Disability As Disruption in Music Education

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Abstract

Disability as an identity and/or lived experience is a way of being diverse, but disability itself is diverse, too. The implications of this reality are manifold for the field of music education and amplified by the fact that the global population of disabled persons/persons with disabilities is estimated to be over 15%, which is more than one billion people. Using a narrative-informed approach and drawing theory from disability justice and DisCrit (disability and critical race theory) discourses, we tell the stories of a learner named Ray as they make their way through classes as a music education major. We highlight moments when disability, broadly, and Ray's specific experiences as a disabled person/person with a disability manifest points of disruption. These moments of disruption provide opportunities to move toward justice, although they can slip past unremarked upon. We model how to make use of disability justice and DisCrit to identify points of disruption, reflect upon them, and dream/act. After introducing Ray and the principles of disability justice and the tenets of DisCrit, we share vignettes that capture common experiences of disabled persons/persons with disabilities, each including points of disruption. We encourage readers to identify, reflect, and dream related to the points of disruption embedded in these vignettes. In this way, we encourage readers to join in collaborative dreaming toward justice.

Introduction

In this chapter, we share points of disruption around disability in music teaching and learning, points in which disability manifests or is otherwise more salient, breaking the normal flow of day-to-day life. We draw on disability justice and DisCrit (disability and critical race theory) principles as ways to embrace disruption and explore the many ways that disability is constructed, experienced, and enforced in contemporary music learning and music teaching practices through short narratives of a fictional music education student, Ray. Ray is a composite informed by stories from personal research, shared informally in public, and presented in media. We use the construct of Ray as a vehicle for addressing these stories and to model theoretic concepts from disability justice and DisCrit. Ray is a biracial disabled person, diagnosed with cerebral palsy, and is a wheelchair user. Sometimes, they also use crutches or walk to move about. They are in their second year of music teacher education at a medium-sized university in the United States. At the beginning of this chapter, we model how one might use disability justice and DisCrit ideas to embrace points of disruption to reflect on past practices and dream and act in pursuit of justice.

Disclaimer/Context

Readers of this chapter may recognize similarities between the principles of disability justice and the tenets of DisCrit, but they should not be conflated. Whereas DisCrit is an academic theory, disability justice emerged from a community of people in the San Francisco Bay Area in the mid-2000s. In their own words, this collective called Sins Invalid, is a "performance project that incubates and celebrates artists with disabilities, centralizing artists of color and LGBTQ / gender-variant artists as communities who have been historically marginalized . . . [that is led] by disabled people of color" (Sins Invalid, n.d.). The Sins Invalid performance project is an activist collaborative that fosters artistic performances as well as praxial–theory and practice–writing. The text *Skin, Tooth, and Bone: The Basis of Movement Is Our People - A*

Disability Justice Primer (Sins Invalid, 2019), outlines the project's conception of disability and potential lines of activistic actions. In the Frameworks for Reflection, Dreaming, and Action section, we present the principles of disability justice verbatim rather than paraphrasing them to avoid misinterpreting or misrepresenting the intended meanings forwarded by its authors. In short, engaging with disability justice in an academic context needs to be done with caution and care. Discussions of disability justice writings in music education scholarship are relatively new and have surfaced in presentations at the Biennial Disability Studies and Music Symposium in 2021 and 2023, and in the text of de Quardos and Amrein (2023).

Disability justice is no longer contained to its community of creators as more recently, books that discuss disability justice such as *The Future is Disabled* (Piepzna-Samarasinha, 2022) and *Disability Visibility* (Wong, 2020) have become bestsellers, and disability justice advocates such as Mia Mingus and Vilissa Thompson are both popular and influential on social media platforms. As a result, disability justice has been introduced to a wider audience and it is within this context that we consider how Ray's thinking is influenced by the disability justice movement. Central to our chapter is the question of "What happens when Ray, a biracial disabled music educator, engages with the principles of disability justice?" In addition, we have included the tenets of DisCrit as it is a key concept that emerged in academia that addresses disability intersectionality. These tenets have been embraced and employed by a few music education researchers (bell et al., 2022; Knapp, 2022), but at present are not widely practiced in our field. Whereas disability justice was not intended for academics, DisCrit is, and can serve as a critical concept for pre-service and inservice teachers with which to engage. Paralleling our first question, we pose, "What happens when Ray, a biracial disabled music educator, engages with the tenets of DisCrit?" In the second half of the chapter, we offer additional vignettes with discussion questions to encourage readers to become sensitive to points of disruption and to consider ways they may catalyze these points for transformative change in their practices.

Opening Vignette

In the course "Introduction to Music Education," students are sharing their musical identities and meaningful experiences with the class. Ray moves to the front of the class and situates themself before sharing:

"This is a picture of me in the front ensemble of our high school marching band—Go Mighty Chickadees Marching Band, 35 members strong. The front ensemble included me on xylophone and Sasha on synthesizer; that's the way with rural schools, I guess. This artifact is meaningful because of the positive community I found in the band. We were together all the time and went on trips to places I could never have expected. We even won an award at Festival Disney in Florida! And, I earned a varsity letter in band."[1]

Dr. Sheppard interjects: "Was xylophone always your instrument?"

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[1] Some U.S. schools award students with "varsity" or "junior varsity" letters based on their participation and achievement in extracurricular athletics. Some schools award similar letters to performing arts ensemble participants. For students not participating in sports, receiving a "varsity letter" in activities such as band allows them to feel acknowledged.

Rey responds, "Well, I play guitar, keyboard, and use DAWs[2] at home too. When I joined band, I was told I could pick any instrument that was in the front ensemble and xylophone was close enough to keyboard so that's what I picked."

"That's interesting. Why only instruments from the front ensemble?" asked Dr. Sheppard.

Ray looks around the classroom, suddenly a bit anxious, "Umm, I guess because that's what the teacher needed, maybe?" They look down briefly to their wheelchair and then up to the crowd, "Honestly, I also think it may have been because my teacher might not have known what to do with me. I don't mean that to bash my teacher, but I was kind of an oddity in the band since I couldn't mark time or keep up with the eight-to-fives like the others."

