

The Handbook on Inclusive Music Activities for Youth

Intellectual Output 4 written by CCRSM and JM Hungary



„Article 30 of the UN Convention on the Rights of Persons with Disabilities calls for the equal participation of all people in cultural life. People with disabilities should be allowed to use and develop their creative, artistic potential and participate equally in culture, recreation, leisure and sports activities. Barriers to access to cultural events, offers and training opportunities should be reduced.”

As Kodály once said (free translation):

“Music is food for the soul and it cannot be substituted with anything else. If one doesn’t live on it, he/she will live and die of anaemia of his/her soul. There are regions of the soul, that only music can enlighten.”

The Output no. 4 of the STAMP project looks at different methods of social inclusion of disadvantaged youth through the means of music. The following pages have been designed by the Cyprus Centre for Research and Study of Music, in short [CCRSM](#) and [Jeunesses Musical Hungary](#), in short JM, to inspire music teachers, community workers, therapists and other professionals working in the field of social inclusion through musical activities.

As such it serves as learning and teaching “handbook“ for music professionals or social workers presenting different methods about how music can help educators and trainers to deal with various forms of disadvantage or disaffect, through and with musical processes, forms and structures in order to improve youth inclusion in society and in various micro social contexts. The approaches, methods and strategies take different perspectives: some of them highlight therapeutic effects that music can have on young people, while others put musical expression and artistic development of children in the focus.

After a short introduction and a collection of national social inclusion strategies of EU member states, three case studies will prepare you in detail on how to include music in your teaching programme. In the pages that follow you will find projects using music to give further inspiration and addresses for networking possibilities.

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For the original output please refer to the website [here](#).

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Co-funded by the
Erasmus+ Programme
of the European Union



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Introduction

What is social inclusion?



Social inclusion is the process of improving the terms on which individuals and groups take part in society —improving the ability, opportunity, and dignity of those disadvantaged on the basis of their identity.

Inclusion is a term used by people with disabilities and other disability rights advocates for the idea that all people should take action to freely accommodate people with a physical, mental, cognitive, and or developmental disability.

What is social exclusion?



Social exclusion is the process in which individuals or people are systematically blocked from (or denied full access to) various rights, opportunities and resources that are normally available to members of a different group, and which are fundamental to social integration and observance of human rights within that particular group (e.g., housing, employment, healthcare, civic engagement, democratic participation, and due process)

What is the definition of disadvantaged?

“Disadvantaged” is a generic term for individuals or groups of people who:

- Face special problems such as physical or mental disability
- Lack money or economic support

For the purpose of this manual the term “disadvantaged” is defined on the basis of people’s identities thus also includes refugees, immigrants, ethnic and social minorities.

UNESCO – Promoting a Global Commitment



UNESCO’s Salamanca Statement

The extent to which more inclusive educational practices are promoted at country level will depend on the development of a clear understanding of the concept of ‘inclusive education for all’ in the cultural contexts in which it is developed.

Get familiar with UNESCO’s Salamanca Statement, which claims, that all participating representatives should provide equal access to education for all children.

This statement was signed by 92 governments and 25 international organisations that met in 1994 in Salamanca, Spain, for the World Conference on Special Need Education.

Providing Equal Access to Education for all Children

Education For All (abbreviated EFA) is a [UNESCO initiative](#), that started in 2015.



„The underlying principles of EFA and inclusive education are about addressing ‘all’, but they have differed in the way they have approached these concerns. In inclusive education there is a tension between the needs of disabled individuals on the one hand and the notions of equality and social inclusion on the other. In EFA there has been insufficient scrutiny of the two central concepts of “education” and “all”.

