as a responsibility of us all. Just as significant are the reflections about the mediator as someone interested in "getting to know" people and how they experience music, which also means opening ourselves up to accept and create new ways to make music. In sum, participants' expertise taught me that inclusion involves accepting individuals as 'who they are', engaging with their stories and subjectivities, and making room and time for people to be and become subjects as they experience, perceive and express themselves within music making.

To conclude, the reports in this section also pushed me back to Goodley (2022) and his argument that some groups of people are still struggling to be recognized as humans.

Unfortunately, many attitudes in our society, including educational settings, tend to dehumanize

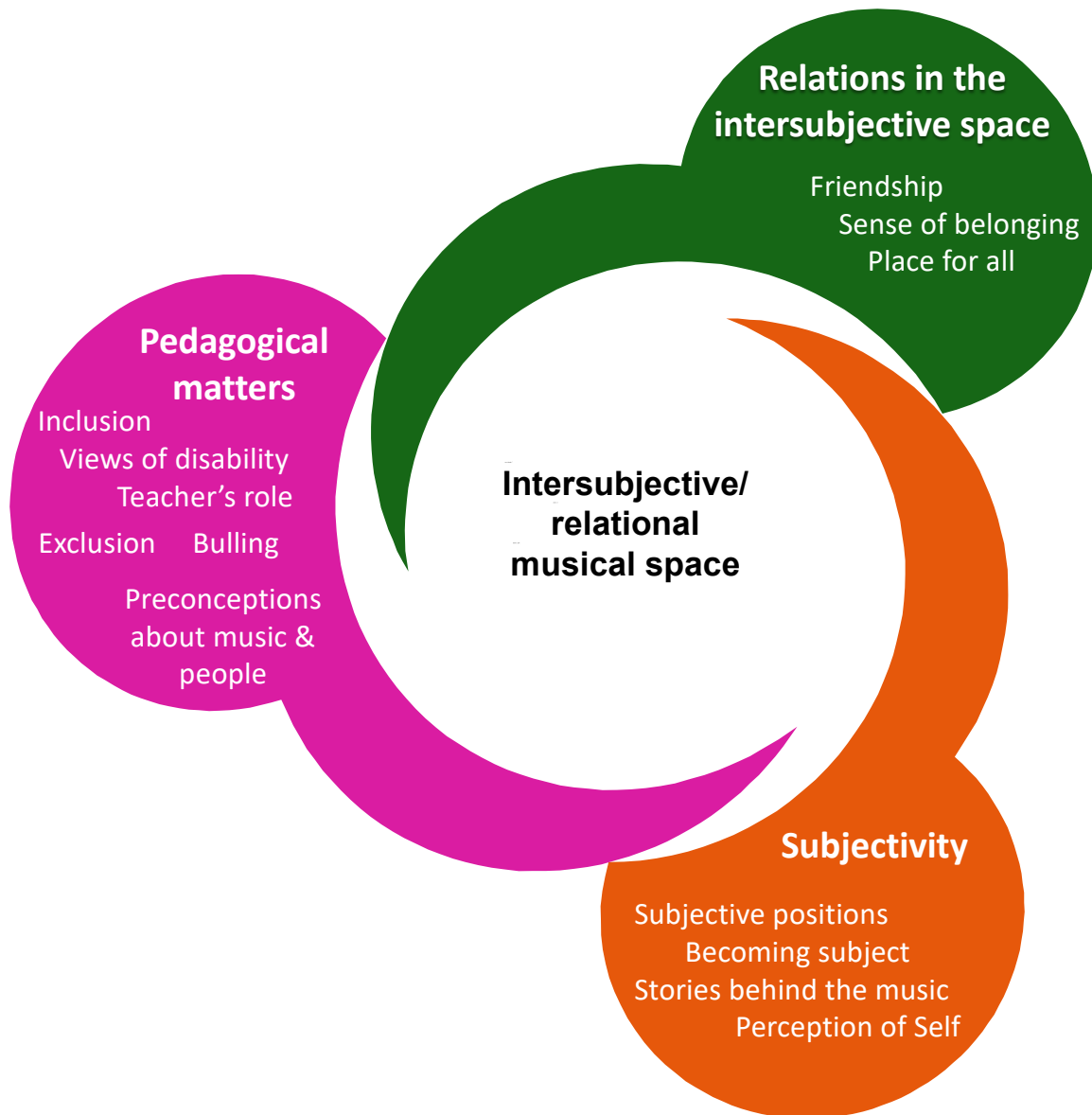
and deny the subjective experiences of individuals with (intellectual) disabilities. As posed by Kuppers (2009), they get more “NOT YOU” (p.) than YES, YOU can exist here as you are.

Categories Interconnections

The diagram below represents three categories of themes addressed in this chapter in an interconnected way. For example, the themes related to friendship and the sense of belonging emerged within the category of *relations in the intersubjective space*. However, they also link to how spaces can be strategically/pedagogically designed to provide time and room for those types of senses and relations to emerge. The data revealing the stories behind the music are part of the *subjectivity* category; however, those stories are also connected to individuals' participation in musical activities, thus intersecting with *pedagogical matters*. For instance, the story of Brenda and the song “The Gambler” (page 186) directly impacted how she performed and participated at the VOM. The views of disabilities, inclusion, the (polyphonic) subjective positions, and possibilities for "becoming subject" certainly intersects with other categories too. For instance, Jacey and Mark resignifying their experience of exclusion while participating in DCT (page 200) is connected to how they were viewed as individuals and the way they could fully experience their subjectivities and perceive themselves as subjects interacting with others. That was possible due to deliberate pedagogical choices made by Allison and embraced by DCT members consisting of allowing people to experience music as who they are. Thus, by presenting this diagram, I invite the reader to consider and visualize that the flow of moments occurring in intersubjective musical space (see page 150) is permeated and impacted by the quality of relations created in those spaces, by our subjectivities, by our views toward people, and music, and the choices we made in this regard, pedagogically or not.

Figure 5.2

Categories Interconnections



Summary

In this Chapter, I explored the intersubjective lenses to interact, analyze and dialogue with participants' voices and lived experiences, looking for clarifications related to my research questions. Particular here is the exploration of how intersubjective experiences and encounters impact the participation of individuals with (intellectual) disabilities in music making and their perceptions of themselves as subjects. I presented the main themes that emerged from the interviews with individuals with disabilities, program music leaders, FG meetings and the material collected through the CAV project divided into three main categories. First, I offered the themes connected with the relations in the intersubjective space, engaging with participants' impressions of friendship, sense of belonging, and musical programs as places for all wherein they were welcome to exist and experience music as who they are.

Second, I introduced themes related to participants' subjectivities, exploring and noticing points regarding participants while perceiving themselves from different subjective positions in the space. I interacted with Laurel and Allison's perceptions of "symptoms" as genuine manifestations of individuals' subjective selves. I also apprehended more about the participants' subjectivities by engaging with the stories behind the music they play. By asking about how they see themselves and/or conceive possibilities for the future, I navigated spaces connected to the becoming subject.

Lastly, I presented topics connected with schooling experiences and pedagogical matters. Considering the participants as experts, I sought to capture plausible pedagogical insights interacting with their schooling experiences of exclusion and the stories of DCT and VOM programs emerging to fulfill the need for musical places wherein people with disabilities or all

abilities can exist and be valued as who they are. I also engaged with participants' perceptions of inclusion, the role of educators, and views toward music and disability.

CHAPTER VI

EMBRACING (INTER) SUBJECTIVITY IN MUSICAL SPACES AND LOOKING AHEAD

Current discussions and research emerging in the field today offer a cautionary that overly pragmatic views of music—particularly regarding the engagement of individuals with (intellectual) disabilities in musical contexts—may reinforce ableist practices and functional views of disability, resulting in assumptions, generalizations and exclusion of such a group of individuals from music-making, thus, dismissing their subjectivities and unique contributions (Darrow, 2015; Dobbs, 2012; Laes & Schmidt, 2016; Laes & Westerlund, 2018). In this sense, then, embracing views of music and pedagogy that are more centered on individuals embodied, historical and personal experiences, while also considering a pluralistic and nuanced approach to disability may provide non-hierarchical and innovative ways to teach, learn, create, and engage with music (Churchill & Bernard, 2020; Rathgeber, 2019).

If one considers that musical experiences can also disclose particular dimensions of the self, nourish ethical relationships and promote "new kinds of flourishing" among those who take part in a musical act (Carlson, 2016, p. 1), then ignoring such perspectives in Music Education may lead to pedagogical engagements that prioritize pragmatic views of music and education, disregarding its meanings and roles in nurturing ethical relations in which different voices and sounds can naturally emerge in unique ways (Schmidt, 2012).

This research reflects my desire to pursue a process and a set of understandings that would further illuminate my, at times challenging, personal experiences and encounters in inclusive environments as a performer and educator who was formed within an ableist-dominant musical system and society, and thus, as somebody who also carries preconceptions about music and people as part of my own subjectivity. My previous engagement with transdisciplinary

models of education and psychoanalytic concepts started a process of openness toward different ways to make music expanding my view toward students with disabilities and their symptomatology in my music classes. As I began to construe meaningful connections with students, embracing their subjectivities and authentic selves, I noticed that the quality of those interactions impacted their responses and engagements in music-making. Thus, I aimed to learn more about how those kinds of relations occur and manifest within musical spaces and their impact on the experiences of individuals with intellectual disabilities, particularly on their perceptions of themselves, nurturing their desire to exist as subject in and with the world (Biesta, 2017). I also aspired to understand how such a perspective could serve (music) educators toward construing meaningful musical (learning) experiences with students with and without disabilities. This was the original impetus for this study.

The purpose of this study was to explore an intersubjective framework for understanding the relational aspects of two inclusive musical programs in London, ON. I researched mutual recognition moments, called here moments of meeting (MoM), investigating whether and how they are formed and manifested while music is shared, created, or experienced within such settings. I approached such programs as intersubjective musical spaces, examining the impact of MoM and experiences of "being seen and known," wherein individuals have their subjectivities recognized on the musical (learning) experiences of participants and how music-mediated experiences affected individuals with intellectual disabilities on their perceptions of themselves as subjects. Equally significant, this study also looked at pedagogical practices emerging from such a framework. Analyzing the dynamics of intersubjective encounters in inclusive musical spaces and its impacts on the constitution of subjectivities of participants, as described above,

this research hopes to offer plausible insights toward constructing new pathways aligned with comprehensive notions of inclusion and disability in music education.

The theoretical framework for this study was drawn from the phenomenology of intersubjectivity and relational psychoanalysis. Husserl's ([1931] 1960), Merleau-Ponty's (1962), and Habermas' (1984, 1987) conceptions of the relational subject helped me to conceive the idea of approaching individuals as *polyphonic subjects* who can express themselves "polyphonically from many subjective positions" (Kirshner, 2018, p. 149) in the relational space. Such a perspective allowed me to value the construction of multiple narratives and to extend the rhetoric to include the voices/meanings of subjects with/outspoken language but still immersed in symbolic languages via their engagement in communicative actions with others in the musical space.

Benjamin's (1995) relational psychoanalytic perspective of mutual recognition and Daniel N. Stern and members of the Boston Change Process Study Group (BCPSG) (1998) understandings of *moments of meeting* helped me to map the intersubjective space and examine in depth the flow of moments and the particular importance of experiences of "being seen and known" and *moments of meetings* as intersubjective affordances of new "ways-of-being-with-the-other" and perceptions of self as a subject (BCPSG, 1998, p. 300). The psychoanalytic concept that intersubjective experiences are subordinated to conscious and unconscious effects (Benjamin, 1995; Lacan, 2001) combined with the *polyphonic subject* who can express and experience themselves from different subjective positions in the musical space (Habermas, 1987; Merleau-Ponty, 1960) shaped my approach toward "symptoms", such as echolalia, repetitive motions, hyper-focus, as constitutive parts of individuals subjective selves. The perspective that the unconscious is unknown but remains latent in our minds and embodied experiences allowed

me to engage with and interpret the relations between music leaders and participants with disabilities differently, amplifying my view over possibilities of meaning-creating and meaningful connections within the musical space.

Throughout this study, I also called upon additional frames to help me analyze the data and engage with comprehensive views of disability, music, and education praxis. The interactional perspectives of disability crafted by Shakespeare (2014) and Kuppers (2009) framed my engagement with the complexities involving individuals with disabilities and the abundance of meanings and constant transformations within their relations in and with the world. The holistic and philosophical views of music education proposed by Small (1999), Higgins (2011), Veblen (2022), and Abril and Battiste (2022) also helped me to embrace music perspectives that strive for the development of the "whole person, as both music learner and human being" (Abril and Battiste, 2022, p. 1).

Further, I explored Goodley's (2020) discussions about the struggles of disabled people to be recognized as human and the need to constantly reclaim their humanity in contemporary society. I engaged with Smilges' (2023) conception of Crip Negativity and his problematization of disability as a category of being producing degrees of humanness and the language of access that do not promote transformation or openness toward alterity. I constantly dialogued with Biesta (2017) and his view of education carrying the emancipatory task of arousing the desire in another human being for wanting to exist in and with the world as a subject" (p. 7). Such scholars helped to articulate the emancipatory effect of experiences of "being seen and know" and *moments of meeting*, considering they afford possibilities for individuals with disabilities to recognize themselves and be recognized by others as subjects within music-making.

Exploring a relational view drawn from these intersubjective concepts, in this study, I approached inclusion from the perspective of the subject and the musical spaces as places where encounters between two or more subjectivities could happen while music was shared, performed, or experienced. I considered individuals with and without disabilities as *polyphonic subjects* carrying conscious and unconscious embodied experiences, taking their manifestations, including their "symptoms," as part of their subjective selves. As the study progressed, I identified and qualified circumstances of "being seen and known" and *moments of meeting* affording meaningful and inclusive experiences. I also saw those moments bearing potential emancipatory effects, considering that individuals perceived themselves as subjects in their participation while creating meanings with others. Such a perception expanded my view toward intersubjective musical spaces to places of being and becoming (subjects).

In what follows, I describe aspects of the methodological design that helped me to explore and make sense of intersubjective encounters occurring in my research sites and to engage with and comprehend participants' lived experiences.

Reflecting on Design

Critical ethnography and interpretative phenomenology were explored as qualitative approaches framing the exploration of intersubjective encounters in inclusive musical contexts. The combination of both perspectives allowed me to capture both individual and cultural/contextual characteristics of such encounters. Those methodological approaches also supported the exploration of *moments of meeting* from the perspective of research participants' lived experiences, facilitating an understanding of how such moments are formed in each research scenario.

Several data collection methods were used in this study, including participant observation, journaling, interviews with music leaders and individuals with ID, focus group meetings, and a collaborative art-based video project (Caldwell, 2014; Goodley, 1999; Kidney & McDonald, 2014; Verseghy et al., 2020; Wilkenfeld, 2015). The combination of these methods ensured the presumption of credibility, supported data triangulation, allowed the inclusion of multiple voices and manifestations, and prioritized the protagonism of individuals with disabilities. Dealing with multiple methods also helped me remain reflexive throughout the study.

Adopting an ethnographic approach in this study allowed me to explore the research sites as an insider, essential for mapping the flow of moments occurring in those musical contexts, on Zoom and in-person. The interpretative phenomenological lenses enhanced my view of the events as a participant observer and my perceptions and interactions with participants' voices, gestures, and expressions throughout the data organization and analysis. Considering the study target population and that data collection happened during the COVID-19 pandemic, having multiple methods was also an important factor in recruiting participants. I noticed that offering diverse opportunities for individuals to share their experiences in an individual interview or joining the CAV project, for example, became a significant tool for embracing participants own diversity and communication styles.

The data collection for this study took place during the Spring-Summer terms of 2022 in two inclusive music programs from London, Ontario, Canada. The L'Arche Virtual Open Mic (VOM) and Dreams Come True Music Studio (DCT). Data were organized and uploaded to NVivo platform. Coding occurred in parallel with data collection, transcriptions and data organization (Cohen et al., 2017). It was conducted two main coding cycles, "eclectic coding,"

involving descriptive, In Vivo, and conceptual coding (Saldaña, 2021, p. 92), and pattern coding, thinking of categorization and initial analytic strategies. The coding cycles were vital for understanding the flow of moments within the intersubjective space, patterns of practices, visualizing connections with the theoretical framework, and developing the major themes. They also guided my decision to divide the data presentation into two chapters focusing, respectively, on a) the flow of moments and dynamics in the intersubjective spaces and b) on the themes, stories and pedagogical insights that emerged from the interviews and the material gathered through the collaborative art-based video project.

This investigation began with the following research questions:

1. How and under what circumstances are *moments of meeting* (mutual recognition) formed within inclusive musical contexts while music is shared, performed, created or experienced?
 - b) In what ways, if any, do *moments of meeting* (mutual recognition) impact the participation of individuals with intellectual disabilities in those contexts?
 - c) How do participants perceive and/or respond to *moments of meeting* (mutual recognition) within inclusive musical contexts?
2. In what ways do specific *moments of meeting* (mutual recognition) impact the formation of individuals with intellectual disabilities' own subjectivity, particularly in how they perceive themselves as subjects?
3. In what ways does understanding musical contexts as an intersubjective relational space where *moments of meeting* can happen inform the pedagogical practice of music educators?

As the study progressed, it became clear that the flow of moments, the participation and the quality of encounters and experiences lived in the intersubjective musical space were intrinsically related to the view toward the subject and the decisions made by the music leaders of providing opportunities for the participants experience their subjectivities in music making as who they are. The interviews and the documentaries revealed that intersubjective experiences impacted participants' perceptions of selves and their perceptions concerning their future selves in both programs, which led me to consider musical spaces as places wherein we can make the time and room for the becoming subject. Thus, I present the conclusions drawn from the analysis of this study in three parts: reflecting on the flow of moments and the subjective positions in the musical space, the impacts of intersubjective experiences on participants' perceptions of selves, and pedagogical insights and considerations. I then point out the study limitations and present the conceptual idea of the relational view explored in this study, delineating some guidelines that may be utilized to help (music) educators create inclusive places, activities and dynamics, but mainly, approaching and interacting with students with and without disabilities in diverse musical contexts. This final Chapter closes with suggestions for areas of further research.

Reflecting on the Flow of Moments and the Subjective Positions in the Musical Space

Being in the field as a participant observer was essential to comprehend the dynamics and the *familiar canons*¹⁸ that emerged from VOM and DCT contexts. Identifying those practices, helped me to understand processes of change and map the flow of moments as they occurred in each setting. Exploring the BCPSG (1998) model and the intersubjective lenses in the analysis of data, I noticed that those practices I called "familiar canons" in each program afforded the

¹⁸ In this study, the expression *familiar canons* refers to the activities, practices, or interactions established in the initial stages of contacts within the dynamics of each musical program, wherein *now moments* emerged.

emergence of three different types of moments. First, *now moments*, as an unpredictable, unexpected moment, "threatening" the stability created on that ongoing initial state (the familiar canons) announcing a potential transition to a new stage or a new way of being with the other (BCPSG, 1998, p.304). Those *now moments* could evolve or not into experiences of "being seen and known," wherein individuals had the chance to experience their subjectivities in the presence of others and be recognized as subjects in the musical space. *Now moments* sometimes evolve into *moments of meeting*, which in my perception, stands as a more complex connection involving the encounter of two or more subjectivities in which each partner contributes with something unique to create new understandings or meanings within a moment of mutual recognition (BCPSG, 1998). In both situations, however, the participants can experience themselves from different subjective positions.

For example, the "familiar canons" such as *next-up*, allowed VOM participants to play the role of Emcees or presenters. *Dance parties* in VOM, afforded participation and mutual recognition through music and motion. Or the *check-ins* in DCT which provided Elise with the opportunity to be "seen and known" as a songwriter and be able to share her wish to exist in such a subjective position. By describing and analyzing moments of meeting such as "When you say nothing at all," between Maya and Laurel in VOM, or "Megamix," between Allan, Allison, and the DCT musicians, I realized I was also modelling a view toward those moments and the understanding of intersubjective encounters happening in musical spaces.

In my analysis in Chapter IV, I argued that both experiences of "being seen and known" and *moments of meeting* indicated the participation in music-making from diverse subjective positions—as a songwriter, listener, singer, musician, dancer, Emcee, and friend—echoing the concept of *musicking* proposed by Small (1999) and corroborating the view toward a

polyphonic-subject, who can engage with music and express themselves from different subjective position (Merleau-Ponty, 1962; Habermas, 1984, 1987). I also articulated that Allison and Laurel's decisions as musical leaders were essential to foster such types of engagements with music, especially when they embraced participants' symptomatology as their authentic manifestations contributions to the musical performance. I discuss issues related to the educator's role more in-depth in the pedagogical insights section ahead, but it is significant to highlight here that this also suggests that music leaders opened themselves to embrace pluralistic views of disabilities and conceived different ways to exist and make music by valuing DCT and VOM participants' uniqueness. I named such an attitude as *going to the encounter of the subject* as they embrace students' motions, sounds, and "symptoms" as part of their subjective selves.

While observing and analyzing the flow of moments in the intersubjective musical space, the fluidity regarding individuals experiencing non-musical and musical moments manifestations, the motions from one subjective position to another, and all abilities, ages, and differences co-existing in the intersubjective space emerged as a qualitative characteristic of both research environments. Such an aspect underlines the importance of this continuum toward nourishing intersubjective experiences and encounters within those musical contexts. It also becomes clear the immediate impact of experiences of "being seen and known" and *moments of meeting* on the participation of individuals with disabilities in those contexts and their wish to engage with others and experience themselves assuming different subjective positions For instance, Lucy who repeatedly sang "Twinkle, Twinkle, Little Star" and started exploring body motion, props and instruments, engaging herself in new ways to perform. As I perceived how the intersubjective experiences lived by participants aroused in them the wish to experience

themselves in different subjective positions and engage with others, I began to consider the possibility of seeing those experiences "making room" for the becoming subject.

In conclusion, I understand that findings that emerged while exploring intersubjective lenses to observe interactions in musical spaces were sufficient toward clarifying the flow of moments and the circumstances involving the formation of new moments, moments of meeting and experiences of "being seen and known" occurring in both research settings. The findings also demonstrate the impact of such experiences on the participation of individuals with (intellectual) disabilities in those contexts. This investigation allowed me to map the flow of moments and to model a view toward the *polyphonic subject* participating in the intersubjective space, seeking to encourage the use of those tools engaging with individuals with and without disabilities in diverse musical environments. The comprehension of the flow of moments in the intersubjective space was also significant toward engaging and analyzing the participants' own descriptions of their lived experiences in the interviews and the videos shared for the CAV project. In the next section, I present a sum of my analysis regarding the impacts of intersubjective experiences on the participants and their perceptions of themselves as subjects.

