An investigation of current strategies available to aid young adult classical singers with dyslexia.


Sponsored by: The Winston Churchill Memorial Trust and the Finzi Trust.
Throughout this report I have tried to adopt a Dyslexia-friendly format. I wanted to try to make this document easily accessible to all. I have used several ideas such as:

- Avoided black on white text
- Used Verdana as a font size 14
- Used bullet points
- Used diagrams
- Used colour to code areas
- Used borders and boxes.
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1. Acknowledgments

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I would also like to thank my family, friends and University supervisors, for their continuing support, knowledge and patience, along with the many wonderful music teachers and professors I have been lucky enough to meet and be inspired by.

And finally you the reader for your interest in this topic,
Thank you
2. Abbreviations/Glossary

N.B. for the purpose of this report I will refer to developmental dyslexia as “dyslexia”.

Dyslexia has been defined in a number of ways by a number of practitioners and for a number of reasons, primarily it is a specific learning disability that is neurological in origin, however I have chosen a definition which specifically identifies musical deficits from a sensory perspective.

“The core cognitive difficulty in developmental dyslexia involves phonological processing, but adults and children with dyslexia also have sensory impairments. Impairments in basic auditory processing show particular links with phonological impairments, and recent studies with dyslexic children across languages reveal a relationship between auditory temporal processing and sensitivity to rhythmic timing and speech rhythm”


The intention of this research is to investigate and identify possible tools and strategies to facilitate accurate musicianship skills for adult, classical singers with dyslexia, with a specific focus on providing aid to short term memory and auditory learning and memorizing strategies currently utilized.

Throughout my research I have observed much controversy and debate as to the specific naming and labelling associated with: Dalcroze, Suzuki, Kodaly, Orff and the Gordon Music Learning Theory. So as to avoid any confusion I have labelled them all as, music learning programmes.
3. Personal introduction and Professional Experience

- I am a ‘Bel canto’ classically trained soloist/performer and teacher of the voice, I am also registered Dyslexic.

- I wanted to start my report by introducing myself and defining from the beginning my perspective. So many writing in this field are not dyslexic and have very little first-hand understanding as to the many trials and tribulations a dyslexic faces on a day to day basis, let alone when one tackles the task of singing professionally.

- I am a graduate of the Royal Northern College of Music and trained as a professional classical singer and teacher. I currently run my own singing practice in Northumberland and Edinburgh, Scotland. I have performed in the U.K. and internationally, have toured with professional opera companies, sung for Royalty and have a successful career as a soloist and teacher.

- Despite my enjoyment of music, life and success, I have for many years struggled in private with my dyslexia and the number of difficulties it poses for me. I was diagnosed at age 15, quite late in life, by an educational psychologist, but my dyslexia difficulties appeared from a much earlier age and my kind piano teacher will testify to this.

- There are several areas that I have found particularly difficult to comprehend while learning and rehearsing my music, but for the purpose of this report I would like to focus on two deficits commonly found in students with dyslexia like myself, namely the short term memory issues and the auditory processing difficulties, associated with listening. I believe these are two areas which are used greatly in teaching music in a traditional manner. Are strategies currently available to aid these areas?
4. Executive summary

Principal overview of research

To try to find some strategies and tools to specifically aid musicianship skills in classical singers with dyslexia. (Predominantly soloists and principal young adult singers training for a possible professional career).

I wanted to investigate five key established music methods and approaches:

1. Dalcroze
2. Suzuki
3. Kodaly
4. Orff

Key aims of this report are:

1. To provide an overview of the main objectives of training within each of the music learning programmes.

2. To identify if the music learning programmes are currently focused on practices for the adult learner.

3. To identify, if the music learning programmes are not focused on adult learners, how could they.

4. To identify the key strengths and weaknesses of each of the music training programmes specifically for the use of adult classical singers with dyslexia.

5. To identify if any of the music learning programmes differentiated between learners with and without Dyslexia.

6. What would appear to work best to assist classical singers with dyslexia?
Major findings

All of the methods and theories I have observed and participated in have provided interesting and creative ways of learning music.

My focus however is always for the specific group of individuals who are rehearsing music, namely the classical singers with dyslexia.

Cognitive profiles of learners with dyslexia differ greatly and therefore teaching styles need to address this.

1. The first question I asked was:

Are the music learning programmes currently focused on practices for the adult learner?

- For the most part, the answer would be no.

- Currently material and curriculum is focused on the developmental stages directed at the very young learner.

- Primary teachers are guided through specific curriculums utilizing the learning music programmes. The one exception I witnessed was with the Dalcroze music learning programme, where I watched one class of mature adult learners enjoying the freedom of movement and socializing.

- I have also attended master classes of Dalcroze directed at adults, but I felt the concepts introduced lacked an overall structure for the student with dyslexia.
2. My second question was:

**How might these music learning programmes be adapted to cater for adult learners?**

- I believe the musical material used could be more carefully selected for age appropriateness of the adult learner. i.e. folk songs as opposed to nursery rhymes.

- The music learning programmes will need to be streamlined in order to benefit adult learners and their time commitment and specific adult needs, which currently is not the case. Many of the teacher training levels take one year to complete each level. Adults learn differently from children and a more holistic approach of introducing concepts might be useful if secured with a direct application of use.

- All the methods had several levels of training (usually 3) and I attended only their first level, so I was unable to experience their whole curriculum breakdown, but I was privy to identifying which concepts they prioritized to introduce first, perhaps this might change when given the context and demands of the adult learner.

- The main differences of the music learning programmes can be seen between two key areas- i.e. sound to symbol or symbol to sound and the time at which each is introduced.
3. My third question was

**What are the most and least effective programs specifically for the use of adult classical singers with dyslexia?**

The music learning programmes which embraced the most multi-sensory teaching in a balanced approach appeared to be the most effective for me as a participant and classical singer with dyslexia.

Therefore the music learning programmes of:

**Suzuki and the Gordon Music Learning Theory would fall into the category of least effective for this group.**

They appeared to be the most unbalanced as they utilised and prioritized pure ear training with no other sensory aids. The caveat is that eventually the Gordon Music Learning Theory does introduce written music but perhaps a little too late for the learner with dyslexia to then tie sound to symbol back together. This is an area which would need further research. (For more clarification please see the individual music learning programmes conclusions).

**The most effective might be seen to be the Kodaly, Dalcroze and Orff methods as they all embraced multisensory teaching styles.**

4. My fourth question was:

**Do any of the music learning programmes facilitate classical singers with dyslexia?**
My answer to this would be that the majority of music learning programmes I observed and participated in did not recognise any specific cognitive, processing or learning difference in learners and therefore the answer would be no.

Non-dyslexic differentiation child developmental stages.