Although the EFA Framework recognises that “the main delivery system for the basic education of children outside the family is primary schooling”, it also states that supplementary and alternative programmes can help meet the basic learning needs of children with limited or no access to formal schooling.” /Susie Miles & Nidhi Singal, Febr 2010, *Int. Journal of Incl. Edu.*/

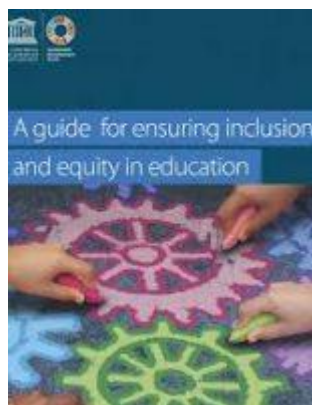
The Education for All and inclusive education debate: Conflict, contradiction or opportunity?

ResearchGate

This paper examines the International Education for All (EFA) programme in detail. Go to the publication [here](#).

The paper begins with an exploration of the history of the international Education for All (EFA) programme and its tendency to overlook some marginalised groups of children, in particular those seen as having ‘special educational needs’ or impairments and disabilities. The exclusion from ‘mainstream’ education programmes of the estimated, though unreliable, figures of 90 or 98 percent of children in southern countries has, until relatively recently, been largely unchallenged. The explanation lies in the still prevalent view that some children are ‘ineducable’ and that overcrowded and under-resourced schools would not be able to cope. Consequently, a largely parallel, international debate has developed about ‘inclusive education’, within which many conflicting positions exist. We suggest that there is an unhelpful and wasteful polarisation between EFA and inclusive education. Although inclusive education is defined by some writers in terms of overcoming barriers to learning and development for all children, in the context of Southern countries it tends to fill the gap left by EFA and so focuses almost exclusively on disabled children. This paper challenges some of the rhetoric, but also highlights the opportunities created by the current international interest in, and apparent commitment to, delivering quality education for all children. The paper concludes by offering a re-conceptualisation of the relationship between EFA and inclusive education, argues for greater collaboration and synergy between these currently parallel initiatives, and suggests ways in which practitioners and policy makers can develop more sustainable, and context-appropriate, policies and practices.

Susie Miles & Nidhi Singal, Febr 2010, Int. Journal of Incl. Edu.



The UNESCO, UN’s Educational, Scientific and Cultural Organisation has issued “A guide for ensuring inclusion and equity in education” in 2017, which is a series of programs trying to better the current situation with the help of all member countries by 2030.

A quote from this research indicates that: “Encouraging student participation is the best use of available resources, particularly human

resources, to support learning. In particular, there is strong evidence of the potential of approaches that encourage cooperation between students for creating classroom conditions that can both maximise participation, while at the same time achieving high standards of learning for all members of a class (Johnson and Johnson, 1989)

However, it is important to stress the need for skill in orchestrating this type of classroom practice. When group approaches are poorly managed, there is usually a considerable waste of time and, possibly, increased disruption.

In this area, the economically poorer countries of the South have much to teach us. In these countries, limited resources have led to recognising the potential of ‘peer power’ by developing ‘child-to-child’ programmes (Hawes, 1988). This suggests that the learners themselves are an under-used resource that can be mobilised to overcome barriers to participation in lessons and contribute to improved learning opportunities for all class members. The essential resource is already present in any classroom; what is key is the teachers’ ability to mobilise this, often untapped, energy.”

Social Inclusion Strategies

Did you know, that every EU member country has to turn in its own National Social Inclusion Strategy to the EU every single year?

We looked into quite a few from the most recent ones from 2018 and searched for the mention of the following words: music, arts, culture, cultural, disadvantaged, disabled, disability,

disabilities. Cyprus for example has a new National Disability Action Plan from 2018 to 2020. The Romanian strategy elaborates: Attracting high-quality teachers to disadvantaged schools is a persistent challenge. The risk of poverty or social exclusion is the highest for young people, families with children, Roma, people with disabilities, the rural population and inactive people.

Many people with disabilities leave school early and few reach tertiary education, which reduces their employability. Their situation is worsened by the absence of targeted employment services and the uneven availability of vocational counsellors and job coaches. The UK has one of the largest at risk of poverty or social exclusion gaps between people with/without disabilities in the EU. Although young people from disadvantaged backgrounds are now 60% more likely to participate in higher education than in 2006, there remain challenges to achieving equitable participation and the gap remains large: young people from disadvantaged backgrounds are 2.5 times less likely to attend higher education than the average. A new Disability Employment Strategy was launched in 2017, by which a million more disabled persons should have a job by 2027.