The Impacts of Intersubjective Experiences on Participants' Perceptions of Selves

Engaging with participants' voices, themes and stories was essential to go beyond the surface and comprehend their perspectives of the relations within musical space and the impact of intersubjective experiences on their perceptions of themselves as subjects. Throughout this process, I explored and analyzed the emerging themes in-depth, dividing them into three main categories: relations in the intersubjective space, subjectivity, and pedagogical matters. In the next paragraphs, I present the main findings and reflections related to my engagements with participants' voices.

Relations in the Intersubjective Spaces

In this category, I examined the themes related to participants' perceptions of engagements and relationships within the musical space. In this regard, making "new" friends and creating meaningful connections emerged as significant factors in construing a sense of belonging among VOM and DCT participants. The participants also emphasized both programs as non-hierarchical, non-judgemental, and label-free places wherein they could experience music and be accepted for who they are.

I noticed that, in some cases, the development of a sense of belonging and making "new" friends emerged in opposition to previous feelings of being othered as expressed by Tricia when she said, "I'm not usually good with... with people without a disability, but I'm starting to open up to those people, now." Or Johnny, "I've had "special needs" friends growing up my whole life." Or Jacey, as she pointed out that in the past she saw "friends going into music and being driven apart". In this sense, and understanding that "the opposite of belonging is to feel isolated and always (all ways) on the margins, an outsider" (Block, 2012, p. xvii), the creation of meaningful relations (subject-subject) and opening themselves toward making "new" friendships with people of different ages and abilities impacted the participants' sense of belonging as music makers and as valuable member of a larger community.

I also captured a sense of belonging emerging from participants perceiving themselves interacting with others in this environment —such as while "welcoming people," feeling "loved" and appreciated by others, or even enjoying themselves while "hearing the songs other people do." I saw this aspect reinforcing the emancipatory potential of experiences of "being seen and known," allowing individuals to recognize themselves while experiencing their subjectivities in the presence of others (Benjamin, 1995).

Laurel, one of the program leaders, compared attentiveness to "commodities." Noticing that nobody was "profiting" from the encounters at VOM. She suggested that people were making "time" to be there because they needed to be heard. Her perspective caught my attention regarding the need for recognition implied within intersubjective relations (Benjamin, 1995), which led me to consider "making room" for becoming subject and "making time" to be together and listen to each other as both conditions in creating spaces for *subjectivation* in musical contexts.

Finally, Jacey, Mark, Tricia, and Brenda disclosed that the sense of not being judged, labelled or "ugly-faced," but accepted, valued, and recognized for who they are was essential for them to come out of their "shells" and explore singing, dancing, and playing. Engaging with their reports, I noticed they were eager to experience themselves and found the "room" and "time" to do it in DCT and VOM. I comprehended that those participants' experiences of inclusion happened not merely due to having access to the musical space but rather in successfully finding and entering spaces to participate, express themselves, exist and experience themselves as subjects, being "completely accepted" for who they are.

Engaging with participants' perception of the relation in the musical spaces led me to think of inclusive musical places serving as "mirrors for the self," in which people can learn about themselves while getting to know others (Abril & Battiste, 2022, p. 115). Beyond the sense of belonging, the participant's common perception of those musical programs "not as a disability experience," but as "safe places for all", emerged as an indication of a collective sense that music and musical spaces can indeed admit and embrace diversity and polyphonic subjects engaging with music and with each other from different subjective positions within their humanity and

uniqueness. In this sense, it invites us to see musical spaces as places affirming experiences of being and becoming subjects.

In what follows, I share the understandings that emerged from themes related to the constitution of subjectivity, perception of selves, and from my engagements with stories behind the music revealed by the participants and possibilities for the becoming subject.

Subjectivity

As I examined aspects of the constitution of subjectivity, I engaged with participants' voices considering subjectivity as a function of intersubjectivity (Biesta, 1994; Husserl [1931] 1960). I also explored the notion that intersubjective experiences are subordinated to conscious and unconscious effects (Benjamin, 1995; Lacan, 2001), and approached the participants as polyphonic subjects who can express and experience themselves from different subjective positions in the musical space (Habermas, 1987; Merleau-Ponty, 1960). The main themes that emerged in this category are connected the participants' perceptions of themselves assuming different subjective positions in the musical space, the program leaders embracing individuals' "symptoms" as manifestations of their subjective selves, stories behind the songs, and musical spaces as places for becoming.

During the interviews, many participants talked about moments in which they recognized themselves in different subjective positions. For instance, Jacey recognized herself facing her fears by "getting up on the stage and singing." Susie perceived her actions and feelings while going through the video recording process for the "Imagine" video clip. Tricia became "emotional" and "surprised" for seeing herself on YouTube in the "This is Me" video. Joanne, a DCT family member, also mentioned her son, Ben, perceiving and experiencing himself while operating his device in his video recording for "Imagine." She also caught Ben trying to sing

with his own voice instead of using his speech generator device, meaning he wished to exist and experience himself in that position as a singer as well. These reports reinforced my perception of video clips and the performance as *familiar canons* affording *now moments* that turned into moments in which the participants recognized themselves as subjects while experiencing their subjectivities in front of others.

Laurel also mentioned her intentions to provide opportunities for individuals to experience leadership, even small ones, in the in-person or online versions of the Open Mic. Referring to the *next up* (familiar canons) moments, she said, "I think it's all right for some people to be that Emcee. Even for one introduction. They go away thinking, I was an Emcee tonight. And we don't have to have just one like that. We could have 30 Emcees tonight." Her sharing reflected Jack's description of seeing himself as an Emcee participating at the Coffee House/Open Mic, also displaying familiar canons affording experiences of being seen and known.

Tim's report of perceiving himself and connecting with his own experiences as he played roles in DCT led me to consider "acting" as carrying an emancipatory effect once it allowed Tim to fully experience his subjectivity and recognize himself as a subject, creating meanings and interpretations in and with the world.

Engaging with those reports was significant in fortifying my understanding regarding some *familiar canons* and their potential to afford *now moments* that may evolve in experiences of "being seen and known" and/or *moments of meeting*. While experiencing themselves, the participants were accepted and welcomed into music-making as polyphonic subjects (Habermas, 1987; Merleau-Ponty, 1960; Small, 1999), which means they could experience themselves in any capacity in different subjective positions and potentially recognize themselves as subjects while

doing it so. Such an aspect opened the possibility for processes of subjectivation to take place, thus making room for the becoming subjects.

Allison and Laurel's perspectives related to moments wherein they embraced gestures, speech, dancing, and/or speech generator devices as part of participants' authentic manifestation of selves, reinforced the idea of modelling new ways to engage with "symptoms" and to approach disability in musical contexts. When Laurel embraced Lucy's speech rhythm as part of her performance, and Allison included Tracy's "headbanging" as part of her scene, they allowed those participants to experience themselves and create new meanings while engaging in music-making. Framed in the notion that symptoms carry unconscious meanings (history) that can strongly influence the subject even without his command (Benjamin, 1995; Lacan, 2001; Gallagher, 2012), I argued that seeing symptoms also as part of students' subjective selves may amplify the possibilities of creating meaningful connections with them. Furthermore, such a perspective also admits new ways to perform and exist and meaning-creating, thus making room for the becoming subject.

The stories behind the music, revealed by the participants during the interviews and in their videos for the CAV project, helped me to engage with their uniqueness and better understand how their subjective experiences influenced their song choices, interpretation, interaction with others and their perception of themselves. For example, when Brenda perceived herself differently after getting appreciated for her performance at the Open Mic. Or Jacey, Tricia and Mark identifying with songs' messages and being able to resignify experiences by singing and performing with the group. The participants' stories led me to reflect on the holistic character of music making and how the tendency of Western aesthetics to treat music as an "autonomous structural object" minimizes the holistic and constitutive characteristic of musical

experiences (Higgins, 2011, p.114). Thus, engaging with students' stories and other holistic aspects of their subjectivities within musical contexts may be an instrument to recognize their humanity, reconnecting with the holistic character of music-making as a fundamental characteristic of human expression.

Moved by the idea of *going to the encounter of the subject*, I asked the participants if they learned new things about themselves while participating in the programs. I also inquired them about how they see themselves in the future. Their answers revealed they did perceive changes in themselves. Johnny B. affirmed, "I see myself as a musician, a singer, I can do the choreography, and I feel more confident." Or Tricia's, "Just be who you want to be." Brenda talked about her desire to continue expressing herself and becoming more comfortable with her image and with who she is. And Jacey stated, "I'll be much more likely to just be my authentic self." This way, engaging with participants' subjectivities through the interviews and the CAV project led to the conclusion that experiences of "being seen and known" and *moment of meetings* indeed impacted their perceptions of themselves and influenced the way they engaged with music and others. The participants could fully experience their subjectivities in front of others and recognize themselves as subjects (Benjamin, 1995). Moreover, those experiences led them to wish to exist in different ways as subjects and create meaning in and with the world (Biesta, 2017). I also pointed out that, to produce YES YOU environments—the opposite of the "NOT YOU" function, described by Koppers (2009, p. 228)—DCT and VOM communities engaged with more holistic views of music and performance (Small, 1999; Higgins, 2011; Abril & Battiste, 2022), as well more complex views toward disability (Koppers, 2009; Shakespeare, 2014), also making room and time for the subjectivities and for the becoming subject.

Below, I present a sum of pedagogical matters and insights aroused from my interactions with participants' perspectives as specialists in their own experiences of creating and taking part in inclusive musical spaces.

Pedagogical Matters

In their videos for the short-documentaries and during the interviews, some participants spontaneously talked about their own experiences of exclusion and segregation in schools and other topics related to their inclusion and to inclusive spaces. Although I will address in-depth the pedagogical insights and considerations captured from the general data analysis in this study in the next section, here I present some understandings informed directly by the participants' experiences as specialists in participating in and building inclusive musical spaces.

Mark and Jacey shared their frustrated experiences trying to participate and being accepted as equals in musical performances during high school. Although "integrated" into classroom activities, they still experienced bullying and segregation. Engaging with Smilges' (2023) thoughts on Crip Negativity and the language of access, I reflected on how the prevalent ableist culture in music classrooms and other contexts can cause unmeasurable harm to many students, with or without a disability. Such experiences became part of Mark's and Jacey's subjectivities and affected negatively their relations with themselves and with music-making. Even though Mark and Jacey could resignify their experiences within DCT, there are many students being affected by excluding practices that reflect a view of music that values the product rather than the process of learning, thus preventing students with disabilities from experiencing music as equals (Laes & Schmidt, 2016; Liasidou, 2012).

Through the CAV project, I engaged with the "beginnings" of DCT and VOM and learned they emerged to fill an absence of musical programs where individuals with disabilities

could fully experience music as who they are, which resonates with Jacey and Mark's experiences. In the VOM collaborative art video project, Laurel also highlighted the importance of creating safe and welcoming spaces where individuals can take risks and try new things with no harm. That took me back to the idea of "making room and time" as important conditions for constructing spaces that afford processes of *subjectivation*. In this sense, considering those aspects may help educators in their pedagogical decision-making toward crafting safe spaces where individuals can be recognized and valued as subjects. As an observation, taking risks to do something implies the wish to exist in that determined position. Thus, the idea of making "room and time" also nourishes in people the desire to exist and become.

Reflecting on their roles as music leaders, Allison pointed out the importance of modelling positive ways to see inclusion primarily as the result of a collective effort. Laurel described herself as a mediator whose function is "getting to know" people and how they engage with music, which invites educators to open themselves up to conceive new ways to make music. Thus, from the participants' perspective, inclusion mainly implicates accepting people for who they are, valuing their stories and subjectivities, and providing them with opportunities to experience, perceive and express themselves within music making.

In the following section, I offer plausible pedagogical insights from the analyses generated during this research.

Pedagogical Insights and Considerations

Several insights can be drawn from the data and analysis presented in this study that can be applied to pedagogical practices and decision-making in music education. In what follows, I conjecture what potentially could be transferable to other musical contexts and projects. First, I conjecture modelling a view toward musical contexts as intersubjective spaces where individuals

can experience their subjectivity while music is made or shared. Second, I articulate possibilities of engaging with the musical curriculum and making pedagogical choices that may foster the emergence of *now moments* evolving or not to experiences of “being seen and known” and *moments of meetings*, going beyond access and accommodations toward envisioning new ways of being and becoming in musical contexts. Third, I discuss the possibility of embracing "symptoms" as individuals’ genuine manifestations and meaningful ways to participate in music-making. Fourth, I reflect on potential risks and fear involving *now moments*, experiences of “being seen and known” and *moments of meetings* and the role of the instructors. Particularly considering educator’s power to see, or not see, recognize or not recognize, the other. Lastly, I ponder what these insights and consideration may represent concerning views toward disability and the transformative potential of intersubjective encounters in musical contexts.

Intersubjectivity ontology rests upon the idea that being in the world is "being with others" (Storolow, 2009, p. 5, as cited in Benjamin, 1995, p.30). In this sense, I realized that exploring intersubjective lenses and concepts from relational psychoanalysis to examine and analyze intersubjective encounters in those two inclusive musical contexts also meant modelling ways of seeing and being with others. As reported in my descriptions and analysis, both in more flexible contexts such as the VOM and more goal-oriented ones such as DCT it is possible to visualize musical spaces as places that can afford moments and intersubjective encounters in which individuals can experience their own subjectivities. In educational settings, inviting and welcoming students with and without disabilities in a way they feel recognized as subjects and can also experience themselves in different subjective positions may open up the learning space, foster meaning-making, and also provide students with transformative learning experiences in the sense of envisioning new ways to exist as subjects in and with the world.

In terms of praxis, in the book *Relational Psychoanalysis as the Heart of Teaching and Learning*, the educator Lissa D'Amour (2020) explains how she learned to recognize what she calls "curricular objects" not as the point of learning but as points of "focus and movement for the making of precious selves" (p. 3). In this regard, while addressing DCT and VOM *familiar canons'* potential to afford *now moments* that could turn (or not) into moments where individuals can experience their own subjectivities, I am also inviting educators to reflect upon their pedagogical choices and the potential of the current *familiar canons* established in their own classrooms. Thinking through the purpose of those practices, what contents they convey, and also in what ways they may foster (or not) *now moments* and possibilities for students to experience their subjectivities.

As previously mentioned in this document, music educators such as Bell et al. (2020) and Churchill and Bernard (2020) have pointed out the need for views of disability beyond access, particularly engaging in conversations and discussions *with* individuals with disabilities toward constructing pedagogies informed by their embodied epistemology. Smilges (2023) also expressed their concerns regarding access and "accommodations" in educational environments serving ableist normalcy rather than promoting structural changes and meaningful experiences for students with disabilities. Building on such notions, the view of inclusion and disability from the perspective of the subject and the understanding of musical/ educational spaces as intersubjective spaces invites teachers to engage with *radical forms of accessibility*¹⁹ regarding the environment and the music curriculum (Rice & Besse, 2020). By that I mean that in contexts in which medical and ableist views of music and disability are part of our embodied experiences as teachers, musicians, and students, the idea of making room for subjectivities may sound like a

¹⁹ Radical accessibility combats historical exclusion of people with disabilities from full and meaningful participation in the arts by welcoming new ways to exist and make art/music (Rice & Besse, 2020).

radical form of access. Particularly because such a perspective invites educators to push boundaries, challenge themselves, and open up to engage with comprehensive and holistic views of music, performance, pedagogy, and disability toward constructing new ways of working with students with/without disabilities.

In VOM and DCT, the openness of music leaders in providing individuals with the opportunity to experience music in any capacity and in ways that were meaningful for them fostered processes of *subjectivation* that impacted individuals on their participation and their perceptions of self. Those experiences and encounters also produced unique sonic creations such as songwriting, singing, dancing, storytelling, collaborative performances, and many others practices that are also part of most schools' music curriculum and/or music programs. Therefore, in this study, embracing (inter)subjectivity in music-making is also an invitation to educators to *go to the encounter of the subject* and radically engage with new or different ways to exist and make music that goes beyond access and accommodations envisioning possibilities of being and becoming in musical contexts.

The invitation I am proposing here resonates with other educators who have been thinking about music education pedagogy in a holistic way. In the book *General Music: Dimensions of Practice*, Abril and Gault (2022) bring together the work of various music educators thinking about the four dimensions of holistic music education: *performing, creating, responding and connecting*. In their vision, the *connecting* and *responding* dimensions lead us to a deeper understanding, enrich the meaning of music, and inform our creations and performances. Regarding the *connecting* dimension, Abril and Battiste (2022) explain that the holistic and human-centered approaches in which lessons can serve as 'mirrors for the self' give voice to students' creativity, expressivity, and unique musical ideas and stories. Barrett (2022)

highlights that the music curriculum “must not put up barriers” to students strive for making sense of the world, inviting music teachers' “curricular imagination.” Thus, while engaging with the familiar canons (practices), the flow of moments (encounters), and the subjectivities (subject) of VOM and DCT music programs in this study, I am also pointing out alternatives for educators to engage with music and curriculum, and to create practices *with* the individuals, students, or the communities that contemplate their subjective experiences and also allow them to engage themselves in processes of *subjectivation*.

Still regarding the *connecting* dimension of practice, in my analysis, I interpret Allison's and Laurel's gesture of considering attitudes that could be seen as "symptoms" as individuals' genuine manifestations as a gesture of embracing the symptom as part of the individual's self, in other words, as part of individuals' subjectivities. Besides examining the potential changes and impact of such gestures upon VOM and DCT members' participation in those contexts, here I am also modelling a view toward a different way to engage with what is often treated as a medical symptom in educational settings. In this case, the holistic view toward music education comes associated with a holistic approach toward disability that aims to amplify possibilities and inform *creating* and *performing* dimensions of music practice. As a reminder, seeing the "symptom" as part of the student's self does not remove or ignore its symptomatologic characteristics, but adds the understanding that such symptom also represents or evokes something from the subject, and therefore, it can be seen as a potential subjective position.

Regarding individuals with ID and/or limited language skills, such an approach can be transformative in both fostering students' meaningful participation and providing them with the opportunity of being recognized and experiencing themselves as subjects while making music with other. This means embracing a polyphonic perspective of the subject, contemplating their

conscious and unconscious, verbal and bodily manifestations as meaningful contributions to the music-making. Considering that individuals can participate in music from polyphonic subjective positions also means taking distance from stopgap approaches that promote “adequate” behaviours in music classrooms (Churchill & Bernard, 2020) to engage in creating meanings and practices *with* the students informed by their historical-embodied experiences.

It is noteworthy to reinforce that, from the beginning, this study engaged with the emancipatory perspective of education consisting of arousing in the students the wish to exist as subjects in and with the world (Biesta, 2017). In this sense, musical and educational contexts were approached as intersubjective spaces, and the relationships construed within those spaces were considered constitutive of individuals' subjectivity. Thus, creating meaning and engaging in moments of meeting with the students or fostering moments in which they can "be seen and known" and experience their subjectivities in music classrooms also means embracing a constitutive and emancipatory perspective of education.

Specifically related to the transformative potential of *now moments*, it is significant to acknowledge such *moments* carry a potential risk or fear, considering there is an “unknown” or surprise factor that "threats" what is familiar to us. Schneider and Keegan (2015) point out that those moments are paradoxical, at the same time individuals feel free to express themselves as who they are, they depend on how the Other sees them. In this sense, those moments require educators to have the awareness and ability to respond to students matching their needs and the situation. Although no “failed” example was described in this study, it is important to mention that *now moments* simply can be missed by instructors, but they will reappear. There can also be a failed *now moment*. While some were noticed but did not evolve into experiences of "being

seen and known" or into a *moment of meeting*. In such cases, which emerge with regularity, a new effort can be made, any time a conscious teacher finds appropriate.

Even though the intersubjective encounter does not require a hierarchical balance between individuals, "to be known or recognized is immediately to experience the other's power" (Benjamin, 1995, p. 149). In this sense, educators have the power to see, or not see, recognize or not recognize, the students. They have also the role of modelling such an attitude to other students. According to Benjamin's (1995) theory, the dangerous side of such a power may be the lack of presence and recognition resulting in a lack of impact on individuals' participation or, in the worse scenario, treating individuals as objects instead of subjects.

In this sense, regarding teachers' role and education, this research echoes other music educator's voices, such as Bell (2014), Laes and Schmidt (2016), Laes and Westerlund (2018), Grimsby (2020), and VanWeelden and Whipple (2013), to cite a few, regarding the need of including disability among the discussions on diversity in music education, particularly thinking of inclusion beyond accessibility. It is also imperative that music teachers in and pre-service have the opportunity to engage with comprehensive notions of music, disability and praxis so they can feel prepared to engage with diverse students and the music curriculum, exploring it in multiple dimensions. Further, resonating with Laes and Schmidt (2016) and Laes and Westerlund (2018), I argue that students/individuals with disabilities must have the chance to experience themselves in leadership positions such as teaching, performing, lecturing, sharing their expertise in and out of their school settings, especially within academic environments. Having the presence of individuals with disability in the universities, as students, lecturers, and as part of the staff is crucial to encourage attitudes among musicians and music teachers toward embracing alterity in academia and other areas of the music profession, particularly, envisioning musical

spaces as places that can make room for new and different ways to exist, perform, teach, learn and make music.

Lastly, considering the models of disabilities, the intersubjective lens allows instructors to interplay with more complex views toward disability and individuals with disabilities once they are invited to see and recognize students' subjectivities as they appear in the flow of moments in the intersubjective space. Such a perspective also invites educators to embrace individuals in their whole human dimensions and the abundance of meanings created through constant transformations that can produce a new subject in new subjective positions, which includes the nuances and intersections with gender, race, religion, class, age, cultural background, sexuality, family status and many others constitutive dimensions of their subjectivities.