Cash raises his hand and says, "Well, that's kind of bullshit, right? Pardon my language. I mean, shouldn't everyone get to pick their own instrument and have a voice in that from early on?"

Dr. Sheppard replies, "Perhaps. Ray, I wonder what you would have picked if you had the choice and if your teacher knew what to do with you. Actually, everyone, think about that for our next class: What would you have picked for yourself to play or do musically if you had the right support and no barriers?"

Ray's memory and Dr. Sheppard's questions provide this introduction to music education class with a point of disruption: what would you do if you had all supports and no barriers? In this chapter, we seek to provide more points of disruption, viewing disability as a context for disrupting thinking and practice related to music learning and music teaching. Points of disruption, for us, are opportunities to reflect and challenge taken-for-granted notions. These opportunities can easily pass us by, but when embraced, they provide spaces to problematize practice and collaboratively build new ways of thinking, doing, and being. We must be clear here: points of disruption open up chances to explore things that are difficult, sometimes painful, potentially affirmational, community-fostering, and often challenging to the status-quo. Different theoretical frameworks can help people embrace the opportunities provided by points of disruption, opportunities to reflect, dream, and act toward justice.

Approach and Purpose: Dreaming Justice

Our approach to inquiry is structured through arts-based (e.g., Leavy, 2013; 2020) and arts-informed (e.g., Cole and Knowles, 2008) practices. We work to render lived experiences of disabled persons/persons with disabilities (DP/PwD)[3] and themes from existing research into thick and rich (Denzin, 2001), semi-fictional accounts that invite readers to encounter research

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[2] DAW is a digital audio workstation, which is "a software categorization that has evolved since its origins as simply an audio editing application that ran on specialized 'workstation' computers. Most DAWs share in common the capability to sequence, record, and mix music, but increasingly can be 'played' using soft synths (software synthesizers) that emulate every instrument imaginable." (Bell, 2015, p. 45)

[3] People who experience disability as a personal facet of their lives adopt a myriad of identical terms and labels, including identity-first ("disabled person") and person-first ("person with disability" or "persons with disabilities"), among others (Rathgeber, 2019). We use the combined construction "disabled persons/persons with disabilities" or DP/PwD generally to call attention to the complex nature of disability and disability identification, unless a person or reference discussed specifically identifies one way, in which case we use their personal terms. For more discussion of this construction and examples of its use, see Bell (2017), Rathgeber (2019), bell and Rathgeber (2020), and Hammel and Rathgeber (2021).

ideas and people as "palpable" and "comprehensible" (Barone, 1992, 146) and, thus, to join the collective process of constructive meaning making (Leavy, 2020). In this way, we walk along with researchers such as Bickmore (2021), Bolden (2017), Nichols (2013), and Stauffer and Barrett (2009).

The purpose of this chapter is twofold: a) to bring consciousness to points of disruption related to disability and b) to present disability justice and related research-activism frameworks and principles that may be of use to music educators to embrace disruption and work toward justice. We outline the principles of disability justice and highlight the work of numerous scholars and activists for the reader's further exploration. In addition, we share vignettes shaped around different disability justice principles to illustrate how disability, and, indeed, the presence of DP/PwD, can present point of disruption that, if embraced, invite learners, educators, scholars, activists, and community members to reflect upon "inclusive pedagogies." Such reflection encourages iteration and positions educators to envision pedagogies that decenter existing practices grounded in ableism in order to center people whose experiences exist at the intersection of many marginalized identities, including disability.

Points of disruption which arise related to disability often illustrate the pernicious manners in which music education pedagogies can reify ableism along with heteropatriarchy, white supremacy, colonialism, and capitalism at the same time (Sins Invalid, 2019). Berne notes in Sins Invalid[4] (2019) that each of these systems of oppression benefit "from extracting profits and status from the subjugated 'other'" (p. 28). As such, points of disruption can afford all in attendance, and beyond, chances to grapple with multiple systems of oppression and, in doing so, work toward justice and just pedagogical practices. The vignettes welcome you, the reader, to confront points of disruption and to actively dream for justice. Talila Lewis (2018) frames dreaming as an active form of advocacy work, observing that "those who came before us dreamed of that which no one thought could exist—that their dreams are the reasons that we now are living the "impossible." (n.p.)

Positionality

It is important to be conscious of the cultural locations and scope of disability justice and DisCrit in relation to intersectional marginalized communities—Black, brown, queer, and disabled persons—primarily in North America. We, the authors of this chapter, are white cisgender men and therefore somewhat outside of the primary scope of DisCrit and, more specifically, the scope, location, and primary audience of disability justice. These frameworks resonate with Jesse, as a disabled person, and adam, both of whom center disability in their academic, pedagogical, and community work. Our positionality as academics may place us at odds with disability justice authors, performers, and activists potentially due to their past examples of white academics co-opting theories of black, brown, Indigenous, and queer communities, especially given performative use of theories intended to provoke activism. As such, we aim to leverage our privilege (e.g., our privileged bodyminds as well as our safe and somewhat protected status as academics) and our invited opportunity to contribute this chapter to nurture the soil of music

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[4] Sins Invalid is a "performance project that incubates and celebrates artists with disabilities, centralizing artists of color and LGBTQ / gender-variant artists as communities who have been historically marginalized . . . [that is led] by disabled people of color" (Sins Invalid, n.d.). The Sins Invalid performance project is an activistic collaborative that fosters artistic performances as well as praxial–theory and practice–writing. The text *Skin, tooth, and bone: The basis of movement is our people - A disability justice primer* (Sins Invalid, 2019) is a primary guiding that outlines the project's conception of disability and potential lines of activistic actions.

education for scholar-educators from marginalized communities to be not only spotlighted, but also to take the lead. As this may be one of the few instances in which disability justice has been addressed in music education to date, we see this as a beginning and an invitation to further embrace and catalyze disability justice to help reshape our collective practice and consciousness. In this way, we are focused on the future of music education, specifically by and for DP/PwD. We point to the work of Kafer (2013) who calls for the urgent need to realize,

> crip futures: futures that embrace disabled people, futures that imagine disability differently, futures that support multiple ways of being . . . to put it bluntly, I, we, need to imagine crip futures because disabled people are continually being written out of the future, rendered as the sign of the future no one wants. (pp. 45-46)

We contend that Kafer's (2013) plea needs to be extended to the field of music education in research and practice. If music educators want to participate in and realize social justice in music education, they need to engage meaningfully with the disability justice movement.