Most of them agree with the following: „Initial teacher education (so your regular BA or MA degrees) does not prepare teachers sufficiently in terms of inclusive teaching methods and for working with students from disadvantaged backgrounds”. That is why we believe you should train yourself if you are thinking in working in this field. In the following pages we will show you methods to apply and concrete examples of how to use music.

[Austria](#) [Belgium](#) [Bulgaria](#) [Croatia](#) [Cyprus](#) [Czech Republic](#) [Denmark](#) [Estonia](#) [Finland](#)
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Intercultural/Multicultural Framework for Training in Music

Model and activities for working with disadvantaged youth

By Dr. Avra Pieridou Skoutella

Multiculturalism and interculturalism in music education proposed in this chapter goes beyond the issues of migration and the ethnic rigid conceptions of difference in musically educating the youth. It surpasses the narrow definitions of interculturality based on ethnic and national divisions and rigid conceptions of imagined purity and authenticity, and goes deeper in order to connect the self to heterogeneity, creativity, cultural continuities, and transformations. An important principle of interculturalism is that of difference, including differences between people and generations, between youth and adults as one enters the world of the other, between each person's personal, idiosyncratic, social, cultural and unique biography, and environmental particularities and past histories.

The discussion points to the importance for social inclusion and participation in the musical experience collectively for the development of workable musical identities. It also points to the concept of musical youth as poly-musical, multicultural and intercultural that celebrates human diversity and social inclusivity. Therefore, this chapter advocates for a multicultural and intercultural approach based on musical meaning theorisation, uses and functions of music and musical identities. Finally, it presents the structure and aims of a course and the quality of a creative and companionate trainer/educator based on these issues.

[Download her full study here.](#)



Synopsis: The Intercultural understanding-learning continuum is organised into four interrelated organising elements accepting equitable cultural diversity and plurality, diversification:

1. Recognising 'self' and 'other' culture and developing respect.
2. Interacting and empathising with 'my' and 'yours', 'near' and 'distant' sounds and socio-musical practices.
3. Creating intercultural experiences and taking responsibility.
4. Continuous testing and exploring self and other, creating and recreating musical meaning, contrast and sameness, personal and collective local musical identities in heterogeneous, poly-glossic, multicultural modes and contexts of practice.

Fundamental concepts of interculturality in music education are:

- (a) music-in-human culture,
- (b) music-as-sound culture (musical structures, rules and processes),
- (c) adult initiated musical practices and products,
- (d) youth-initiated musical practices and products.

Our aim is to break out of limited worlds of culturally defined subjectivities and promote imaginative criticism with strategies of flow and mimesis; by enabling educators and youth to first understand and learn the musical cultures of their country and their nation, community and region away from ideological dilemmas, historical conflicts, allow access to learn and to comparatively understand and appreciate their neighbours' music on equal terms. In conjunction with other educational measures, the use of music can contribute to bringing people together, to enhancing mutual appreciation, and to reduce discrimination.

Therefore our aims include:

- Encourage encounters between different cultural elements, close in the school or distant from youth localised lives through planned musical activities.
- Facilitate socialisation, integration and adaptation processes for youth.
- Allow youth to enjoy the company of classmates regardless of their background culture.
- Help develop youth's empathy from multiple cultural perspectives.
- Give students the opportunity of learning songs from their own and other cultural backgrounds.

- Allow youth to appreciate songs from other cultures and benefit from multicultural elements present in the school.
- Encourage the sharing of knowledge and encourage familiarity between classmates of the same and different cultures through learning activities.
- Improve respect, tolerance, self-esteem and inspire friendship between classmates through musical activities.
- Reduce conflict between students in the school.
- Encourage equality towards all cultures existing in the school.
- Initiate students to a culture of peace through musical activities.