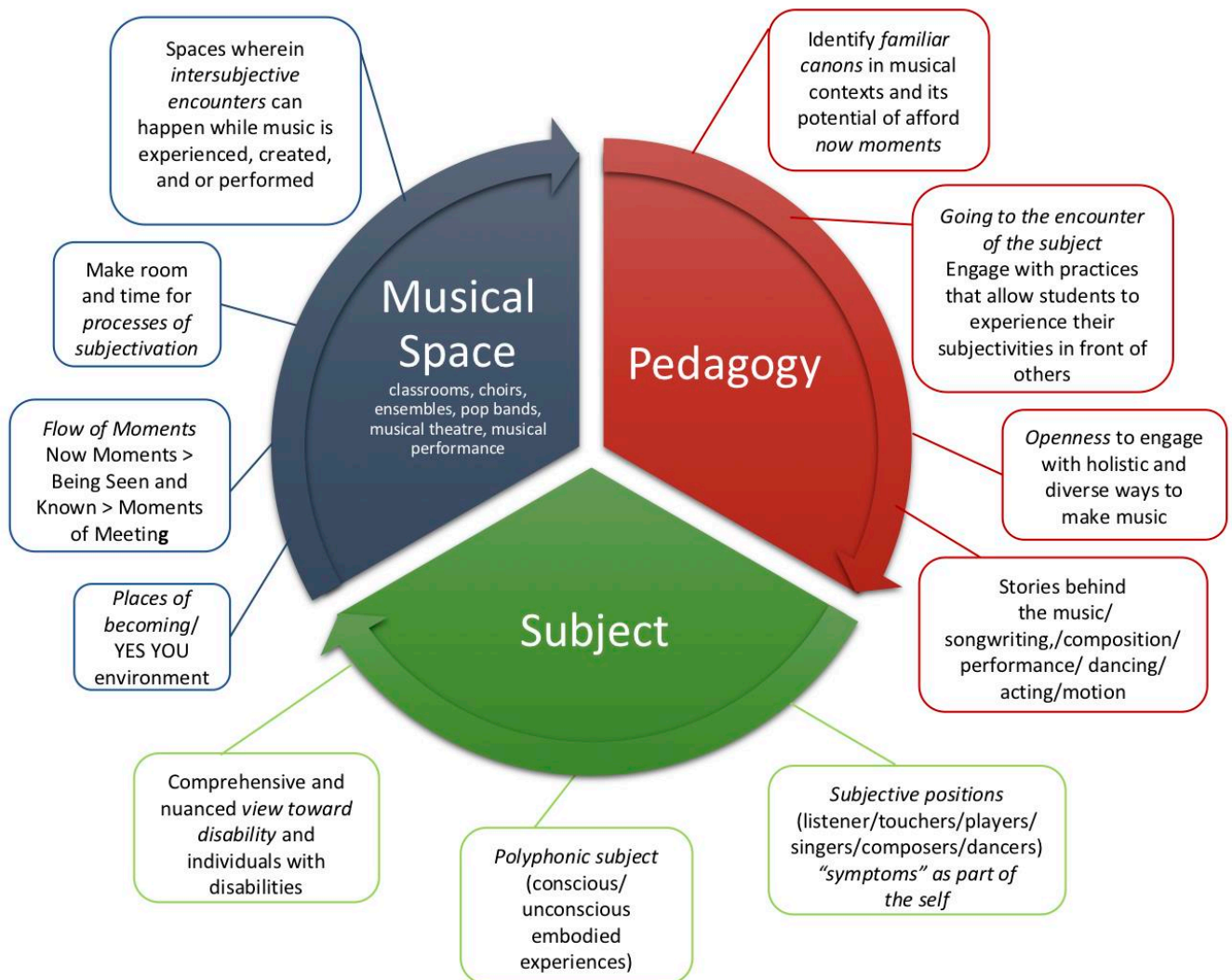
Furthermore, the view toward a polyphonic subject proposed here aligns with Koppers' (2009) idea of challenging the predominant “NOT YOU” function in (music) education environments, which is related to labelling people and making assumptions regarding what students/individuals with disabilities CAN/NOT do or be—literally, diminishing or denying their subjective relations with themselves and with the world. Thus, the creation of YES YOU environments, wherein the subjectivities of persons with disabilities can be recognized, also opens the possibility of *going to the encounter of the subject* and may provide room for emancipatory experiences as it allows individuals to recognize themselves as subjects while “being seen and known” or engaging in *moments of meeting*. Such experiences may also arouse in individuals the wish to exist as subjects in new subjective positions, then providing room for the becoming subject.

To conclude, by exploring intersubjective concepts and a relational view while investigating two different inclusive musical contexts, I want to invite educators, musicians, and

music leaders to look at and think of inclusion and music praxis considering the subject (student), their subjectivities and their relations in and with the musical space; the music practices, and with themselves as subjects regarding their participation in music-making and the constitution of their subjectivity. The diagram below summarizes the pedagogical insights presented and discussed throughout this study in the sense of amplifying possibilities for students with and without disabilities to experience themselves within music-making, considering the *musical space, pedagogy, and the subject*.

Figure 6.1

Pedagogical Insights



Considerations on the Collaborative Art-Based Video Project

While conducting research with individuals with (intellectual) disabilities in pandemic times, I perceived the Collaborative Art-Based Video Project as a significant and efficient tool as a research method as a form to "make room" for the participants to be protagonists of their stories and experience themselves within the research process. Thus, below, I quickly highlight some important aspects of exploring the CAV structure project as a research method and, potentially, as a pedagogical tool in music classrooms.

As a research method. Exploring the CAV project as a research method went far beyond ensuring the presumption of credibility in my study (Caldwell, 2014; Goodley, 1999; Mactavish et al., 2000) and serving my research purposes. Indeed, it was an effective tool for the triangulation of data but also allowed me to engage with spontaneous moments and manifestations from the participants picturing freely expressions of their lived experiences in DCT and VOM. Based on experiences drawing from Disability Studies (Caldwell, 2014; Goodley, 1999; Mactavish et al., 2000), and participatory and phenomenological research methodologies (Tolman & Brydon-Miller (2001); Vagle, 2017), I designed this research method aiming to consider participants who use distinct communication styles, while recognizing the importance of supportive structures in achieving self-determination related to individuals with disabilities. To Caldwell (2014), "independence refers not to a set of skills or being able to care for one's self, as service professionals tend to define it, but rather refers to having control over making decisions that directly affect one's life" (p.489). Aligned with such a perspective, participants in the CAV project were encouraged to film themselves or seek support from their family members, friends, or caregivers with the video recording task, as well as with decisions related to how they wished to share their experiences in the video. The design process also

counted on the program leaders' inputs in both how to best create accessible opportunities for participation, and to protocols that could clearly and helpfully inform families and participants about the project (see appendix F, G and H).

Considering I was collecting data during the COVID-19 pandemic and many participants would not be willing to participate in a Zoom interview, the CAV project was also a great stimulus in recruiting more participants to the study and an opportunity for people to explore their creativity while recording the videos. It is significant to highlight that, through the collaborative art video project, I could also engage with participants' artistic and musical manifestations outside of the research settings, which disclosed another pathway for me, as a researcher, to understand and connect to their subjective experiences and perceptions of themselves as subjects.

Exploring participatory visual methodologies in research with refugees, Vecchio et al. (2017) found that such methods allowed their study participants to speak for themselves as experts in their own experiences. Further, they argue that participatory methodologies and methods "disrupt the hierarchical power-relations that may occur between researchers and those whom they research" (p. 139). In that perspective, the CAV project "made room" for individuals to be protagonists of their own stories, helping to balance the power relations between participants and the researcher. Lastly, in my analysis, the CAV project went beyond providing access and recruiting diverse participants to this study. It afforded meaningful participation and opportunities for individuals with and without disabilities to experience themselves in different subjective positions, such as filmmakers, actors, performers, storytellers, etc. Thus, besides being explored as a research method, the CAV project can also be used as a pedagogical tool to foster the participation of diverse students in music-making.

Pedagogical use. Throughout the study, it became clear the collaborative art video project afforded experiences of "being seen and known" in both programs as well as allowed participants to tell their own stories using their own words and artistic manifestations. Particularly referring to experiences of "being seen and known," Schneider and Keegan (2015) reported that "when subjectivities are valued, the student's experience is transformed"(p .13). In this sense, the CAV project structure could also be transferred and explored in a music classroom setting or programs as a pedagogical tool to amplify the experiences of students with and without disabilities while embracing and valuing their subjectivities. The material available in the appendix of this document can work as guidelines to teachers toward creating their own initiatives involving the students and themselves in a musical/film production exploring their local resources (see Appendix F, G and H). In what follows, I present a sum of the relational view, the limitations of this study and areas for future research.

Relational View - Main Concepts

In the diagram below, I present the main concepts emerged and explored throughout this study. I hope it can also guide educators and researchers thinking through inclusion and musical spaces also from a relational perspective, embracing the subject and their subjectivity.

The blue central circle represents the idea of thinking of musical spaces as *intersubjective spaces*, wherein individuals can become familiar with their own subjectivity while experience themselves in the presence of others ; thus, also as *places of becoming*.

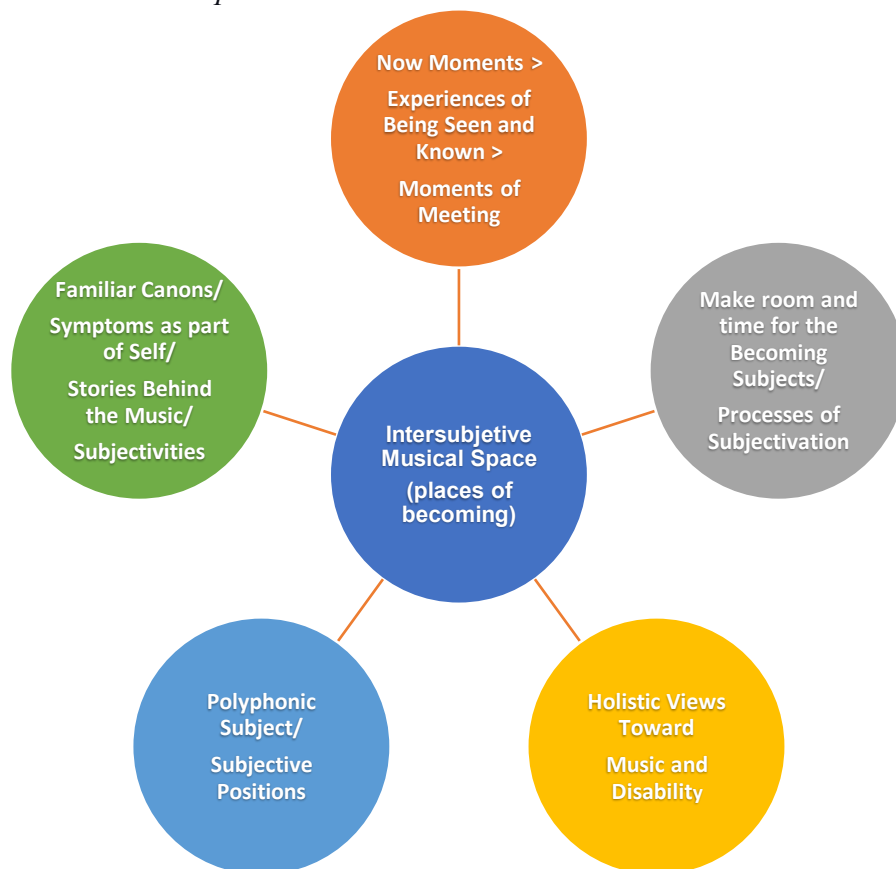
Moving from the yellow circle at the bottom to the left, embracing more pluralistic and *holistic views toward music and disability* may allow us to view individuals as *polyphonic subjects* who can express themselves and participate in music-making from different *subjective positions*. Such a pluralistic view toward subject and disability entangles all constitutive

dimensions of their subjectivities, including the intersections with gender, race, religion, class, age, cultural background, sexuality, family status and others.

The green and the orange circles invite us to reflect on how the activities, dynamics and other familiar canons that are or could be explored in a particular musical space may afford the formation of *now moments* that can, or not, turn into experiences of "being seen and known" or into *moments of meeting* where in individuals' can experience their *subjectivities* in the presence of others from different subjective positions. In this case, also considering individuals' "symptoms" as part of the self, therefore, as a subjective position. Finally, the grey circle emphasizes the need for *making room and time* for processes of *subjectivation* and for *becoming subject* within music-making contexts.

Figure 6.2

Relational View – Main Concepts



This visual representation is here as a summative effort to condense and coalesce the critical aspects and findings of this study, presenting a network of related findings, contributing to a complex view that emerged through the data in this study.

Limitations of The Study

This study has limitations. First, due to the pandemic scenario, recruiting presented as a challenge from the beginning, particularly in reaching potential participants and their families. Even with Zoom technology improvements and accessibility accommodations, in many cases, technology remained a significant barrier regarding recruiting, interviewing, and CAV project participation. In this sense, having support from family members, volunteers, and community and musical leaders was essential to mitigating those challenges. My previous connection with both communities as a volunteer also helped me to navigate the difficulties related to the pandemic restrictions and recruiting.

Although my involvement with the programs and the participants have facilitated some aspects of my study, such as access to the families, previous knowledge of most participants' communication style and others, increased the research bias risk, especially related to influencing participants' answers during the interviews. To minimize these issues, I prioritized participants' voices during the interview and in data presentation. I also prioritized the use of open questions during the interviews, so that the participants would have room to speak/express freely about their experiences. The CAV project was also a way to mitigate those potential biases once the participants had the freedom to share their experiences in ways they found meaningful.

As mentioned in the methodological chapter and Chapter V, balancing participants' voices with diverse communication styles and my own voice as a researcher was a constant concern and a challenge throughout the study. Although the CAV project had helped me to

mitigate the power relations regarding my own voice as a researcher and the participants, in the process of analysis and reporting, I adopted a series of strategies toward balancing and prioritizing the participants' voices such as 1) using verbatim transcripts, preserving participants' exact spoken words and expressions in research contexts; 2) adopting an In Vivo coding process, meaning that I used direct quotes from participants as my codes. Such a process helped me to value and engage in-depth with the participants' voices, stories, meanings and experiences; 3) using member checking, which happened mainly via phone call or email, and was also a way of mitigating the researcher's power over data and clarifying assumptions, the language use and meanings regarding participants' words, gestures and experiences shared in the interviews and video contributions for the CAV projects; 4) naming sub-categories after participants' In Vivo quotes while reporting data, thus keeping me and the readers connected with their words and expressions also the effort to shed light on the subjects and their subjectivities as protagonists of their own experiences, and; 5) Lastly, to attenuate discrepancies regarding participants' communication styles, I alternated between quoting the phrases of those who could fully articulate their words and presenting contextual dialogues while citing participants who used less number of words to describe their experiences, emphasizing the meanings attached to the words of this second group of participants by presenting them within a dialogue context.

Finally, the lack of previous studies approaching intersubjectivity and relational topics directly involving individuals with intellectual disabilities in the music education (not music therapy) field limited interaction with diverse perspectives on this research theme.

Areas for Future Research

The need for thinking through and developing other comprehensive views and approaches toward inclusive music education and music-making persists beyond this study. This

is so, particularly, if considering the inclusion of individuals with intellectual disability in musical contexts. It seems, to me at least, critical then to continue examining pathways and praxis in studies that prioritize their voices and their families and communities' voices. This study examined intersubjective encounters within inclusive musical program contexts but did not explore these encounters within school environments; thus, it would be significant to examine relational and inclusive aspects of in-school music classrooms.

Finally, longitudinal studies in music education that explore the relational views and holistic perspectives in music and disability over a school year or accompanying inclusive musical programs might shed light on the potential impact of such approaches and ways of being with others in those contexts.

A Final Thought

By citing Biesta at the beginning of this study, I desired to shed light on the educational task of "arousing the desire in another human being for wanting to exist in and with the world" as a subject (Biesta, 2017, p. 7). I also invited readers to read this work with the subject in mind. My own desire as an educator to bring the subject and the subjectivities as pathways to create meaningful connections and include individuals with and without (intellectual) disabilities in music making, in and out of schools, can and should count. However, throughout this journey, I realized that just as significant as attitudes that promote meaningful inclusion, equity, and diversity in musical environments is to create spaces where individuals can exist and experience music as who they are. In other words, wherein people can be and become subjects. Then, resonating with Goodley's thoughts, I hope that by embracing subjectivities in this study, I have pushed some boundaries toward inviting us all "to creatively think of what it means to be human" (Goodley, 2020, p.26) also and especially in musical contexts.

References

- Abramo, J. (2012). Disability in the classroom: Current trends and impacts on music education. *Music Educators Journal*, 99(1), 39–45. <https://doi.org/10.1177/0027432112448824>
- Abril, C. R. & Gault, B. M. (2022). *General music: Dimensions of practice* (Abril & B. M. Gault, Eds.). Oxford University Press.
- Abril, C. R., & Battiste, L. W. (2022) Teaching Music for Human Connections. In Carlos R. Abril, and Brent M. Gault (Eds), *General Music: Dimensions of Practice*. (pp.115-133). Oxford University Press.
- Aman, M.G. & Handen, B. (2006). Reactions to “ethical challenges and complexities of including people with intellectual disability as participants in research” by Dr Teresa Iacono. *Journal of Intellectual and Developmental Disability*, 31, 180–182.
- American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders* (5th ed.). <https://doi.org/10.1176/appi.books.9780890425596>
- Armes, J.W., Harry, A. G., & Grimsby, R. (2022). Implementing Universal Design Principles in Music Teaching. *Music Educators Journal*, 109(1), 44–51. <https://doi.org/10.1177/00274321221114869>
- Aron, L. (1991). The patient’s experience of the analyst’s subjectivity. *Psychoanalytic Dialogues*, 1, 29–51. <https://doi.org/10.1080/10481889109538884>
- Aron, L. (1997). Are we to have a meeting of minds? A reply to the discussions of a meeting of minds. *Psychoanalytic Dialogues*, 7, 885–896. <https://doi.org/10.1080/10481889709539227>

- Ashby, C. (2011). Whose “voice” is it anyway?: Giving voice and qualitative research involving individuals that type to communicate. *Disability Studies Quarterly*, 31(4). <https://dsq-sds.org/article/view/1723/1771>
- Atkinson, P., Delamont, S., Coffey, A., Lofland, J., & Lofland, L. (2007). *Handbook of ethnography*. Sage Publications.
- Barrett, J. (2022). Fostering Historical Empathy Through Music, Art, and Poetry. In C. R. Abril & B. M. Gault (Eds), *General Music: Dimensions of Practice*. (pp. 134-151). Oxford University Press. <https://doi.org/10.1093/oso/9780197509012.003.0008>
- Barton, L. (1989). *Disability and dependency*. Falmer Press.
- Becker, H., G. Roberts, G., Morrison, J., & Silver, J. (2004). Recruiting People with Disabilities as Research Participants: Challenges and Strategies to Address Them. *Mental Retardation*, 42, 471–475.
- Bell, A. P. (2014). Guitars have disabilities: exploring guitar adaptations for an adolescent with Down syndrome. *British Journal of Music Education*, 31(3), 343–357. <https://doi.org/10.1017/S026505171400028X>
- Bell. (2017). (dis)Ability and Music Education: Paralympian Patrick Anderson and the Experience of Disability in Music. *Action, Criticism, & Theory for Music Education*, 16(3), 108–128. <https://doi.org/10.22176/act16.3.108>
- Bell, A. P, Bonin, D., Pethrick, H., Antwi-Nsiah, A., & Matterson, B. (2020). Hacking, disability, and music education. *International Journal of Music Education*, 38(4), 657–672. <https://doi.org/10.1177/0255761420930428>
- Bell, A. P. & Rathgeber, J. (2020). Can the disabled musician sing?: Songs, stories, and identities of disabled persons in/through/with social media. In J. L. Waldron, S. Horsley, & K. K.

- Veblen (Eds.), *The oxford handbook of social media and music learning*. (pp. 570-589).
Oxford University Press.
- Benjamin, J. (1988). *The bonds of love: Psychoanalysis, feminism, and the problem of domination*. (1st ed.). Pantheon Books.
- Benjamin, J. (1995). *Like subjects, love objects: Essays on recognition and sexual difference*.
Yale University Press.
- Benjamin, J. (2018). *Beyond doer and done to: Recognition theory, intersubjectivity and the third*. Routledge. Taylor & Francis Group.
- Behar, R., & Gordon, D. A. (Eds.). (1995). *Women writing culture*. Berkeley: University of California Press.
- Bhaskar, R., & Danermark, B. (2006). Metatheory, Interdisciplinarity and Disability Research: A Critical Realist Perspective. *Scandinavian Journal of Disability Research : SJDR*, 8(4), 278–297. <https://doi.org/10.1080/15017410600914329>
- Biesta, G. (1994). Education as practical Intersubjectivity: Towards a critical-pragmatic understanding of education. *Educational Theory*, 44(3), 299–317.
<https://doi.org/10.1111/j.1741-5446.1994.00299.x>
- Biesta, G., & Vanderstraeten, R. (1997). Subjectivity and intersubjectivity in the construction of knowledge: A Deweyan approach. *Symposium: Philosophy and Educational Research (BERA)*, 1–11.
- Biesta, G. (2017). *The rediscovery of teaching*. Routledge.
<https://doi.org/10.4324/9781315617497>
- Blair, & McCord, K. (2015). Exceptional music pedagogy for children with exceptionalities : international perspectives (D. V. Blair & K. McCord, Eds.). Oxford University Press.