Frameworks for Reflection, Dreaming, and Action

Our work in this chapter is rooted in disability studies and, more specifically, disability justice ways of knowing and being (Sins Invalid, 2019) and DisCrit—disability and critical race theory (Annamma et al., 2013). The field of disability studies has brought interdisciplinary attention toward the lived experiences of DP/PwD and the policies and ideologies that govern and shape their lives and experiences (e.g., Goodley, 2016; Linton, 2005; Shakespeare, 2005). Disability justice arises out of the work of Black and brown, queer, disabled activists, originally personified in the arts/activist project Sins Invalid, with ten governing principles articulated by Patty Berne (Invalid, 2019):

1. Intersectionality . . . we are many things, and they all impact us.
2. Leadership of those most impacted . . . By centering the leadership of those most impacted, we keep ourselves grounded in real-world problems and find creative strategies for resistance.
3. Anti-Capitalist Politics . . . Our worth is not dependent on what and how much we can produce.
4. Cross-Movement Solidarity . . . challenging white disability communities around racism and challenging other movements to confront ableism.
5. Recognizing Wholeness . . . Disabled people are whole people.
6. Sustainability . . . We value the teachings of our bodies and experiences, and use them as a critical guide and reference point to help us move away from urgency and into deep, slow, transformative, unstoppable waves of justice and liberation.
7. Commitment to Cross-Disability Solidarity . . . Deaf people, Blind people, people with environmental injuries and chemical sensitivities, and all others who experience ableism and isolation that undermines our collective liberation.
8. Interdependence . . .We see the liberation of all living systems and the land as integral to the liberation of our own communities, as we all share one planet.
9. Collective Access . . . Access needs can be articulated and met privately, through a collective, or in community, depending upon an individual's needs, desires, and the capacity of the group.
10. Collective Liberation . . . We move together as people with mixed abilities, multiracial, multi-gendered, mixed class, across the sexual spectrum, with a vision that leaves no bodymind behind. (pp. 23-26)

Disability justice is a grassroots community-based movement, and we consciously commenced our discussion by referencing the work of Sins Invalid (2019) in this regard but given that our work is situated in the context of research institutions, awareness and familiarity with academic writings adjacent to the disability justice movement is warranted. A key critique forwarded by Bell (2006), a Black disability studies scholar, is that for all intents and purposes, disability studies is white, and therefore not inclusive—the opposite of what it aspires to be. Bell (2006) observed how disability studies centered the perspectives of white people and thereby whitewashed disability history, ontology, and phenomenology (p. 275). In his "modest proposal," employing satire, Bell called out how disability studies scholars seemed to consciously ignore intersectionality, instead allowing disabled and racialized people to be "run over,"

> When you come across a non-white disabled person, focus on the disability, eliding the race and ethnicity, letting them be run over, forgotten. Do not consider how the intersection in which this subject lives influences her actions and the way she is seen. Choose not to see that intersection and quickly move on down the road of disability, away from the "perpendicular" roads of race and ethnicity. (p. 279)

Bell's (2006) critiques draw attention to seminal disability studies writings such as those by Michael Oliver (1990) that focus on disability rights but do not discuss the discrimination associated with one's race and ethnicity. Notably, there are feminist disability scholars such as Garland-Thomson (1994; 1997), Linton (1998), and Wendell (1996) that draw attention to the intersections of gender and disability. To her credit, Garland-Thomson's (1997) notion of the "normate"—the unspoken but understood idealized body—is white, yet in the broader scope of the field, issues related to race and ethnicity as elemental to its understanding and portraying of intersectionality were few and far between. Similar to disability studies in general, feminist disability studies have privileged the perspectives of white women (Bailey & Mobley, 2018; Erevelles, 2011; Schalk & Kim, 2020). Only in the last decade, largely spurred by Annamma et al. (2013), has race and ethnicity been pushed to the forefront of academic discussions and writings on disability and intersectionality. The framing of "DisCrit"—disability studies and critical race theory—by Annamma et al. (2013) forwarded that "racism validates and reinforces ableism, and ableism validates and reinforces racism" (p. 29). DisCrit is anchored to seven tenets:

1. DisCrit focuses on ways that the forces of racism and ableism circulate interdependently, often in neutralized and invisible ways, to uphold notions of normalcy.
2. DisCrit values multidimensional identities and troubles singular notions of identity such as race or dis/ability or class or gender or sexuality, and so on
3. DisCrit emphasizes the social constructions of race and ability and yet recognizes the material and psychological impacts of being labeled as raced or dis/abled, which sets one outside of the western cultural norms.
4. DisCrit privileges voices of marginalized populations, traditionally not acknowledged within research.
5. DisCrit considers legal and historical aspects of dis/ability and race and how both have been used separately and together to deny the rights of some citizens.
6. DisCrit recognizes whiteness and Ability as Property and that gains for people labeled with dis/abilities have largely been made as the result of interest convergence of white, middle-class citizens.
7. DisCrit requires activism and supports all forms of resistance.

Below, we demonstrate how one might think through disability justice and DisCrit in order to identify and embrace disability points of disruption and how one might then dream and act toward justice. In these vignettes, we guide you through identifying disruptions, reflecting on the

complexities through theory, and begin to dream with you.