Both the Kodaly/Gordon mixed teacher training and the Gordon Music Learning Theory are based on non-dyslexic differentiation child developmental stages. 

These stages do not specifically relate to the dyslexic profile and in particular to dyslexic deficits of, short term memory and auditory processing, these need to be comprehended in order to achieve differentiation for students with dyslexia.

If however the Gordon music theory programme can differentiate in its teaching perhaps it could also eventually differentiate for learners with dyslexia and provide particular aids to strengthen their deficit areas in music, however this is not current practice.

I was challenged to design a new music aptitude test specifically for students with dyslexia.

Despite the sympathy and empathy offered by particular music learning programmes upon discovering a teacher training on their course who was diagnosed with dyslexia, namely myself, little to no specific instruction or alteration of methods or concept introduction to teaching or learning was provided for me.

I found myself often struggling trying to complete homework, until 2 o’clock in the morning.

5. My fifth question was:
Did any of the music learning programmes facilitate learners with dyslexia and if not how could they be specifically adapted?

As I have stated above the Gordon Music Learning Theory is based on differentiation of the general populous. One of the speakers on the course Beth Bolton challenged me to create a new music aptitude test specifically for dyslexics as she conceded the Gordon music aptitude test did not accommodate those with differences in learning and processing, such as students with dyslexia.

Other adaptations for all the methods would relate to utilizing more multi-sensory methods, avoiding single mode teaching such as Suzuki with pure ear training. If auditory processing is a deficit area for classical singers with dyslexia other tools need to be utilized. For more details please see the individual conclusions for each of the music learning programmes.

6. My sixth question was:

What would appear to work best to assist classical singers with dyslexia?

I decided to concentrate on rhythm for this report as it appeared to be a prominent area of difficulty for music students with dyslexia.

All the music learning programmes approached the introduction of rhythm in a slightly different way.

- The Dalcroze with walking and running around the room to capture the feeling of rhythms kinaesthetically.
- The Kodaly with French syllable name.
- The Orff with body percussion and whole words matched to rhythms.
- The Suzuki programme appeared to leave all the concepts to ear recognition and repetition.
The Gordon method however introduced micro and macro beats and provided a system to understand fractions in beat divisions.

Both the Suzuki and Gordon Music Learning Theory introduced their concepts utilizing auditory systems with little to no visual or kinaesthetic support, which I found very difficult indeed. Sight to sound reading is the most useful skill for a classical singer to possess as this is the format in which most new repertoire is presented. For many years the debate of sight to sound or sound to sight has been continuing. My ideal would be to teach both together, so a sound has a visual and kinaesthetic focus and can be easily recalled from the memory utilizing multiple senses.

Both the Orff music learning programme and the Kodaly programme prioritize music literacy and reading and it would therefore make sense that these two are selected as containing some of the most useful aids for classical singers with dyslexia.

The Dalcroze music learning programme although greatly embedded with kinaesthetic sensory involvement and embodied cognition, for some reason did not connect with me. I was left feeling it was too abstract to connect to the music. What I was looking for was a more structured programme with step wise concepts, applicable to use in the self-regulated rehearsal room.

**Recommendations**

The major recommendations can be seen as :-

- Those teaching classical singers with dyslexia must comprehend that their cognitive profile differs from non-dyslexic singers and therefore specific teaching needs to be employed.
• The pacing of presented material needs to be slower, allowing time for individual questions to be asked and personal assimilation to be gained.

• Processing information may take longer for student with dyslexia, patience is needed especially when information is provided verbally or visually at speed.

• Extra encouragement should be given particularly when presenting complex concepts of multiple stages where the student with dyslexia may be concentrating and easily distracted or discouraged. Adults with dyslexia may be dealing with low self-efficacy issues.

• Relying too heavily on short term memory is to be avoided and ‘chunking’ stages into smaller more memorable parts might be the key. However all chunks need to be related and connected, otherwise the picture may become too fragmented to recall.

• Multi-sensory tools should always be used especially kinaesthetic learning where possible, however care should be taken to avoid over using the short term memory regardless of mode.

• Some music students with dyslexia may have auditory processing difficulties therefore any material introduced should avoid only auditory sensory routes. Aural training may be difficult and more strategies need to be found to aid this area.

• Metacognitive tools need to be taught to classical singers with dyslexia, knowing how to learn is as important as what to learn. It should be a priority to develop clear
structured individual learning plans to aid musicianship skills and rehearsal and performance efficiency developed from a preferred learning style and tools available.

- Learning to read music should be prioritized and supported with good rhythm pattern recognition tools and decoding systems. I hope to develop a new rhythm tool as part of my PhD studies at the University of Edinburgh.

- Many of the theories and methods present useful concepts and tools which might be used by classical singers with dyslexia, however it is important to differentiate between the concepts presented and the way the course is taught and presented. Often the pace and stage at which each student is learning is not considered and therefore many of the current music learning programmes present barriers to students with dyslexia.

5. Introduction to the project (Background)

The travel was split into two phases, purely to co-ordinate the timings of the music learning programmes. Several programmes clashed and therefore it was deemed necessary to consider two phases of travel.

The first phase included workshops and conferences in Finland, Geneva, Hungary and Japan and looked at the methods of Dalcroze, Suzuki and Kodaly, in their countries of origin.

The second phase was undertaken in the USA and spanned several States investigating the Orff Schulwerk approach, the Gordon/ Kodaly teacher training and the Gordon Music Learning Theory.
Workshops and conferences were attended within the Fellowship year 2014 and observations and participatory involvement was conducted from a personal perspective.

Project aims and objectives

Who am I writing this report for?

I am writing this report to principally aid classical singers with dyslexia and their teachers. I would also hope this report and my subsequent PhD research might aid all those who work with singers with dyslexia and further the understanding, teaching and field of academic research in this area.

I have worked with and taught many singers who are dyslexic or have learning differences and have constantly been frustrated by the lack of specific literature to provide strategies to aid such learners.

Why is this study important?

This study is important as it marks the first time this topic has been broached to specifically aid classical singers with dyslexia and provide strategies to aid them in a possible lifelong professional career.

I have sadly come across many singers, teachers, conductors and professional musicians who are frustrated not only in their own dyslexic deficit areas but also with those responsible for aiding them. Attitudes towards concentration, musicianship skills or memory skills are often the cause of this frustration.

Often I hear teachers and conductors simply declare this is not their responsibility to help. If no one takes the time and effort to help, how will singers in their music career ever succeed? How will they ever become self-sufficient as musicians? The
teachers frustrations will continue along with the performers and all those engaged with them.