- Block, P. (2018) *Community: The structure of belonging*, 2nd ed. Berrett-Koehler
- Bresler, L. (1992). Qualitative paradigms in music education research. *The Quarterly*, 3(1), 64-79. (Reprinted with permission in *Visions of Research in Music Education*, 16(3), Autumn, 2010). <http://www-usr.rider.edu/%7Evrme/v16n1/volume3/visions/spring8>
- Britzman, D. P. (1991). *Practice makes practice: A critical study of learning to teach*. Albany: State University of New York Press.
- Burch, L. (2020) ‘The stuff of nightmares’: Representations of disability on the online bulletin board, Reddit. In J. Johanssen & D. Garrisi (Eds). *Disability, media, and representations: other bodies*. (pp.19-34). Routledge.
- Burghardt. (2018). *Broken : institutions, families, and the construction of intellectual disability*. McGill-Queen’s University Press.
- Caldwell, K. (2014). Dyadic interviewing: a technique valuing interdependence in interviews with individuals with intellectual disabilities. *Qualitative Research*, 14(4), 488–507. <https://doi.org/10.1177/1468794113490718>
- Canadian Music Educators’ Association - CMEA. (n.d.). Vision, mission, goals. <https://cmea.ca/about/>
- Capri, C. (2014). On developing an intersubjective frame for intellectual disability work. *Disability and Rehabilitation*, 36(5), 418-423. <https://doi.org/10.3109/09638288.2013.793407>
- Carlson, L. (2016). Music, Intellectual Disability, and Human Flourishing. In Howe, Jensen-Moulton, S., Lerner, N. W., & Straus, J. N. (Eds.), *The Oxford handbook of music and disability studies*. (pp. 37–53). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199331444.013.10>

- Carspecken, P., & Apple, M. (1992). Critical qualitative research. In M. LeCompte, W. Millroy, & J. Preissley (Eds.), *Handbook of critical research in education*. (pp. 507-554). Academic Press.
- CAST (2018). *Universal design for learning guidelines version 2.2 [graphic organizer]*. Wakefield, MA: Author. Retrieved from: <http://udlguidelines.cast.org/more/downloads>
- Charlton, J. I. (1998). *Nothing About Us Without Us: Disability Oppression and Empowerment* (1st ed.). University of California Press. <http://www.jstor.org/stable/10.1525/j.ctt1pnqn9>
- Churchill, W. N., & Bernard, C. F. (2020). Disability and the ideology of ability: How might music educators respond? *Philosophy of Music Education Review*, 28(1), 24–46. <https://doi.org/10.2979/philmusieducrevi.28.1.03>
- Clark, A. (1997). *Being there: Putting brain, body and world together again*. Cambridge, MA: The Massachusetts Institute of Technology (MIT) Press.
- Clark, A. (2008). *Supersizing the mind: embodiment, action and cognitive extension*. Oxford, UK: Oxford University Press.
- Clarke, V. & Braun, V. (2016). Thematic Analysis. In A. Coyle & E. Lyons (Eds), *Analysing qualitative data in psychology*. (2nd ed.). (pp. 84-103). SAGE.
- Clifford, J., & Marcus, G. (1986). *Writing culture*. Berkeley: University of California Press.
- Cohen, L. Manion, L., & Morrison, R. (2017). *Research methods in education*. London: Taylor & Francis.
- Colwell, C. M., & Thompson, L. K. (2000). “Inclusion” of information on mainstreaming in undergraduate music education curricula. *The Journal of Music Therapy*, 37(3), 205–221. <https://doi.org/10.1093/jmt/37.3.205>

- Craig, G. (2009). Intersubjectivity, phenomenology and multiple disabilities. *International Journal of Art Therapy, 14*(2), 64–73. <https://doi.org/10.1080/17454830903329204>
- Creswell, J., & Creswell, J. (2007). *Qualitative inquiry & research design: choosing among five approaches* (Second edition). Sage Publications.
- Creswell, J., & Creswell, J. (2014). *Research design: qualitative, quantitative, and mixed methods approaches* (fourth edition). Sage Publications, Inc.
- Creswell, J. W. & Poth, C. N. (2018). *Qualitative inquiry & research design : choosing among five approaches* (Fourth edition.). SAGE Publications, Inc.
- Crossley, N. (1996). *Intersubjectivity: the fabric of social becoming*. Sage.
- Damour, L. (2020). *Relational psychoanalysis at the heart of teaching and learning : how and why it matters*. Routledge.
- Darrow, A. (2010). Music Education for All: Employing the Principles of Universal Design to Educational Practice. *General Music Today, 24*(1), 43–45.
<https://doi.org/10.1177/1048371310376901>
- Darrow, A. (2015). Ableism and social justice: Rethinking disability in music education. In C. Benedict, P. Schmidt, G. Spruce, & P. G. Woodford, P. G. (Eds.), *The Oxford handbook of social justice in music education*. (pp. 204-220). Oxford University Press.
- Darrow, A., & Adamek, M. S. (2005). *Music in special education* . American Music Therapy Association.
- Darrow, A., & Adamek, M. S. (2018). Preparing for the future: Music students with special education needs in School and Community Life. In G. McPherson, & G. Welch (Eds.), *Special needs, community music, and adult learning: An oxford handbook of music education*. (pp. 80-95). Oxford University Press.

- Davis, & Davis, L. J. (2006). *The disability studies reader [electronic resource]*. (2nd ed.).
Routledge.
- DeVito, D., Chen-Edmund, J-J., Bingham, S., Sheridan, M. M. & Edmund, D. (2019).
Alternative Assessment for Music Students with Significant Disabilities: collaboration,
inclusion, and transformation. In David J. Elliott, M. Silverman, & G. McPherson (Eds.),
The Oxford handbook of philosophical and qualitative assessment in music education. (pp.
225–241). Oxford University Press.
<https://doi.org/10.1093/oxfordhb/9780190265182.013.31>
- Dimitriadis, G., & Kamberelis, G. (2014). Focus group research: Retrospect and prospect. In P.
Leavy (Ed.), *The Oxford handbook of qualitative research*. (pp. 480–516). Oxford
University Press.
- Dobbs, T. L. (2012). A critical analysis of disabilities discourse in the Journal of Research in
Music Education, 1990-2011. *Bulletin of the Council for Research in Music Education*,
194, 7–30
- Dolmage, J. (2017). *Academic ableism [electronic resource] : Disability and higher education /*
Jay Timothy Dolmage. University of Michigan Press.
- Drake Music website: <https://www.drakemusic.org>
- Draper, E. (2020). Individual Education Programs: What Music Teachers Need to Know When
Working With Students With Disabilities. *General Music Today*, *33*(3), 42–45.
<https://doi.org/10.1177/1048371320902754>
- Education Act, R.S.O. 1990, Chapter E.2, retrieved from:
<https://www.ontario.ca/laws/statute/90e02 - BK143>

- Erickson, F., & Wilson, J. (1982). *Sights and sounds of life in school: A resource guide to film and videotape for research and education*. Ann Arbor: Institute for Research on Teaching of the College of Education at Michigan State University.
- Fisher, P. & Goodley, D. (2007). The linear medical model of disability: mothers of disabled babies resist with counter-narratives. *Sociology of Health & Illness*, 29(1), 66–81.
<https://doi.org/10.1111/j.1467-9566.2007.00518.x>
- Freire, P. (1970). *Pedagogy of the oppressed*. New York: Herder and Herder.
- Frie, R. (1997). *Subjectivity and intersubjectivity in modern philosophy and psychoanalysis : a study of Sartre, Binswanger, Lacan, and Habermas* . Rowman & Littlefield Publishers.
- Gallagher, S. (2012). In defense of phenomenological approaches to social cognition: Interacting with the critics. *Review of Philosophy and Psychology*, 3(2), 187–212.
<https://doi.org/10.1007/s13164-011-0080-1>
- Gallagher, S., & Lindgren, R. (2015). Enactive Metaphors: Learning Through Full-Body Engagement. *Educational Psychology Review*, 27(3), 391–404.
<https://doi.org/10.1007/s10648-015-9327-1>
- Ganos, C., Ogrzal, T., Schnitzler, A., & Münchau, A. (2012). The pathophysiology of echopraxia/echolalia: Relevance to Gilles De La Tourette syndrome. *Movement Disorders*, 27(10), 1222–1229. <https://doi.org/10.1002/mds.25103>
- Georgieff, N. (2011). Psychoanalysis and social cognitive neuroscience: A new framework for a dialogue, *Journal of Physiology – Paris*, 105, 1–5.
<https://doi.org/10.1016/j.jphysparis.2011.07.008>
- Goodley, D. (1999). Disability research and the ‘researcher template’: Reflections on grounded subjectivity in ethnographic research. *Qualitative Inquiry*, 5, 24–46.

- Goodley, D. (2011a). Social psychoanalytic disability studies. *Disability & Society*, 26 (6), 715-728. <https://doi.org/10.1080/09687599.2011.602863>
- Goodley. (2011b). *Disability studies : an interdisciplinary introduction*. SAGE.
- Goodley, D. (2012). Jacques Lacan + Paul Hunt = Psychoanalytic Disability Studies. In D. Goodley, B. Hughes, & L. J. Davis (Eds.), *Disability and social theory*. (pp. 179–194). Palgrave Macmillan. https://doi.org/10.1057/9781137023001_11
- Goodley. (2020). *Disability and other human questions*. Emerald Publishing Limited.
- Goodley, D., Liddiard, K., & Runswick-Cole, K. (2018). Feeling disability: Theories of affect and critical disability studies, *Disability & Society*, 33(2), 197–217. <https://doi.org/10.1080/09687599.2017.1402752>
- Goodley, D., & Moore, M. (2000). Doing disability research: Activist lives and the academy, *Disability & Society*, 15(6), 861-882. <https://doi.org/10.1080/713662013>
- Grbich, C. (2004). *New approaches in social research*. Sage Publications.
- Grbich, C. (2013). *Qualitative data analysis: an introduction* (2nd ed.). Sage Publications.
- Grimsby, R. (2020). “Anything Is Better than Nothing!” Inservice Teacher Preparation for Teaching Students with Disabilities. *Journal of Music Teacher Education*, 29(3), 77–90. <https://doi.org/10.1177/1057083719893116>
- Gustavsson, A. (2004). The role of theory in disability research: springboard or strait-jacket? *Scandinavian Journal of Disability Research*, Special Issue: *Understanding Disability*, 6 (1), 55–70.
- Habermas, J. (1984). *The theory of communicative action*. Trans. T. McCarthy. Reason and the rationalization of society. (Vol. 1). Frankfurt am Main: Suhrkamp Verlag.

- Habermas, J. (1987). *The theory of communicative action*. Trans. T. McCarthy. Critique of functionalist reason. (Vol. 2). Frankfurt am Main: Suhrkamp Verlag.
- Hall, N., Durand, M., & Mengoni, S. E. (2017). "...their opinions mean something": Care staff's attitudes to health research involving people with intellectual disabilities. *British Journal of Learning Disabilities*, 45(3), 198–207. <https://doi.org/10.1111/bld.12195>
- Hammel, A., & Hourigan, R. M. (2011). *Teaching music to students with special needs: A label-free approach*. Oxford University Press.
- Hammel, A. & Rathgeber, J. (2021). Living at the Intersection of Tablets, Music, and Disability In Greher, G. R. & Burton, S. L. (Eds.), *Creative music making at your fingertips : a mobile technology guide for music educators*. (pp. 29-41). Oxford University Press. DOI: 10.1093/oso/9780190078119.003.0003
- Hari, R. & Kujala, M. (2009). Brain basis of human social interaction: From concepts to brain imaging. *Physiology Reviews*, 89, 453–479. <https://doi.org/10.1152/physrev.00041.2007>
- Harrison, A. (2014). Ethnography. In Leavy, P. (Ed.), *The oxford handbook of qualitative research* (1st ed.). (pp. 223-253). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199811755.013.011>
- Hatch, J.A. (2002). *Doing qualitative research in education settings*. Albany: State University of New York Press.
- Higgins, K. M. (2011). *The music of our lives*. Lanham, MD: Lexington Books.
- Hourigan, R. M. (2009). Preservice music teachers' perceptions of a fieldwork experience in a special needs classroom. *Journal of Research in Music Education* 57(2), 152–68. <https://doi.org/10.1177/0022429409335880>

- Hourigan, R., & Edgar, S. (2014). Phenomenological research in music education. In C. M. Conway (Ed.), *The oxford handbook of qualitative research in American music education*. (pp. 149-162). Oxford University Press.
<https://doi.org/10.1093/oxfordhb/9780199844272.013.009>
- Howe, B., Jensen-Moulton, S., Lerner, N. W., & Straus, J. N. (2016). *The Oxford handbook of music and disability studies* (Howe, S. Jensen-Moulton, N. W. Lerner, & J. N. Straus, Eds.). Oxford University Press.
- Hurd, C., Evans, C., & Renwick, R. (2018). “Having friends is like having marshmallows”: Perspectives of transition-aged youths with intellectual and developmental disabilities on friendship. *Journal of Applied Research in Intellectual Disabilities*, 31(6), 1186–1196.
<https://doi.org/10.1111/jar.12493>
- Husserl, E. (1960). *Cartesian meditations* (Second Edition). Martinus Nijhoff.
- Jeannerod, M. (1997). *De la physiologie mentale: Histoire des relations entre psychologie et biologie*, Paris: Odile Jacob.
- Jeannerod, M. (2006). Consciousness of action as embodied consciousness, In S. Pockett, W. Banks, & S. Gallagher (Eds), *Does consciousness cause behavior*. (pp. 25–38). MIT Press.
- Jeannerod, M. (2011). *La fabrique des idées*. Paris: Odile Jacob.
- Jellison, J. A., & Flowers, P. J. (1991). Talking about Music: Interviews with Disabled and Nondisabled Children. *Journal of Research in Music Education*, 39(4), 322–333.
<https://doi.org/10.2307/3345751>
- Jellison, J. A. (2015). *Including everyone: Creating music classrooms where all children learn*. Oxford University Press.

- Jellison, J.A. (2018). Inclusive music classrooms and programs. In McPherson, G., & Welch, G. (Eds), *Special needs, community music, and adult learning: Volume 4 / an oxford handbook of music education*. (pp. 63-79). New York, NY: Oxford University Press.
- Juntunen, M.-L. (2022). Movement. In C. R. Abril & B. M.Gault (Eds), *General Music: Dimensions of Practice*. (pp. 299-321). Oxford University Press
<https://doi.org/10.1093/oso/9780197509012.003.0016>
- Kelly-McHale, J., (2022).Connecting With Repertoire: On the Efficacy of Folksong, In C. R. Abril & B. M.Gault (Eds), *General Music: Dimensions of Practice*. (pp.152–171). Oxford University Press.
- Kern, I. (2019). Husserl’s phenomenology of intersubjectivity. In F. Kjosavik, C. Beyer & C. Fricke (Eds.), *Husserl’s phenomenology of intersubjectivity* (1st ed.). (pp. 11–89). Routledge. <https://doi.org/10.4324/9781351244558-2>
- Kirshner, L. (2017). *Intersubjectivity in psychoanalysis: A model for theory and practice*. Taylor and Francis.
- Kivijärvi, S., & Kaikkonen, M. (2015). The role of special music centre Resonaari in advancing inclusive music education in Finland. In N. E. Stavrou & M. Stakelum (Eds), *European perspectives on music education: volume 4. Every learner counts: Democracy and inclusion in music education*. (pp. 229-240). Helbling.
- Kliewer, C. Biklen, D., & Kasa-Hendrickson, C. (2006). Who May Be Literate? Disability and Resistance to the Cultural Denial of Competence. *American Educational Research Journal*, 43(2), 163–192. <https://doi.org/10.3102/00028312043002163>

- Krahn, G., Hammond, L. & Turner, A. (2006). A Cascade of Disparities: Health and Health Care Access for People with Intellectual Disabilities. *Mental Retardation and Developmental Disabilities Research Reviews*. 12 (1), 70–82.
- Krueger, P. (2014). Doing Ethnography in Music Education. In C. M. Conway (Ed.), *The oxford handbook of qualitative research in American music education* (1st ed.). (pp. 133–147). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199844272.013.008>
- Kuppers, P. (2009). Toward a rhizomatic model of disability: *Poetry, performance, and touch*. *Journal of Literary & Cultural Disability Studies*, 3(3), 221-240.
- Kuppers, P. (2011). *Disability culture and community performance: find a strange and twisted shape*. Palgrave Macmillan Publishers.
- Kvale, S. (1996). *Interviews: an introduction to qualitative research interviewing*. Sage Publications.
- Lacan, J. (2001). *Écrits: A Selection*. Routledge. <https://doi.org/10.4324/9780203995839>
- Laes, T., & Westerlund, H. (2018). Performing disability in music teacher education: Moving beyond Inclusion through expanded professionalism. *International Journal of Music Education*, 36 (1), 34–46. <https://doi.org/10.1177/0255761417703782>
- Laes, T., & Schmidt, P. (2016). Activism within music education: working towards inclusion and policy change in the Finnish music school context. *British Journal of Music Education*, 33(1), 25–25. <https://doi.org/10.1017/S0265051716000012>
- L'Arche London Canada. (n.d). Our mission. <https://larchelondon.ca/our-story-mission/>
- Leavy, P. (2014). *The oxford handbook of qualitative research*. Oxford University Press.
- Levin, E (1995). *A clínica psicomotora, o corpo na linguagem*. [Psychomotor clinic, the body into the Language] Trans. to Portuguese by Julieta Jerusalinsky. 5th edition. Vozes Press.

- Lewiecki-Wilson, C. (2003). Rethinking rhetoric through mental disabilities. *Rhetoric Review*, 22 (2), 156–167.
- Liasidou, A.(2012). *Inclusive education, politics and policymaking*. New York, NY: Continuum.
- Lubet, Alex. (2010). *Music, disability, and society*. Temple University Press.
- Macann, C. (1993). *Four phenomenological philosophers*. Routledge.
- Mactavish, J., Mahon, M., & Lutfiyya, Z. (2000). “I can speak for myself”: involving individuals with intellectual disabilities as research participants. *Mental Retardation* 38(3), 216–227.
- Madison, D. S. (2020). *Critical ethnography: method, ethics, and performance*. Thousand Oaks, Calif.: Sage.
- Maggs-Rapport, F. (2000). Combining methodological approaches in research: ethnography and interpretive phenomenology. *Journal of Advanced Nursing*, 31(1), 219–225.
<https://doi.org/10.1046/j.1365-2648.2000.01243.x>
- Marshall, C., & Rossman, G. (2006). *Designing qualitative research* (4th ed.). Thousand Oaks: Sage.
- Matsunobu, K., & Bresler, L. (2014). Qualitative research in music education: Concepts, goals, and characteristics. In C. Conway (Ed.), *The Oxford handbook of qualitative research in American music education* (pp. 21-39). New York: Oxford University Press.
- McDonald, K. E., Kidney, C. A., & Patka, M. (2012). “You need to let your voice be heard”: research participants’ views on research. *Journal of Intellectual Disability Research*, 57(3), 216–225. <https://doi.org/10.1111/j.1365-2788.2011.01527.x>
- McDonald, K. & Kidney, C. (2014). A toolkit for accessible and respectful engagement in research. *Disability & Society*, 29(7), 1013–1030.
<https://doi.org/10.1080/09687599.2014.902357>

- McMullin, C. (2023). Transcription and Qualitative Methods: Implications for Third Sector Research. *Voluntas*, 34, 140–153. <https://doi.org/10.1007/s11266-021-00400-3>
- Meekosha, H., & Shuttleworth, R. (2009). What’s so ‘critical’ about critical disability studies?, *Australian Journal of Human Rights*, 15(1), 47–75.
<https://doi.org/10.1080/1323238X.2009.11910861>
- Merriam, A. (1964). *The anthropology of music*. Northwestern University Press.
- Merriam, S. B. (2016). *Qualitative research: A guide to design and implementation* (4th ed.). Retrieved from: <https://ebookcentral.proquest.com>
- Merleau-Ponty, M. (1962). *The phenomenology of perception*. Routledge.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook*. (3rd ed.). Thousand Oaks, CA: Sage.
- Mitchell, D. (2013). *What really works in special and inclusive education: using evidence-based teaching strategies*. Routledge. <https://doi.org/10.4324/9780203105313>
- Mitchell, D., & Snyder, S. (1997). *The body and physical difference: Discourses on disability*. Ann Arbor: University of Michigan Press.
- Moran, D. (2000). *Introduction to phenomenology*. Routledge.
- Morgan, D. L. (1997). *Focus groups as qualitative research* (2nd ed.). Sage.
- Morris, J. (2004). Independent living and community care: a disempowering framework. *Disability & Society*, 19, 427–442.
- Moustakas, C. (1994). *Phenomenological research methods*. Sage Publications.
- National Association for Music Education. (2019). Mission-history. <https://nafme.org/mission-history/>
- Nettl, B. (1983). *Twenty-nine issues and concepts*. University of Illinois Press.

- Nind, M., & Strnadova, I. (Eds.). (2020). *Belonging for People with Profound Intellectual and Multiple Disabilities: Pushing the Boundaries of Inclusion* (1st ed.). Routledge. <https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429260711>
- Oliver, M. (1996). *Understanding disability: From theory to practice*. (2nd ed.). Macmillan.
- Ontario Ministry of Education website, 2020, retrieved from: <http://www.edu.gov.on.ca>
- Ontario Music Education Association – OMEA. (n.d.). Equity, diversity, and inclusion statement. <https://www.omea.on.ca/edi/>
- Parsons, S. , Guldberg, K., MacLeod, A., Jones, G. , Prunty, A. & Balfe, T. (2011). International review of the evidence on best practice in educational provision for children on the autism spectrum, *European Journal of Special Needs Education*, 26(1), 47-63, DOI: 10.1080/08856257.2011.543532
- Patton, M. Q. (2015). *Qualitative research and evaluation methods*. Thousand Oaks, CA: Sage.
- Penot, B. (2001). The drive circuit as generator of subjectivation. *The International Journal of Psychoanalysis*, 82 (3), 501-513. DOI: 10.1516/0RJA-PHJM-507F-65F7
- Popkewitz, T. (1981). The study of schooling: Paradigms and field-based methodologies in educational research and evaluation. In T. Popkewitz & R. Tabachnick (Eds.), *The study of Schooling*, (pp. 1–26). Praeger.
- Powell, L. R. (2021). *Inclusion Practices for Students with Autism in the Music Classroom: a Survey of K-6 Music Educators' Perceptions, Training, and Strategies*. Faculty of Auburn University
- Przyrembel, M., Smallwood, J., Pauen, M., & Singer, T. (2012). Illuminating the dark matter of social neuroscience: Considering the problem of social interaction from philosophical,

psychological, and neuroscientific perspectives. *Frontiers in Human Neuroscience*, 6 (190), 1–15. <https://doi.org/10.3389/fnhum.2012.00190>

Publication manual of the American Psychological Association. (7th ed.). (2019). American Psychological Association.

Pugach, M. C. (2005). What do we know about preparing teachers to work with students with disabilities? In M. Cochran-Smith & K. Zeichner (Eds.), *Studying teacher education: The report of the AERA panel on research and teacher education*. (pp. 549–590). Lawrence Erlbaum.

Ralph, S., Capewell, C. & Bonnet, E., (2016). Disability hate crime: persecuted for difference. *Journal of Special Education*, 43(3), 215–232. <https://doi.org/10.1111/1467-8578.12139>

Rathgeber. (2017). A place in the band: Negotiating barriers to inclusion in a rock band setting. In *The Routledge Research Companion to Popular Music Education* (1st ed.). (pp. 369–381). Routledge. <https://doi.org/10.4324/9781315613444-29>

Rathgeber, J. (2019). *Troubling Disability: Experiences of Disability in, through, and around Music*. Arizona State University.

Reeve, D. (2004). Counselling and disabled people: Help or hindrance? In J. Swain, S. French, C. Barnes & C. Thomas, *Disabling barriers, enabling environments* (2nd ed.). (pp. 233–238). Sage.

Reinhert, K. (2022). Demystifying Songwriting, In C. R. Abril & B. M. Gault (Eds), *General Music: Dimensions of Practice*. (pp. 256–276). Oxford University Press.

Renwick, R., DuBois, D., Cowen, J., Cameron, D., Schormans, A. F. & Rose, N. (2019). Voices of youths on engagement in community life: A theoretical framework of belonging, *Disability & Society*, 34(6), 945–971.

