



MUSIC
TEACHER

British Dyslexia
Association

**TEACHER GUIDE
TO MUSIC AND
DYSLEXIA**



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Welcome...

...to Music Teacher's and the British Dyslexia Association's guide to teaching music to students with dyslexia. Inside you'll find a series of articles from leading experts on the subject, offering insights and ideas which I am sure you will find inspiring and useful in your teaching. I hope also that this guide will go some way towards increasing understanding of what can be a challenging area, as well as producing more confident teachers and students.

At the end of the guide you will find a list of useful links and recommended reading. Do get in touch with us directly if you have any thoughts, experiences or ideas of your own to share with other readers.

Christopher Walters, editor

At least one in ten people in the world have dyslexia or a closely related condition. Consequently they have some very specific weaknesses which can impede learning certain things, and what they find difficult will be individual to them. So whereas I might, and do, find rhythm difficult, someone else may find remembering the sequence of notes, a challenge.

Fortunately, great advances have been made in the last 40 years in how we can teach to be 'dyslexia friendly'. This is the most effective teaching method for everyone and this guide will give you lots of tips and techniques on how to help your students learn music, including those who happen to be dyslexic or have another specific learning difficulty.

I hope you find the guide interesting and useful. Enjoy sharing the increased success and pleasure that your students gain in listening or performing music.

Margaret Malpas, chair of trustees for the British Dyslexia Association

A voluntary donation of £3 would be gratefully received to further support the work of the BDA in supporting dyslexics in the UK. bdadyslexia.org.uk

WHAT IS DYSLEXIA? *By Kate Saunders*

Dyslexia is a Specific Learning Difficulty (SpLD) that affects around 10% of the population. Dyslexia does not only affect reading and writing, but can also impact on spelling, maths, memory and organisational skills.

Unfortunately, many Dyslexic children are not correctly identified, as teachers are not always able to recognise the signs. Research shows that fewer than 14% of teachers are confident that they can recognise a dyslexic child, and fewer than 9% feel they know how to teach one.

SPECIFIC LEARNING DIFFICULTIES

Dyslexia is one of a range of SpLDs. Also included in this umbrella term are:

- Attention Deficit Disorder (ADD)/Attention Deficit Hyperactivity Disorder (ADHD) – this condition includes difficulty sustaining attention (ADD can exist with or without hyperactivity)
- Dyscalculia – specific difficulty with aspects of mathematics
- Dyspraxia/Developmental Coordination Disorder – involving difficulty with motor coordination and organising some cognitive skills
- Dysgraphia – difficulty with fine motor skills, especially for handwriting
- Aspergers syndrome – this includes difficulty with certain interpersonal skills and may be seen as the mild end of the autistic spectrum
- Specific Language Impairment

The Rose Review (2009), entitled Identifying and Teaching Children and Young People with Dyslexia and Literacy Difficulties, was commissioned by the government in England and provided the following working definition of dyslexia and its characteristics:

'Dyslexia is a learning difficulty that primarily affects the skill involved in accurate and fluent word reading and spelling.'

Characteristic features of dyslexia are difficulties in phonological awareness, verbal memory and verbal processing speed.

Dyslexia occurs across the range of intellectual abilities.

It is best thought of a continuum, not a distinct category, and there are no clear cut-off points.

Co-occurring difficulties may be seen in aspects of language, motor coordination, mental calculation, concentration and personal organisation, but these are not, by themselves, markers of dyslexia.

A good indication of the severity and persistence of dyslexic difficulties can be gained by examining how the individual responds or has responded to well founded intervention.'

In addition, the BDA acknowledges the visual processing difficulties that some individuals with dyslexia can experience. Furthermore, dyslexic learners can show a combination of abilities and difficulties that affect the learning process. Some may have strengths in areas such as design, problem solving, creative skills, interactive skills and oral skills.

Some dyslexic individuals also experience visual processing difficulties. These can include visual stress, visual tracking problems, binocular visual dysfunction and difficulty with visual-motor perception. They may mis-sequence and reverse letters or numbers, report that letters 'move', lose their place more frequently reading across lines of print, be sensitive to the 'glare' from the white page/board/screen and their eyes can tire more easily when reading. These difficulties can also affect reading musical notation. Non-dyslexic individuals can also sometimes suffer visual stress symptoms.

Difficulty with phonological processing is widely accepted to be a key difficulty for many dyslexics. Difficulty linking letter shapes to letter sounds, breaking words down into sounds, or building strings of sounds up into words, and understanding of the way sounds work within words, can undermine the early acquisition of written language skills. Sound discrimination, hearing the difference between certain letter sounds, word retrieval and speed of processing can also be problematic for some dyslexic individuals. These aspects may also impact on musical skills.

Some dyslexic individuals also experience elements of another SpLD. These are referred to as 'co-morbid' or 'co-occurring' difficulties. In families where dyslexia is present, there can also tend to be a higher proportion of individuals with other Specific Learning Difficulties (not necessarily co-occurring in the dyslexic individuals).

Unfortunately, children who fall behind in their reading at school may not be given appropriate intervention programmes or correctly identified if they are dyslexic until they are two or more years behind their expected levels. This contributes to the present statistic of one in five children leaving primary school unable to read or write. This makes the transition to senior school traumatic for them. It is during this time that the child may begin to become anti-social and their behaviour may deteriorate dramatically. For these young people, the future is potentially blighted and they are at serious risk of becoming disaffected and in some cases involved with the criminal justice system.

There are, of course, exceptions and there are schools which are very good at recognising dyslexic children and providing the appropriate support. Students who have had their dyslexia recognised at school find their learning development easier and tutors are more informed as to their learning difficulties and possible strengths.

POSSIBLE SIGNS OF DYSLEXIA

Throughout their school career a dyslexic child may display these 'tell tale' signs:

- Appear bright and able, but can't get their thoughts down on paper;
- Have areas in which they excel, particularly in drama, art and debating;
- Be clumsy;
- Act as the 'class clown' to mask what they see as their academic failure;
- Become withdrawn and isolated, sitting at the back and not participating;
- Be able to do one thing at a time very well but can't remember an entire list;
- Look 'glazed' when language is spoken too quickly;
- Go home exhausted at the end of a normal day because they have had to put so much effort into learning;
- Be bullied.

There are also more age-specific signs.

Pre-school children may show:

- Persistent difficulty in learning nursery rhymes or the name for things, like 'table' or 'chair';
- Difficulty with clapping a simple rhythm;
- Enjoyment of being read to but no interest in words or letters;
- Delayed speech development.