Throughout this travel there have been times when I have had to justify my research, it is clear there is still not enough understanding about what dyslexia is and how it can affect learning. If auditory skills are affected, simply repeating a phrase in a purely auditory fashion over and over will only provide further mis-comprehension and eventually lead to well learnt mistakes. The same is true of trying to learn without providing visuals or a structured chunked stepwise individual learning plan, concepts will too easily slip through the short term memory and be forgotten.

**How best to help dyslexic learners?**

It has often been important to explain to teachers what dyslexia is and how it can affect music learning.

Teaching those with dyslexia may need to be more multi-sensory more kinaesthetic or tactile and may involve, movement, extra positivity and confidence boosting methods along with easily identifiable progressive stages which are “chunking”. The pace of teaching and learning will need to be matched to the individual student or at least differentiated from those without a learning difference.

Metacognitive strategies must be taught, assimilated by the student with dyslexia, and practised at the students own pace. These metacognitive strategies must be multi-sensory. Progression from one musical concept to the next must not only be chunked but must be fully assimilated by the student with dyslexia in order to build a framework for learning and comprehension.

**The B.D.A.**

I have attended this year, the first ever meeting run by the British Dyslexic Association on Music and Dyslexia and have
received wonderful encouragement from them to report back all my findings to aid other struggling students with dyslexia/teachers/parents and all those working in this area. The B.D.A. describe the methods of Kodaly, Suzuki, Dalcroze and Orff as useful to dyslexic musicians and I hope to clarify how particular tools and strategies from these methods along with the Gordon Music Learning Theory may and may not aid training young adult classical professional singers with dyslexia.

**ABRSM**

The Associated Board of the Royal Schools of Music examinations 1-8 and diploma level, have started to acknowledge that dyslexic singers have some deficit areas and are starting to adapt their examinations to try to aid the dyslexic singer, without being biased, whilst giving guidance to teachers. However the guidance to teachers and students on how to overcome and tackle the deficit areas still need further research.

**Music Conservatoires**

Music conservatoires in the U.K. need to re-address the needs of those classical singers with dyslexia and provide specific support for their musical needs not just their literacy skills which is the current practice.

**What might help?**

Musical strengths and weaknesses need to be assessed and a clear individualized music learning plan needs to be implemented, practised and prioritized. Too often music students with dyslexia fall behind in their musicianship/music reading skills with no help to catch up in their classes.

I also believe it has been important to disclose my own dyslexia as I have spoken with several SEN teachers who tell me that dyslexic professional training singing students often fear disclosure because of possible employment rejections in a fiercely competitive environment. More professional singers need to assist by letting students know they are dyslexic and
are successful. Together we may address hidden problems and start to find strategies to assist and overcome these problems.

It is important to provide positive attitudes and role models for classical singers with dyslexia. Often dyslexia is described as a neurological processing difference and the deficit areas and implications to individuals are often highlighted, however the positive aspects such as; determination, creativity, intuition, sensitivity, and a whole range of other aspects must always be associated to create a positive aspect to dyslexia.

**Project methodology**

For all the music learning programmes I chose to be a participant and observer, collecting data from my personal experience as a classical singer with dyslexia trying to learn music. My results and conclusions are based purely on my observations and personal experience.

**Two phases**

The first phase was in: Finland, Switzerland, Hungary, and Japan, 2014.

The second phase was in: The United States of America, 2015.

I intended to travel to all the original schools and institutes where these methods or approaches derived. These original sources were; Hungary for Kodaly training, Japan for Suzuki training and Switzerland for Dalcroze training. I also intended to visit the Austrian school for Orff Schulwerk training but was unable to schedule this to accommodate all the other training.

I decided to visit America and also investigate the Gordon Music Learning Theory, as several practitioners had mentioned that this may be of assistance in aiding classical singers with
dyslexia. With this in mind I also decided to attend the Orff Schulwerk training in America as I had read about a professor there who was keen to utilize the voice in the Orff training.

Between the Orff course and the Gordon Music Learning Theory, I was kindly invited to attend a Kodaly/ Gordon teacher training course and this completed my schedule.

It was interesting to observe the difference between the Kodaly training in Hungary and in America, although I suspected that the American teachers would adapt the methods or approaches to their own cultures, I was pleasantly surprised to find they did and mixed the different methods together. One teacher said;

“I just do what works for the children, I don’t worry if one play party is Kodaly based while the next minute I use Orff instruments, whatever works best for the children”.

The Music Learning Programmes

Kodaly (Hungary)

For Kodaly training I would visit, The Kodaly Institute of the Liszt Academy of Music, Kecskemet Hungary. I took two courses, one aimed at master classical singers and the other was the methodology of Kodaly. I wanted to address the angle of the solo classical singer along with the Kodaly technique rather than just choral training or classroom pedagogy.

Dalcroze (Switzerland)

For Dalcroze training I would visit, The Jaques-Dalcroze Institute, Geneva, Switzerland.

Suzuki (Finland and Japan)

For this training I would visit Japan, the Talent Education Research Institute, The International Academy of the Suzuki Method, Headquarters: Matsumoto, Japan. They also directed
me to a Suzuki singing course in Finland. I decide upon their suggestion to visit Vantaa Finland and attend a one week intensive workshop during the summer.

**Orff (U.S.A)**
For this training I would visit the Southern Methodist University in Dallas. I was specifically interested in this course as one of the course directors had published an article on the importance of the Orff method and singing.

**Kodaly/Gordon, teacher training (U.S.A.)**
I was invited to observe the teacher training of the Kodaly/Gordon method in Wichita Falls. This training might provide extra insight into the method which I had already observed in Hungary, but from a new perspective, principally a cultural perspective.

**The Gordon Music Learning Theory (U.S.A.)**
For this training I attended workshops in Buffalo New York State. This approach had been recommended to me and I was keen to attend and try to abstract some tools and strategies for my research.

### 6. Findings

**Suzuki voice music learning programme**

The Suzuki Voice Programme has been specially designed to learn vocal technique and style in a progressive manner. It enables a parent to start listening to songs during pregnancy and then continue with their child singing until adulthood. The Programme was developed in Vantaa, Finland in 1986, by Dr. Päivi Kukkamäki.

**The main objectives of training.**
I have drawn a diagram to demonstrate the main objectives and practice of Suzuki training. In this diagram I have separated the different elements of the training and highlighted the areas of possible concern for a dyslexic learner. The red colour indicates possible areas for concern and the green colour possible areas of benefit. The blue coloured circles are areas of general good practice.
What impact might this Suzuki singing programme have on professional classical singer with dyslexia?

Conclusions

- I witnessed some good singing teaching in this week of teacher training and was impressed by the many Bel Canto aspects they adopted of good technique.

- The musical training approach I felt was lacking in developing certain musicianship skills and did not take into consideration the specific areas of short term memory issues, visual and attentional deficit areas associated with the dyslexic profiles.