- Robinson, H., & Robinson, H. (2005). *Ethnography of empowerment*. Taylor and Francis e-Library.
- Robinson, S., Hill, M., Fisher, K., Graham, M. & Valentine, K. (2014) *In the picture: Understanding belonging and connection for young people with cognitive disability in regional communities through photo-rich research, final report*. Centre for Children and Young People, Lismore.
- Saldaña. (2021). *The coding manual for qualitative researchers* (4th ed.). Sage Publications Ltd.
- Salvador, K. (2010). Who isn't a special learner? A survey of how music teacher education programs prepare future educators to work with exceptional students. *Journal of Music Teacher Education*, 20 (1), 27-38. <https://doi.org/10.1177/1057083710362462>
- Schmidt. (2012). Ethics or Choosing Complexity in Music Relations. *Action, Criticism, & Theory for Music Education*, 11(1), 149.
- Schmidt, P. (2019). *Policy as practice : a guide for music educators*. Oxford University Press.
- Schmidt, P. (2021). Diluting democracy: Arts education, indigenous policy, and the paradoxes of participation. *Action, Criticism, & Theory for Music Education*, 20(2), 30–59. http://act.maydaygroup.org/articles/Schmidt20_2.pdf
- Schneider, D.A., & Keenan, E. (2015). From being known in the classroom to “moments of meeting”: What intersubjectivity offers contemplative pedagogy. *The Journal of Contemplative inquiry*, 2(1), 1-16. <http://journal.contemplativeinquiry.org/index.php/joci/article/view/28>
- Shakespeare. (2006). *Disability rights and wrongs [electronic resource]*. Routledge.
- Shakespeare, T. (2014). *Disability rights and wrongs revisited* (2nd edition.). Routledge.
- Shakespeare, T. (2015). *Disability research today : international perspectives* . Routledge. <https://doi.org/10.4324/9781315796574>

- Shapiro, L. (2004). *The mind incarnate*. Cambridge, MA: The Massachusetts Institute of Technology (MIT) Press.
- Siebers, T. (2016). Disability and the Theory of Complex Embodiment—For Identity Politics in a New Register. In Davis, L. (Ed), *The Disability Studies Reader*. (pp. 314–332). Taylor & Francis Group.
- Small, C. (1998). *Musicking: The Meanings of Performing and Listening*. Middle- town, CT: Wesleyan University Press.
- Smilges, J. L. (2023). *Crip Negativity*. (1st ed.). University of Minnesota Press.
- Snyder, S.L., & Mitchell, D.T. (2005). Cultural location of disability. The University of Chicago Press.
- Souza, D. C. (2004). Um pouco da história da psicomotricidade. In D. Campos, *Psicomotricidade: Integração pais, criança e escola*. [A bit of psychomotricity history. In D. Campos, Psychomotricity: Parent, child and school integration]. Brazil, Fortaleza: Livro Técnico.
- SKUG Center Norway website, 2020, retrieved from:
<http://www.apolloensemble.co.uk/skug.shtml>
- Spradley, J. (1980). *Participant observation*. Holt, Rinehart and Winston.
- Spielhagen, F., Brown, E., & Hughes, C. (2015). Outliers: Political forces in gifted and special education. In B. Cooper, J. Cibulka, & L. Fusarelli (Eds.), *Handbook of education politics and policy*. (pp. 365–383). Routledge.
- Spindler, G. (1982). Introduction. In G. Spindler (Ed.), *Doing the ethnography of schooling*. (pp.1–13). Holt, Rinehart and Winston.

- Stern, D., & Process of Change Study Group, Boston, Massachusetts (1998). The process of therapeutic change involving implicit knowledge: Some implications of developmental observations for adult psychotherapy. *Infant Mental Health Journal*, 19(3), 300–308. [https://doi.org/10.1002/\(SICI\)1097-0355\(199823\)19:3<300::AID-IMHJ5>3.0.CO;2-P](https://doi.org/10.1002/(SICI)1097-0355(199823)19:3<300::AID-IMHJ5>3.0.CO;2-P)
- Stern, D. (1999). *The interpersonal world of the infant: A view from psychoanalysis and developmental psychology*. Karnac Books.
- Stolorow, R., & Atwood, G. (1984). *Structures of subjectivity: Explorations in psychoanalytic phenomenology*. Analytic Press.
- Stolorow, R., & Atwood, G. (2014). *Structures of subjectivity: Explorations in psychoanalytic phenomenology and contextualism (2nd ed.)*. Routledge/Taylor & Francis Group.
- Stolorow, R.D., Brandchaft, B., & Atwood, G. (1987). *Psychoanalytic treatment: An intersubjective approach*. Analytic Press.
- Stolz, S. A. (2013). Phenomenology and physical education. *Educational Philosophy and Theory*, 45, 949–962.
- Strand, K., & Kaschub, M. (2022). New Ways to Think About Composing and Producing. In C. R. Abril & B. M. Gault (Eds.), *General Music: Dimensions of Practice*. (pp. 235–255). Oxford University Press.
- Strnadová, I., Johnson, K. & Walmsley, J. (2018) “... but if you’re afraid of things, how are you meant to belong? ”What belonging means to people with intellectual disabilities’, *Journal of Applied Research in Intellectual Disabilities*, 31(6), 1091–1102.
- Summers, L., & Pittman, D. (2004). Angelman syndrome. In D. Griffiths & R. King (Eds.), *Demystifying syndromes: Clinical and educational implications of common syndromes*

associated with persons with intellectual disabilities. (pp. 31–58). National Association for the Dually Diagnosed (NADD).

Teherani, A., Martimianakis, T., Stenfors-Hayes, T., Wadhwa, A., & Varpio, L. (2015).

Choosing a qualitative research approach. *Journal of Graduate Medical Education*, 7(4), 669–670. <https://doi.org/10.4300/JGME-D-15-00414.1>

Thomas, J. (1993). *Doing Critical Ethnography*. Sage Publications Inc.

Tabachnick, B. R. (1981). Teacher education as a set of dynamic social events. In R. B.

Tabachnick, T. S. Popkewitz, & B. B. Szekely (Eds.). *Studying teaching and learning: Trends in soviet and american research.* (pp. 76–86). Praeger.

Tolman, D. L., & Brydon-Miller, M. (2001). *From subjects to subjectivities: A handbook of interpretive and participatory methods*. New York University Press

Tøssebro, J. (2002). Leaving the individual out: practical and logical problems. Paper presented at a Plenary Symposium ‘Understanding Disability: The UK Social Model and the Nordic Relational Approach’ at the 6th NNDR Conference, Disability Research, Theory and Practice, Reykjavík, Iceland, 22–24 August.

Tøssebro, J. (2004). Understanding disability: introduction to the special issues of SJDR.

Scandinavian Journal of Disability Research, Special Issue of *Understanding Disability*, 6 (1), 3–7.

Trevarthen, C. (2009). The Intersubjective Psychobiology of Human Meaning: Learning of

Culture Depends on Interest for Co-Operative Practical Work-and Affection for the Joyful Art of Good Company. *Psychoanalytic Dialogues*, 19(5), 507–518.

<https://doi.org/10.1080/10481880903231894>

- UNESCO. (1994). *The Salamanca statement and framework for action on special needs education*. Adopted by the world conference on special needs education: Access and equity. Paris: UNESCO.
- UNESCO. (1999). *Welcoming schools: Students with disabilities in regular schools*. Paris, France: UNESCO.
- UNESCO. (2002). *Inclusive schools and community support programmes, phase II, 1998–2001*. Paris, France: UNESCO.
- UNESCO. (2017). *A guide for ensuring inclusion and equity in education*. Paris. UNESCO.
<https://unesdoc.unesco.org/ark:/48223/pf0000248254.locale=en>
- UNESCO. (2020). *Global Education Monitoring Report 2020: Inclusion and education: All means all*. Paris, UNESCO. <https://unesdoc.unesco.org/ark:/48223/pf0000373718>
- Union of the Physically Impaired Against Segregation (UPIAS). (1976). *Fundamental principles of disability*. London: Author.
- United States Department of Education. (2021). Questions and Answers on the National Instructional Materials Accessibility Standard (NIMAS) (Aug. 9, 2021).
<https://sites.ed.gov/idea/files/qa-nimas-08-9-2021.pdf>
- Universal Orchestra website. (2020). Retrieved from: <https://universalorchestra.com/>
- Valle, J. W., & Connor, D. J. (2011). *Rethinking disability: A disability studies approach to inclusive practices*. McGraw-Hill.
- Vagle, M. (2018). *Crafting phenomenological research* (2nd ed.). Routledge.
- Van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Albany: State University of New York Press.

- Van Manen, M. (1997). *Researching lived experience : human science for an action sensitive pedagogy* .(2nd ed.). Althouse Press.
- Van Manen, M. (2016). *Researching lived experience: Human science for an action sensitive pedagogy*. Routledge/Taylor & Francis Group.
- VanWeelden, K., & Whipple, J. (2007). An exploratory study of the impact of field experiences on music education majors' attitudes and perceptions of music for secondary students with special needs. *Journal of Music Teacher Education*, Spring, 34–44.
- VanWeelden, K., & Whipple, J. (2013). Music educators' perceptions of preparation and supports available for inclusion. *Journal of Music Teacher Education*, 23(2), 33–51.
<https://doi.org/10.1177/1057083713484585>
- Veblen, K.K. (2022). Toward School and Community Musical Engagements. In C. R. Abril & B. M. Gault (Eds), *General Music: Dimensions of Practice*. (pp.172–191). Oxford University Press.
- Vecchio, L., Dhillon, K.K. & Ulmer, J.B. (2017). Visual methodologies for research with refugee youth, *Intercultural Education*, 28(2), 131-142, DOI: 10.1080/14675986.2017.1294852
- Versegny, J., Atack, L., & Maher, J. (2020). Key considerations when interviewing individuals with expressive language difficulties. *Qualitative Research*, 20(6), 960–970.
<https://doi.org/10.1177/1468794120909038>
- Wilkenfeld, B.F. (2015). Being heard: qualitative research conundrums with individuals with developmental disabilities. *Research on Social Work Practice*, 25(6), 702–710.
<https://doi.org/10.1177/1049731514547768>
- World Health Organization. (1980). International classification of impairments, disabilities, and handicaps : a manual of classification relating to the consequences of disease, published in

accordance with resolution WHA29.35 of the Twenty-ninth World Health Assembly, May 1976. World Health Organization. <https://apps.who.int/iris/handle/10665/41003>

Wright, P. W., & Wright, P. D. (2012). *Wrightslaw: Special education law* (2nd ed.). Harbor House Law Press.

Zoom Website. (2023, February, 17). Zoom support. Retrieved from:

<https://support.zoom.us/hc/en-us/articles/115000505583-Pin-or-Spotlight-a-video-in-Zoom-Rooms>

APPENDIX A: VERBAL RECRUITMENT SCRIPT



MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigators: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

Verbal Recruitment Script: Invitation to Participate in Study

Slide 1 – Hi everyone, instead of sharing my song tonight, I going to do an invitation to all of you.

Most of you know me as Caroline, one of the Open Mic volunteers, and some of you know that I am also a Music teacher and PhD student at Western University and I choose to do my Doctoral studies researching about inclusive musical programs. Because this is something I am passionate about. And I want to collaborate to music places more inclusive, I mean places where everyone can participate the way they are.

So, I am here today to invite you to participate in my doctoral study. The name of my study is: MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

I know that this may sounds like a complicated name but in the end of day is not complicated, my study is about relationships that we create making music together.

Slide 2 –

- I want to learn about the **SPECIAL MOMENTS, relationships and connections** you, me, we live making music together on Zoom during the Open Mic. (here is a picture of a special moment, I was leading the open mic while Laurel was in health leave, and we decided to take a picture of us sending our LOVE to her.)
 - I also want learn about how these **SPECIAL MOMENTS** impact your lives and your **perceptions of yourselves** as persons. (By that I mean, if learn anything new about yourself participating in the Open Mic.) (Ex: Jennifer)

Slide 3 – **But how am I going to learn about that?**

- Well, I will observe and take notes about special moments and things I see during our zoom session.
- I will ask your permission to record our Zoom Sessions. With the video, I can check my notes and maybe I can see details that I didn't notice at that time . (It just like watching a movie of the first time, we get the story, but when we watch it for the second time we usually notice more details and things get more clear to us about the story)
- It's important to say that these videos/audios are completely non-judgemental and will be used **ONLY** for the study. It won't be shared or used in any situation for any purpose. It just for me to watch our sessions like a movie and check my notes.

Version Date: 25/February/2022

Slide 4 – What will happen if YOU decide to participate in my study?

Another way to learn about special Moments you live in Open Mic is asking to you.

So, if you decide to participate in my study and share your special moment and experiences with me. I will invite you for an interview. (similar to what the TV reporters do)

- If you are a volunteer, caregiver or Family member – I will invite you to participate in a FOCUS GROUP INTERVIEW
- If you are a **participant who identifies as a person living with a disability** – I will invite you to share your experience as you are able in INDIVIDUAL INTERVIEW
- The interviews will be like a conversation and will happen on Zoom. (for safety)

Slide 5 – Last But not Least - You will be also invite to participate in this Collaborative Art-Based Video Project (CAV)

- This will be another opportunity for me to learn about you, for you, to share your experiences in a different way, and for us, as a community to make a special project together.
- This video would look like a short documentary, (did you watch a documentary on TV? About animals, history, but this one will be about the Open Mic). And in this short MOVIE you will be invited to share about the SPECIAL MOMENTS you had joining in the Open Mic.

I have here an example of what I mean about this. It is part of a short movie made by an inclusive Musical community from London, UK. The group's name is Drake Music, and this project is called soundbox. (Let me show you)

Slide 6 – How you will share your experiences?

- Of course, I will guide you through this, we're gonna to work together.
- But basically, you will film yourself or ask someone else to film you sharing your experiences as you are able. Using spoken or written words, you can voice generator, making drawing, or singing a song that represents special moments you lived making music in this program.
- I will put all your videos together and make the editing to make it look short documentary movie.

Slide 7 – Who can participate in this video?

- AN IMPORTANT THING ABOUT THIS PROJECT IS THAT ANYONE CAN PARTICIPATE in the video. Even those who do not wish participate in the study.

In the consent form for the video you will see the options: Participant opt-in and participant opt-out. If you choose:

Participant OPT- IN, it means THAT I CAN USE YOUR INFORMATION IN MY STUDY

But if you choose :

Participant OPT- OUT, THEN I WILL NOT USE YOUR INFORMATION IN MY STUDY WITH NO PREJUDICE TO YOUR PARTICIPATION in the project.

Do it make sense? Does anybody has any questions?

Version Date: 25/February/2022

Slide 8 – It is important to say that your participation in this study is completely voluntary

- That means, if you change your mind, you can quit study at any time for any reason. You just have to message me saying “I don’t want to do this anymore”. Nobody will be sad with you.
- It’s completely your decision.

Slide 9 – Finally, I will tell you how can you learn more about the study, interviews and the Video Project.

- Laurel will send you AN INVITATION MESSAGE (via email or Messenger)
- In that message you will find a the phrase saying “**IF YOU ARE INTERESTED IN PARTICIPATING, YOU MAY CLICK [HERE](#)**” and fill the form with your email address and I will get in touch with you.
- Or you can contact me via messenger and or email, I am going to add my email on the chat box.
- It is important to say that, to participate in the study or in the video project I am need that you sing a consent form, because this is how it works. That why need to get in touch with you.

Remembering that everyone is welcome to participate in the study, being interviewed and/or in the video project as you are able!

Thank you so much for your attention and feel free to ask any questions at any time!

APPENDIX B: EMAIL CONTACT SCRIPT



Email Contact Script: Invitation to Participate in Study

Subject: Invitation to participate in study

Dear Virtual Open Mic member,

Because you are a participant (participant, volunteer, caregiver or family member) of the L'Arche Virtual Open Mic (VOM) program, you are being invited to participate in a study led by Dr. Patrick Schmidt and the Ph.D. Candidate Caroline Blumer from the Music Education Department, Don Wright Faculty of Music.

The name of this study is: MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

This study will happen for a period of approximately ten-weeks in VOM inclusive music program.

WHAT IS THIS STUDY ABOUT?

- We are interested in learning about the significant moments, relationships and encounters the VOM's participants experience while they are making music together.
- We hope to better understand whether and how significant moments can be facilitated through music, and if these meaningful experiences affect persons who identify living with a disability on their perceptions of themselves as subjects (individuals)
- We also will hope to get insights from what will be learned within VOM's inclusive environment toward constructing inclusive pedagogical practices in music education in and out of schools.



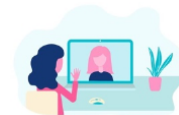
WHAT'S GOING TO HAPPEN?

- Caroline Blumer will be present in the VOM sessions **OBSERVING and TAKING NOTES** about the interactions among VOM participants while making music together.
- Because Caroline wants to learn about significant moments VOM participants experience making music together, **she will ask your consent to VIDEO and/or AUDIO RECORD** the Zoom or potential in-person meetings.



IMPORTANT: if you consent to be video or audio taped, it is important to let you know that the video/audio material is completely non-judgemental, and it will be used **EXCLUSIVELY** for research purposes. It means that this video will not be shared in **ANY** type of academic event or social medial.

- Caroline will conduct **INDIVIDUAL and/or FOCUS GROUP INTERVIEWS** with those who decide to participate in this study by sharing their personal experience. (the interviews will be via Zoom)



Version date: 20/ March/ 2022

1

WHAT WILL HAPPEN IF YOU DECIDE TO PARTICIPATE IN THIS STUDY?

If you decide to participate in this study you will be invited to share about your experience in a:

FOCUS GROUP INTERVIEW (duration 40-60 min)	If you are a VOM volunteer, family member and /or caregiver
INDIVIDUAL INTERVIEW (duration 40-60 min)	If you are a VOM participant who identifies as a person living with a disability
COLLABORATIVE ART-BASED VIDEO PROJECT (CAV) *a documentary short film gathering participants' testimonies about significant moments they have lived in L'Arche VOM program.	This video project is open to ALL L'Arche VOM participants (participants, volunteers, caregivers or family members, leader), including those who do not want to participate in the study

VOLUNTARY PARTICIPATION

- You participation in this study is completely voluntary.
- That means, if you change your mind, you can quit study at any time for any reason without penalty or prejudice from the researchers.



HOW CAN YOU LEARN MORE ABOUT THIS STUDY OR THE CAV PROJECT?

IF YOU ARE INTERESTED IN PARTICIPATING, YOU MAY CLICK [HERE](#) AND FILL THE FORM WITH YOUR EMAIL ADDRESS AND CAROLINE WILL GET IN TOUCH WITH YOU WITH MORE DETAILS ABOUT THE STUDY PROCEDURES AND CONFIDENTIALITY .

Please, feel free to ask any questions to the researchers before signing the consent form and at any time during the study.

Also, take your time to make your decision and feel free to discuss it with your friends and family, the investigators, any of the research team members listed below.

Thank you in advance for your time and consideration.

Sincerely,

Caroline Blumer,
PhD Candidate in Music Education, Don Wright Faculty of Music

APPENDIX C: LETTER OF INFORMATION/VERBAL CONSENT – PARTICIPANTS WITH DISABILITIES



LETTER OF INFORMATION AND VERBAL CONSENT (LOI/VC)

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

You are being invited to participate in this study because you are a participant of the Dreams Come True Music Studio (DCT) program.

This study will happen for a period of approximately ten-weeks in the DCT inclusive music program.

WHAT IS THIS STUDY ABOUT?

- We are interested in learning about the significant moments, relationships and encounters the DCT's participants experience while they are making music together.



WHAT'S GOING TO HAPPEN?

- Caroline Blumer will be present in the DCT sessions **OBSERVING and TAKING NOTES** about the interactions among DCT participants while making music together.
- Because Caroline wants to learn about significant moments DCT participants experience making music together, **she will ask your consent to VIDEO and/or AUDIO RECORD** the Zoom or potential in-person meetings.



IMPORTANT: if you consent to be video or audio taped, it is important to let you know that the video/audio material is completely non-judgemental, and it will be used **EXCLUSIVELY** for research purposes. It means that this video will not be shared in **ANY** type of academic event or social medial. If you do not consent to be video and/or audio recorded, only written field notes will be taken regarding your participation on the DCT music program.

WHAT WILL BE ASKED TO DO IF YOU DECIDE TO PARTICIPATE IN THIS STUDY?

One Interview on Zoom

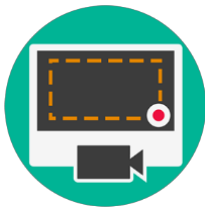
(Last up to two hours)

- You will be asked to participate in an interview.
- Where Caroline will ask you about your experiences making music in the Dreams Come True.



You will be asked to choose a **Key Support Person (KSP)** to be with you during the interview.

- It can be a family member or a support worker that knows you well.
- This person will NOT answer any questions FOR you. But you can ask for her/his/their support while responding to the questions, to help you with Zoom and/or facilitating any communication issues.
- The participation of a KSP is optional.



Caroline will videotape you during the interview to make sure that she will honor your verbal and non-verbal expressions while you are sharing about experiences.

Later, Caroline will type everything you said onto a page.

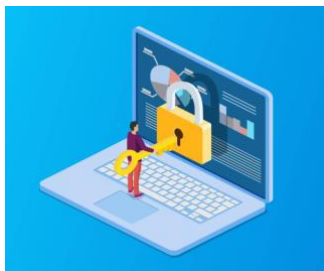


Version Date: 21/March/2022

2

YOUR IDENTITY WILL BE PROTECTED

- Your real name will not be cited in any publications related to this study to protect your identity. Instead, the researchers will refer to you using a fake name.
- For example, if your real name is John, the researchers may refer to you as Anthony or any other name, except John.
- If you consent, your words/speech may be quoted, cited in the study under your fake name. Please, let us know if you agree with that or not.



STORAGE OF DATA

- All digital data derived from the study will be stored on a password-protected computer and hard drive.
- Only the researchers will have access to that material.
- Your name and contact information will be retained 7 years on a master list, linked to your study ID/pseudonym (fake name).

RISKS OR DISCOMFORTS

- There is a possible risk that you do not feel completely comfortable answering questions during the interview.
- In that case, you are free to respond only the questions that you are comfortable with.
- Like online shopping, teleconferencing/videoconferencing technology such as Zoom has some privacy and security risks. It is possible that information could be intercepted by unauthorized people (hacked) or otherwise shared by accident. This risk can't be completely eliminated. We want to make you aware of this.



VOLUNTARY PARTICIPATION

- Your participation in this study is completely voluntary.
- That means, if you change your mind, you can quit study at any time for any reason without penalty or prejudice from the researchers.
- You do not waive any legal right by consenting to this study.
- You can request a withdrawal from the study by communicating with the researchers via telephone or email, and they will accommodate your request. In that case, all information collected pertaining to you, individually or in a group situation, will be eliminated with no prejudice to your participation in the music program.



BENEFITS AND COMPENSATION



- You may benefit from reflecting and talking/sharing about your experiences of making music with the others in Dreams Come True.
- You may also learn new things about yourself throughout this study.
- Any financial compensation will be given for your participation in this study.