Guided Vignette 1: Disruptions with Disability Justice

Ray is at their wit's end with labels, be it in the special education course or intro to music education. It seems that with every label for disability, those around them want to have a clear pedagogy to address a person's needs. Some of their classmates have been exploring label-specific classes for DP/PwD: developmental disabilities or autism-like classes, adaptive music classes specifically for students with physical disabilities, and so on.

"These labels separate people and practices, but why?" Ray thinks while dreaming up their ideal "inclusive music class" for an assignment, "efficiency and effectiveness, at what? Least restrictive environment for who? The teacher, the non-disabled students? That just seems to bandage a broken education system rather than reimagining things. When people with different disabilities are separated more and more, they don't get to know everyone else, including some students with other labels."

Ray speaks into their dictation app as they begin to dream of a new kind of music class:

"What if we started with the idea that classes should be flexible for all, encourage interaction between all, and then work from there rather than working from established class types, labels, and teaching styles?"

In this example, Ray troubles issues of disability label-specific pedagogies, label-based student divisions, and concerns over creating inclusive music learning by retrofitting pre-existing class types; these are points of disruption that Ray could embrace and explore, or not. Thinking through disability justice principles, Ray brushes upon an anti-capitalist critique (i.e., "*efficiency and effectiveness, at wha*t"), which could lead them to consider how music education can focus on productiveness and generation to the detriment of more learner-centric and ==emergent== approaches (Bates, 2017). Also, Ray brings up issues that might, upon further exploration, illuminate the need to attend to cross-disability solidarity and collective liberation in their desire for new types of courses. For cross-disability solidarity, Ray might wonder if there are places and needs for classes just for DP/PwD as a means to build community and collective power. For collective liberation, Ray might dream of these types of classes as well as more "mainstreamed" types of classes ==structured== toward using music as a means to challenge injustice. ==Take, for example,== an ensemble that performs pieces by disabled composers/composers with disabilities that bring up issues of marginalization, or a course where learners develop songs and chants that they can use as protest against unjust issues they identify.

Guided Vignette 2: Disruptions with DisCrit

Ray is enrolled in a popular music ensemble. In it, students learn about and participate in ways of making popular music, guided by seminal readings in the field by scholars such as Lucy Green. Ray is part of a group that is trying to decide which songs they will play, and to help this process, they take turns talking about their musical influences.

Amanda shares, "I like a lot of different stuff, I listen to a lot of hip-hop and R&B. Big Drake fan here, but I don't know about that new album."

"Agreed!" Kim replies, "I like a lot of the same music the rest of you mentioned, but my favorite artist of all time is Beyoncé."

"Kim, what's your take on her Renaissance album?" Amanda asks.

"I didn't know what to make of it at first, but it's growing on me. I like how she can incorporate soooo many styles. Genius!" Kim replies.

Peyton interjects, "I'm a longtime fan, too, but that ableist slur in 'Heated' made me question if I should still listen to her."

"Hmm, aren't people upset at Lizzo for the same thing right now?" Amanda asks. "I hate to ask, but is it that big of a deal? People curse and say all sorts of crappy things in music all the time."

Ray wonders if it is worth it to interject, specifically since the slur in both songs—"spaz"—have often been leveled at people just like them, specifically people diagnosed with cerebral palsy. "What if they don't get it or just think I'm too sensitive?" Ray wonders.

The guided vignette above includes two points of disruption: the first as the main point about using ableist slurs in music and the second as Ray's feelings of discomfort in sharing their perspective. This conversation could just dissolve, and pass or Ray could wholeheartedly agree with Peyton and note how Beyoncé and Lizzo removed the slurs in their songs. Alternatively, thinking through DisCrit could provide another perspective on this issue. Consider the second and fourth tenets of DisCrit, respectively:

> DisCrit values multidimensional identities and troubles singular notions of identity such as race or dis/ability or class or gender or sexuality, and so on.

> DisCrit privileges voices of marginalized populations, traditionally not acknowledged within research.

These tenets might inform Ray in suggesting to their classmates the need to think about disability more complexly, and specifically, the intersections of disability with other lived experiences and identities including but not limited to race, gender, and sexuality. Furthermore, Ray might suggest engaging with perspectives on the issue from people who are disabled and racialized, such as Victoria Gagliardo-Silver:

> Black, disabled Americans like myself have no experience of that term being used against us; the word has never been used as an insult in our own community. In both Lizzo's and Beyoncé's songs, they use it to describe their own actions. Context matters. (as cited in Zimmer, 2022, n.p.)

Building on this quote, perhaps Ray could help their classmates dream of different ways to move beyond policing songs for slurs and toward calling in friends, family, and even teachers to trouble essentialist notions of disability and to consult voices from the disabled community regarding daily hot-button issues. In these ways, Ray and their classmates might move from a position of critiquing the latest controversy and toward drilling down to more complex issues that can give them access to collaborative dreaming toward mutual liberation. They might develop strategies for identifying slurs and helping others to understand the systemic nature of slurs and their impact. They can consider who wields power to call out problematic issues, and how these two issues are intersectional and touch upon experiences and/or identities related to disability, race, class, gender, and more.

Vignettes and Questions for Dreaming

In the previous sections, we have attempted to guide you to think through disability justice and DisCrit, articulating the points of disruption and their relation to the frameworks. In this section, we work to encourage reflection and dreaming by stepping back so you can consider the vignettes more independently. The points of disruption manifested when disability becomes salient or is directly confronted can be sites for such dreaming and we invite you to dream and act with us to foster music learning and teaching rooted in disability justice. While we, as authors, could share our own dreams of a disability just practice, our positionalities (e.g., white, cisgender, male, middle class, academics) may preclude us from more vivid dreams dreamt by and with DP/PwD. As such, we encourage you to dream through the information and vignettes provided, but to also dream *with* DP/PwD, particularly those whose intersectional experiences provide them with deep insight into experiences of ableism, heteropatriarchy, white supremacy, colonialism, and capitalism. To encourage reflection and dreaming, we provide discussion questions following each vignette, rather than providing our own direct commentaries as authors. As you attend to the multiple intended and unintended points of disruption in the vignettes below, revisit the principles and pillars of disability justice and DisCrit (INSERT PAGE NUMBERS IN ACTUAL TEXT TO THESE).

