

CONTENTS

PREFACE	9
CHAPTER 1: COMMUNITY MUSIC THERAPY AND SPECIAL MUSIC EDUCATION	11
MUSIC THERAPY AND MUSIC EDUCATION	11
A wider perspective: going beyond the contradiction	13
DEVELOPMENT OF COMMUNITY MUSIC THERAPY	14
Paradigm shift	14
RESEMBLING PROJECTS WORLDWIDE	16
REFLECTION: SPECIAL MUSIC EDUCATION AND COMMUNITY MUSIC THERAPY IN HUNGARY	16
CONCLUSION	17
QUESTIONS	18
CHAPTER 2: SOCIAL CONTEXT – Dynamics of inclusion and exclusion	19
MEDICAL AND SOCIAL MODELS OF DISABILITY	19
INITIAL REACTIONS: REJECTION AND EXCLUSION	20
Neurobiological explanation: disease-avoidance model	21
Psychological explanation: facing human vulnerability challenges our own self-esteem	22
Socio-psychological explanation: “us versus them” theory	23
STEREOTYPES AND CLICHÉS IN THE MEDIA AND THE SOCIETY	23
Evils and monsters.....	24
Disability as an unbearable burden.....	25
Objects of curiosity and ridicule	26
Pitiable, pathetic and dependent	26
Supercrip	27
Paragons	27

BENEFITS OF INCLUSIVE COMMUNITIES	28
A powerful example: The Universal Design paradigm	28
Change of Value System	29
Providing a new viewpoint.....	30
CONCLUSION	31
QUESTIONS	32
CHAPTER 3: PREPARE – The concept of Stige and Aaro and the wider context of intellectual disability, inclusion and performance	33
PARTICIPATORY	33
RESOURCE ORIENTED	34
ECOLOGICAL.....	35
Ecological vs. utilitarian perspective.....	36
PERFORMATIVE.....	37
ACTIVIST AND REFLECTIVE	38
ETHICS DRIVEN	38
CONCLUSION	39
QUESTIONS	40
CHAPTER 4: WHAT CAN ONE LEARN FROM MUSICAL IMPROVISATION? ..	41
IMPROVISATION IN CLASSICAL MUSIC	41
IMPROVISATION IN MUSIC EDUCATION	42
IMPROVISATION IN MUSIC THERAPY	43
THE CORE OF SPONTANEOUS IMPROVISATION: VITALITY AFFECTS ..	44
WHAT CAN WE LEARN FROM JAZZ MUSICIANS?.....	45
REFLECTION OF PRACTICE: PERFORMANCE AND IMPROVISATION	46
<i>The Otoasabi project – New Music</i>	<i>46</i>
<i>Consonante – free improvisation without dissonance</i>	<i>48</i>
Expanding the possibilities: the anhemiton pentatonic scale	48
THE ROLE OF MUSIC IN THEATRE	49
Magmakamra Mühely: Music and Playback Theatre.....	49
Building performance on the basis of vitality affects and empathy	50
<i>Shadow Play.....</i>	<i>51</i>

FTH:K: The Visual Theatre	51
MUSICAL IMPROVISATION AND VISUAL ARTS.....	52
CONCLUSION	52
QUESTIONS	53
CHAPTER 5: BUILDING A MUSICAL COMMUNITY	55
CONTACT WITH THE CULTURAL HERITAGE	56
REFLECTION ON PRACTICE – THE GRIEG EFFECT AND KODÁLY’S MUSICAL MOTHER TONGUE	57
<i>Musical identification - the "Grieg effect"</i>	57
COMMUNITY OF PERFORMERS	59
“Moments of meeting” in music	59
Musical community: opportunity for social learning	60
BUILDING INCLUSIVE PERFORMANCES.....	61
Working with professional musicians	61
Projects with adolescent music students	63
Occasional collaborations: guests and workshops	65
Rebuild a broken relationship with music.....	65
CONCLUSION	66
QUESTIONS	66
CHAPTER 6: SHALL WE PERFORM? Performance and its social context	67
PARTICIPATORY CONCERTS	68
Examples of interactive concerts.....	69
PRESENTATIONAL CONCERTS.....	69
Inclusive performing communities.....	70
CHOOSING THE RIGHT PIECE TO PERFORM	70
PERFORMING STYLE AND VALUES	72
Transmission of culture and values	73
PRACTICAL ASPECTS	73
Common mistakes to avoid	73
Boomwhackers versus hand bell choir: The Bjöllukórinn.....	74
Where and for whom should one perform?	75

THE POWER AND THE DANGER OF SOCIAL MEDIA	76
CONCLUSION	78
QUESTIONS	79
CHAPTER 7: IDEAS FOR SPECIAL MUSIC EDUCATION.....	81
VARIOUS IDEAS FOR MUSICAL NOTATION	82
THE ULWILA METHOD	83
The ULWILA colour-system	83
Other methodological concepts.....	85
Step forward: transition to traditional methods	87
OTHER SIMPLIFICATIONS IN TRADITIONAL FIVE-BAR-LINE NOTATION.....	88
SIMPLIFIED MUSICAL INSTRUMENTS OR INSTRUMENTAL TECHNIQUES	88
Three-chord accompaniment and other guitar tricks	90
Electric musical instruments for limited physical abilities	91
CHORAL SINGING	92
A TUNING TRICK: PENTATONIC ACCOMPANIMENT	94
CONCLUSION	95
QUESTIONS	96
REFERENCES	97