Strategies based on the importance of musical identities, flow and the intercultural framework combined with creative approaches with creative writing and drawing will be offered.

Creative movement for intervention for disadvantaged youth

By Maria Kamberis

[Download her study from here.](#)



Synopsis: Dance education through creative movement is an open area for all people in order to embellish their creativity and to find ways of self-expression. Learning and teaching dance involves dedication and discipline. Further, the art of dance takes years of training and in depth knowledge of dance practices, theories and history. This is why most people think that teaching dance is a complicated job. It is not.

Creative movement is a dance practice and a vital element of contemporary dance where everybody can experience and participate without any dance knowledge background. Creative movement is the creativity expressed through the body and a field of study and practice that strengthens the ability of individual to gain useful knowledge in order to communicate, to create and to interpret with others. Using tools based on Laban's movement theory (1970) as well as creativity approaches based on Bloom and Chaplin (1989)

can be created a complete education program based on embodied knowledge.

On this particular proposal, the focus will be targeted on the perspective of creating movement as a literacy as well as resilience for young people. Specifically, I will propose a sequence of exercises with the focus on the body as embodied thinking and learning, where all young people and specifically young people who experience problems of disadvantage will feel welcome to participate and to interact. The perspective of creative movement as a literacy will work effectively for young people since creative movement is a way to learn where learning is coming from within. Specifically, using the body and the capacity of the movement as a mean, young people not only communicate but they also gain knowledge that leads to the feeling of belonging and understanding of their self as well as of the world they live. In addition, through movement, occur situations of communications since individual can gain new knowledge that leads to creation of a new verbal and movement vocabulary.

Dance is literacy since empowers people lives to live better, enabling them to participate in society in variety environments. Giving the opportunity to young people to experience creativity through movement as an embodied noesis can develop and enforce resilience. "Resilience is the capacity of individual to navigate their way to psychological, social, cultural and physical recourses that sustain their capacity individually and collectively to negotiate for these recourses to be provided in culturally meaningful ways" (Unger, 2008, 2011).

Creative movement as art activity can foster resilience in meaningful ways. Among young people are potential artists. Some people have the opportunities to work with their self and learn about their skills and capacities. At the same time many people in the world are suffering. In addition, many young people live in misery. They have problems of poverty and disadvantage that must be taken in mind. It is important to mention that too many young people don't believe in themselves which affects their appreciation of their capacities or even more, they don't know how to express their needs and feelings. As a result, they find difficulties to communicate with their inner self which effects the perspective to communicate and with the others. They live in loneliness and they have to deal with situations of social pressure experience lack of integration and social isolation. Furthermore, young people most likely are more vulnerable to delinquent behaviour. This is because the scheme and the design of current education curriculum most of the times doesn't have the skills to absorb them. To summarize, a meaningful use and approach of creative arts such as creative movement could provide the field to promote mental health and wellbeing of young people.

[video 1](#), [video 2](#), [video 3](#), [video 4](#), [video 5](#)

Group playing by ear from recordings for the inclusion of disadvantaged youth

By Dr. Maria Varvarigou

[Download her study from here.](#)



Synopsis: Informal learning and non-formal teaching within the context of the secondary school, one to one instrumental tuition and with groups of musicians in Higher education have been found to significantly increase music learners' motivation to participate in and enjoy active music making.

Moreover, they nurture the development of a range of musical skills including listening and appreciation, playing by ear and finding pitches on instruments, musical creativity, exploration and improvisation.

Last but not least, they have been found to promote music learners' cooperation, autonomy and musical leadership. In particular, within the context of the secondary school classroom many pupils who engaged in informal learning within small groups and had previously been identified as disaffected or lacking in musical ability turned around and showed themselves to be very good group leaders, helpful, keen students, and in many cases able musicians.

This study discusses how informal learning, in general, and group playing by ear, in particular, could facilitate social inclusion. The study begins by examining the concept of social inclusion in music education and the ways that informal learning and group playing by ear could facilitate social inclusion through a sense of enjoyment, personal development and empowerment.