- The use of set movements such as bowing proved to be useful to frame the lessons and provided a moment to demonstrate mutual respect or an unstated contract between singer, teacher and parent. Movement was used to aid the memory to recall a song or theme, but little use of movement was used to aid pitching or rhythm in deeper relation to the score so that cognitive knowledge transfer might take place.

- Singing and performing was greatly encouraged, which aids muscle memory for the voice mechanism. With short repetitive rote learning bad habits and mis-heard phrases, rhythms and pitches, the mistakes are all too easily learnt.

- Metacognitive practices were only encouraged in the traditional form of rote repeated learning. Which I have already stated to be an ineffective learning method for singers with dyslexia.
• There appeared to be a lack of teaching musicianship skills, the rudiments of music, reading, writing, improvisational and metacognitive skills in relation to the singing voice.

I believe training which disassociates these skills from the instrument being taught is in danger of creating an inflexible musician, unable to learn and memorize independently. This inflexibility and self-reliance would have a large impact on the development of a professional dyslexic classical singer and may indeed impede their future career should they select this as a chosen path.

The Dalcroze, Music learning programme

The main objectives of training. (See diagram)
I have drawn a diagram to demonstrate the main objectives and practice of the Dalcroze training.
The Dalcroze Method
Main Principles (defined by Alie Reid)

- Creating a movement to represent the music helps with concepts such as accentuate the beat or preparation to arrive
- Timing, rhythm, and tempo are comprehended through movements with and without props.
- Improvisational music can be worked within groups or individually, as a musician would in their musical career.
- Balance in the training, theory, music, and movement, alongside individual and group work. Students should know what they are doing and why.
- Musical concepts often repeat the same idea but in varying ways, helping the student memorize and comprehend.
- Encouraging a non-verbal dialogue with a piece of music by reading with gestures or movements assisting the creative process alongside the memory.
- Development of automatization within the body through repetition of rhythmic elements, sounds, and gestures.

Sound before symbol with memory aid
Auditory

Musical concept are explored through movement

Develop active listening and inner hearing with movement

Larger staves are drawn on the floor to move and assimilate with

Props such as rhythmic hoops and bean bags are used to assimilate with a musical concept

Improvization, music allows students to strengthen their nervous systems and motor abilities, by changing in tempo, metre, phrasing, rhythm patterns

For vocal training only
Notation

Solfege is used to aid harmonic understanding utilizing visual aids, auditory, and kinaesthetic

A method to practice or comprehend a piece without bring the voice

Repertoire

Kinaesthetic

Musical concepts often repeat the same idea but in varying ways, helping the student memorize and comprehend.

Movement allows freedom in the body to express oneself

Balance in the training, theory, music, and movement, alongside individual and group work. Students should know what they are doing and why.

Musical concepts often repeat the same idea but in varying ways, helping the student memorize and comprehend.

Encouraging a non-verbal dialogue with a piece of music by reading with gestures or movements assist the creative process alongside the memory.

The development of automatization within the body through repetition of rhythmic elements, sounds, and gestures.

Psychological

Assurance, confidence in one’s own body

Movement, allows freedom in the body to express oneself

Balance in the training, theory, music, and movement, alongside individual and group work. Students should know what they are doing and why.

Musical concepts often repeat the same idea but in varying ways, helping the student memorize and comprehend.

Encouraging a non-verbal dialogue with a piece of music by reading with gestures or movements assist the creative process alongside the memory.

The development of automatization within the body through repetition of rhythmic elements, sounds, and gestures.
What impact might this Dalcroze programme have on professional classical singer with dyslexia?

Conclusions

- This method provides musical concepts with movement as a vehicle to comprehension. In particular rhythm comprehension is addressed utilizing an embodied approach which might aid the singer with dyslexia rather than a purely theoretical approach, activating the muscles to provide a sensory memory of differing patterns or notes or tempi for example.

- I believe however this must be supported by visuals and documented whilst attaching the concept to an established schema, otherwise it may soon be lost to recall, movement is excellent but it must be purposeful, memorable and attached to a whole theoretical plan for adult learners to assimilate.

- The classes are grouped into themes of musical concepts and provide social opportunities which aid the singers with dyslexia in feeling less isolated and different from other learners.

- This method combines listening with movement in the body and movement in the body with output of musical skill, this provides a learner with dyslexia with many more forms of creativity, learning and memory recall, but it must be connected to an overall plan of learning.
• The voice is rarely used in this method as movements are prioritized and used for comprehension, however this allows a singers with dyslexia to practise without tiring the voice and also allows the teacher to know if a particular concept or concepts have been understood without singing.

• I do believe the voice could be used more in this method and more closely tied to music comprehension as singing does utilize muscle memory.

• Improvisation is taught within this method along with sol-fa classes which encourage a full comprehension of pitching, harmony and style but I was surprised to find little movement attached specifically to the sol-fa training.

• Experimentation and self-learning/ independence are encouraged in this method, however I found that too much in this course appeared too abstract for me and unconnected, whilst I enjoyed the movement aspect I felt the musicianship concepts taught were unmemorable and I found myself struggling to recall the main aspects learnt that day. I was unable to attach the concepts to a curriculum or whole in which these concepts might play a part of a whole.

• I found this method as a whole lacked a type of structure and coherence which I needed. Although I did enjoy the principal idea of movement as a tool to use in connection with comprehension and learning, and one which I will investigate further.
• Some singing teachers claim that too much movement may alter the core of the singers vocal mechanism, and this in turn interrupts the singers breathing support, however I do not believe this to be the case, as long as the singers do not over exert themselves, gentle slower movements should be possible and encouraged to release tension, when practising and performing on stage.

• The idea of utilizing movement as a vehicle for aiding students with dyslexia must however be used cautiously, some students with dyslexia might have movement difficulties as research might suggest, so movement should be used with care and support with other sensory aids.

The kodaly Music Learning Programme

The main objectives of training. (See diagram)
What impact might this method have in aiding a professional classical singer with dyslexia?

Conclusions

- This method unlike the other two methods discussed was originally and specifically designed to aid choral singers in their musical skills comprehension and practise.

- This method uses many multi-sensory aspects when teaching and learning musicianship skills which I believe would benefit students with dyslexia.
However if all the sensory modes are used and in quick succession or at the same time, this can be unhelpful to dyslexic singers, too much multi-tasking or multi-sensory changes can result in confusion and overload according to the current literature and in practice, indeed I found many problems with quick, multi-sensory exercises. The solution perhaps could lie with either slowing down the process, separating the sensory modes to aid comprehension, and/or utilizing differing opposed levels of body movements to define the movements/concepts more clearly.