Primary school children may show:

- A poor sense of direction and confusion between left and right;
- Pronounced reading difficulties; specifically look out for:
 - Hesitant or laboured reading;
 - Omitted lines or repetition of the same line or loss of place in the text;
 - Difficulties in saying multi-syllabic words;
- Confusion of similar letters, like 'b' and 'd', 'p' and 'q', and 'w' and 'm'- resulting in some bizarre spelling.

Secondary school students may:

- Continue to experience the same problems as at primary school, for example:
 - Still read inaccurately;
 - Confuse places, times and dates;
 - Have difficulty planning and writing essays;
 - Suffer poor confidence and low self-esteem.

In addition, secondary school offers a new set of challenges which place immense pressure on dyslexic students, who already have problems with their short-term memory and organisational skills. These may demonstrate themselves as:

- Forgetting which books to bring to class;
- Difficulty organising life around a timetable;
- Misunderstanding complex instructions;
- Problems trying to write down notes at speed and completing work on time;
- Memory difficulties which affect the marshalling of learned facts effectively in exams.

One area that needs to be addressed is how school and colleges spend their Special Education Needs budget. A dyslexic student may be allocated time with a learning support teacher and some may receive targeted assistive technology. More often, if support is provided within state schools, it may well be from a teaching assistant (supporting in the classroom or/and delivering a recommended written language programme, e.g. in a small group). It is crucial that all of these staff have appropriate levels of dyslexia training, but often this is not the case.

The BDA accredits courses for teachers and teaching assistants working in this field (see **www.bdadyslexia.org.uk** for details).

THE BDA

DYSLEXIA TRAINING

In response to the huge demand for dyslexia training the BDA has developed an INSET (in-service) dyslexia awareness training day to help teachers, in all areas of education, support their dyslexic students.

The four specific areas of the training are: dyslexia awareness; how to identify dyslexia; how to support the dyslexic student; and how to choose appropriate assistive technology. The training day also includes specific teaching techniques and the impact of dyslexia on the individual. With every teacher place there is a free place for governors.

BEING DYSLEXIA FRIENDLY

Dyslexic students benefit from multi-sensory teaching methods that are clear and split into brief chunks. Overloading students with instructions or criticisms can have a negative impact. This principle is central to the course, which teaches that difficulties with reading and writing need not lead to dyslexic students feeling alienated from school if teachers use an approach that recognises that dyslexics process information differently.

The key to a 'dyslexia friendly' classroom is to:

- Remove any necessary barriers to learning and enhance strengths;
- Determine all individual learning needs;
- Teach in a way that these individuals can learn from.

Teachers often comment that what works well for dyslexia students also benefits other students as well. This is an important point as being 'dyslexia friendly' actually means being learner friendly for everyone. To find out more about how the BDA's training programmes can help your school contact the BDA Training Department on 0845 251 9004, or admin@bdadyslexia.org.uk.

Crucial to a child's education is appropriate use of ICT and assistive technology. Some of the popular computer programmes used in today's classrooms were originally designed for dyslexic children. When ICT is used effectively, many of the barriers to and differences in learning can be reduced or overcome. Assistive technology, used in conjunction with multi sensory teaching, can enable the dyslexic child to access the curriculum and learn more successfully.

As part of the mission to achieve 'dyslexia friendly' classrooms, the BDA run a certification scheme, the Dyslexia Friendly Quality Mark, which encourages schools to make themselves more responsive to the needs of dyslexic students; the BDA's training courses can form a part of the process for achieving this status. Several local authorities and many schools have achieved the Dyslexia Friendly Quality Mark certificate, benefiting their students. (Further information is available from: qualitymark@bdadyslexia.org.uk or 01344 38 1551).

CONTACTS

For general help and enquiries about dyslexia go to the BDA's website www.bdadyslexia.org.uk where you will find a wealth of information about Dyslexia or call the National Helpline (10am to 4pm Monday to Friday, and from 5pm to 7pm on a Wednesday) on 0845 251 9002.

INTRODUCTION

The first crucial step in remedial education is to restore each individual's self-esteem (Pumfrey and Reason 1992 in *Dyslexia and Stress* 2nd ed. edited by T. R. Miles). Without a certain amount of self-esteem the student will find progress in learning very slow and demoralising. With some self-esteem confidence grows and success is possible.

Self-esteem means attaching value to oneself. Many a dyslexic music student may already have suffered dents in his self-esteem in the school classroom, or even at home, and it is quite difficult to judge whether he has or not. One cannot tell what insecurities lie behind an apparently confident – even over-confident – exterior. Don't be fooled. Some young people can go on grinning and trying to make jokes until suddenly they are in tears. It is a fine and brittle line between the two extremes.

An instrumental music teacher, teaching in a one-to-one situation, is in a unique position to build up a student's self-esteem. It is possible, in fact probable, that the student may discover things about himself and his ability that surprise him. When this happens, instead of reflecting the adverse views of other people that have coloured his view of himself, he begins to realise that other people are not always right. This encourages him to be more aggressive about himself, often to be more determined to prove that, given time, he can achieve. Gradually the outlook for him changes.

DIAGNOSIS

Immediate diagnosis of what his true state of mind is may not be easy but there are ways of finding out gradually:

- Listen;
- Listen/talk to his parents;
- Listen/talk to his other teachers;
- Ask/find out from him and from others what his strengths are. Make a list of these.

ASSESSING YOUR RELATIONSHIP WITH YOUR STUDENT

Always make careful notes after a dyslexic student's lesson. Things that should be noted are:

- his demeanour and any odd little comment he may have made;
- his general attitude;
- his concentration and if he tired easily;
- his willingness to show you what he can play as well as what he has practised.

It can also be very helpful to record lessons. Listen critically to the recording afterwards. Ask yourself:

- Did you talk too much?
- Did you give him enough time to reply or comment in his own way?
- Did you stimulate his imagination or were you too busy using your own imagination?
- What opportunities did you give him for using his?
- How did you make him feel that his opinion was important to you?
- How did you help to build his self-esteem?
- How did you use his strengths?
- Was the lesson truly multisensory?
- Which sense did he respond to best?
- If you failed in any way, how are you going to make sure that it doesn't happen again?

CRITICISM

It is said that success breeds success. However it is important that a dyslexic student, just as any other student, should learn to be critical of himself. It can be helpful to discuss with him where he has succeeded and where he has failed. In the case of failure he can be asked (in the nicest possible way!) not just 'what are you going to do about it?' but 'how are you going to practise it this week?' and run over it together, possibly concentrating on just one or two aspects of the passage and probably breaking it up into smaller sections.