The author argues that group playing by ear encourages processes that support imitation, invention and group improvisation. These could promote peer learning, group exploration and experimentation.

Group playing by ear is therefore proposed as a music practice that could be adopted by music teachers and community musicians in their work with disadvantaged youth such as refugees, immigrants and disaffected students.

Physically Disabled

Take a look at the institutions and initiatives below, essays by disadvantaged people, examples on different projects and events. Get new ideas and inspiration on how to work with those, who are visibly or not so visibly physically disadvantaged.

Pető Institute



Pető Institute organises Musical Afternoons every Wednesday, where they invite different musicians, music groups, bands playing different types of music – if you click on Pető Institute’s logo, you can watch the video they especially made for our ‘Social Inclusion of Disadvantaged Youth through the Means of Music’ conference on the 27th of Nov, 2018.

At the Pető Institute, the temporary segregated education is there for the success of the disabled person’s future social integration. They basically teach the child in each aspect in his/her life to do everything alone, without help (as much as this is possible of course, depending on the level of the child’s disability).

The fantastic thing about the Pető Institute is, is that they live their school life the way any other normal school would do, so they celebrate everything, organise everything, such as we do. They do the school year’s opening ceremony, closing ceremony, they celebrate mother’s Day with a little performance by the kids, the same for Christmas, Easter, you name it. They organise talent shows, singing competitions, Halloween, everything.

Flamich-Hoffmann duo (blind teachers)



*“Blind people do not see darkness.
They see nothing.
And for sighted people
it is impossible to imagine that nothing.”
/Maria Flamich/*

Synopsis: Music and playing music is an integral part of our mental picture of blindness and blind people. There have always been renowned and acknowledged blind musicians, such as Francesco Landini (1325-1397), an Italian organist, composer and poet, John Stanley (1712-1786), an English

organist and composer, Joaquín Rodrigo (1901-1999), a Spanish composer and pianist and Tamás Érdi, the Hungarian pianist of our time.

That mental image explains why several blind children’s parents hope that music will be their children’s future profession. Although it is proven that not every blind child is a born musician, music and the world of sounds are absolute priorities in blind people’s lives. In this essay the authors highlight the inclusive role of music through theory and practice while introducing new concepts such as “blind hearing”, narrating methodologies and episodes from the history of Hungarian blind students’ music education. The authors recall moments of the former-well-known Homérosz Kórus, the blind choir named after Homer, and they also reflect on the current tendencies towards social inclusion through music.

Finally, the significance of a new discipline is pointed out, i.e. music in disability studies (MDS) as one possible device to assist music educators, choir conductors and professional musicians to include disabled people in playing music together — exemplifying the inclusive role of music.

For the full essay please click [here](#).

Another publication from Mária Magdolna Flamich: “[Pedagogue competencies in the pedagogue training](#)” “[Pedagóguskompetenciák az inkluzív szemléletű tanárképzésben](#)” (2017).

Braille music



How can blind people read music?

Braille music is a [Braille code](#) that allows music to be notated using [Braille cells](#) so music can be read by visually impaired musicians. The Braille music system was originally developed by [Louis Braille](#). Braille music uses the same six-

position [Braille cell](#) as literary braille. However braille music assigns a separate meaning to each braille symbol or group of symbols different from literary braille and has its own syntax and abbreviations.

Almost anything that can be written in print music notation can be written in braille music notation. However, braille music notation is an independent and well-developed system with its own conventions.

Ung-i-kor's TENGSAK (singing with signs) method



Ung-i-kor is a Norwegian choral association, which teaches choral conductors for this special sign language, for them to be able to include disabled children in their choirs, too.

Tengsang means that we use signs from sign language to help support some of the words in the lyrics of a song. This to include children with hearing disabilities and other language challenges in a choir together with children that does not have the same challenges. This again to create a friendship arena where children with and without these challenges meet in a more equal setting. They all learn something new, which can lead to

better communication, understanding, more respect between the children and create a safer environment.