- I believe that moving too quickly through the process of introduction to a particular task, mostly in a verbal mode can often lead to mis-comprehension, as many students with dyslexia might have auditory deficits. The explanation of the task must be as multi-sensory as the task itself!

- A movable ‘doh’ system is used to aid pitching which is a very useful concept for learning harmony, singing in parts and pitching notes, however the training singer and teacher must be constantly aware of the singers own register constraints and not stretch their tessitura beyond their own boundaries. I witnessed a good few basses and baritones who overstretched their voices in this manner on the course I attended.

- Singing students with dyslexia might find the visual hand movements used principally in the Kodaly method (a type of embodied cognitive tool) an aid to memory recall. I found this to be the case. This embodied cognition might assist with sight singing
and be able to be developed to become ‘second nature’ freeing up cognitive load aiding focus and comprehension not to mention memory recall.

- I also found that I was unable to remember the sol-fa names backwards and by writing them down in succession I was then able to move around the scale more freely, unburdened by trying to recall sol-fa names backwards. The coding and decoding issues will need to be researched further.

- The French system of rhythm names is used (ti–tika– etc) in this method but on the courses I attended it was presumed that all the music teachers and singers understood rhythm, and pitching was given priority.

- Perhaps problems might arise in the early stage of this approach if progression is too speedy with melody, rhythm and movement joined together? I also believe some students with dyslexia may struggle with the co-ordination aspects.

- With this method it is important as a singer to be careful not to sing ‘off the voice’ by which I mean unsupported or directed, in doing so one risks injuring the voice. Marking or singing off the voice is potentially damaging to the voice, often this method encourages and develops this type of singing, it is therefore important that the singer constantly checks to make sure they are using their voice correctly with correct support and placement and in their own tessitura range.
The Master Singer Course

The master singer lessons and workshops I attended rarely utilized many of the Kodaly methods, in practical application, which was a little disappointing.

- I used myself as a guinea pig and was disappointed that none of the singing teachers were able or willing to assist in any of my musical deficit areas. I was aware that I had a number of rhythmic and memory issues and wanted to see how they would assist me in overcoming these areas but help was not forthcoming. The teachers said that these problems were not for them to fix. I asked who might then help a dyslexic singer fix these problems and they said it was up to the singer themselves and no one else!

- My argument still remains that if no one helps the dyslexic singer in these areas the problem will not disappear, but I am pleased to find that currently several conservatoire in the U.K. are providing one to one assistance, however perhaps the conservatoires might try to introduce metacognitive strategies particularly aimed at assisting professional training singers with dyslexia, before they leave the security of the conservatoire.

- One particular teacher was extremely helpful in that she did try to use arm movements to help aid the comprehension of emotional swellings and phrasing. This use of movement was extremely useful to myself at the time, however without a consistent way to record these movements, and time provided to do so, they were soon forgotten.
An area where the Kodaly method was used was in a particular run which I had previously mis-heard and learnt, the singing teacher asked me to sing all the sol-fa for the run. If I was more versed in this method this might have been a very good way to check the note pitches other than relying on purely auditory memory. This is precisely the type of tool I had been looking for. Using sol-fa names to identify pitch differences within a run may be an ideal tool to aid the classical singer with dyslexia, to bypass potential auditory deficits.

The Suzuki Music Learning Programme Japan

I have already discussed the Suzuki voice method which is based on the original Suzuki method, however the major differences at the original institute in Japan can be seen as:

1. The instrument workshops were for violins, cellos, double basses and flutes, the most noticeable element was that there were no major group classes for singers and the singers did not join in, in any of the large assembly gatherings most noticeably the final goodbye concert.

2. The small group singing classes I did witness utilized almost all the principles and philosophies of the Dalcroze method. The young children skipped around the room to rhythms and melodies and worked with props such as balls and scarves. They all sang a set song at the end of the class but struggled as many had not learnt this song nor had a way to break the
melody and rhythm down to sight sing. Sol-fa was not taught or demonstrated.

3. The concerts with students from the Suzuki training schools lacked emotion and I struggled to connect to the virtuoso players, although I did witness in the flute master classes the teachers trying to discuss feeling and emotions but struggling to provide alternative sensory connections other than playing the piece through with their feelings and emotions heightened as examples for their students.

4. It was clear to me that the methods used in the Suzuki philosophy were closely connected to the cultural elements. For example the use of bowing and respect came naturally to the students and teachers in Japan. The culture of rote learning and practising and working until one achieves is a Japanese tradition, but I believe they lack the multi-sensory aspects of practising and learning and therefore the method for students with dyslexia may not be as accessible or useful as the other methods.

5. I witnessed some music exercise books and also saw students playing from scores, which was different from the Suzuki voice training in Finland, however I did not witness any workshops where the notation was taught, explained or experimented with.

**In conclusion**

I would suggest that although Suzuki training is enjoyable and extremely accessible it perhaps relies too heavily on auditory processing and memory recall when considering utilising strategies specifically for classical singers with dyslexia who may have deficits in these precise areas.
More multi-sensory tools might result in more accurate performances, which are fully comprehended and assimilated by the performer.

**The International Dalcroze Conference, Japan.**

I have discussed the method of Dalcroze in Geneva Switzerland but was interested to see how the Japanese Dalcroze Society might alter the method. The differences in the Dalcroze method in Japan demonstrated at this conference were very few in comparison to those I had seen in Geneva.

- Several of the teachers came from the U.K. and I had witnessed and experienced their work in previous workshops. I was interested to see how teachers from other parts of the world were teaching the Dalcroze method and I attended many of their classes (many classes were in French with no English translation) however I noticed that the principles of the Dalcroze method appeared to be the same as those I had seen in Geneva, with the only difference being the cultural aspect of the Japanese.

- Classes involved the familiar props of scarves, balls and moving to music, along with complex sol-fa classes analysing Jazz type chords.

- The Japanese students appeared to be reluctant to volunteer for any exercises in class and also they maintained the bowing and etiquette I had witnessed. In the Dalcroze method they appeared to struggle with the flexibility and the experimental nature that Dalcroze encourages.
The main objectives of Orff training. (See diagram)
I have drawn a diagram to demonstrate the main objectives and practice of Carl Orff training.
What impact might this method have in aiding a professional classical singer with dyslexia

Conclusions

The Orff training appealed to me greatly, the ideals of a student centred approach aimed at creating a playful learning atmosphere free from stress and judgement appeared to work. Ideas were presented in small “chunks” at a pace which enabled all to grasp the concepts presented.

Each member of the class was valued and a sense of great, comradery prevailed. The teachers appeared calm kind and willing to assist.

- Notation is introduced slowly and in its most basic form. Modes are utilised starting with the pentatonic scales major and minor.