Vignette 1: Intersectionality and Multi-Dimensionality of Disability

Ray closes the pdf entitled "McIntosh - Knapsack " and opens up their reading journal document to make a response for their education policy studies homework. "What might it look like to unpack the white privilege in your field? Provide three possible examples," the assignment asks. Ray feels like they could answer this quickly: Less white composers and less centering white music making. But, one thing keeps coming back to their thoughts: "There are things here that scream 'disability' as well as race." While attempting to work this idea out in a short response, Ray does a quick search: "Disability AND Knapsack." At the top of the search results, Ray finds Phyllis May-Machunda's (2005) "Exploring the Invisible Knapsack of Able-Bodied Privilege," and they begin to read it. Ray's initial thoughts seem to be supported in that May-Machunda makes subtle alterations to McIntosh's work to draw out nondisabled privilege. Ray begins to wonder, "How many knapsacks are there, then? Is there one for each type of privilege?" Being that the assignment is due in 30 minutes, Ray jots this question down in their journal and adds some unpacked ideas that deal with race and disability and music education: 1) center less white, nondisabled composers, 2) center less white, nondisabled ways of making and learning music, and 3) identify barriers to participation for non-white, disabled musicians." As Ray clicks submit on their assignment, they begin to think, "Well, that last unpacking seems pretty connected to class, too, given how expensive instruments, lessons, trips, etc., are. I guess that's another knapsack."

As Ray packs up to go to class and check on the transportation service that should be picking them up shortly, outside of their dorm they see a poster that reads, "Who are?" and they begin to dream a bit as they wait. Sitting on a low concrete wall near the road, Ray ponders, "Who am I? Well, that's tricky, right? I mean I'm regularly reminded that I am 'a person with a disability' and I sometimes feel very much disabled, but I'm also biracial, I'm poor-ish with so many loans . . . I'm all of these things and more, even if only one part seems to be in focus at specific moments and in particular contexts."

Later in the day, Ray finds a place to read in between classes. They open a new reading for their diversity credit class, "African American History," entitled "Learning from the 60s" (Lorde, 1982). As they read, one bit sticks with them and make them recall their knapsack

contemplation earlier, "There is no such thing as a single-issue struggle because we do not live single-issue lives. Malcolm knew this. Martin Luther King, Jr. knew this. Our struggles are particular, but we are not alone." "Wait," Ray thinks, "That makes sense. So, why isn't this something we talk about more?" They think about their exceptional education course[5] and how all the discussions are about meeting the "special needs" of learners. These needs were always diagnostic-based needs, never connecting disability with race, ethnicity, class, and so on. They think about their education policy studies class and how they had spoken of race in a similarly disconnected manner. "How is my experience of disability, racism, classism, genderism unique to me, but also interconnected with others?" Just as Ray begins to drift off into deeper thought, an alarm goes off and Ray is off to the next event in their jam-packed day as a music major.

Questions:
1. What point(s) of disruption do you notice and how were they addressed?
2. In what ways does Ray's experience illustrate them grappling with the intersectional and multi-dimensional nature of disability? How do these issues manifest in your musical life?
3. If Ray's classes—and your classes—were framed around sustainable mutual liberation, what ideas, resources, and experiences might need to change?

Vignette 2: Access, Asking, and Preparing

The class, "Teaching Students with Exceptionalities," is starting to get to Ray. At the start of the semester, Ray was excited about, or at least intrigued by the class because it had the potential to provide a space in which to discuss disability meaningfully as it relates to teaching and learning music. But, increasingly, Ray's viewpoints are clashing with those of their professor. Entering the classroom, Ray thinks sarcastically to themself, "What's Dr. Disability going to tell me what I should think about disability today?!"

In his lecture, Professor Hill, aka "Dr. Disability," introduces students to some key advances in disability rights in the United States, ending with the Individuals with Disability Education Act (IDEA) of 1990, and its significance for education.

One of Ray's classmates, Aaron, asks the question, "So, what does IDEA mean for me as a teacher? What am I required to do if I have a student with a disability in my class?"

"That's a good question, Aaron," responds Professor Hill, who then redirects the question to the rest of the class: "What do you all think? Let's form some breakout groups of three or four people to discuss this."

Ray joins a group with three others who are seated nearest to them, one of whom, Ismail, is a good friend, but the other two they haven't met yet. Based on previous experiences in these types of discussions with strangers, Ray has found that being a wheelchair user often results in them being assumed to be the subject in the hypothetical situation. Feeling confident with Ismail seated beside them, Ray decides to get out in front of this potential problem and lead the conversation: "As someone with cerebral palsy and as a wheelchair user, I get asked these types of questions a lot. What accommodations do you require? How can I make this accessible for you? To be honest, I wish a lot of my teachers knew better."

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[5] In the U.S., many state licensure statutes require all preservice educators in and outside of music to either take specific courses that address special education law, common diagnoses, and pedagogy for adapting and accommodating the needs of DP/PwD. These courses may include euphemisms related to disability and DP/PwD such as "special needs," "exceptional learners," and "adaptive education."

"Well, what do you mean by that," asks Tyana, "I mean, how's the teacher supposed to know? Aren't they supposed to ask?"

"Yes," quips Ray, "Asking is good if you're unsure or you don't know, but my point is that all this talk of accessibility and accommodations misses the bigger point…"

Before they can finish their thought, Professor Hill has temporarily joined their group as he circulates around the classroom. "Don't mind me," he says, "I'm just eavesdropping on your discussion, please continue, Ray."

"Sure, well my concern with Aaron's question is that it's focused on what teachers must do, and in my experience, it's not enough. Don't get me wrong, accessibility is important. There are things I need in order to survive that other people don't, but requirements, accommodations, these are like the bare minimum. Who's happy about that?!"