False praise for something which is not very good may in fact be detrimental to the student's self-esteem because it will give him the impression that you have lowered your expectations for him because he is dyslexic. One has to be honest. Lowered expectations equal low performance and every downward trend makes for loss of self-esteem and an even harder journey in the right direction.

PRACTICAL TIPS

There are many ways of showing your student that you value him and his opinion. Firstly he needs to be in charge of what is going on instead of feeling that he is a mere pawn in your superior scheme.

When a choice has to be made it should be his choice:-

- Does he want the score enlarged?
- If separate-hands practice is needed, which hand would he like to play first?
- If something needs repeating many times what would make it more interesting?
- Is he going to play from memory or from the score?
- Colour preferences can vary greatly. So, for example, what colour does he prefer for an overlay (if one is used) or for the paper that is used as a background for the score?
- What colour does he think is best for highlighting things on the score?

If the student is using the score, and he makes the same mistake more than once, ask him if it would be helpful to highlight or emphasise it in some way. If he agrees that something needs to be done, it should always be done by him. I have a clear memory of a child coming for his first lesson using a score heavily marked in red ink by his previous teacher. No wonder he didn't get on with her! The score shouted 'You stupid boy!' at him as clearly as if she were in the room. His editing of the score will take longer and it may not be neatly done but it will make him feel that he matters and that the score belongs to him. It will not be his enemy but his friend.

PERFORMING

If a concert is in the offing, with an opportunity for your dyslexic student to play, it can be a good idea at first to suggest a duet, either with you or with a close friend. The duo will need plenty of practices on their own so that they feel really at home with each other. Also allow them to play just to one or two others before the concert. Dyslexics do not often get a clap, but applause from an audience can do wonders for their self-esteem. Then who knows what the future may hold?



People often ask 'Does dyslexia affect reading and learning music?' and the answer in most cases is yes, since the skills required to do it are things a dyslexic student finds difficult. However, many dyslexic students still enjoy and achieve in music. Shouldn't music – the universal language – be accessible to all? Dedicated teachers play a vital role in making this happen; with the right teaching those with dyslexia have been successful in music. The important question for the teacher is: How to do this? Below are a whole range of tools and strategies which hopefully will enable you to be part of making musical success happen for your dyslexic student(s). And the great news is that these strategies can work well for non-dyslexic students too as what's good teaching with dyslexic students is usually good teaching for **all** students.

THE IMPORTANCE OF THE INDIVIDUAL

It is important to remember that no two students – and especially no two dyslexic students – are the same. The solutions may need adapting for individual students or strategies specially selected for them. One size does not fit all. A tenacious, creative approach – in time – brings results!

MULTI-SENSORY TEACHING

For me, multi-sensory teaching is the greatest tool for helping both dyslexic students and non-dyslexic students. Strategies that help dyslexic students can benefit all who may find learning or reading music difficult. Multi-sensory teaching is just as it sounds: teaching by using a number of different senses in order to learn. My own daughter has learned to read words by a multi-sensory method. She has been shown pictures of the letters (visual), listened to how the letters are pronounced (auditory), and drawn the letters in a tray of sand (kinaesthetic). We all have preferred ways of learning and as teachers we must be very careful not to teach in the way we personally learn. 'If they don't learn the way you teach, can you teach the way they learn?' is wise advice.' The dyslexic student greatly benefits from multi-sensory teaching because learning is reinforced. I try to focus on three questions with a student: What do you hear? What do you see? What do you feel?

It may be simple to read about what multi-sensory teaching (MST) is, but it can be difficult to think of ways to teach principles in this way. Here are some useful tools and teaching methods which are great resources for MST teaching. A useful tool currently available for teaching note-reading using MST principles is Let's Read Music by Christine Brown (Contact the Christine Brown Trust website www.christinebrowntrust.org.uk). The kit includes stave diagrams – linking to a keyboard illustration, rhythm and rest cards along with all the notation. Multi-sensory Games using the kit are suggested by the author. The kit is printed on white card – colour overlays or transferring onto coloured paper is useful for some dyslexic candidates because of visual disturbance caused by white/black glare.

- **Dalcroze** (Eurhythmics: Art and Education, 1930) is a great way to teach rhythm. Using balls, bean bags and the whole body (among other things) to develop pulse and rhythm skills. Various courses are available to learn about this; see the Dalcroze website for details.
- **Froseth's rhythmic flashcards** (GIA Publications, Inc.) A backing CD maintains the pulse as the rhythms are demonstrated by the teacher and a flashcard shown of the notation.

KEY DIFFICULTIES FOR A DYSLEXIC STUDENT:

- Memory (short-term)
- Disorganisation
- **Taking in visual and aural material** and therefore:
 - Understanding information
 - Concentration

- **Beat Blox** (www.oddsandendpins.blogspot.com) Beat Blox is a tool designed to simplify the teaching and recognition of musical rhythm notation. It is a hands-on practical system that translates and demystifies the code of printed notation, using both visual and tactile stimuli. It allows students to learn at their own speed, and largely through their own observations.
- **Kodály** is a systematic way of teaching music notation using the voice. Working from the easy to the difficult (in very small steps) it is very accessible to the dyslexic student. From stick notation and solfa hand signs, clapping games and cannon singing, musicianship is successfully developed. Jolly Music by Cyrilla Rowsell and David Vindel published by The Jolly Company provides the Kodály approach (in print) for any practitioner to use. Kodály courses can be found on the British Kodály Academy website.
- **Using a stave on the floor** Put a lifesize stave on the floor and develop various games for the student to do. This could be simply singing the note names as they step on the note placements. For instrumentalists they can play the notes on their instrument while standing on the same note on the stave.
- **Music technology** Various Apps for Apple technology, recording on a student's mobile phone, and the use of music writing software like Sibelius and the very affordable Notion 3 can all be very useful. YouTube provides another great resource where students can learn to play the guitar – with step by step tutorials – or look at different performances of their piece.

USE OF TECHNOLOGY

- Consider recording information on the student's phone/iPod (encourage the student to do this).
- Text reminders of lessons or general notes by mobile phone; encourage your student to use an online calendar on their computer/phone.
- Consider using a **virtual learning environment** (VLE) such as **Moodle**. *See the article in Music Teacher, April 2011 issue, and/or Google Moodle.*
- On Moodle (or similar VLE) each student can have his/her own practice diary and repertoire database.
- On this website, the teacher can:
 - Add quizzes (including theory ones)
 - Other interactive features
- Consider asking the student to write up info from the lesson on computer as the lesson goes on and email this to him/herself
- Use web-based resources such as Name That Note. These can make repetitive tasks less boring! Musicards.net has music theory flash cards for key signatures, intervals, triads etc. Musictheory.net has useful exercises. Search the internet!
- When watching a screen position the pupil at the front and straight in front of the screen.