- The Orff barred instruments are used in almost every class. Xylophones, marimbas, glockenspiels, and metallophones are used along with drums and recorders. The use of these barred instruments provided visual aids to identify specific pitches along with kinaesthetic and auditory stimulus.

- The barred instruments used could be adapted to each mode by removing specific bars, this enabled easy improvisation and creativity from the very first lesson. The barred instruments and percussive instruments were experimented with in groups and encouraged great creativity which led to improvised pieces of music. From this point of creativity it is anticipated that most children
will want to capture their creations and be more encouraged to learn music formally.

- In the class we were encouraged to sing, chant, clap, dance, pat, and snap fingers along to melodies and rhythms. This body percussion was also notated and rhythms could be read and learnt separately from the melodic line which could later be added.

- Rhythm provides the foundations for the Orff method, and specific rhythm patterns are referred to as elemental rhythm patterns, which provide the foundations for all improvisation work, and music analysis.

- I noticed on this particular course the body percussion movements were introduced and used more slowly than the Kodaly movements I had observed in Hungary. This slower pace might provide more opportunity and benefits to those with differing processing speeds, such as classical singers with dyslexia.

- I also observed the body levels of body percussion and found that most learning in order to recall these movements needed them to be as opposing as possible i.e. snaps and claps followed by feet stomps rather than snaps and claps followed quickly by head pats. This embodiment of rhythm may be extremely useful to classical singers with dyslexia, and I intend to research this aspect further within my PhD research.

- Functional harmony is introduced slowly enabling what might be considered complex comprehension to develop at a gradual pace.
Drones, ostinato and structure analysis starting from the most basic ABA form to aid the learner are developed, practised and improvised to facilitate complex comprehension of the music presented in class, which the music students create. The concept of introducing structured analysis in order to better comprehend harmony and to aid improvisation and composition can be seen in most of the methods.

I observed, however in this Orff training I noticed a more multi-sensory approach was used, utilising visuals and body percussion. On this course we spent a number of days notating rhythm patterns to traditional nursery rhymes, which we might then use if teaching small children.

The practice of utilising recognised words which provided the rhythmic patterns desired can be seen as a specific strategy used in the Orff approach. I observed that this strategy should be used with care, as differing accents and cultures used different intonation for differing words. Several students on this course were from different American States and their accents provided different word stresses which altered the word patterns being utilised. I believe this use of word patterns may not be the most helpful to classical singers with dyslexia for a number of reasons.

As part of the Orff training I was required to learn the recorder. This had been the first time I had returned to this instrument in many years. The recorder may be useful for classical singers with dyslexia when rehearsing their arias and songs as an aid to providing a melodic line and pitch without having to overtire the voice. The
 recorder requires a very shallow breath which is in contrast to the breath support needed for classical singing.

- Whether introducing the recorder to children might impede their development of diaphragmatic breathing needs to be further investigated, however adults who have developed their diaphragmatic breathing and are secure in their technique might gain from utilising this melodic instrument.

- Sol-fa syllables are used and introduced to young children referring to a Music Street, where for example Dr Doh lives next to Robert Ray. I observed that the Kodaly hand movements for sol-fa were not used. The sol-fa syllables are presented at the beginning in formed patterns until the pictures are memorised and the sol-fa is no longer used.

- Body percussion movements are also used to represent note pitch, but I believe for adults the Kodaly hand movements are more accurate.

- The Orff approach concentrates on several concepts to be presented in every lesson, these can be seen as, sing, say, move, play and imitate, explore, improvise and create. I enjoyed the multi-sensory teaching methods and the kind empathetic teaching style which moved at a pace where all might grasp the concepts being introduced.

- Teachers encouraged students to be kind and respectful with each other and a creative, learning atmosphere was
developed in all the classrooms. I could see that this atmosphere created by the Orff teachers would greatly aid students with dyslexia.

**The Kodaly/Gordon Teacher Training Wichita Falls.**

In between the Orff approach training and the Gordon Music Learning Theory, I was invited to observe a Kodaly teacher training course.

- I observed this course for just over one week, this was the first course in which I did not participate. I soon recognised that this course was described as a Kodaly music training course, although I later realised this course utilised many of the principles of the Gordon Music Learning Theory.

- This combination of courses, strategies, concepts and tools, proved beneficial to the students as the pace and content was matched to the American teachers and their culture. A new key element which I observed was the teaching of differentiation.

- This differentiation appears to have been derived from the Gordon Music Learning Theory, in which students are grouped into three categories of; low music aptitude students, moderate music aptitude students and finally high music aptitude students. This Kodaly/Gordon Music Learning Theory course then applied the concept of differentiation in students learning and proceeded to chunk all the concepts presented to the student teachers down into these three levels so they would then be able to teach to all students within one class varying the complexity for individual students.
• The concept of differentiation within a classroom situation which was being taught to the student teachers on this course, appealed to me greatly, comprehending and matching the pace and complexity of the concept to individual students/groups of students in my opinion should be a fundamental of all classroom teaching. I really commend the teacher training at this university, and would hope all classroom teachers might observe this practice of differentiation. However the focus of my research and this particular report was to particularly concentrate on the needs of the specific group, namely adult classical singers with dyslexia.

• I observed that the rhythm syllables used on this particular course did not match the original Kodaly rhythm syllables I utilised in Hungary at the Kodaly Institute, and upon enquiry found that they were using a combined beat metered Gordon Music Learning Theory and Kodaly method. Once observing the Gordon Music Learning Theory rhythm syllables, this mixed rhythm syllables approach appeared then to make more sense.

The Gordon Music Learning Programme

The Gordon Music Learning Theory can be seen as a curriculum with set rhythmic and tonal patterns presented, audited, rehearsed and practised, based on the psychology of the developmental stages of learning. The main theory relies on developing and training a musician’s ear, Gordon refers to this as audition. The theory relies on testing children and adults to gain their individual musical aptitude, based on their musical ordination skills.
From toddler up to the age of nine it is suggested by Gordon that musical aptitude can be altered. However recent research suggests brain plasticity in which new skills may be learnt and assimilated at any age.

My main concern with this theory is the testing and categorising of very young children, especially children with learning differences.

One of the key speakers at this course in Buffalo Dr Beth Bolton, conceded that Gordon’s music aptitude test was designed in the 70s, and research, in several fields such as neuroscience and behavioural science have developed greatly. The aptitude test is based on listening and identifying different pitches, and they are based on developmental stages within the general populace.

I have several objections to this particular test, predominately that the validity for any special educational needs student has not been considered. The key speaker challenged me to create a new musical aptitude test which would be based on specific educational needs and groups of students such as, students with dyslexia.

I propose that because the dyslexic profile can differ greatly from individual to individual any baseline on which to compare within this group might not be possible, however this topic demands further research.