Ray has more to say but before they can continue, Professor Hill recognizes that Ray raises an important point and interrupts the cacophony of conversations happening around the room, "Pardon the interruption, everyone, but Ray's group has brought to my attention an intriguing point of discussion that I think we should all engage in." As Professor Hill continues with his prompt for further discussion, Ray thinks to themself, "Dr. Disability strikes again. How am I going to get out of this one?"

To Ray's relief, several of their classmates point out some of the limitations associated with a disability rights-based approach, saving Ray some of the emotional labor of constantly explaining these concepts to people. For example, one classmate offers her opinion that just because someone is being included in an educational setting as mandated by law, doesn't mean that discrimination instantly dissipates.

Professor Hill pipes in, "Ray, you sparked this last discussion, let's give you the last word."

"You know what I want?" Ray responds, "The dream is to enter a space, like a music classroom, and I don't have to ask for anything because it's already there. And you, the teacher, you don't have to ask either, because you already know."

"How is that even possible?" remarks a bewildered Aaron.

"Another great question, Aaron," praises Professor Hill. "Let's revisit this next time. Thanks everyone, we'll see you on Friday when we'll discuss strategies for inclusion in general music classrooms."

Questions:
1. What point(s) of disruption do you notice and how were they addressed?
2. In what ways do discussions like those above frame access from a top-down, rights/compliance perspective? What concerns might arise if one thought through disability justice and DisCrit related to access?
3. How might any discussion of access become a community discussion, led by those most impacted, to get to Ray's dream? How might you immerse yourself in disability culture to help others like Ray in your context?

Vignette 3: Leadership, Voice, and Listening

"An IEP team[6] is legally required to include which members?" Cash asks, turning his head away from the quizlet on his computer to the study group.

"Got it," Talissa shouts, "Parents, at least one sped teacher,[7] at least one regular ed teacher, a school system rep, a school psychologist . . ."

"Or someone who can interpret the evaluations," Dee corrects.

"Okay . . . moving on, and any other service or transitional service providers the parents or school may deem necessary," Talissa finishes.

"What about the kid?" Ray asks.

Cash responds, "Yup, Ray is right, the child can be on the IEP 'whenever appropriate.'"

"What about all the time? Is it really ever appropriate to not involve the person at the center of a discussion?" Ray shares. "Even young disabled kids can advocate for themselves, with help, why leave the decision if they can participate to those who already have all the power?"

"Ray, I agree with you, but we need to finish studying for this quiz, so can we wait on the activism?" Cash asks and then quickly switches to the next quizlet question.

The group finished their session, and all passed the quiz, yet, Ray couldn't seem to stop thinking about why a child might be excluded from a conversation about their learning. They started thinking more and more about who gets a voice in disability issues and it seemed that they were always last to have a voice in their own disability-related issues. Why not consult . . . or even straight up listen to those most directly impacted by disability policies first and foremost," Ray asks themself. A concern about agency and voice seems to amplify day by day.

The next day, during a planning meeting for the university's music education student organization, Ray brought their concern to a new context. As the leadership was planning for a roundtable on "inclusion," the students and advisors began to share names of potential speakers. After a few minutes, the group discussed the qualifications of each potential speaker noting their passion for inclusion and their imaginative practices. Ray pensively interjected, "What about their personal experiences and identities?"

Gene replied, "Well, they are all teachers and have deep experiences working with students with disabilities in various settings."

"But what about their personal experiences of disability or their other important identities?" Ray asks, shaking a little with nervousness and feeling very exposed. "Also, why have we only generated a list of white or white-passing teachers? Whose voices are we unintentionally centering here and if it is disabled persons, and specifically Black, brown, queer, and disabled voices, why not?"

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[6] In the U.S., an IEP is an Individualized Education Program developed for students with specific diagnoses as dictated in the Individuals with Disability Education Act. An IEP includes information about a students' needs, growth, and accommodations to make progress in school.
[7] sped or SpEd is a shortened form of "special education."

Dr. Sheppard interjected, "You bring up a lot of important points, Ray. How about we all try to find more diverse presenters here, which means we might have to do a bit more investigating. Would that help, Ray?"

"The entire discussion just jumped from who is centered to 'Let's center Ray and ease their concerns,'" Ray thought, not knowing what to say next. "It seems like people listen to respond or to ease tension, not listen to learn and engage," Ray thinks as the class goes on around them.

Questions:
1. What point(s) of disruption do you notice and how were they addressed?
2. Consider the issues of voice and power. Who/what drives decisions related to disability in the vignette and in your learning contexts? Why?
3. How might Ray's teachers and peers move from tokenized ways of centering DP/PwD and toward centering the intersectional voices of marginalized persons to transform their practices?

Openings and Disruptions

Points of disruption around disability—as well as other intersecting vectors of oppression—are everywhere. It is often far too easy to miss or reject opportunities to embrace them and, thus, miss changes to reflect and act in ways that challenge and interrupt oppression and marginalization in and around music making and music learning. Throughout this chapter, we encouraged you to not let points of disruption pass you because in each disruption there is an invitation for all to dream of more just music learning and music teaching practices. Be well aware, "here be dragons;" points of disruption, if embraced, may point toward both the best of what we do as well as the always-already fractious nature of what we do (Piepzna-Samarasinha, 2018), as music makers and music educators. Everything becomes questionable and tentative; nothing is safe from problematization and alteration. Yet, in this shadow, we are invited to and, indeed, empowered, to dream alongside one another to co-construct new musical worlds and new pedagogies rooted in collaborative liberation and care.

Disability Justice, as outlined by Sins Invalid (2019; 2020) and Kafai (2021), and DisCrit, as discussed by Annamma et al. (2013), provide actionable principles and frameworks that music educators can think through to analyze their practices. These principles and frameworks also open avenues with which to dream alongside the learners with whom teachers work. We have shared the basic principles of disability justice and DisCrit, and shared vignettes in which we guided readers through the process of identifying points of disruption, reflection, and dreaming.