OTHER HELPFUL TECHNIQUES, MATERIALS AND METHODS

It is best to pick and choose from an array of techniques and approaches, depending on what works for your individual student. Here is a collection of ideas you may find useful.

PATTERN

I once had a dyslexic student who could only remember telephone numbers by the pattern that appeared on the keypad, being unable to memorise the numbers themselves. I noticed pattern as being important to many of my dyslexic students. They wouldn't necessarily read individual notes, but rather shapes as they appeared on the music. Pointing out pattern – both melodic and rhythmic – can help to decipher the music; it simplifies things. Ask questions such as: Can you see any rhythms in the music that keep appearing? Shall we clap them? Are there any scales, arpeggio or broken chord patterns in the music? I often invite students to silently choreograph the notes on the keys, feeling the pattern under the fingers as they do so. Sometimes in a piece of music there are only a few bars to learn as many bars are repeated. Don't presume that the student has noticed these: point them out.

COLOUR

I specifically mention colour as a tool as it has been widely used with dyslexic students by music educationalists. I use colour in my teaching in the following ways. I have three different colour highlighter pens – one colour which I use to highlight sharps, another for flats and finally one for naturals. Some teachers use highlighters to highlight a particular part, even drawing lines to show the end of one line to the start of the next, or to highlight or add a symbol against a sequence, unexpected note, odd fingering or instruction. I also colour-code repeated bars in music for easy recognition. Dynamics again can be helpfully identified in this way. Note reading can also be taught using colour. The colour staff system of notation devised by Margaret Hubicki relates each note to the colour of the rainbow in a cyclical way. Teachers can read about this useful tool for teaching note reading in *Music and Dyslexia: Opening New Doors* edited by Tim Miles and John Westcombe (Whurr, 2001). You may be able to adapt some of the principles for your own students.

RECORDED MUSIC AND DEMONSTRATION

One of the main focuses of the Suzuki method (developed by Shinichi Suzuki in the 1960s) is to learn to play a piece of music by listening to it, as babies learn to speak by hearing their mother speak. I remember a dyslexic friend explaining how he began to fall behind in science when the teacher changed. He realised that the first teacher spoke every word he wrote on the board: the second teacher merely wrote on the board. It was this auditory reinforcement that helped him to understand. We can do this so easily with music by providing recordings of the music to be played and regularly demonstrating phrases and passages in the lesson. While listening to the music, use a finger to follow the line (shape) of the music on the page.

KEY APPROACHES:

- Be imaginative in your teaching and use creativity.
- All work should be as active as possible: 'We hear, we forget... We see, we remember... We do, we understand' (attributed to Confucius).
- Be patient and use praise as much as possible
- Work **with** your student and use the student's own ideas. Try different things as what works for one person may not for another – every dyslexic person is different.
- Teach to the student's strengths (find these out). Google: Learning Styles.
- See the 'whole' picture in all areas, then work in detail. Do one thing at a time – for example, work on rhythm and pitch separately (particularly in dictation).



PRESENTATION OF WRITTEN INFORMATION

- **Use off-white** (or student's preferred colour) **paper** – less glare. Try photocopying in different colours to see which the student prefers.
- Keep handouts clear and uncluttered, with a large enough font.
- Avoid handwritten information
 - With word-processed handouts/information:
 - Use a sans-serif font (e.g. Tahoma)
 - **Left** align only
 - Avoid sections in capital letters or italics
 - Use bullet points and headings
 - Be as concise as possible
 - Space information out
- Use pictures/graphics where possible
- Write in rehearsal letters clearly add in bar numbers.
- Consider using different colours for different lines or ideas, for example verse and chorus of a song could be in different colours.
- With information accessed via a computer, let the student consider text-speech software.
- Consider photocopying information (and MS) on to large size (A3) paper
- Think very carefully about the use of **text books**. OK for the teacher, of course, but should you give one to the student? Some can be **very** confusing – a bit like learning to drive and only ever reading the test manual! Try different ones, but above all:

Make your own handouts, tailoring your template to each student and doing this alongside the student

THE NEED FOR A SYSTEMATIC APPROACH WITH MULTI-SENSORY TEACHING

When teaching a dyslexic student to read they need to be given a systematic approach using multi-sensory teaching. Starting with the alphabet taught in small letter groups focusing on the appropriate name and sound, checking the letters can be identified and written in the correct form. The student can then move onto the vowels and so on. Each stage is carefully taught and re-enforced. A similar approach can be very successfully done when teaching a beginner piece of music.

A SYSTEMATIC, MULTI-SENSORY APPROACH TO TEACHING A BEGINNER PIECE:

- First of all get the student to identify the pulse as they listen to you playing the piece.
- Can they split the pulse – turning the crotchets into quavers?
- Combine the pulse with the split pulse and an easy example of a rhythm is created. Try walking (for crotchets) and running (for quavers).
- Listen again to the music and invite the student to move around the room hitting the floor with a plastic bottle when the first beat of the bar occurs.
- Provide flash cards of all the different rhythms in the piece and get the student to play them with body percussion – clapping/tapping the knee/patting the head. Whatever the student chooses.
- Listen to the melody line and walk forwards and backwards when the music moves higher then lower.
- Sing the letters of the melody line or use the Kodály solfa names.
- Use a scarf to paint the phrase shapes in the air.
- Make a copy of the piece of music. Provide the student with a set of coloured pencils. Invite them to colour over the bars in different colours while listening to you perform the piece. Some children relate dynamics and expression markings (rit., accel.) to different colours. Providing colour to reference on the music can be much easier to follow than the Italian terms.

ORGANISATION

This applies to: (a) day-to-day work (b) what to do in an exam (c) general organisation.

- Use check lists (e.g. MS paper/pencils/eraser/sharpener).
- Send reminders by mobile phone (text); encourage student to use online calendar etc. (See Technology)
- Avoid using a notebook (gets lost/forgotten?): use electronic resources, where possible, to record what has been achieved, when and what targets are in sight.
- Work out timetables **together** for the student's practice times. Set it out in the way that the student wants. Use of colour to divide up days of the week can be very helpful. Relate music time to other activities – be realistic.