USE OF TECHNOLOGY

- The Dreams Come True Music Studio rehearsals and show-case sessions will be hosted on Zoom by the program leader and director, Allison O'Connor.
- If consented, the sessions will be video and/or audio recorded for the purposes of this study. As a co-host, Caroline Blumer will access and download the videos/audio recordings from each session into her hard drive, keeping all the files password-protected.
- Ms. Blumer will host the FGs Zoom sessions that will be video-audio recorded, as explained above, and used during the study's duration for data collection, analysis, and reporting purposes.
- Zoom:** Western-hosted Zoom will be used for remote interviews and for focus groups, where video and/or audio-recording consent has been received. Zoom is a 3rd party platform used for remote video or audio conferencing. Zoom's Privacy Policy can be found here: <https://zoom.us/privacy>. While every effort will be taken to maintain your confidentiality and security, no information shared over the internet is ever 100% safe.
- Qualtrics platform:** Your remote consent responses will be collected through a secure

online survey platform called Qualtrics. Qualtrics uses encryption technology and restricted access authorizations to protect all data collected. However, please note that nothing over the internet is ever 100% safe. For more information about privacy and your personal data, please refer to the following website about Qualtrics Privacy: <https://www.qualtrics.com/privacy-statement/>. Western's Qualtrics server is in Ireland. The data will then be exported from Qualtrics and securely stored on Western University's server.

COVID-19 PRECAUTIONS

- ALL the interactions, observations, and procedures related to this study will be conducted online, mediated by Zoom. Therefore, this research does not offer any risks for the participants regarding COVID-19 infection.
- In case the Dreams Come True Music Studio (DCT) program returns with activities in-person throughout the study, only the participant-observations will switch to in-person mode, following the COVID-19 safety protocols regarding vaccination, social distance, and the use of masks. The other research procedures related to this study, such as interviews, focus groups, and the collaborative art-based video project (CAV), will continue to be conducted online via Zoom platform and OneDrive Platform

DO YOU HAVE ANY QUESTIONS?

- **If you have any other questions in the future feel free to call or send a message to the researchers**



Verbal Consent Page 1

(TO BE FILLED DURING THE 20 MIN. VERBAL CONSENT ZOOM MEETING)

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Mus

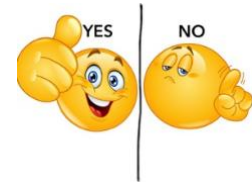
Now, we will ask for your consent about the procedures we have discussed before.

REHEARSALS OBSERVATION AND VIDEO/AUDIO RECORDED CONSENT:

Do you agree that Caroline observe you and take notes about your experiences in DCT program?

Yes

No



Do you agreed to be video and/or audio recorded **during the DCT rehearsal?**

I agree to be video and audio recorded

I agree **ONLY** to be audio recorded

I DO NOT want to be video or audio recorde

INTERVIEW CONSENT:

Do you agree to participate in the interview?

Yes

No

QUOTE CONSENT:

Do you agree that the researcher directly quote your written or spoken words in this study under your fake name?



Yes

No

Verbal Consent Page 2

Do you agree to participate in this study under the conditions you have consented to during this conversation? (The researcher will do a brief recap of the given consent to make sure all the points are clear to everyone)

Yes No

YOUR COPY OF THIS CONVERSATION

- We would like to provide you with provide you with the audio file and a written copy of what we've talked about today, which will include your name and the study title and the other information you have provided over the Zoom meeting.
- We will send the files within the next five-days to your email. You will receive the link to a OneDrive folder password-protected to access your files.



(For exclusive use of the researchers)

Name of the Participant: _____

Name of the Substitute Decision Maker (SDM)
or Legal Guardian (LG): _____

Name of the researcher obtaining consent: _____

Date

APPENDIX D: LETTER OF INFORMATION/ MUSIC LEADER

1



LETTER OF INFORMATION AND CONSENT (LOI/C)

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigators: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

INVITATION and PURPOSE OF STUDY

As the program leader and director of Dreams Come True Music Studio (DCT) program, you have been identified as a potential participant in this study.

This study will happen for a period of approximately ten-weeks during the DCT inclusive music program sessions.

WHAT IS THIS STUDY ABOUT?

- We are interested in learning about the significant moments, relationships and encounters the DCT's participants experience while they are making music together.
- We hope to better understand whether and how significant moments can be facilitated through music, and if these meaningful experiences affect persons labelled as "special needs" on their perceptions of themselves as subjects (individuals)
- We also will hope to get insights from what will be learned within DCT's inclusive environment toward constructing inclusive pedagogical practices in music education in and out of schools.



WHAT'S GOING TO HAPPEN?

- Caroline Blumer will be present in the DCT sessions **OBSERVING and TAKING NOTES** about the interactions among DCT participants while making music together.
- Because Caroline wants to learn about significant moments DCT participants experience making music together, **she will ask your consent to VIDEO and/or AUDIO RECORD** the Zoom or potential in-person meetings.



IMPORTANT: if you consent to be video or audio taped, it is important to let you know that the video/audio material is completely non-judgemental, and it will be used **EXCLUSIVELY** for research purposes. It means that this video will not be shared in **ANY** type of academic event or social medial. If you do not consent to be video and/or audio recorded, only written field notes will be taken regarding your participation on the DCT music program.

Version Date: 21/March/2022

WHAT YOU WILL BE ASKED TO DO

- To learn about your experiences as a leader in the DCT program, you will be asked to participate of three interviews with duration of 40-60 minutes each.

Intro interview	During the first or second week from the beginning of the study
Mid-term interview	During the sixth or seventh-week
Exit interview	No longer than one week from the last week of the research fieldwork

- You will be asked about you experiences and/or perceptions of the encounters and the engagements you have/create with the participants in those contexts, particularly regarding individuals labelled as “special needs”
- The semi-structured interviews will be mediated by Zoom. For accuracy purposes, all the interview sessions will be hosted and **audio recorded** by Ms. Blumer.
- IMPORTANT: Zoom recording feature generates both 'audio-only' and 'video-recording' files. The option '**audio-only**', will be used by the researchers here. The generated video files will be deleted by the researcher immediately after the end of each interview
- In the interviews case, the audio recording is not optional. So, If you do not agree to be recorded you will not be able to participate in the study.

DATA CONFIDENTIALITY

- All data collected during the study will be maintained as confidential. No identifying information such as names will appear in any publication or presentation of the data. The use of pseudonyms will protect the participants' anonymity.
- As a Dreams Come True Music Studio program leader, therefore, easily visible, it will not be possible to keep your identity anonymous during data reporting and other publications regarding the study.
- Your words may be directly quoted. Please, let us know if you agree with that or not in the consent page.

VOLUNTARY PARTICIPATION AND LIMITS OF CONFIDENTIALITY

- Your participation in this project is completely voluntary.
- That means, if you change your mind, you can quit of the study at any time for any reason without penalty or prejudice from the researchers.
- You do not waive any legal right by consenting to this study/project.
- You can request a withdrawal from the project/ study by communicating with the researchers via telephone or email, and they will accommodate your request. In that case, all information collected pertaining to you, individually or in a group situation, will be eliminated with no prejudice to your participation in the music program.

Version Date: 21/March/2022

- Please be advised that the researchers will take every precaution to maintain confidentiality of the data. The researchers would like to remind you to respect the privacy of DCT's participants and not repeat what is said in the semi-structured interviews to others.
- Please be aware that delegated institutional representatives of Western University and its Non-Medical Research Ethics Board may require access to the study-related records to monitor the conduct of the research in accordance with regulatory requirements.

STORAGE OF DATA

- All digital data derived from the study will be stored on a password-protected computer and hard drive.
- Only the researchers will have access to that material.
- Your name and contact information will be retained 7 years on a master list, and then deleted.

RISKS OR DISCOMFORTS

- There is a possible risk that you do not feel completely comfortable answering questions during the interview.
- In that case, you are free to respond only the questions that you are comfortable with.
- As mentioned before, because there are few inclusive programs like this in London triangulation may occur which could lead to them being identified. Therefore, as a program leader, you would easily visible, it will not be possible to keep your identity anonymous during data reporting and other publications regarding the study.
- Like online shopping, teleconferencing/videoconferencing technology such as Zoom has some privacy and security risks. It is possible that information could be intercepted by unauthorized people (hacked) or otherwise shared by accident. This risk can't be completely eliminated. We want to make you aware of this.

BENEFITS AND COMPENSATION

- Throughout the research process proposed by this study, you may benefit from reflecting on your own experiences as program leader of making music with others.
- As a potential effect of liberating and consciousness-raising, you may better understand your roles and actions and perceive yourself as a subject (individuals) while creating meaning with others through and around music.
- You will not be compensated for your participation in this research study.

USE OF TECHNOLOGY AND PRIVACY POLICY INFORMATION

- The Dreams Come True Music Studio rehearsals and show-case sessions will be hosted on Zoom by the program leader and director, Allison O'Connor.
- If consented, the sessions will be video and/or audio recorded for the purposes of this study. As a co-host, Caroline Blumer will access and download the videos/audio recordings from each session into her hard drive, keeping all the files password-protected.

Version Date: 21/March/2022

- Ms. Blumer will host the semi-structured interviews Zoom sessions that will be video-audio recorded, as explained above, and used during the study's duration for data collection, analysis, and reporting purposes.
- **Zoom:** Western-hosted Zoom will be used for remote interviews and for focus groups, where video and/or audio-recording consent has been received. Zoom is a 3rd party platform used for remote video or audio conferencing. Zoom's Privacy Policy can be found here: <https://zoom.us/privacy>. While every effort will be taken to maintain your confidentiality and security, no information shared over the internet is ever 100% safe.
- **Qualtrics platform:** Your remote consent responses will be collected through a secure online survey platform called Qualtrics. Qualtrics uses encryption technology and restricted access authorizations to protect all data collected. However, please note that nothing over the internet is ever 100% safe. For more information about privacy and your personal data, please refer to the following website about Qualtrics Privacy: <https://www.qualtrics.com/privacy-statement/>. Western's Qualtrics server is in Ireland. The data will then be exported from Qualtrics and securely stored on Western University's server.

COVID-19 PRECAUTIONS

- ALL the interactions, observations, and procedures related to this study will be conducted online, mediated by Zoom. Therefore, this research does not offer any risks for the participants regarding COVID-19 infection.

In case the Dreams Come True Music Studio (DCT) program returns with activities in-person throughout the study, only the participant-observations will switch to in-person mode, following the COVID-19 safety protocols regarding vaccination, social distance, and the use of masks. The other research procedures related to this study, such as interviews, focus groups, and the collaborative art-based video project (CAV), will continue to be conducted online via Zoom platform and OneDrive Platform

DO YOU HAVE ANY QUESTIONS?

- **If you have any other questions in the future feel free to call or send a message to the researchers**



CONSENT SIGNATURE PAGE 1

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigators: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

REHEARSALS OBSERVATION AND VIDEO/AUDIO RECORDED CONSENT:

Do you agree that Caroline observe you and take notes about your experiences in DCT program?

Yes No

Do you agreed to be video and/or audio recorded **during the DCT rehearsal**?

I agree to be video and audio recorded

I agree ONLY to be audio recorded

I DO NOT want to be video or audio recorded

INTERVIEW CONSENT:

Do you agreed to participate in interviews as described above?

Yes No

QUOTE CONSENT:

Do you agree that the researcher directly quote your written or spoken words in this study?

Yes No



CONSENT SIGNATURE PAGE 2

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

Print Name of Participant Signature _____
Date (DD-MMM-YYYY)

My signature means that I have explained the study to the participant named above. I have answered all questions.

Print Name of Person
Obtaining Consent Signature _____
Date (DD-MMM- YYYY)

APPENDIX E: LETTER OF INFORMATION/ VOLUNTEERS & FAMILY MEMBERS/CAREGIVERS

1



LETTER OF INFORMATION AND CONSENT (LOI/C)

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigators: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

INVITATION and PURPOSE OF STUDY

As an eventual or regular, family member, caregiver (house assistant) and or volunteer participant of L'Arche Virtual Open Mic (VOM) program, you have been identified as a potential participant in this study.

This study will happen for a period of approximately ten-weeks during the VOM inclusive music program sessions.

WHAT IS THIS STUDY ABOUT?

- We are interested in learning about the significant moments, relationships and encounters the VOM's participants experience while they are making music together.
- We hope to better understand whether and how significant moments can be facilitated through music, and if these meaningful experiences affect persons labelled as "special needs" on their perceptions of themselves as subjects (individuals)
- We also will hope to get insights from what will be learned within VOM's inclusive environment toward constructing inclusive pedagogical practices in music education in and out of schools.

WHAT'S GOING TO HAPPEN?

- Caroline Blumer will be present in the VOM sessions **OBSERVING and TAKING NOTES** about the interactions among VOM participants while making music together.
- Because Caroline wants to learn about significant moments VOM participants experience making music together, **she will ask your consent to VIDEO and/or AUDIO RECORD** the Zoom or potential in-person meetings.



IMPORTANT: if you consent to be video or audio taped, it is important to let you know that the video/audio material is completely non-judgemental, and it will be used **EXCLUSIVELY** for research purposes. It means that this video will not be shared in **ANY** type of academic event or social media. If you do not consent to be video and/or audio recorded, only written field notes will be taken regarding your participation on the VOM music program.

Version Date: 21/March/2022

WHAT YOU WILL BE ASKED TO DO

- To learn about your experiences in the VOM program, you will be asked to participate in Two Focus Group Interviews (FG) with the duration of 40-60 minutes each.
- The FGs sessions will be conducted with small groups of participant caregivers and volunteers. They will be used as a tool to bring out their own perceptions regarding interactions, encounters, and relations created in the musical environment

Intro Focus group interview	During the second or third week from the beginning of the study
Final Focus group interview	No longer than one week from the last week of the research fieldwork

- The FGs sessions will be conducted via Zoom meeting, hosted and mediated by Caroline Blumer. The sessions will be audio recorded. They will be conducted at mid-point (three weeks from the starting date) and at the end of the program.
- IMPORTANT: Zoom recording feature generates both 'audio-only' and 'video-recording' files. The option '**audio-only**', will be used by the researchers here. The generated video files will be deleted by the researcher immediately after the end of each FG session.
- In the FG interviews case, the audio recording is not optional. So, If you do not agree to be recorded you will not be able to participate in the study.

DATA CONFIDENTIALITY

- All data collected during the study will be maintained as confidential. No identifying information such as names will appear in any publication or presentation of the data. The use of pseudonyms (fake names) will protect the participants' anonymity.
- Also no directly identifiable information will be recorded in the observation/reflective notes.
- If you consent, your words may be directly quoted, cited in the study under your pseudonyms (fake name). Please, let us know if you agree with that or not.

VOLUNTARY PARTICIPATION AND LIMITS OF CONFIDENTIALITY

- You participation in this study is completely voluntary.
- That means, if you change your mind, you can quit study at any time for any reason without penalty or prejudice from the researchers.
- You do not waive any legal right by consenting to this study.
- You can request a withdrawal from the project/ study by communicating with the researchers via telephone or email, and they will accommodate your request. In that case, all

Version Date: 21/March/2022

information collected pertaining to you, individually or in a group situation, will be eliminated with no prejudice to your participation in the music program.

- Please be advised that although the researchers will take every precaution to maintain confidentiality of the data, the nature of Focus Group interview prevents the researchers from guaranteeing confidentiality. The researchers would like to remind you to respect the privacy of VOM's participants and not repeat what is said in the FG sessions to others.
- Please be aware that delegated institutional representatives of Western University and its Non-Medical Research Ethics Board may require access to the study-related records to monitor the conduct of the research in accordance with regulatory requirements.

STORAGE OF DATA

- All digital data derived from the study will be stored on a password-protected computer and hard drive.
- Only the researchers will have access to that material.
- Your name and contact information will be retained 7 years on a master list, linked to your study ID/pseudonym (fake name), and then deleted.

RISKS OR DISCOMFORTS

- There is a possible risk that you do not feel completely comfortable answering questions during the Focus Group sessions.
- In that case, you are free to respond only the questions that you are comfortable with.
- Like online shopping, teleconferencing/videoconferencing technology such as Zoom has some privacy and security risks. It is possible that information could be intercepted by unauthorized people (hacked) or otherwise shared by accident. This risk can't be completely eliminated. We want to make you aware of this.

BENEFITS AND COMPENSATION

- Throughout the research process proposed by this study, the volunteers and caregivers may benefit from reflecting on their own experiences of making music with others.
- As a potential effect of liberating and consciousness-raising, they may also better understand their roles and actions and perceive themselves as a subject (individuals) while creating meaning with others through and around music.
- You will not be compensated for your participation in this research study.

USE OF TECHNOLOGY

- The L'Arche Virtual Open Mic sessions will be hosted on Zoom by the program leader, Laurel Martin.
- If consented, the sessions will be video and/or audio recorded for the purposes of this study. As a co-host, Caroline Blumer will access and download the videos/audio recordings from each session into her hard drive, keeping all the files password-protected.

Version Date: 21/March/2022

- Ms. Blumer will host the FGs Zoom sessions that will be video-audio recorded, as explained above, and used during the study's duration for data collection, analysis, and reporting purposes.
- **Zoom:** Western-hosted Zoom will be used for remote interviews and for focus groups, where video and/or audio-recording consent has been received. Zoom is a 3rd party platform used for remote video or audio conferencing. Zoom's Privacy Policy can be found here: <https://zoom.us/privacy>. While every effort will be taken to maintain your confidentiality and security, no information shared over the internet is ever 100% safe.
- **Qualtrics platform:** Your remote consent responses will be collected through a secure online survey platform called Qualtrics. Qualtrics uses encryption technology and restricted access authorizations to protect all data collected. However, please note that nothing over the internet is ever 100% safe. For more information about privacy and your personal data, please refer to the following website about Qualtrics Privacy: <https://www.qualtrics.com/privacy-statement/>. Western's Qualtrics server is in Ireland. The data will then be exported from Qualtrics and securely stored on Western University's server

COVID-19 PRECAUTIONS

- ALL the interactions, observations, and procedures related to this study will be conducted online, mediated by Zoom. Therefore, this research does not offer any risks for the participants regarding COVID-19 infection.
- In case the L'Arche Virtual Open Mic program returns with activities in-person throughout the study, only the participant-observations will switch to in-person mode, following the COVID-19 safety protocols regarding vaccination, social distance, and the use of masks. The other research procedures related to this study, such as interviews, focus groups, and the collaborative art-based video project (CAV), will continue to be conducted online via Zoom platform and OneDrive Platform

DO YOU HAVE ANY QUESTIONS?

- **If you have any other questions in the future feel free to call or send a message to the researchers**



CONSENT SIGNATURE PAGE 1

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigators: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

ZOOM MEETING OBSERVATION AND VIDEO/AUDIO RECORDED CONSENT:

Do you agree that Caroline observe you and take notes about your experiences in VOM program?

Yes

No

Do you agreed to be video and/or audio recorded **during the VOM sessions**?

I agree to be video and audio recorded

I agree **ONLY** to be audio recorded

I **DO NOT** want to be video or audio recorded

FOCUS GROUP INTERVIEW CONSENT:

Do you agreed to participate in the focus groups interviews as described above?

Yes

No

QUOTE CONSENT:

Do you agree that the researcher directly quote your written or spoken words in this study?

Yes

No

Version Date: 21/March/2022

**CONSENT SIGNATURE PAGE 2**

I have read the Letter of Information, have had the nature of the study explained to me and I agree to participate. All questions have been answered to my satisfaction.

Print Name of Participant Signature _____ *Date (DD-MMM-YYYY)*

My signature means that I have explained the study to the participant named above. I have answered all questions.

Print Name of Person
Obtaining Consent Signature _____ *Date (DD-MMM- YYYY)*

APPENDIX F: LETTER OF INFORMATION/ COLLABORATIVE ART-BASED VIDEO



LETTER OF INFORMATION AND CONSENT (LOI/C)

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music
Co-Investigator: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

You are being invited to participate in this **Collaborative Art-based Video (CAV)** Project because you are a participant of the L'Arche Virtual Open Mic (VOM) program.

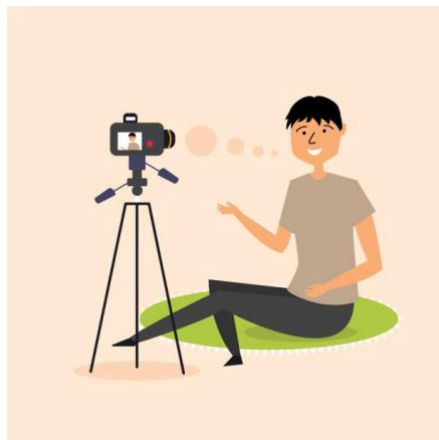
WHAT IS THIS PROJECT ABOUT?

- This is a collaborative art-based video (CAV) project where each participant will collaborate by sharing their own experiences in the L'Arche Virtual Open Mic (VOM) program. ALL VOM participants (leader, volunteers, caregivers) are welcome to participate.
- The purpose of this project is to compile in a short film the participants' significant experiences in VOM expressed in their own words, drawings, music, texts and other forms of expression as indicated below.



WHAT WILL HAPPEN IF YOU DECIDE TO PARTICIPATE IN THIS PROJECT?

You will be asked to record a video of yourself answering provided guiding questions that were designed to help you to share about your experience.



It is totally fine to ask for help!



You can have a family member or a support worker help you go through the questions and video recording your answers.

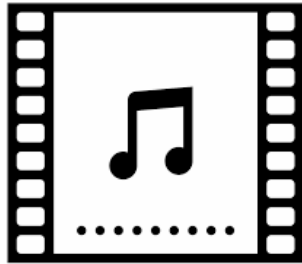
A PDF WILL BE SENT TO YOU WITH THE GUIDING QUESTIONS AND STEP-BY-STEP INSTRUCTIONS OF HOW TO RECORD A VIDEO USING YOUR CELLPHONE OR TABLET.

YOU WILL BE ASKED TO SUBMIT YOUR VIDEO/IMAGES TO CAROLINE

- You will upload your video clip or other images in a personal and password-protected folder on the Microsoft 365 One Drive platform.
- After signing your consent form, a direct link to your personal OneDrive folder and a password will be sent to your email.

WHAT HAPPENS THEN?

- Then, the video clips sent by all participants will be edited and put together by Ms. Caroline Blumer, taking a final form of a short film bringing out the testimonies of meaningful moments or experiences lived in VOM told by the participants.
- The final version of this short film will be property of VOM and it will be shared with you and with the members of the VOM community.



IN THIS CAV PROJECT, YOU CAN SHARE ABOUT YOUR EXPERIENCE BY USING:

1. Spoken or written words to answer the guide questions



2. drawing about your experience or using any other kind of visual art.



3. you can sing/play a song that represents your experience or how you feel.

You can explore your creativity!

We want to learn about what is meaningful for you!



IMPORTANT:

THIS *COLLABORATIVE ART-BASED VIDEO PROJECT* IS ALSO PART OF THE STUDY "*MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS*", CONDUCTED BY CAROLINE BLUMER (Ph.D. Candidate).

HOWEVER,

THE INFORMATION (video, images, etc.) PROVIDED BY YOU TO THIS PROJECT WILL **ONLY** BE INCLUDED IN CAROLNE'S STUDY WITH YOUR PERMISSION.