Intersectionality, collective access, and leadership—points of disruption in this chapter—are but a few examples of critical junctures that music educators must navigate when thinking through disability justice and DisCrit. There remain many other potential points of disruption that we did not discuss in great depth, let alone at all, in this chapter, of which readers should be mindful. For example, consider the disability justice tenets proclaiming the need to recognize the wholeness of disabled persons and to "value the teachings of our bodies and experiences" (p. 24-25)—how might a genuine acceptance of these principles impact music teaching and learning? This and other questions remain and require deeper explorations and collaborative dreaming with DP/PwD to work toward social justice in music education.

We end with a point of potential disruption, sharing a quote by Shayda Kafai (2021) from *Crip Kinship*, and welcome you to embrace this disruption and dream of justice alongside DP/PwDm

one that "leave no bodymind behind" (Sins Invalid, 2019, p. 26):

> . . . dreamwork and art-activism is not just for the disabled, queer of color many. It is for all of us, for all spaces and peoples in need of nourishment and thriving in our ableist, racist, and cis-heteropatriarchal world…art made by an intersectional Disability Justice community holds power; it holds the potential to motivate us to question what we have been taught about our bodyminds, about who we have been taught is perpetually disempowered, and about who does and who does not have a voice. (Kafai, 2021, p. 18)

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March 17, 2023

Dear adam and Jesse,

Thank you for your chapter "*Disability As Disruption in Music Education.*" I appreciate the narrative driven opportunity to deepen my understanding of disability from an intersectional perspective. This will be a distinct contribution for the second section of the handbook. What follows are two reviews—one by me, as editor, and the other from a section colleague with some expertise related to the chapter. We hope you find this feedback useful as you continue to refine your work. Please feel free to reach out to me if anything is unclear or if you need further information.

NOTES FROM THE EDITOR

Much of what you are writing about and the theoretical tools that you are working with are deeply embedded in US-centric contexts. Your reviewer (whose comments appear in the next section below) has given you some great insight into what "doesn't translate" for colleagues whose work lies outside of North America. I encourage you to make use of footnotes or insert some explanatory paragraphs at appropriate places as needed to explain niche understandings.

While you may see other opportunities for further explanation, I suggest three key things that could use some further (but not necessarily extensive, just efficient) explanation in the body of the text:

1. Somehow, somewhere you should provide a primer on your use of the acronym DP/PwD? This label, and the discourse it attempts to shorthand, will be mystifying to someone whose language is not English.

2. If I am a measure of the average, academic reader then the term "DisCrit" and its associated theoretical understandings will, at best, be murky. In the section "Frameworks for Reflection, Dreaming, and Action" I suggest that you add some sentences of DisCrit explanation/definition after the first sentence that ends ". . . ways of knowing and being". After the explanatory sentences, you could start a new paragraph with the sentence "The field of disability studies has brought interdisciplinary attention. . ."

3. I am not clear how the Sins Invalid performance project contributes to the paper. As it stands, if this were removed from the paper, it would flow right along. I am not suggesting this course of action – although you could do that if you wished. Rather, for the Sins Invalid project to best inform, you need a subsection dedicated to this that would then contextualize the 10 governing principles. Additionally, be clear what it is that these principles mean to govern and go back through the list and see if you can edit them into better clarity and form (as in, complete sentences or bullet points or verb usage).

Likewise, in reference to item 3 above, I think reprinting two long lists of 7 to 10 items is a lot for a reader to keep in mind. One possibility is to not use the Sins Invalid list, but rather summarize

the general thrust of Berne's thinking, then offer the "DisCrit" list as the tools for thinking through the vignettes. The reviewer also offers some thoughts about this as well.

I think the vignettes are a brilliant vehicle for opening the reader to the complexity of the issues you are meaning to address. I have a few comments that I hope you will use to sharpen their effectiveness in this chapter:

1.   You describe Ray as semi-fictional, but don't go any further. Is Ray a "composite character" of people you have met in the course of your research? Is he a fictional character to embody the dilemmas and difficulties that DisCrit aims to address? What is fictional – what is factual? I invite you to say more about who anchors these vignettes and how the stories were constructed.

2.   The six vignettes are intended to draw the reader ever more into the complexity. Following the opening, you "guide us" by explaining clearly what your intentions were in writing them. The interpretation of the last three are up to us as we are guided by your questions. On page 5 in the paragraph immediately prior to guided vignette 1, you briefly explain this. I suggest that you hold off on that last sentence ("Later in the chapter, we present longer vignettes with less guidance, for the reader to engage with in a more personal manner.") Then, add a short-ish paragraph to the introduction of the "Vignettes and Questions for Dreaming" that starts with the sentence "To encourage reflection and dreaming, we provide discussion questions following each vignette, rather than providing our own direct commentaries as authors." And then perhaps you offer a few more sentences that remind the reader to think about the previous principles and cue their role in interpreting the vignettes.

Small items:

·   I think the first citation in the "Approach and Purpose: Dreaming Justice" is Patricia Leavy, if so then the name is misspelled in the in-text citation. (You spell it correctly in subsequent citations, so I might be mistaken.)

·   "Exceptional education course" (p 8) is something of a euphemism specific to US education. I am hopeful that there might be a better descriptor that will be legible to the global reader.

·   On page 11, this sentence, "Everyone becomes questionable and tentative; nothing is safe from problematization and alteration." What do you mean by "everyone becomes questionable?" I don't think you mean that music educators become persons of dubious repute (a "questionable person"), but perhaps you mean they question more, they doubt more. Could you rephrase this?

The reviewer for your chapter was positive and offered a number of constructive comments that I am confident you will find very useful. I am reprinting them here because I appreciated the reviewer's thoroughness and organization.

FROM THE REVIEWER

This chapter is original in its design, it does not only include vignettes, but also "questions for dreaming". This style makes the reading more friendly to potential readers. Both -vignettes and questions- may help higher education lecturers in the content and design of a course or courses related to disability in music education, but the proportion between the authors' discussed vignettes (two, after presenting the theoretical framework) and the students' aimed vignettes (three) may be more suitable for a course textbook.