HERE ARE SOME MORE GENERAL HINTS AND TIPS:

- Teach in a multi-sensory way and use colour, pattern and music recordings to aid your teaching if helpful to the student.
- Be aware that dyslexic students may confuse left and right. Avoid using these terms; find other ways.
- Sensitively encourage students aloud what they need to learn. This is a good way to check their understanding.
- Produce well-structured lessons. It helps to use a regular format so that the student knows in what order you do things.
- Watch the body language to see if 'Yes I understand' really means 'No I don't but I don't want to say'. Test the understanding without challenging the student and then teach the concept in another way.
- Always *over-teach* information. Poor short-term memory is a particular weakness for dyslexic students. Use mnemonics if they help.
- Beware of sequencing problems. Many dyslexic students can find it difficult to sequence note names backwards.
- Build the student's self-esteem; focus on strengths.
- Do not speak too much or too fast, and try to use short sentences. Address them by name and look at them when speaking.
- Place the student away from distractions.
- If the dyslexic student complains about the notes dancing, produce enlarged or simplified copies of the music, try covering the music with coloured acetate, or copy the music onto coloured paper.
- Set realistic goals and ensure all results are rewarded.
- Help with personal organisation. Try highlighting things to be practised by putting a small bookmark in the music, with no more than three things to practise listed on it. Even better, use pictures.
- Work in partnership with the parent.
- Be flexible and persistent. If something isn't successful, keep on trying new things.
- Repeat information frequently (endlessly!) – both teacher and student; summarise; give overviews of the work. Give spoken instruction slowly:
 - **Question/repeat/recap/summarise**
- Reinforce spoken information with written and/or recorded summaries, especially electronically (see **Technology**). Read this over/listen to it. Constantly question the student. Has s/he understood it – the basic concept? Ask student to explain/repeat.
- Use multi-sensory approaches – i.e. use **all** the senses – oral/aural/visual/read-write/kinaesthetic (movement): **Listen/see/feel**.
 - e.g. **experience** the difference between simple and compound time by moving – walking, skipping etc (see Dalcroze & Kodály methods – Google them).
 - Link to the sound of music as much as possible – **sing, play and see on a keyboard** (e.g. patterns of tones and semitones in major/minor scales).
 - Use aids such as music dominoes or Beat Blox.

- Use mnemonics – student to make them up? ('Father Charles...' is particularly good as it works backwards and can be used for keys and sharps and flats).
- Use charts/symbols/colour (for e.g. circle of 5ths/keys). **Student decides** what works.
- Consider using terms 'whole note', 'half note' etc rather than 'semibreve', etc – they can be more logical and help with understanding time signatures ($4/4 = 4$ quarter notes). But **stick to one system** – don't muddle them.
- Learning specific information (e.g. foreign terms) –
 - Say aloud; write out; split word up in a way that works for the student; use colour; **any** strategy – however 'wacky' – that **works for the student**
 - Write out notation, clefs etc. lots of times. Use a portable whiteboard.
- Don't penalise for untidy work (note exam board special considerations).
- Student/teacher: break (exam) instructions into steps; number them; cross them off.
- Consider whether the student has 'visual stress' (swirling/blurring of information; seeing the spaces in between words as 'streams' etc):
 - If so, try coloured overlays – important to find preferred colour (see end for availability) or/and suggest student has a specialist optometrist test which may lead to prescription of tinted glasses. See BDA website: 'Eyes and dyslexia'.

SOME FINAL THOUGHTS

All students, both dyslexic and non-dyslexic, have strengths. As teachers we need to seek out these strengths and use this information to aid learning. Working with dyslexic students is a wonderful opportunity to develop creativity in your teaching while also gaining a greater understanding of how all your students learn. It is a great privilege to work with dyslexic students.



MEMORISING AND SIGHT-READING *By Michael Lea*

Understanding the paradoxical nature of dyslexia is key for both student and teacher where dyslexia is involved.

It might be thought confusing that some dyslexic musicians are good at sight-reading but cannot memorise, while others are good at memorising but cannot sight-read.

To understand this paradox, consider the concept of the hare and the tortoise, or the grasshopper and the earthworm. When faced with a text, or music, the tortoise and the earthworm work their way slowly through each letter or note. In the process the tortoises and the earthworm memorise the text, or music. The hare and the grasshopper on the other hand hop through the text missing out parts if necessary in the urge to 'keep going'. The hare and the grasshopper consume texts at speed and become good sight-readers.

In dyslexic learners these traits can be exaggerated and cause distress, particularly when the good memoriser is all too aware of their weakness when sight-reading, while the good sight-reader might agonise over being completely unable to memorise.

So for both the teacher and student I suggest it is important to recognise the strengths and know how to strengthen the weaknesses.

I note that the process of overcoming the weaknesses can seem very dangerous for the student. So the teacher has to be careful to build up the strengths at all times – especially when the time is right to encourage the student to deal with the weaknesses.

One difficulty to be confronted is that the student is used to playing at a certain standard. However, in order for the memoriser to sight-read they have to put aside their expectations of what they can play from memory, and while looking at the music, keep the time going by playing only those notes they are certain of. This might be very few indeed to start with.

Accompanying someone else is a good way to learn to sight-read.

Similarly, for the good sight-reader to learn to memorise they have to put aside the music and play as much as they can – which might also be very little indeed. However, they can slowly build on whatever they can remember by first referring to music and then putting the music away again before playing a few more notes.

The student will find that strengthening their weaknesses, by learning to sight-read or memorise as required, gives them a greater understanding of their instrument and the music they are playing.

However, paradoxically as ever, it is not always necessary for the sight-reader to learn to memorise or the memoriser to learn to sight-read, for even as they are, both can have a rewarding musical life even at the highest level.

REVISION *By Diana Ditchfield*

Because many dyslexics have short term memory difficulties they tend to forget what they have (just) learned. This means they sometimes have a problem adding knowledge to existing knowledge because they can't remember the first building block on which it is intended to add the next. Although it is important to avoid spending lesson after lesson going over what was taught the week before as progress must be made to sustain interest, nevertheless before teaching something which requires a foundation of something previously taught, it is a good idea to gently prod the memory of the earlier lesson. Learning is often established by way of the process of frequent recall – and this applies also to the non-dyslexic. Variety is really helpful in sustaining attention so revision of some tangent learning can be introduced during the process of teaching something entirely new.

AURAL SKILLS: SOME IDEAS *By Sally Daunt*

SOME GENERAL POINTS

- Start with listening games: the student should be aware what listening is (See Oglethorpe Instrumental Music for Dyslexics: A Teaching Handbook; Chapter 3 'Auditory Considerations', especially 'Silence – the framework for music').
- What does the student already know? Areas of knowledge apparently unrelated to music may be used. For example: the doorbell at home might be a minor third! What tunes are used as ring tones on the mobile phone? Names of people or football teams might be used for rhythms.
- Repetition and practice are key. Find ways of helping the student do this on his/her own (see on).
- Relate aural 'tests' to real music and to a student's instrument or voice.