FOR THAT REASON,

YOU WILL BE ASKED IF YOU WANT TO PARTICIPATE AS A **participant OPT-IN**, MEANING THAT CAROLINE CAN USE YOUR INFORMATION IN HER STUDY.

OR YOU MAY CHOOSE TO TAKE PART AS A **participant OPT-OUT**, THEN CAROLINE **WILL NOT** USE YOUR INFORMATION IN HER STUDY **WITH NO PREJUDICE** TO YOUR PARTICIPATION IN THIS PROJECT.

(Please, let us know your decision about this in the signature page 1)



HOW YOUR FILES WILL BE STORED

- All digital data derived from this project/study will be stored on a password-protected computer and hard drive for seven years and then deleted.
- Only the Caroline will have access to that material.

RISKS OR DISCOMFORTS

- There is a possible risk that you not feel completely comfortable answering questions.
- In that case, you are free to respond only the questions that you are comfortable with.
- This short-film maybe used for Public purposes which means that you may be directly identifiable.
- You will be asked to decide if you want your name appearing in the video or not.



VOLUNTARY PARTICIPATION

- You participation in this project is completely voluntary.
- That means, if you change your mind, you can quit from your participating in this CAV project at any time for any reason without penalty or prejudice.
- You do not waive any legal right by consenting to this study/project.
- You can request a withdrawal from the project/ study by communicating with the researchers via telephone or email, and they will accommodate your request. In that case, all information collected pertaining to you, individually or in a group situation, will be eliminated with no prejudice to your participation in the music program.



BENEFITS AND COMPENSATION



- You may benefit from reflecting and talking/sharing about your experiences of making music with the others in L'Arche Virtual Open Mic (VOM) program.
- You may also learn new things about yourself by participating in this CAV project.
- Any financial compensation will be given for your participation in this project.

USE OF TECHNOLOGY

Microsoft Office 365 - OneDrive platform: Your video/images will be collected through a Western-hosted Microsoft Office 365 secure online platform. Microsoft Office 365 is a 3rd party platform used by schools and other institutions for collecting data, file sharing, and online interactions. While every effort will be taken to maintain your confidentiality and security, no information shared over the internet is ever 100% safe. Microsoft Office 365's Privacy Policy can be found here: <https://privacy.microsoft.com/en-ca/privacystatement>.

Zoom: Western-hosted Zoom will be used for remote interviews and for focus groups, where video and/or audio-recording consent has been received. Zoom's Privacy Policy can be found here: <https://zoom.us/privacy>. While every effort will be taken to maintain your confidentiality and security, no information shared over the internet is ever 100% safe.

COVID-19 PRECAUTIONS

- ALL the interactions, observations, and procedures related to this study will be conducted online, mediated by Zoom. Therefore, this research does not offer any risks for the participants regarding COVID-19 infection.
- In case the L'Arche Virtual Open Mic program returns with activities in-person throughout the study, only the participant-observations will switch to in-person mode, following the COVID-19 safety protocols regarding vaccination, social distance, and the use of masks. The other research procedures related to this study, such as interviews, focus groups, and the collaborative art-based video project (CAV), will continue to be conducted online via Zoom platform and OneDrive Platform

DO YOU HAVE ANY QUESTIONS?

- If you have any other questions in the future feel free to call or send a message to the researchers.**

Version Date: 21/March/2022

5

CAV - Consent Signature Page 1

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD candidate in Music Education, Don Wright Faculty of Music

STYDY PARTICIPANTION CONSENT:

Do you agree that Caroline use the information you will provide to this project in her study?

Yes (participant OPT-IN)

No (participant OPT-OUT)

QUOTE CONSENT:

If you consent, your words/speech may be quoted, cited in Caroline's study. Please, let us know if you agree with that or not.

Do you agree that the researcher directly quote your written or spoken words in this study?

Yes

No

“ ”

VIDEO CONSENT:

By signing this form I agree that images, audio and/or video recordings provided to this project being included, edited and used:

1. For the production of a Short-Film about the Significant Moments lived by the participants of L'Arche Virtual Open Mic (VOM) program while making music together.

Yes

No

2. For Internal Use of L'Arche Virtual Open Mic (VOM) program including:

- Training, slide show/audio/video presentations for the L'Arche Virtual Open Mic (VOM).

- To create an audio-visual presentation that would be distributed to the families, and internally to L'Arche Virtual Open Mic (VOM).

Yes

No



CAV - Consent Signature Page 2

3. For Public Use of L'Arche Virtual Open Mic (VOM) including: Newsletters, annual reports; L'Arche Virtual Open Mic (VOM) Public Relations materials (both printed and electronic), including but not limited to L'Arche London's website, Facebook page and visiting community groups/media outlets.

Yes

No

4. In any of the above, the participant may be identified as follows:

Use of first name only

No use of name

(I understand that I may change/withdraw this consent by submitting a written request to Caroline Blumer)

Participation Consent

Printed Name of Participant

Date

Name of Substitute Decision Maker (SDM)
or Legal Guardian (LG)

(only used if the participant is a minor or need that an SDM or LG signing for consent)

SDM or LG acknowledgement: Entering my name above indicates that I have read and understand the policies and expectations detailed on this form. I give permission for the participant under my supervision/guardianship to participate into this Collaborative Art-based Video project.

Name of person obtaining consent

Signature of person obtaining consent

Date

APPENDIX G: CAV – INSTRUCTIONS FOR THE PARTICIPANTS



MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

HERE YOU WILL FIND THE INSTRUCTIONS ON HOW TO SHARE YOUR EXPERIENCE IN THIS COLLABORATIVE ART-BASED VIDEO PROJECT (CAV)

WHAT IS THIS ABOUT?

This is a collaborative art-based video (CAV) project where each participant will collaborate by sharing their own experiences lived in the Dreams Come True Music Studio (DCT)/L'Arche Virtual Open Mic (VOM) program.



GUIDING QUESTIONS...

These guiding questions were designed to help you to reflect on the experiences you may want to share:

First, I will invite you to close your eyes, take a deep breath, and think for a moment about the experiences you have been living in DCT/VOM.

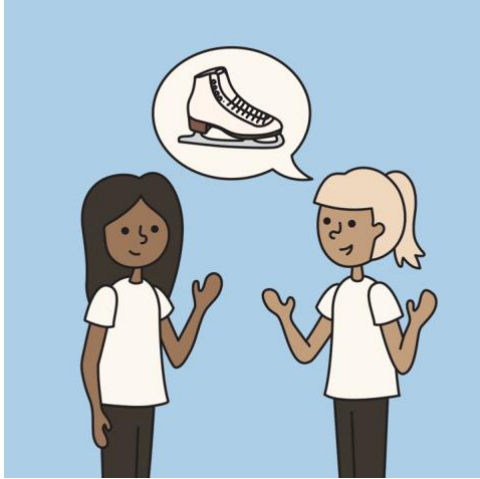
You may think about:

- songs that you sang or listened to
- friends that you made
- scenes that you performed
- and other things that were meaningful to you.



Now, I would like you to pick ONE moment or experience that was REALLY important to you and answer the three following questions.

1) Could you briefly describe that moment or experience using your own words?



3) Did you learn anything new about yourself from that experience? If yes, could you tell me what that was?

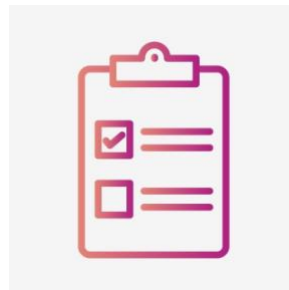


2) Why was that moment or experience so special/important for you?



YOU MUST KNOW THAT...

- There is no right or wrong answer
- You can choose to answer all three questions or only the ones you feel comfortable with.



YOU WILL BE ASKED TO RECORD A 5-7 MIN. VIDEO OF YOURSELF ANSWERING THOSE GUIDE QUESTIONS



You can have a family member or a support worker help you go through the questions and video recording your answers.

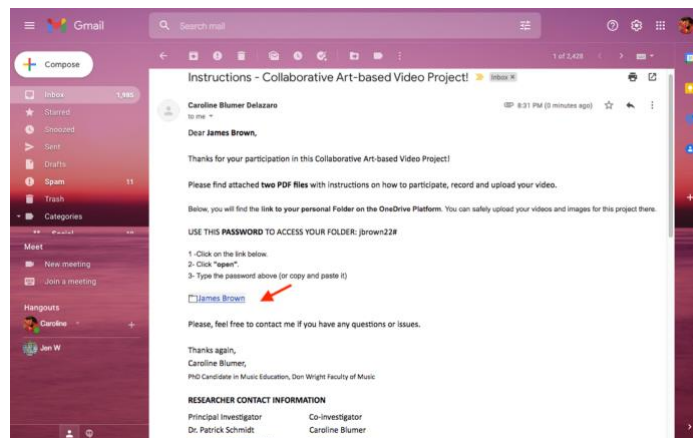
☐ YOU CAN CHECK ON THE PROVIDE PDF STEP-BY-STEP INSTRUCTIONS OF HOW TO RECORD A VIDEO USING YOUR CELLPHONE OR TABLET

☐ It is totally fine to ask for help!

YOU WILL BE ASKED TO SUBMIT YOUR VIDEO TO CAROLINE

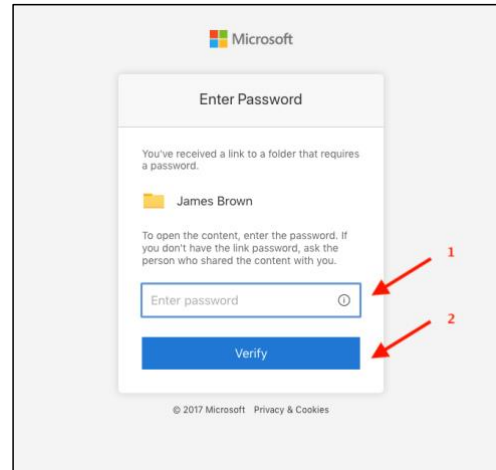
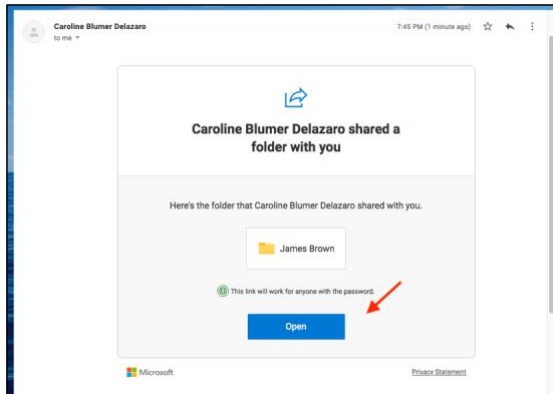
You will upload your video clip in your personal folder on OneDrive Platform.

Step one – go to your email account and find the message sent by Caroline Blumer under the title: *Instructions - Collaborative Art-based Video Project* and click on your personal folder link. (see the picture below)

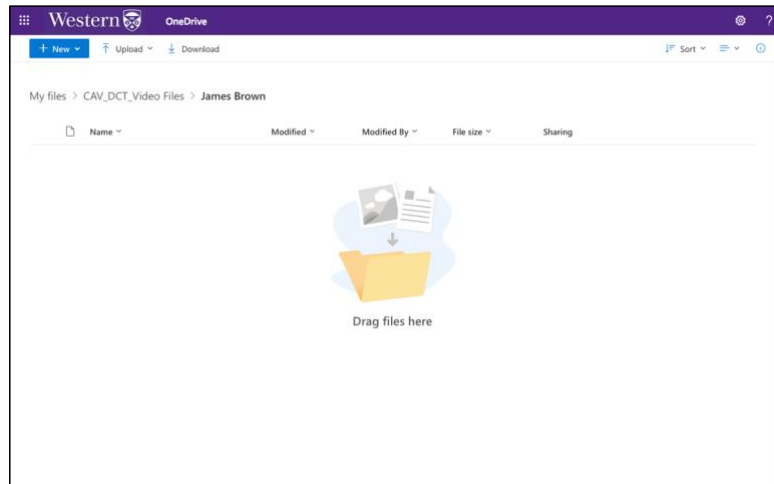


Step two – Click on “open”

1- type the **password** provided the email / 2 - click on **“verify”**.



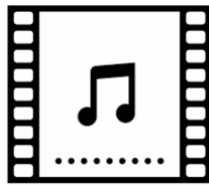
Drag your file(s) into your personal folder.



WHAT HAPPENS THEN?

Then, the video clips/images sent by all participants will be edited and put together by Ms. Caroline Blumer, taking a final form of a short film bringing out the testimonies of significant moments and experiences lived in DCT/VOM told by the participants.

The final version of this short film will be shared with you and with the members of the DCT/VOM community.



EXTRA INFORMATION

YOU CAN ANSWER THOSE QUESTIONS AND SHARE ABOUT YOUR EXPERIENCE BY USING:

- Spoken or written words to answer the guide questions



- drawing about your experience or using any other kind of visual art.



- you can sing/play a song that represents your experience or how you feel.

You can explore your creativity!

We want to learn about what is meaningful for you!



APPENDIX H: CAV - HOW TO MAKE A VIDEO USING YOUR CELLPHONE OR TABLET

HOW TO RECORD A VIDEO OF YOURSELF USING YOUR CELLPHONE OR TABLET

Dear participant,

Thank you so much for engaging with this collaborative art-based video project. Please, see below some instructions that will guide you through the video recording process.

Video recording - Step by step

- 1) **STEP ONE:** Find a beautiful and quiet place in your house (room, living room), garden, or backyard.

DO NOT RECORD YOUR VIDEO IN YOUR BATHROOM or in any other place that could produce echo effects in your voice

- make sure that won't be dogs barking, ambulance noise, or wind.

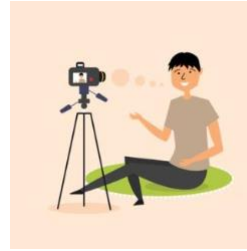


- make sure that you have good light because we want to see your beautiful face 😊. You can use a lamp to bring more light if you needed.



2) **STEP TWO:** Prepare the device that you will use to film.

- Find someone to hold it and film you or you can use a tripod



- USE YOUR DEVICE (CELLPHONE, IPAD) IN THE HORIZONTAL POSITION
- Make sure that you are not cutting part of your face on the camera square.

WRONG

RIGHT



3) **STEP THREE:** Once everything is set up and ready to go

- **Start to film first**
- Then, you can start to answer the guide questions in your preferred way .

4) **STEP FOUR:** Check the result

- Watch your video and check if people can hear you well.
- Also, check if we can see your whole face.

APPENDIX I: PARTICIPANT OBSERVATION – PROTOCOL

Date: _____ Observation Session Number: _____



PARTICIPANT OBSERVATION GUIDE

MOMENTS OF MEETING: INTERSUBJECTIVE ENCOUNTERS IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Descriptive Notes	Reflective Notes
General Description (what is happening in the zoom session):	

Version Date: 10/December /2021

Date: _____ Observation Session Number: _____

Moments of Meeting (MoM) - protocol based on the Boston Change Process Study Group model (BCPSG, 1998)

<p>Moving Along (present moments (initial stage of contact, improvisational mode))</p>	<p>Now Moments (qualitatively different and/or unpredicted moment arises that challenges the stability of the ongoing initial state)</p>	<p>Moments of Meetings (each partner contributes something unique and authentic as an individual in response to a now moment so a new intersubjective state comes into being)</p>	<p>Open Space (both parts assimilate the MoM and try to find an equilibrium in the altered intersubjective state)</p>
<p>Descriptive Notes</p>	<p>Descriptive Notes Did the "now moment" happen through or around music? How did those moments evolve?</p>	<p>Descriptive Notes</p>	<p>Descriptive Notes</p>
<p>Reflective Notes</p>	<p>Reflective Notes</p>	<p>Reflective Notes</p>	<p>Reflective Notes</p>

Version Date: 10/December /2021

Date: _____ Observation Session Number: _____

Instructors/leaders' role/position within the intersubjective space

Observations	Reflective Notes
<p>Observations about how instructors/leaders explore and/or value verbal and non-verbal interactions within their relationships with the participants</p> <p>Observations about instructors/leaders' role/position fostering or facilitating interactions through and around music</p>	

Version Date: 10/December/2021

APPENDIX J: FOCUS GROUP - GUIDE QUESTIONS

Date: _____ Focus Group Online Session

1



SESSION ONE

Focus Group Agenda and Guide Questions

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Focus Group – Agenda

Activity / Questions	Reflective notes
The mediator will provide a clear explanation about the FG's purpose, the participants' roles, the discussion dynamics in the virtual environment, and the ethics considerations.	
Question 1: To begin, I would like to learn about what motivated you to join this musical program and how you see your role within it?	
Question 2: This study is interested in understand the significant moments and relationships created through and around music during this inclusive music program. For example, a significant moment could be when you felt connected with another person in a unique way while making music or a moment when you learn something new about yourself or about another person while making music. So, I would like to know if you recall a specific moment/episode you have experienced or witnessed in one of the Zoom sessions that you would consider a significant moment? Could you describe that and tell me why that was significant for you?	

Version Date: 29/ November/ 2021

Question 3: Considering that this is an inclusive musical program for people of all abilities, in your perception, in what aspects the relationships created during the sessions facilitate or not the participation of individuals labelled as “special needs” sharing and making music? Could you think of an example?	
Question 4: To conclude, I would like to invite you to pay attention on the interactions and relationships you establish with the persons you support or with other participants of this program and things that you learn from those moments So, in our next meeting, I can to learn more about your impressions and perceptions on that.	

Space for additional notes:



SESSION TWO

Focus Group Agenda and Guide Questions

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS.

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Focus Group – Agenda

Activity / Questions	Reflective notes
The mediator will provide a clear explanation about the FG's purpose, the participants' roles, the discussion dynamics in the virtual environment, and the ethics considerations.	
Question 1: In our first FG session, you named some significant moments that you have experienced in this musical program (<i>the mediator can remind the participants about the previously mentioned moments</i>). Did you experience some other moments like that in the past weeks? If yes, could you describe that and tell me about how that was for you?	
Question 2: How or in what aspects do you see that those significant moments impact the participation of participants labelled as “special needs”?	

<p>Question 3: Considering your personal or professional (if you have it) schooling experiences, do you think that the idea of creating relationships and significant moments with others could be transferred to a regular classroom? If yes, how do you feel that the students would benefit from that?</p>	
<p>Question 4: To conclude, What is the most important thing about being a volunteer/caregiver in this musical context for you? Is there anything that you learned about yourself and/or about others while experiencing music in this context?</p>	

Space for additional notes:

APPENDIX K: SEMI-STRUCTURED INTERVIEW – INDIVIDUALS WITH DISABILITIES

Date: _____ - Semi-Structured Interviews

1



SEMI-STRUCTURED INTERVIEW (DYADIC MODEL)

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Dyadic Interview – Introduction

The dyadic interview model "recognizes the construct of interdependence and the role that it plays in independence and social participation for people with disabilities" (Caldwell, 2014, p.489). This technique then, proposes the participation of a key support person (KSP) identified (chosen) by the participant with Intellectual Disabilities (ID) as someone they feel could best support them navigating through the questions during the interview. The KSP could help individuals connect with an internal timeline of events that may be pertinent for the study and understand individuals' communication styles.

The goal here is to learn about the experiences and/or perceptions of the participants labelled as "special needs" regarding the encounters and significant moments they experienced while engaging and making music with other within DCT/VOM program. Central for this study is gaining insight into the potential impact of such moments in participants' perception of themselves as subjects in this learning environment. During the interviews, alternative communication approaches regarding questions and answers may be used by the researcher, interviewees, or KSP.

The use of sign language, pictures, stories, symbols, cards, for instance, may facilitate communication and create bridges between respondents' thoughts and articulations. This interview model also intends to demonstrate maximum respect for how the individuals frame and structure their responses by valuing and honouring their own words, gestures and thoughts (Marshall & Rossman, 2006).

Step 1: The researcher will briefly explain the interview's purpose and what will happen during the interview by citing/reminding what was already described in the verbal consent form.

Step 2: The researcher will explain the dyadic interview dynamics to the interviewee and the KSP, give practical examples of when and how the interviewee is allowed to get help, and clarify that the interviewee's voice has priority over the researcher and KSP's voices.

References: Caldwell, K. (2014). Dyadic interviewing: a technique valuing interdependence in interviews with individuals with intellectual disabilities. *Qualitative Research* : QR, 14(4), 488–507.

<https://doi.org/10.1177/1468794113490718>

Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

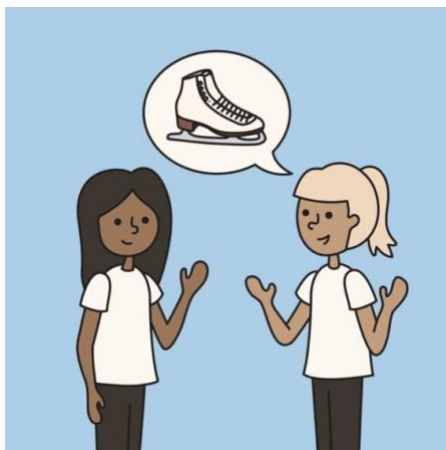
Step 3: Questions

First, I will invite you to close your eyes, take a deep breath, and think for a moment about the experiences you have been living in DCT/VOM. You may think about:

- songs that you sang or listened to
- friends that you made
- scenes that you performed
- and other things that were meaningful to you.



Now, I would like you to pick ONE moment or experience that was REALLY important to you (the researcher gives some time for the interviewee think about it). Do have a moment in mind?

1) Could you try to describe that moment or experience using your own words?

Space for notes:

References: Caldwell, K. (2014). Dyadic interviewing: a technique valuing interdependence in interviews with individuals with intellectual disabilities. *Qualitative Research* : QR, 14(4), 488–507.

<https://doi.org/10.1177/1468794113490718>

Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

2) Why was that moment (experience) special/important for you?



Space for notes:

3) Did you learn anything new about yourself from that experience?
If yes, could you tell me what that was?



Space for notes:

References: Caldwell, K. (2014). Dyadic interviewing: a technique valuing interdependence in interviews with individuals with intellectual disabilities. *Qualitative Research* : QR, 14(4), 488–507.

<https://doi.org/10.1177/1468794113490718>

Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

- 4) Do you remember other moments that were important to you that you would like to tell me about it?



Space for notes:

- 5) (The researcher may also ask direct questions about specific moments that got their attention as a participant-observer in order to check that information and to get to know interviewee's impressions about it) For example, in the past weeks, while I was observing one the sessions, I have noticed _____. Do you remember that? If yes, could you tell me about your impressions of that moment?

References: Caldwell, K. (2014). Dyadic interviewing: a technique valuing interdependence in interviews with individuals with intellectual disabilities. *Qualitative Research : QR*, 14(4), 488–507.