Above all the musical aptitude test designed by Gordon relies heavily on auditory skills, skills which a number of students with dyslexia have as key deficit areas. It therefore seems illogical to test children or adults with dyslexia who might have auditory deficit, with a test based on audition of pitch differentiation.

I also believe labelling a child or adult with low music aptitude might have far-reaching psychological implications, and
therefore I do not prescribe to these tests. I also do not consider the training of the ear through their routine mini tests of rhythms and tones, to be of use to singers with dyslexia. Unless accompanied by visuals or some type of embodied cognitive tool, they may then prove useful, as aids to identify set patterns both tonally and rhythmically, but this area would need further research to clarify and this would have to be conducted over a longer period of time.

Although there are many interesting concepts provided by Gordon’s curriculum, there are several areas for concern, namely the lack of multi-sensory applications.

The music learning theory curriculum which Gordon developed does not prescribe to any visuals or memory aids being presented whilst listening, learning or memorizing music. The use of any visuals such as the sol-fa syllables and the hand movements of Kodaly are strictly forbidden which demands then that student rely heavily on their short-term memory.

This approach of learning by ear is very similar to the Suzuki method I witnessed in Japan. This approach of ear training in my opinion is too restrictive for classical singers with dyslexia, as the short term memory/working memory is often a deficit area, and one which needs to be supported with a combination of multi-sensory support.

In the early stages of learning copying, repetition and imitation utilising only auditory skills is practised. This approach of learning by ear also places high demands on the auditory processing system, a system which I believe is often a deficit in many dyslexic students, and the reliance on such a deficit system in students with dyslexia may lead to mistakenly learning pitches and rhythms which then are extremely hard to unlearn.
The Gordon Music Learning Theory also prescribes to learning songs and chants without words, this is an area which needs to be researched more for students with dyslexia. For adults with dyslexia learning a song without words at the beginning may be more beneficial as it may slow down the process of first comprehending the rhythm and then also the pitch before tying all these areas together.

The concept of breaking musical ideas into structures of whole, part, whole, could be seen to facilitate the idea of chunking which I have mentioned previously might aid classical singers with dyslexia. One of the principal difference between the method of Kodaly and the Gordon Music Learning Theory, could be seen as the difference between using a whole song and identifying particular patterns within that song, whereas Gordon would use only part of the song to identify particular patterns.

The Gordon theory separates learning rhythm and pitch and I believe in the beginning this is extremely useful as it slows down the process and allows for comprehension of each before tackling combining both.

The rhythm syllables used by the Gordon theory are beat based, and in my opinion rely on music to be heard first to comprehend, whereas the Kodaly rhythm syllables rely on reading first before comprehension and performance. Given that most repertoire is presented to training singers in a written form, it is logical to utilise a method which develops the skill of reading first. However the teaching of macro and micro beats which correspond to the rhythm syllables used by the Gordon Music Learning Theory, may provide some assistance in the comprehension of rhythm, which I intend to research further.

There are several concepts of child developmental learning incorporated into the curriculum of Gordon’s music learning
theory, which dictate the structure, pace and complexity which I believe present a logical music learning structure and perhaps a preferable one to those without dyslexia, however the lack of multi-sensory aids specifically for students with special educational needs dictates that this theory would not be applicable for students who process information differently, such as those with dyslexia.

I must add a personal note about this specific Gordon Music Learning Theory course at the University of Buffalo. I believe that one of the key speakers was unable to attend all of the course and therefore altered the timetable which meant many of the classes had to be taught at a more speedy pace than would usually have been the case. Even with this factor considered I believe the pace of this course was far too quick, I struggled to read the vast amounts required every night which would then be discussed the following day, I also struggled with the rhythm syllables and pitch syllables, which were fairly new to me, and once again were relied on heavily to be easily recalled and manipulated.

Many times in the course I asked for specific help and their differentiation policy as a learner with dyslexia. They replied that I should listen to the rhythm syllables and pitch syllables and learn these thoroughly by ear, which may take several years. Because of the nature of the foundation principle of auditory skills being the most important, even the way the lessons were taught to the training teachers were all based on verbal explanations, which were given at a pace which I personally found myself unable to cope with.

| No provision of differentiation of learning style or specific educational needs were provided for on this particular course and I would therefore find it hard to recommend this course for any singers with dyslexia. |
7. Conclusions

The conclusions and suggestions derived from my travelling Fellowship can be seen as:

1. **Metacognitive tools should be introduced and used in differing multi-sensory ways.** Teaching students how to rehearse is as important as what to rehearse i.e. looking for structures in the music, patterns and overall forms. Utilizing colours and shapes when annotating scores and taking corrections in rehearsals. Utilizing selected movements for pitch and rhythm recall etc.

2. **Differentiation in learning and teaching is the key.** The adage that one method or theory fits all levels of ability, context and processing speed or learning difference is incorrect. Students with dyslexia process differently therefore we must adapt training to them specifically. Specific movement might prove difficult, or the combination of movements etc, more memory aids needs to be provided or colour overlays need to be introduced. Knowing oneself or ones students’ strengths and weaknesses is the key.

3. **Musical concepts must be introduced, practised and rehearsed at a pace that is comfortable to students with dyslexia.** This slower pace hopes to build solid foundations onto existing schemas to provide context to aid memory recall and knowledge transfer. Students must slow down their own process of introducing new concepts to enable accurate memory recall.

4. **The way in which a musical concept is taught to students with dyslexia is as important as the method being delivered.** With more chunked steps, providing more support, aiding confidence and most importantly allowing questions to be asked on the spot while ideas are being freshly assimilated.
Only through truly assimilating material will singers become self-sufficient as musicians, a goal which should be enthusiastically encouraged and sought.

5. Singers with dyslexia and teachers need to be more aware of individual dyslexic deficit areas and select strategies and sensory methods which best suit their particular learning style. Many of the methods and theories rely heavily on auditory skills and ear training along with heavy use of the short term memory/working memory, these two areas are often associated as deficit areas for students with dyslexia, and therefore the reliance on them as a principal learning style dictate whether the method or theory will be of direct use to classical singers with dyslexia.

6. The methods of Kodaly, Dalcroze, Suzuki, Orff and the Gordon Music Learning Theory, all have their merits for training children in key developmental stages, but I believe more adult developmental training needs to be considered, and this training needs to be contextualised i.e. specifically for solo classical singers with dyslexia who are needing tools to aid their own self-regulated rehearsals. They may not have several years to train from childhood and therefore need specific tools for their current situation.