For pitch work, it helps enormously to be able to see (and perhaps feel) a keyboard. Encourage students to draw one out if they can't see a real one.

SPECIFIC AREAS OF AURAL

INTERVALS

- The 'classic' approach of linking intervals to tunes: it's much the best if the student finds examples him/herself.
- Songs to Help You Identify Intervals (which gives tunes at different pitches) on: <http://www.youtube.com/watch?v=rVyzCijXSA&feature=related>
- Put coloured Post-Its around a room with the names of tunes (or key words or/and pictures) that the student has associated with different intervals – e.g. sheep for 5th (Baa Baa...), heart for minor 6th (Love Story) etc.
- Move around the room and touch these, singing the interval, saying the name of it and maybe also making the 'shape' of the interval in the air with 2 hands (i.e. very close together for a 2nd, further apart for a 5th – much further apart for an octave etc or using Kodály hand signs).
- Given an interval for recognition: sing up the scale, counting the notes as you go. The student needs to be able to sing scales accurately though!
- Particularly for non-keyboard players, show the intervals on a keyboard; student should play them.
- Make a keyboard (piano size) on card and use this 'on its side' – i.e. vertically. Show and touch the intervals this way, singing them, which may make more sense as the sounds literally 'go up and down'. Do this with an electronic keyboard on its side which can then play the notes.
- Prepare different illustrations of a keyboard each one with a different interval highlighted in a colour.
- For the student alone: use a keyboard app on an iPhone to practise if the student has nothing else.

Record examples of different intervals for practice.

1. Play the interval (pause to allow the student to sing it, perhaps just to 'lah')
2. Sing the interval (some examples could be bottom to top, others, the other way round) using the interval name (e.g. C to E ascending would be sung as 'major third'). Pause and the student repeats.
3. Sing the interval again using the letter names and in the pause, the student plays these on a keyboard, having previously been encouraged to look at the shape.
4. Go through all intervals in order like this (i.e. minor 2nd; major 2nd; minor 3rd etc).
5. Repeat all intervals like this but in random order.
6. Add examples of intervals both played and sung but without naming the interval at first and giving the answer after a pause.
7. Repeat intervals at different pitches.
8. Student could record a set of these him/herself.

Upload these (as MP3 files for example) to your student's iPod or MP3 player, or put on a virtual learning environment (VLE) such as Moodle.

- Sing in a choir!
- Try Kodály method using solfa with hand signs for intervals. (Google/YouTube: Kodály method and/or Curwen hand signs)

PRACTISING INTERVALS

1. Listen to a given interval
2. Sing it
3. Listen again (when names of notes are given)
4. Point to the notes on a keyboard
5. Make a shape in the air while singing
6. Name the interval

CHORDS

- Link to work on intervals: recognise that the difference between (e.g.) major triad and minor triad in root position is that major = major 3rd under minor 3rd (sing these) and minor 3rd = minor 3rd under major 3rd.
- Does the minor triad sound sad and major happy to the student? (If not, ditch this idea!)
- Show the difference between these triads with coloured blocks (student to choose which colour represents major and minor 3rds for him/her) or with suitable graphics (blocks of colours?) which can be given as a handout.
- Tackle types of chord one at a time: (1) major and minor in root position (2) inversions (3) augmented and diminished triads (4) adding 4th note for 7th chords
- Inversions: sing up (and down) the three notes to decide which one is at the bottom to decide on inversion; make shapes in the air to represent the gaps between the notes. Show the differences in graphic form.

- Augmented/diminished:
 - Sing the intervals (diminished = all minor 3rds; augmented = all major 3rds).
 - What does the student associate these with? e.g. Velvet for a diminished interval; American train for an augmented... Anything that is memorable for the individual student.
- Record examples in the way shown for intervals above. Sing, play and name all three (or four) notes, this time singing 'major triad root position' up the three notes of the chord. Do sets of recordings for: root positions only; inversions (major and minor); combinations of those; augmented and diminished (and combinations with all the previous); 7th chords.

For all intervals and chords:

Play
Sing
Feel
See
Listen

Play (on a keyboard); sing up and down each chord (endlessly!); feel the spaces between the notes of the chord on a keyboard (eyes shut?) and make the shapes in the air; see them on the keyboard; listen to the notes being played and possibly link with colours or images.

- Have a large mat with the stave on it, so that the student can move/jump/step from note to note for chords, feeling the spaces and 'shape' of the chord. Sing as you go.
- Try playing chords with one note missing – can the student sing the missing note?
- More complex chords: use graphic representation and colour (chosen by student) as well as the play/sing/feel/see/listen approach. For example:

Type of 7th chord	Triad at the bottom	3rd at the top
Dominant 7th	Major triad +	Minor 3rd
Major 7th	Major triad +	Major 3rd
Minor 7th	Minor triad +	Minor 3rd
Minor/major 7th	Minor triad +	Major 3rd
Diminished 7th	Diminished triad +	Minor 3rd
Half diminished 7th	Diminished triad +	Major 3rd

RHYTHMS

Hear
See
Sing/say/
play

- As with everything – try different things and find out what works with individual students.
- Work from simple to more complex: learn to play/tap/sound-out simple rhythmic units in isolation. With dictation build these up using restricted types to begin with (e.g. only crotchets and quavers, then introduce dotted notes etc).

- Use words: the student should choose his/her own – ‘Higgledy Piggledy’ = triplets, ‘Amsterdam’ = two semiquavers, quaver etc. Use names of things that are significant for the student – for example, names of people, football teams or, for an adult, names of favourite cocktails?!
- Use French time names.
- Visualise rhythms in any way possible.
- Dotted notes: write these out in notation as tied notes, showing what the dot actually does. Sing them with an emphasis on the ‘tied’ note that is the dot.
- Use graphic representation: for example – squared paper with four squares equalling one minim and then three squares coloured in one colour and the fourth in another to represent dotted crotchet/quaver.
- Hear the division of notes, for example: quavers = ‘1 and 2 and...’; triplets = ‘1 and a 2 and a’.
- What kind of music does the student know? Find examples of rhythms in pieces that are known (either in notation or by ear).
- Flash cards: break up a four-bar rhythm into one beat per card. Learn to recognise these individually. Then play the full four bars and the student has to put the rhythms in the correct order – remember that dyslexic students have short-term memory problems, so this may need a lot of practice. It may be a help in breaking rhythms down into chunks – useful for dictation tests.