The use of sign can take some of the edge of the difficulties of singing, if you use the method the right way, and it can help to learn songs faster and understand the lyrics better. It is natural for children to make movements when singing, and singing with signs is beautiful to watch. By learning signs from sign language hearing children also have tools to communicate better with hearing disabled children outside the choir. Its important for us (Ung I Kor) that ALL children get the opportunity to sing in a choir. The aspect of friendship is profoundly important in Tengsang.

The Light and Hope Chamber Orchestra of Egypt



The Al-Nour Wal Amal (Light and Hope) Chamber Orchestra is Egypt's renowned ensemble comprising solely of women, all 44 of whom are visually impaired or blind. The orchestra was founded in 1961 and has been dubbed "the fourth pyramid of Egypt". Exuding grit and talent, the orchestra has played in 24 countries across five continents to date, with tremendous applause from dazed audiences having now

become inevitable.

The orchestra won its uniqueness as the only chamber orchestra in the world entirely composed of blind musicians who play both Classical music, performing compositions by Beethoven, Haydn, amongst others, as well as Oriental music. The members of the orchestra learn the pieces in Braille and then memorise it by heart. The orchestra works under the umbrella of the Al-Nour Wal Amal Association in Egypt, a non-profit organisation founded in 1954. The association provides education, literacy programs, and professional training for visually impaired and blind women in an effort to integrate them into society.

Hearts in Harmony



video footage of the Serbian events between 2011 and 2013

Get inspired by this series of choral events and projects promoting tolerance and inclusion, supported by the [European Choral Association – Europa](#) **Cantat:**

2006: Paris, France, "Coeurs-en-Choeurs"

2008: Trondheim, Norway

2010-2011: 3 more events under the name "Uniting Youth in Song" (Budapest – Hungary, Barcelona – Spain and Örebro – Sweden)

2011-2013: regular events in Novi Sad, Serbia under the name "Hearts-in-Harmony"

2013: Hearts-in-Harmony festival in Antwerp, Belgium

Consonante Method



The Nádizumzum Orchestra

"You should give/make them such instruments, which they cannot play out of tune with."

Luca Tiszai, leader of the Nádizumzum Orchestra

Consonante is a method that offers musical participation for people living with severe disabilities.

The method was invented by [Luca Tiszai](#), leader of the

Nádizumzum Orchestra playing with this method.

In order to make instrumental music possible for these individuals, two key concepts were found. The musical instruments have to be modified to suit the physical abilities of each individual musician custom built musical instruments must be altered to give a consonant accompaniment. The Consonante method provides an opportunity for personal, emotional and intellectual growth, development in perceptual and sensory skills, fine and gross movement, verbal and nonverbal communication, socialisation, attention, emotions, cognitive and learning abilities.

Bridges of Music: Orchestral work with People Living with Severe Disabilities, Tiszai, L. (2014, July), World Congress of Music Therapy in Krems, Austria. (Published in English in the conference proceedings, p. 212-213)

By clicking on the photo to the left, you will be able to watch Nádizumzum's performance on our [Nov 27th event](#).

Handivoix



A French organisation for choirs with disabled singers
(their homepage is only available in French)

Tegnsang



[Kor Læne](#) (info in Norwegian), a sign-language choir in Trondheim, Norway
[info in English](#)

LongSTEP



Longitudinal Study of music Therapy's Effectiveness for Premature infants and their caregivers ([LongSTEP](#)) aims to fill a significant gap in knowledge by providing longer term use of music therapy to promote better long-term outcomes for premature infants and their caregivers. Since music therapy for premature infants and their caregivers is an emerging area of practice and research in Norway, this study aims to integrate best available evidence from international developments with standards of practice existing in Norwegian health care environments, to create a model of care that is culturally-relevant for social support societies.

Music and Mental Health

In this subpage you will find a variety of inspiring initiatives that treat people with mental disadvantages to improve their wellbeing and uncover their hidden talents. The following organisations and projects address different health issues ranging from autism to brain injuries.