7. I believe reading musical notation should be introduced along with the musical sound for singers/ musicians with dyslexia. At the initial stages of learning to read music if you separate these two areas and introduce them at differing stages then it may be more difficult for the student with dyslexia to then tie these two areas back together, especially in adulthood. I understand this is a topic which is always greatly debated but rarely is the area of SEN discussed within this topic of musical training.

8. Training professional adult classical singers with dyslexia are introduced to new repertoire through the written score,
highlighting the necessity of learning to read music and abstract comprehension and performance from this written score. It therefore seems logical to identify tools and strategies which aid sight to sound learning rather than sound to sight, such as the Kodaly method and the Orff Approach. These two methods I believe concentrate on developing musicianship skills from the foundation of reading as opposed to purely auditory/ear training.

9. Utilizing the pitch syllables and hand movements of Kodaly may assist in the reading and singing of pitches and particularly those presented and or memorized in a purely auditory fashion at speed e.g. coloratura runs. I would recommend using the pitch syllables tool to check accuracy in the score.

10. Separating the rhythm and pitch learning only initially, at first may avoid mis-comprehension and might aid the slowing down of the learning process, leading to more accuracy and better memory recall.

11. Body percussion movements might aid rhythmic comprehension and memory recall, an area which I wish to research further.

12. A clear warning must be given for practising the Kodaly hand pitching syllables, the singer must always check that the pattern to sing is within their own tessitura, they must take care to sing with support/diaphragmatic breathing and not mark as this tires the voice too quickly and may even lead to loss of voice. The singer must also take care not to lead the voice to unknown pitches as this also tires and wears the voice too much.

13. The Gordon method is based on child developmental ages, which may not be applicable to adult learners and their context. The tonal and rhythm pattern practice or learning sequence activities (ASL) may be of use if accompanied by
more multi-sensory aids for classical singers with dyslexia. The audition test designed for adults again relies too heavily on the students with dyslexia’s auditory processing and is not advisable, it also has little validity as it has not been tested on these specific SEN groups.

To what extent did I achieve my aims and answer my questions?

I set out to find strategies and tools to specifically aid dyslexic classical adult singers and I did find some very useful strategies from the varying music learning programmes, however no one programme offered the solution to all the difficulties I personally experienced with learning and rehearsing music and I can see the combination of several concepts being a more likely route to success.

I also found a gap in the current music learning programmes for the specific needs of the classical singer with dyslexia. This gap provides potential for future research, namely a more accurate coding and decoding system for rhythm which I will be working on in the next few years.

Most importantly I found that, what is taught and when it is taught is as important as how it is taught to classical singers with dyslexia. All of the courses moved too quickly and did not provide any specific alternatives for those who process information differently. Currently I could not recommend any one course to other classical singers with dyslexia as all were taught without any consideration for SEN students.
8. Recommendations

Classical singers with dyslexia learn music differently from non-dyslexic classical singers and specific tools and strategies need to be provided to support their deficit areas and provide them with the skills for a professional career.

How might my findings relate back to the UK?

Specialist music teachers need to be trained and deployed in conservatoires to help dyslexic students learn to read and comprehend music in alternative ways. These ways must be individualised and developed and practised in a similar way to specific literacy programmes and tools currently presented in conservatoires by SEN teacher but the SEN teachers must be SEN music trained teachers.

Self-sufficiency as a musician needs to be prioritized not only by the singers themselves but also by their teachers and their conservatoires. Personal learning plans need to include musical deficit areas at music conservatoires, not just English literacy areas, (the traditional norm).

Only by identifying musical strengths and weaknesses will a personal musical plan for learning be possible. It is then crucial that appropriate tools and strategies are introduced individually to combat these deficit areas in classical training singers with dyslexia. It is fundamental to then prioritize the practice of using these tools, such as the hand pitching signs of Kodaly and recall of modes etc.

If we teach musicianship skills to singers in their vocal lessons and aid them to develop and practise their own metacognitive techniques from an early stage this will undoubtedly develop better, more able, flexible musicians, who may be less likely to give up and disassociate with music later in life.
If we break exercises down into smaller parts with more multi-sensory techniques and slow down the decoding and comprehension process this may aid students with dyslexia.

In the U.K. we have a rich heritage of folk music and regional music which I believe could facilitate the teaching of musicianship skills to singers of any age, just as Kodaly drew on promoting the Hungarian culture we might also do likewise with our rich British culture, perhaps making assimilation possible through this conduit of culture.

We must prioritise self-sufficiency of singers and encourage musicianship skills at all ages. Currently the music learning programmes I have observed and participated with address children’s education and work through curriculums which may be conducted over several years, but could there be a more direct route for adults? And more specifically a route for adults with dyslexia? I believe there may be some definable tools which adults could use and practise to aid themselves, metacognitive tools, which might improve their goal of self-sufficiency, accuracy and enjoyment of music.

**Future research**

In the next few years I will be researching what deficit areas other dyslexic professional training singers training at conservatoires have when preparing a new song in their self-regulated rehearsals.

I hope to establish through empirical research how I might introduce some new alternative music tools and strategies, particularly with reference to rhythm comprehension.

Within these music learning programmes the way in which rhythm is presented, comprehended, practised and rehearsed differs greatly. There appears to be no one method which captures how to read and perform rhythms accurately. This area of rhythm accuracy has been highlighted within research as one which can greatly affect students with dyslexia.
It is this aspect of rhythm comprehension, learning and performance from the written score, which I will be further researching for specific use by classical singers with dyslexia within my PhD research at the University of Edinburgh.

I hope to one day publish a book to specifically aid classical singers with dyslexia and I am intending after further research to provide workshops and talks in the U.K. to disseminate my knowledge.

For further information Please contact me at ajr@dyslexicopera.com

9. Appendices


The Finzi Trust, http://www.geraldfinzi.org/
The Radcliffe Trust, http://www.theradcliffetrust.org/
Dyslexia Scotland, http://www.dyslexiascotland.org.uk/
The international Association of Dyslexia. http://eida.org/
The University of Edinburgh, http://www.ed.ac.uk/home
The Talent Education Research Institute, Japan, http://www.suzukimethod.or.jp/indexE.html
The Dalcroze Institute, Switzerland. http://www.dalcroze.ch/
The Kodaly Institute, Hungary. http://kodaly.hu/
The Southern Methodist University and Orff- Schulwerk Association, Dallas, U.S.A.
http://www.smu.edu/Meadows/AreasOfStudy/Music/WorkshopsAndSpecialProgrammes/MusicEducators/OrffSchulwerkLevels12
The Mid Western University and The Kodaly teacher training, Wichita Falls, U.S.A.
http://www.mwu.edu/academics/finearts/music/kodaly/
The University of Buffalo and the Gordon institute for music learning Buffalo, N.Y. State. U.S.A.  http://giml.org/

www.dyslexicopera.com