TECHNOLOGY THAT CAN HELP WITH AURAL SKILLS

Note that some online material uses computerised sound. This can be difficult aurally. This sort of material is useful for students to use for practice on their own. Examples include:

- ABRSM aural tests CD.
- Karajan® Music & Ear Trainer: an ear training application for iPhone and similar. It includes work on intervals, chords, scales, pitch and tempo. Available from the App store (simple version available free). Go to www.karajan-eartrainer.com/en/ for demonstration.
- www.good-ear.com.
- Ear Without Fear: A Comprehensive Ear-Training Program For Musicians - Volume 1 (£5.95) by Constance Preston and Charlotte Hale.
- Sibelius Auralia program.



DYSLEXIA AND EXAM BOARDS

The following is information provided by exam boards on their policy in regards to SpLD students. Some general points for considerations are:

- When obtaining special considerations for the exam (see exam board regulations), note that proof of dyslexia must be obtained; this will usually be a report from an Educational Psychologist. Ask the student, parents or the school for this.
- Consider different exam boards – which is most suitable?
- Explore alternatives such as Practical Musicianship.
- London College of Music popular music theory doesn't require Italian terms.
- Rock School exams allow progression to Grade 8 and beyond without any theory exam.

ABRSM AND CANDIDATES WITH SPECIFIC NEEDS

ABRSM is committed to providing opportunities for all candidates irrespective of their needs or abilities. We aim to ensure that all candidates can take part as fully as possible in every section of an exam and will treat each person individually, considering their needs in terms of physical access to the exam room, extra time, alternative tests and formats, visual aids and so on.

We publish fair access guidelines covering our provision for candidates who are blind or partially-sighted; deaf or hearing-impaired; with dyslexia and other learning difficulties; with autistic spectrum disorders and those with other specific needs. For candidates with requirements not covered by these guidelines, our Access Coordinator will make arrangements on an individual basis.

Amongst other things, provision can include an extra five minutes for the exam, with up to three minutes of this being available for sight-reading preparation; having a large notation version of the sight-reading test; or a test printed on coloured paper. Candidates can also take any overlays they use into their exams.

There are also a number of other ABRSM assessments to consider. The Performance Assessment does not include scales or sight-reading or aural tests, and you can take our Practical Musicianship and Jazz exams by ear. Additionally, Music Medals include a choice of musicianship tests, so that you can avoid sight-reading if you wish to.

You can find out more about ABRSM provision for candidates with specific needs and read the guidelines at www.abrsm.org/exams. You can also contact our Access Coordinator directly at accesscoordinator@abrsm.ac.uk.

TRINITY GUILDHALL EXAMS

Trinity Guildhall exams are particularly suited to the needs of many SpLD students as Trinity College London aims to enable as many students as possible to access our qualifications and be assessed to an international standard.

Trinity Guildhall's examinations offer flexibility and choice so they can be tailored to the individual's strengths. Some examples of this include:

- In our supporting tests, sight-reading is optional up to Grade 5 for *all* candidates.
- In the Technical Work section we have a smaller but more focused scale requirement than other boards which ensures an assessment of technical skills rather than scale and arpeggio memory.
- While an appropriate level of theory knowledge plays a valuable role in developing knowledge and understanding in a practical exam, theory examinations are not a requirement for any of the Trinity Guildhall practical examinations.

However, we are very conscious that it is important to be able to make reasonable adjustments to the content or delivery of examinations where appropriate to ensure SpLD students are not disadvantaged by the assessments. Some ways in which we can enable this to happen include:

- With the sight-reading test, candidates with SpLD can request enlarged/modified print, extra time, coloured paper etc., and we are happy for candidates to send in examples of the correct colour for us to print on if this is helpful.
- SpLD candidates can request that questions can be broken down into smaller chunks or repeated, and specific wording or running order of the exam can be used which is particularly useful in the case of candidates with ASD or similar conditions.
- Examiners are usually made aware in advance of any specific condition which might require a modification in the behaviour of the examiner. For instance this could include speaking more slowly, ensuring the candidate has understood each instruction before continuing, or establishing direct eye contact when giving instructions.
- Examiners may also need to be especially sensitive over things such as concentration, speech disorders or with candidates who have difficulty in organising answers in a structured way. They can also be asked to take particular care over spatial concepts such as high and low, 'in', 'on', 'in front of' etc., which can disorientate some SpLD candidates.

Overall, our policy is always to do our best to fit in with a candidate's normal way of working as much as possible, as long as it does not interfere with the academic integrity of the exam, and is still able to give a valuable and meaningful experience for the candidate.

www.trinitycollege.co.uk

GENERAL POLICY

Rockschool prides itself on offering practical, flexible and fun music qualifications. We know that exams can be daunting and stressful, which is why our examiners are trained to try and put candidates at ease as much as possible; we want you to do well and have fun!

Any candidate who has a learning difficulty, disability or is at a disadvantage due to something beyond their control should read our Reasonable Adjustment and Special Consideration Policy. This policy is available to download from the Rockscool website (www.rockschool.co.uk).

We advise that when filling out an entry form, (for all our qualifications), candidates supply us with as much information as possible so that we can accommodate individual requirements to the best of our abilities. Call us to discuss your requirements: 0845 460 4747.

GRADED MUSIC EXAMS

Upon providing evidence with their entry form, dyslexic candidates are given an extra five minutes to complete the exam; for Grades 6 – 8 candidates receive an extra ten minutes. This is automatically added when the exam is booked. If a dyslexic candidate requires further adjustments other than more time, this will be considered on a case-by-case basis.

TOP EXAM TIPS FOR DYSLEXIC CANDIDATES

- Talk to us – Talk to a member of the team about your individual requirements exams@rockschool.co.uk or if you want to talk to other candidates, find us on Facebook.
- Give yourself time – Get to the exam early, don't put extra pressure on yourself by rushing.
- Be prepared – Don't forget to bring your grade book, spare strings, sticks, etc.
- Keep hydrated – Bring a bottle of water with you, it will help you keep focused.
- Enjoy it! – Rockscool Graded Music Exams are all about performance: play your music your way and enjoy it.

TEACHING AND PERFORMANCE DIPLOMAS

Dyslexic candidates should include a letter with their entry form providing evidence of their dyslexia and include their individual requirements for the examination element of the qualification. All requests will be considered on a case by case basis.