The Ronnie Gardiner Method



The Ronnie Gardiner Method (RGM) is a novel rhythm- and music-based rehabilitation method that has been used within Swedish healthcare and rehabilitation since 1993, with international dissemination since 2009. RGM is a structured, multimodal and multi-sensory exercise method which combines movement and cognitive challenge in a playful way in order to improve cognitive functions like concentration, coordination, and memory. It also enhances postural control, energy, motivation and lifts the mood. The RGM is built on the scientific principles of motor control, motor learning, postural control, and neuroplasticity, including new ideas of enriched environment. The method is used to address many conditions such as Parkinson's disease, MS, stroke, acquired brain injury, children with reading and learning difficulties and also as an activity to enhance healthy aging.

- [Synopsis of the method](#)
- [about the method in Spanish](#)

It has now passed 35 years since the birth of the method. It was in 1980 that a personal tragedy was to transform Ronnie's life and seriously awaken his interest in the workings of the brain and its functions. With his knowledge of playing the drums he began to develop a form of training with the object to stimulate the brain as much as possible.

Chiltern Music Therapy



Whereas some providers only offer one type of approach, the [Chiltern Music Therapy](#) team has a thorough understanding of psychodynamic, medical, behavioural and person centred approaches. The team contains a wealth of knowledge and experience in highly specialist areas covering the complete lifecycle from Acute Neonatal through to end of life care. Their children's and adult services extend from one-to-one care in homes or in-patient settings, through to community groups and schools ensuring that they can provide the best possible provision in the right setting for each individual client. That includes also weekly or biweekly get-togethers for disabled people, where they can sing, make music together and through that develop social skills as it is a great place for social interaction.

The British Academy of Sound Therapy



The British Academy of Sound Therapy provide courses that teach people how to use sound in their community to improve health and well-being. Their aim is to give their students the knowledge and skills to be able to develop professional and safe businesses using tried and tested techniques. Their vision is to continue to raise awareness of this important field with training courses, projects, events and a growing range of products.

Punk Therapy



In a 5-part programme called “Punk Therapy”, a TV show that follows nine young people with different mental disadvantages who started dreaming about making a band. It was inspired by the success story of the Finnish ensemble Pertti Kurikkaan Nimipäivät. The band’s mentor was the flagship of the Estonian folk-metal music “Metsatöll”. The TV programme shows the path from the very beginning to the real concert on stage.

The Programme was made by Kaidor Kahar.

Click on the photo and you’ll see the video about the program.

Guided Imagery and Music



Guided Imagery and Music (GIM) is a music psychotherapeutic method in which the patient hears a selection of mostly classical music in a relaxed state and communicates his experience (= imaginations) to the therapist. Theoretical background, clinical application, as well as method-specific understanding of music and imagination theory of GIM and its modifications – these areas are covered in this textbook. The authors give a detailed and comprehensive insight into the method, both for psychotherapeutic and medical professionals, and for GIM training candidates.

The ULWILA Method

The key concept of the ULWILA method is based on the fact that the inability to read normal sheet music served as the greatest impediment for individuals struggling with intellectual challenges to make music collectively. Ullrich became the father of a new method of reading music with the help of a color scheme that replaces the 5 bar line system. The method was adapted to Hungary by Anna Vető in 1991.

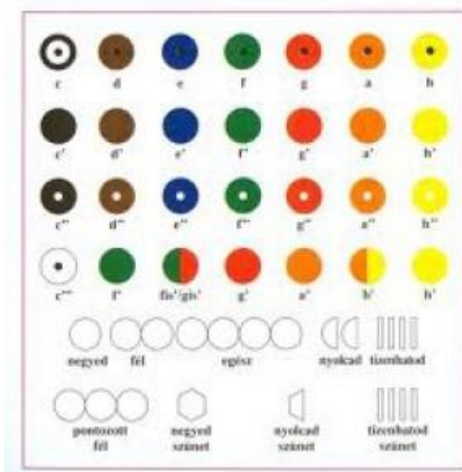


Each tone of the diatonic scale has a different color. These colours, which appear in the score, are also indicated beside the strings, pipes and keys of the instruments. According to Ullrich's method, the children can match a tone with its corresponding colour without even knowing the names of the colors (Ullrich & Vető 1996).