The approach of the chapter is more USA based as internationally aimed. Readers whose first language is not English   and are not acquainted with the USA high education system, will find some difficulties to fully understand the text. One difficulty lies in the use of acronyms that cannot be assumed to be understood by the reader. Presenting first the whole term in all its words, and then the acronym may help. The used acronyms are:

· DAW (in the first vignette)
· DP/PwD (appears first time in "Approach and purpose: Dreaming Justice" section)
· IEP team (Vignette 3)

The vignettes and theoretical framework are USA contextualised, and as such include tacit information and assumptions that must be explicit to readers form other contexts. This is relevant to minor details such as in the opening vignette: *"I earned a varsity letter in band".* For those who are not acquainted with the USA school bands' system, there is a need to explain what a varsity letter means, to understand why it was important to mention it.

Other issues that need some explicit information for non-USA readers are:

· "Ray is a biracial disabled person, diagnosed with cerebral palsy, and is a wheelchair user "(Introduction): is he a first, second- or third-year student? What is the nature of those studies? What are the compulsory courses and what are the elective ones (especially those related to the issues discussed in this chapter)? Maybe Ray elected some courses looking for answers to his own reality?
· "we, Jesse, a disabled white cisgender man, and adam, a nondisabled white cisgender man" (Positionality): considering that this handbook aims at an international reading community, shouldn't the writers also include in their positioning other information that may include them in a marginalized or a marginalizing community, such as the country and area in which they live and work, first/second generation to immigrants, socio-economic class?
  - Only what seems fully pertinent

The theoretical lenses chosen for reflecting on disability studies within the education of music education majors, are disability justice and DisCrit (disability and critical race theory) discourses, claiming that "this may be one of the first instances in which disability justice has been addressed in music education" (p. 3). Probably there are not many publications on disability

justice in music education, but there is a place to refer to other studies that addressed it (for example, Churchill & Laes, 2021; Darrow, 2015; Draper, 2022). Furthermore, considering that the "key dynamic of the Handbook is a retrospective and prospective overview of the discipline, a rich, critical assessment of past and present theory that also looks to the future" (Sage Handbook Review Guidelines), it would be important to relate to the discipline of music in special education (e.g. Dobbs, 2012; Lubet, 2009) and stress the differences between this and the proposed theoretical and practical framework proposed in this chapter. It will also help to refer to studies regarding social justice issues (for example, Hess, 2017)

The theoretical framework relating to disability justice is based, also on "ten governing principles articulated by Patty Berne (Invalid, 2019)" (Frameworks for Reflection, Dreaming, and Action): Is it a US based project? It maybe implied, but it is important to state this. Are you aware if in other countries similar projects have been developed?

The authors list the disability justice ten governing principles and the 7 tenets upon DisCrit are anchored, but hardly explicitly used them as an analysis tool. Authors may consider listing only those principles and tenets that they refer to in the article, and readers who are interested in all those principles and tenets may find them by themselves.

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SOME FINAL CONSIDERATIONS

As you prepare this next draft of the manuscript, please keep in mind that there will be a copy-editing step to follow. Therefore in this review, I have not attended to manuscript

formatting, English language and grammar, and citation formatting in favour of focusing on your scholarship and clarifying your ideas. In anticipation of the copy-editing step and to ensure that it is as smooth as possible I recommend that you consult the Guidelines for Contributors (attached to this email) for formatting the manuscript and have the draft reviewed by an English speaking colleague or editor if you are able.

Again, please feel free to contact me if you have any questions or concerns. Thank you for your work so far and for this valuable contribution to this handbook.
Sincerely,

Jeananne Nichols
Belk Distinguished Professor of Music Education
Western Carolina University
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Hello Jeannae,

Thank you for the helpful review. adam and I have worked to address most of the points raised by the reviewer and you. We have highlighted major edits to point to these directly. There are a few points that we have decided to not address or to address in a different way than noted in the reviews.

- First, we would very much like to keep the full quoted information from disability justice and DisCrit. We want to present the work of others clearly and fully in this chapter in order to encourage music educators to engage with these frameworks not just in the chapter but outside in their work. For disability justice, specifically, we are cautious to summarize or edit the words of multiply-marginalized authors who are already leery about academics who might co-opt their ideas and obscure authors and community from which the framework has grown. To assist readers, we ask that in the section "Vignettes and Questions for Dreaming" specific page references are made to where the tenets and principles are located in the chapter so readers can flip or scroll back to review.

- Second, we have heavily revised the positionality section to address how our own positionality may be at odds with the scope and location of the frameworks and their originators. Yet, we did not think it helpful to provide a more in depth discussion of our positionality beyond the identities directly pertinent to the topic at hand. The reviewer suggested sharing more information, and we are leery to do so as we fear it may more directly center us, rather than the ideas and authors who developed the ideas.

- Third, we have greatly developed the opening section now titled "Disclaimer/Context" and have cited related literature that directly connects to the frameworks we address. We did not use the suggested citations provided in the review as we have tried to stay as close to the frameworks as possible. In other words, we didn't cite music education research unless it discussed disability intersectionality. A longer review of literature about disability and music education is beyond the focus of the chapter as we envision it. We added citations for music education scholars who specifically address DisCrit and disability justice, which has made the work stronger and helped to point to fairly recent scholarship. We are intentionally avoiding connecting to special education-centric literature as the frameworks we share, and disability studies more broadly, is not an outgrowth of that field as many seem to contend. We are trying to amplify different voices coming from different perspectives with the hope of sparking different approaches to disability and inclusion in music learning and teaching.

Thank you for the opportunity to revisit and strengthen this chapter. We are both excited by its inclusion in this text. As we move toward the next step, we do request that you change the order of authors (a choice initiated by adam) so that it reads Jesse Rathgeber and adam patrick bell.

Thank you and we look forward to the next steps.

Take care,
Jesse and adam