MUSIC PRACTITIONER, CREATIVE PRACTITIONER AND MUSIC EDUCATOR VOCATIONAL QUALIFICATIONS

Rockscool Vocational Qualifications are delivered by individual centres; learners need to enrol with a centre that delivers the qualification they want to take. Vocational Qualifications are coursework based and don't involve exams. Learners can produce video and audio evidence instead of or alongside written work. Dyslexic learners should talk to the centre about their specific requirements and work with their tutor to produce evidence that works to their strengths.

Centres that require advice or deadline extensions should contact Rockscool: qualifications@rockschool.co.uk

LCM EXAMS

London College of Music is particularly sensitive to the requirements of candidates with particular needs, and encourages them to enter for examinations. The chief examiner considers the needs of candidates on a case-by-case basis, and all appropriate and reasonable steps are taken to ensure that any special requirements which they may have are put into place, while at the same time maintaining the full rigour of the examination itself.

Information about particular needs must be made available to LCM Examinations at the time of entry. This should be in the form of a written explanation of the candidate's requirements (accompanied by documentary evidence), along with a request for any particular alteration to standard examination procedure as appropriate.

The full policy is contained in the document Equality of Opportunity, Reasonable Adjustments and Special Consideration, available on request or downloadable from our website.

Additionally, LCM Exams offers a range of Leisure Play exams; these are purely performance exams, without the additional tests required in graded exams, and as such may be more suitable for certain candidates with particular needs.

For further details visit www.uwl.ac.uk/lcmexams



FURTHER READING *By Paula Bishop-Liebler*

Miles, T. M., Westcombe, J. & Ditchfield, D. (eds.) (2008) *Music & Dyslexia: A Positive Approach*, Wiley, 2008

Miles, T. M. & Westcombe, J. (eds.) (2001) *Music & Dyslexia: Opening New Doors*, Whurr Publishers, 2001.

Both of these books provide valuable insights into the experiences of dyslexic musicians, teaching practice and research.

TEACHING PRACTICE

Oglethorpe, S. (2002) *Instrumental music for dyslexics: A teaching handbook*, second edition, Whurr Publishers.

O'Brien, Vance, K. (2004) *Adapting Music Instruction for Students with Dyslexia*. *Music Educators Journal*, 90, 5, 27-31.

Macmillan, J. (2004) 'Music and Dyslexia'. *Piano Professional*, April, 18-22.

Skeath, J. *Instrumental teaching with the dyslexic student in mind*. Available at: <http://www.patoss-dyslexia.org/Publications10.html>.

RESEARCH

Music and dyslexia research falls into two main perspectives: musical and language learning. The language learning perspective (part of mainstream dyslexia research) is interested in possible connections between music and language processing, such as timing, with a view to understanding if musical training can support extra musical skills such as language processing and literacy. The alternative, musical learning perspective is focused on understanding the difficulties that people with specific learning difficulties face with musical learning and skill and developing appropriate teaching strategies to support their musical learning.

MUSICAL LEARNING PERSPECTIVE

Atterbury, B. W. (1985) 'Musical Differences in Learning-Disabled and Normal-Achieving Readers, Aged Seven, Eight and Nine'. *Psychology of Music*, 13 (2) 114-123.

Ganschow, L., Lloyd-Jones, J., and Miles, T.R. Ganschow, Lloyd-Jones & Miles, (1994) 'Dyslexia and Musical Notation', *Annals of Dyslexia*, 44, 185-202.

Overy, K., Nicolson, R. I., Fawcett, A. J., & Clarke, E. F. (2003). 'Dyslexia and Music: Measuring Musical Timing Skills'. *Dyslexia*, 9, 18-36.

Bishop-Liebler, P. (2004) *Pilot study of dyslexia and music in a conservatoire setting*, British Dyslexia Association International Conference (poster presentation).

Farrar, V. (2009). *The impact of study on disabled music students*, Music CETL. Available at <http://www.heacademy.ac.uk>

LANGUAGE LEARNING PERSPECTIVE

Overy, K. (2000) 'Dyslexia, temporal processing and music: the potential of music as an early learning aid for dyslexic children'. *Psychology of Music*, 28, 218-229.

Overy, K. (2003). 'Dyslexia and Music: From timing deficits to musical intervention.'

Annals of the New York Academy of Science, 999, 497-505.

Goswami, U., Thomson, J., Richardson, U., Stainthorpe, R., Hughes, D., Rosen, S. & Scott, S. (2002) 'Amplitude envelope onsets and developmental dyslexia: A new hypothesis'. Proceedings of the National Academy of Science, 99, 16, 10911-6.

Goswami, U. (2011). 'Music, rhythm, rise time perception and developmental dyslexia: Perception of musical meter predicts reading and phonology.' Cortex 47 (6) June

Goswami, U. (2011). Language, music and children's brains: A rhythmic timing perspective on language and music as cognitive systems. In P. Rebuschat et al. (Eds.) Language and Music as Cognitive Systems. Oxford: Oxford University Press

Kraus, N., and Chandrasekaran, B. (2010). Music training for the development of auditory skills. Nature Reviews Neuroscience 11, 599-605.

Patel, A. D. (2011) 'Why would musical training benefit the neural encoding of speech? The OPERA hypothesis.' Frontiers in Psychology, 2, (article 142), www.frontiersin.org.

REFERENCES FROM WHAT IS DYSLEXIA?:

Rose Review (2009) 'Identifying and Teaching Children and Young People with Dyslexia and Learning Difficulties', DCFS Publications. Download from: www.teachernet.gov.uk/publications Ref: DCSF-00659-2009

Saunders, K. & White, A. (2002) How Dyslexics Learn: Grasping the Nettle.

PATOSS, Evesham.

For video clips of famous dyslexics: <http://www.xtraordinarypeople.com>

OTHER USEFUL RESOURCES

- Music dominoes
- Coloured overlays: available from Dyslexia Consultants (or through Amazon). Pack of ten different colours: £26.70 (2011 price)
- British Dyslexia Association. Website: <http://www.bdadyslexia.org.uk/>
- Text-speech software: Read and Write Gold (Google it) is sophisticated but good. There are others (Google speech to text software).
- The excellent TV programme Don't Call Me Stupid with Kara Tointon, is partly available on YouTube: <http://www.youtube.com/watch?v=9DQFbQWyOdw>

The information provided here is based upon the opinion and experiences of our contributors, who themselves are dyslexic, or have dyslexic relatives, and who are past and present members of the British Dyslexia Association's Music Committee. Every student is different and the information here should be treated as a guide.

With many thanks to all our contributors for their time and efforts, which were offered free of charge. Thanks also to Music Teacher magazine, the British Dyslexia Association, Diana Ditchfield and Christine McRitchie Pratt for their input and support and to Karen Marshall for the images supplied (p12, 14, cover).