<https://doi.org/10.1177/1468794113490718>

Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

APPENDIX L: SEMI-STRUCTURED INTERVIEW – MUSIC LEADERS

Date: _____ - Semi-Structured Interviews

1



SEMI-STRUCTURED INTERVIEW

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Semi-Structured Interview - Introduction

Through this introductory semi-structured interview, the researchers will explore questions that could help them learn about music program instructors/leaders' personal experiences and/or perceptions of the inclusive musical programs. The goal is to know about instructors/leaders' lived experiences and/or perceptions of the interactions and potential *moments of meeting* while engaging with the participants in this specific musical context, particularly considering the engagements with participants labelled as "special needs". This interview model also intends to demonstrate maximum respect for how the instructors/leaders frame and structure their responses by valuing and honouring their own words and thoughts (Marshall & Rossman, 2006).

Questions:

1. To begin, could you tell me a bit about yourself and your experience as a music instructor/leader? Also, how did this inclusive musical program become part of your life?
2. As an instructor/leader, what are your goals and what is most significant to you as you facilitate this inclusive musical program?
3. Could you describe how do you see the dynamics of encounters and the relationships among the participants in this context? Are those dynamics different from other musical contexts you have been engaged as an instructor/leader? If yes, how or in what aspects?
4. Are there specific moments/episodes while you were experiencing/performing music in a DCT/VOM session that you consider particularly significant moments? For example, moments when you learned something about yourself or about someone else? Or moments when you felt connected with another person in a unique way? If yes, could

Reference: Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

you describe that and tell me about your experience?

5. As an instructor/leader, how do you see your role in the participants' engagements through and around music in this musical context?
6. Considering this is an inclusive musical program for people of all abilities, in your perception, in what aspects do you think that this environment facilitates or not the participation of individuals labelled as “special needs” in the music-sharing/making? In this regard, is there something you would like to highlight?

Space for additional notes

Reference: Marshall, C. & Rossman, G. (2006). Designing qualitative research, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021



SEMI-STRUCTURED INTERVIEW

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Semi-Structured Interview – Mid Point

During this second semi-structured interview, the researchers will explore questions that could help them to learn about instructors/leaders' personal experiences and/or perceptions of the inclusive musical programs. The goal is to know about the leaders' lived experiences and/or perceptions of the interactions and potential moments of meeting while engaging with the participants in this specific musical context, particularly considering the engagements with participants labelled as "special needs". Furthermore, to learn about their impressions and thoughts about exploring moments of meetings as a pedagogical strategy. This interview model also intends to demonstrate maximum respect for how the instructors/leaders frame and structure their responses by valuing and honouring their own words and thoughts (Marshall & Rossman, 2006).

Questions:

1. In our first interview, you named some significant moments that you have experienced in this musical program (the interviewer can remind the participants about the previously mentioned moments). Did you experience some other moments like that in the past weeks, or notice others experiencing them? If yes, could you describe that and tell me about how that was for you?
2. How did you perceive the responses and/or participation of individuals labelled as "special needs" when they experience significant moments while making music? Did you notice any difference regarding their participation throughout their engagement with the music program? If yes, could you give me an example?

Reference: Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

3. As a music instructor/leader, what do you think of exploring the idea of creating significant moments and relationships (moments of meeting) with others as a pedagogical strategy in all classrooms?

4. Is there something else you would like to share about your experiences or what you have noticed about the participants' experiences?

5. (The researcher may also ask instructor/leaders direct questions about specific moments that got her attention as a participant-observer in order to check that information and to get to know their impressions about it) For example, in the past weeks, while I was observing the interactions in the session, I have noticed _____. Do you remember that? If yes, could you tell me about your impressions of that moment?

Space for additional notes

Reference: Marshall, C. & Rossman, G. (2006). Designing qualitative research, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021



SEMI-STRUCTURED INTERVIEW

MOMENTS OF MEETING: 'INTERSUBJECTIVE ENCOUNTERS' IN INCLUSIVE MUSICAL CONTEXTS

Principal Investigator: Dr. Patrick Schmidt, Professor, Don Wright Faculty of Music

Co-Investigator: Caroline Blumer, PhD Candidate in Music Education, Don Wright Faculty of Music

Semi-Structured Interview – Final

During this final semi-structured interview, the researchers will explore questions that could help them to learn about instructors/leaders' personal experiences and/or perceptions of the inclusive musical programs. The goal is to know about the leaders' lived experiences and/or perceptions of the interactions and potential moments of meeting while engaging with the participants in this specific musical context, particularly considering the engagements with participants labelled as "special needs". Furthermore, to learn about their impressions and experiences participating in the collaborative art-based video project (CAV). This interview model also intends to demonstrate maximum respect for how the instructors/leaders frame and structure their responses by valuing and honouring their own words and thoughts (Marshall & Rossman, 2006).

Questions:

1. I would like to start this last interview by asking you about what was more significant to you throughout this research process as a person and/or as an instructor/leader?
2. In our first and second interviews, you named some significant moments that you have experienced in this musical program (the interviewer can remind the participants about the previously mentioned moments). Did you experience some other moments like that you would like to share? If yes, could you describe that and tell me about how that was for you?
3. Also, in our last interview you mentioned your impressions about the responses and/or participation of individuals labelled as "special needs" when they experience significant

Reference: Marshall, C. & Rossman, G. (2006). *Designing qualitative research*, (4th Ed.). Thousand Oaks: Sage.

Version Date: 10/December/2021

moments while making music? (the interviewer can remind the participants about their previously mentioned impressions). Did those impressions changed in any way? Or would like to add more comments on that?

4. About the CAV project, could you tell me about your own experience doing that? What did it mean to you? What meanings you think might it have facilitated to participants?
5. Still about CAV project, could you tell me about your impressions about the short film? Also, did something surprise or get your attention about the participants' comments on their own experiences?
6. Is there something else you would like to share about your experiences or what you have noticed about the participants' experiences?
7. (The researcher may also ask instructor/leaders direct questions about specific moments that got their attention as a participant-observer in order to check that information and to get to know their impressions about it) For example, in the past weeks, while I was observing the interactions in the session, I have noticed _____ Do you remember that? If yes, could you tell me about your impressions of that moment?
8. To conclude, I would like to ask you about what was more significant to you throughout this research process as a person and/or as an instructor/leader?

Space for additional notes

APPENDIX M: DOCUMENTARY – SCRIPTS

	Dreams Come True Music Studio Making a difference through music	Building Community Through Music L’Arche Virtual Open Mic
1	Opening - Beginnings (a bit of history) Allison & family members’ testimonies	Opening - Coffee House & Open Mic (beginning) Laurel and founder members’ testimonies
2	What I Like about the DCT... DCT musicians and family members’ testimonies	Covid-19 – moving to Zoom, name change Laurel and founder members’ narratives
3	Taking the Labels aside... Allison’s narrative and DCT musicians’ testimonies	Zoom dynamics – Laurel’s narrative New ways to exits to on Zoom - Mute function - The Hula
4	Volunteers - Team picture – Allison’s narrative	What do you like about the Open Mic? VOM members’ testimonies mixed with short performances
5	Meaningful Moments DCT musicians’ testimonies – Volunteer and family member’s testimony	Open Mic “Hits” - VOM member’s performances
6	“Covid did not stopped us” – Allison’s narrative – Family member’s testimony	Dance parties – dance party scene mixed with VOM member’s testimony
7	The video clips “This is Me” and “Imagine” - Allison’s testimony mixed with the video clips images and music.	Meaningful moments at the open mic – VOM members’ testimonies
8	How do you feel singing in the DCT? DCT musicians’ testimonies	A place for trying new things - VOM members’ testimonies
9	“Get up each day and sing your song” - DCT musicians’ performances	Every song has a story... VOM members’ testimonies about stories behind the songs they perform.
10	What did you learn about yourself? DCT musicians’ testimonies – Allison’s testimony	Did you learn anything new about yourself? - VOM members’ testimonies
11	DCT musician visual-art video	How do you feel singing at the Open Mic? VOM members’ testimonies
12	The Parting Blessing song – Allison and her son Cameron performance	Closing thoughts – The culture created in VOM – Laurel’s narrative
13	Final credits	Community Song & Final credits

Curriculum Vitae – Caroline Blumer

EDUCATION

- 2018-2023 Ph.D., Music Education
University of Western Ontario, London, ON
Focus: Diversity, Equity, and Inclusion – Intersubjectivity
Moments of Meeting: ‘intersubjective encounters’ and ‘emancipatory’
experiences of individual with (intellectual) disabilities in inclusive
musical contexts.
Supervisor: Dr. Patrick Schmidt (Teacher’s College – Columbia
University)
- 2018 **M. Music Education. Program: Music, Culture and Society,**
State University of Campinas (Unicamp) – São Paulo - Brazil
Dissertation: Music education, psychomotor clinic and the symbolic
constructions working with individuals on the autistic spectrum disorder
(ASD).
- 2004 B. Mus. Jazz and Popular Music. Major voice and piano.
State University of Campinas (Unicamp) – São Paulo – Brazil.

ADDITIONAL COURSES/TRAININGS IN CANADA

- 2022 Teaching in Canadian Classrooms (TCC) – Certificate
CTL Western University
- 2022 Supporting Disclosures of Gender-Based and Sexual Violence at Western
(Employee Training)
- 2021 High Five - Principles of Healthy Child Development – Certificate
- 2019 TATP - Teaching Assistant Training Program – UWO
- 2018 Accessibility in Teaching (AODA) – UWO
- 2018 Safe Campus Community Certificate – UWO
- 2018 Tri-Council Policy Statement: Ethical Conduct for Research Involving
Humans Course on Research Ethics (TCPS 2: CORE)

PROFESSIONAL EXPERIENCE

Graduate Teaching Assistant (GTA) – Western University

- 2022 2709b – Special Topics in Music History: K-Pop
- 2022 2709a – Special Topics in Music History: Hip Hop
- 2021-2022 1102a/b – Listening to Music
- 2021 9586L – Special Topics in Music Education: The Teacher

2021	2832b – Choral techniques
2021	3832b – Choral Literature and Techniques
2021	9586L – Special Topics in Music Education: The Teacher
2020	1802a – Teaching and Learning Music
2020	Student Summer Teaching Interns (SSTI) Supervisor: Betty Anne Younker (Graduate students task force to help planning courses' transition from in-person to online model during the Covid-19 Pandemic.)
2020	9586L – Special Topics in Music Education: Music Education in Inclusive Contexts
2020	3852b – Music Education in Elementary Grades
2019	3812a – Music Education in Community
2019	3855a – Cultural and Social Perspectives in Music
2018-2019	1802a/b – Teaching and Learning - Sound Music Education Lab

Guest speaker in Higher Education

2023	Guest Lecture at Teacher College Columbia University. Topic: Models of Disability and educational practices working with students with disabilities.
2022	Guest speaker in the Music education Colloquium at Arizona University (online). Topic: <i>"Moments of Meeting": From meeting students' needs to envisioning the 'subject' in inclusive musical contexts.</i>
2022	Lecture: Inclusion: New aesthetics experiences toward creating inclusive musical spaces. Talk UERN project - State University of Natal (UERN)– RN – Brazil.
2021-2022	Lecture: “Fight the Power – Public Enemy & Hip-Hop Culture” Undergrad Course: Listening to Music – Western University.
2021-2022	Lecture: Brazilian Music - Regional, National, and International Identity. Undergrad Course: Music Across Cultures – Western University.
2022	Lecture: Jazz Boundaries: North American Jazz's influences toward constituting what is named Brazilian Jazz within the Brazilian cultural-historical perspective. Undergrad course: Introduction to Jazz – Western University.
2021	Lecture: “Ornithology - Charlie Parker - Bebop”. Undergrad Course: Listening to Music – Western University.
2019-2022	Lecture: Inclusion and Disability in Musical Contexts Undergrad course: Music Education In Community – Western University.
2021	Lecture: Technology & Inclusion (in collaboration with Ryan McCaul) Undergrad course: Music Education & Technology– Western University.

- 2020-2021 Lecture: Disability in the Classroom
 Undergrad course: Teaching and Learning Music – Western University
- 2021 Lecture: Technology and Inclusive Spaces
 Grad course: Special Topics in Theoretical Foundations - Music and
 Assistive Technology.
 State University of Campinas - Brazil - Graduate Music Program.
- 2020 Lecture: Disability in the Classroom.
 Lesson: Maculelê Song – Capoeira (Brazilian Culture).
 1802a – Teaching and Learning Music– Western University.
- 2020 Lecture: Autism Stereotypes & Inclusive Practices/ Models of Disability
 Grad Course: Special Topics in Music Education: Music Education in
 Inclusive Contexts – Western University.
- 2019 Mini Lesson: Samba and Carnival Festival.
 Lecture: Brazilian Music - Regional, National, and International Identity.
 Undergrad/grad course: Cultural and Social Perspectives in Music
 Education – Western University.

Music Educator and Voice Teacher

- 2021- Present Eventual Music Program Facilitator in inclusive music & arts programs for
 individuals with developmental disabilities at L'Arche London, Canada.
- 2008-2018 Music Teacher; Choir Director & Musical Director of Inclusive Musical
 Theater Program at Elementary and Secondary School - Institute SER,
 Campinas, SP, Brazil.
- 2006-2018 Private voice teacher. Teaching children, youth and adults at Caroline's
 private studio, Campinas, SP, Brazil.
- 2012-2014 Voice Instructor. Musical theater course.
 Lina Penteado Ballet Academy in São Paulo, Brazil.
- 2004 – 2012 Voice Instructor. Individual lessons in Jazz, popular music and musical
 theater.
 Carlos Gomes Music Conservatory, São Paulo, Brazil.

Recent Performances in Canada

- 2019-2022 Percussion Ensemble Concert – at the Paul Davenport Theatre
 direction: Dr. Jill Ball. Special guest participation as singer and
 percussionist (pandeiro). Repertoire: Brazilian music and other Latin
 music styles.
- 2022-2023 Harbourside Music Festival - at the Harbourfront Stage (Marina), Lion's
 Head, Ontario. Performing Brazilian Jazz with the Aiyoyô Music Project
 alongside the pianist Hevaldo Souza.

- 2022 Aeolian Jazz & Musical Arts Festival – at the Aeolian Hall, London, ON. Performing Brazilian Jazz with the Aiyoyô Music Project alongside the pianist Hevaldo Souza.
- 2022 Sunday Jazz Project (partnership between London Ontario Jazz Hub the London Arts Council). Performing with the Aiyoyô Music Project alongside the pianist Hevaldo Souza and the guest drummer Rob Larose.
- 2019-2022 London Arts Live Project at Covent Garden Market, London, ON. Performing with the Aiyoyô Music Project alongside the pianist Hevaldo Souza and the guest drummer Rob Larose.
- 2021 Simple Reflections for Artists Encounter – at the Covent Garden Square, London, ON. Performing with the Aiyoyô Music Project alongside the pianist Hevaldo Souza and the guest drummer Pavel Rendzov (Macedonia).
- 2018 Special guest participation in the Lorraine Klassen’s Concert at the Lula Lounge House, Toronto, ON.

Assistant and Music Program Facilitator

- 2023 *Music facilitator at L’Arche London Day Program, in which she leads the weekly sessions of the “Music Across Cultures” program. The program is designed to introduce music from different cultures to individuals with developmental disabilities who participate in the L’Arche Day Program on Wednesdays afternoon.*
- 2021- Present Part-time assistant and Day Program facilitator supporting individuals with developmental disabilities in their daily activities and during music & arts programs at L’Arche London, Canada. Eventual leader and facilitator for the music programs: Monday Morning Music Club and L’Arche Virtual Open Mic.

Songwriter - Version of original songs for streaming platforms

- 2018- 2019 Songwriter of the Portuguese versions of the original songs from Pete the Cat (Season 1). An Amazon Prime Video cartoon musical-driven series based on the #1 best-selling children’s book Pete the Cat (written by Kimberly Dean, James Dean, and Eric Litwin) and originally starring Jacob Tremblay, Elvis Costello, and Diana Krall. Among the versions are: "Pete the Cat Theme" (Pete o Gato)- feat. by Elvis Costello; "Lend A Hand" (De uma Mãozinha) - feat. Dave Matthews; and "The Givingest Time of the Year" (Tempo de Comparti-

lhar) - feat. by Jason Mraz. Brazilian Portuguese versions by Dubbing Company.

2017-2018 Songwriter of the Portuguese versions of the original songs from Hotel Transylvania. An animated comedy television series produced by Sony Pictures Animation and Nelvana in association with Corus Entertainment. It is based on and serves as a prequel to the film Hotel Transylvania (2012). Streamed by Amazon Prime Video. Brazilian Portuguese versions by Dubbing Company.

Musical Director and Vocal Preparation (Brazil)

2016 – 2017 Musical director and vocal coach of actors and singers in the inclusive spectacle "Quixote de La Mancha", produced by the SER Institute - held at Paulínia Municipal Theater, São Paulo, Brazil.

2016 Musical director and vocal coach of actors and singers in the Musical "In Search of Fame", based on the Hairspray Musical, directed by Fernanda Olmos and Dani Callicchio, produced by Dance Academy Olmos Ballet, held at Paulínia Municipal Theater, São Paulo, Brazil.

2016 Vocal Coach in the first stage of the ProAC Project - funding by São Paulo State's government - "Musical Theater Workshop" delivered to students from the public school system in São Paulo State, Brazil.

2014 – 2015 Musical director and vocal coach of actors and singers in the inclusive Musical "Robin Hood", produced by the SER Institute - held at Paulínia Municipal Theater, São Paulo, Brazil.

2009 - 2012 Choir director and vocal coach of actors and singers in the inclusive Musical "Love, Love, Love – based on W. Shakespeare's A Midsummer Night's Dream" produced by SER Institute - performed at Teatro Centro de Convivência Carlos Gomes, Campinas, and Paulínia Municipal Theater, São Paulo, Brazil.

2008 Musical director and vocal coach of actors and singers in the inclusive Musical "Notre Dame de Paris", produced by the SER Institute - held at Paulínia Municipal Theater, São Paulo.

VOLUNTEER WORK

2019-Present Volunteer at L'Arche London, Ontario – Leader: Laurel Martin – musical programs: Monday Morning Music Club, Music Makers, Musical Mentors and Virtual Open Mic – The programs offer opportunities for people with all abilities engage in music-making activities.

- 2018-Present Volunteer at the program Dreams Come True Music Studio, Musical director: Allison O'Connor – The program offers opportunities for people with all abilities to experience musical theater the way they are able.
- 2019-2019 Volunteer at Child and Parent Resource Institute (CPRI) – Ontario – leading the program Music Time, offering musical experiences for children with special needs (Mondays 3-4pm)

AWARDS

- 2022 CLEE – Community Leadership, Entrepreneurship and Engagement Award – Western University
Project: Learning from the community: Interviewing hip hop artists from the African diaspora in London ON.
- 2022 Senior Women Academic Administrators of Canada (SWAAC) Graduate Student Award of Merit – (Nominated)

PARTICIPATION IN RESEARCH

- 2022 Doctoral Study: *Moments of Meetings: Intersubjective encounters in inclusive musical contexts.*
- 2020 Pilot Study: *Significant actions for significant needs: The impact of teachers' everyday actions on Inclusive Music Programs during the pandemic.* The study conducted by Caroline Blumer accompanied a local music teacher and her group throughout the process of moving an inclusive musical theatre program from face-to-face to online. London, ON.
- 2019 Sound Sculpture Park Project – Re(commoning) creativity and musical imagination in the public space is a research project that involves Western University Graduate Students, a music school teacher and students from secondary catholic school Monseigneur-Bruyère, and The Kiwanis Club of Forest City-London. Research Team: Dr. Kari Veblen, Jashen Edwards, Caroline Blumer, Daniel Gardner, and Alexandre von Wartburg .
- 2019 El Sistema Aeolian Leadership Program - This research project examined the impact of the El Sistema Aeolian Leadership Program as experienced by high school-aged students enrolled in the program, as well as undergraduate students from the Don Wright Faculty of Music who work directly with the Leadership Program students. Research team: Dr. Betty Anne Younker, Dr. Cathy Benedict, Caroline Blumer, and other Western graduate students.

PUBLICATIONS

Blumer, C., von Wartberg, Gardner, D., & Edwards, J. (2022). Teaching Vignette: Eighth graders create music for a sound sculpture. In Veblen, K.K. Towards school and community musical engagements. In C. Abril & B. Gault (Eds.), *Oxford handbook of teaching general music: Dimensions of practice*. (pp. 172-191). New York: Oxford University Press.

Blumer, Caroline, "Moments Of Meeting": The Impact Of "Being Known" On The Inclusion Of Individuals With Disabilities In Musical Contexts" (2021). Inspiring Minds – Showcasing Western's Graduate. Research, Scholarship and Creative Activity. 152.
<https://ir.lib.uwo.ca/inspiringminds/152>

CONFERENCES

- 2022 **Conference: ISME – 35th World Conference.**
- Type of Presentation: Oral Presentation
Date: 17-22 July 2022
Presentation Title: New aesthetics as emancipatory practice: A participatory research within a virtual inclusive musical program
 - Type of Presentation: Oral presentation (Research team: Jashen Edwards, Dr. Kari Veblen, Daniel Gardner and Alexandre von Wartburg)|
Date: 17-22 July 2022
Presentation title: Re(commoning) creativity and musical imagination in the public space
- 2022 **Conference: ISME – Special Music Education and Music Therapy Commission Seminar**
- Type of Presentation: recorded presentation
Date: July 13-16, 2022
Presentation Title: "Moments of Meeting": From meeting students' needs to envisioning the 'subject' in inclusive musical contexts
- 2022 **Conference: UWO – MESA**
- Type of Presentation: Oral presentation
Date: Jan 21, 2022
Presentation Title: "*Moments of meeting*": understanding the impact of "*being known*" on the inclusion of individuals with disabilities in musical contexts
- 2021 **Conference: Children, Youth Performance Conference (CYP)**
- Type of Presentation: Project Snapshots: A Mix of Short Presentations Focusing on Children, Youth, and Performance!
Date: June 25, 2021
Presentation Title: Online Inclusive Musical: new aesthetics performing (all) abilities in pandemic times
- 2021 **Conference: RIME 2021**

- Type of Presentation: Poster
Date: 6-8 April/21
Presentation Title: Significant actions for significant needs: The impact of teachers' everyday actions on Inclusive Music Programs during the pandemic.
- 2021 **Conference: Sound, Meaning, Education: Conversations – Arizona University**
- Type of Presentation: Oral Presentation & Performance (Zoom) Date: July 21, 2021
Presentation Title: Sounding All Abilities

LANGUAGES

Portuguese – Native

English – Fluent

Spanish – Intermediate level (great listening, speaking, and reading)