The semitone is simply denoted by the two colours, which the tone is between.

The marking of the rhythm is also simple: The quarter note is a full circle, a half note is two circles interlinked, the whole note consists of four circles and an eighth note is a semicircle. The musical rest is marked by a blank hexagon. Further rhythm values denoted according to the above rules.

Instead of barlines the notation use signs for the strong beat.



It is also important to mention that the method uses only the colors that can be find in nature. The method uses dark colours for lower and light for the upper tones. Therefore, the visual manifestation of the notation supports musical understanding. Skilled players after years of learning are able to play from a partiture.

One of the most important characteristics of this method is that it teaches music in groups. This is different from the western tradition of instrumental music education which is based on a method of instruction where musicians gain experience through individual lessons.



The orchestra playing with this method and whose founder was Anna Vető in 1997 is the [Paraphony orchestra](#). The association, whose umbrella this orchestra is under is the ["Music Belongs to Everyone" Association](#).

Get more details [here](#) or [here](#) in Hungarian.

Talent and being mentally challenged



“[Talent and being mentally challenged](#)” is an essay written in Hungarian by Dr. Katalin Gruiz, president of [the Down Syndrome Foundation](#).

Relationship matters

NORCE is a new and forward-looking research institute, with expertise in a wide range of fields and strong communities of knowledge. Their solutions address key challenges for society and contribute to value creation on the local, national and global levels.

[In this study](#) they have examined how the relational factors in music therapy can contribute to a positive outcome of therapy for children with autism.

Improvisational Music Therapy



[The TIME-A Project](#) is a project measuring the impact of improvisational music on autistic children. The main results, [published in JAMA in August 2017](#), indicated that improvisational music therapy did not reduce autism symptoms more than enhanced standard care. However, positive effects of

music therapy were found in subscales and additional post-hoc analyses.

Furthermore, music therapy was well accepted by parents, children, and staff; parents reported their children’s enjoyment and benefit from improvisational music therapy; and parents reported their own involvement in music therapy as positive.

Aphasia



Aphasia is the name given to a collection of language disorders caused by damage to the brain. A requirement for a diagnosis of aphasia is that, prior to the illness or injury, the person’s language skills were normal. The difficulties of people with aphasia can range from occasional trouble ending words to losing the ability to speak, read, or write, but does not affect intelligence. The term „aphasia“ implies a problem with one or more functions that are essential and specific to language function. Aphasia is most

commonly caused by stroke. It can also be caused by other brain diseases, including cancer (brain tumour), epilepsy, and Alzheimer’s disease, or by a head injury.

[Aphasia Choir](#) in Hungary lead by Zsófia Fekete has made great experienced with teaching how to speak again through music.

Brain Injury Matters



[Brain Injury Matters](#) was established in 1999 to support adults and families affected by acquired brain injury after discharge from statutory rehabilitation services. Today they offer a range of supports to children, adults and families across Northern Ireland to enable them live the life they choose.

They offer day service three times a week which includes art, drama, music therapy, peer support groups, exercise classes, yoga and IT Support. They also offer counselling, neuro-physiotherapy, befriending service and a community outreach service.

Social Inclusion through Theatre



Social inclusion through arts in the theatre [Baltazár Színház](#) (HU). The only theater in Hungary, that employs and pays only mentally challenged actors, most of them with Down Syndrome. They provide free schooling for their disadvantaged actors, this meaning singing classes, acting classes throughout the day. This way these actors are able to lead a mostly normal lifestyle, like any of us healthy people do, they are able to make friends, have school mates, are facing hardships at tests, but can enjoy gratifying their passion on stage as well.

Social Theatre

Social Theatre™ is a program that utilises improvisation, sketch comedy and collaborative writing to teach social skills in real time. Though not directly connected to music it still provides a lot of free material for you to use. One of the most important components is learning how to work through a group process of collaborative writing in which brainstorming, evaluating and practising help turn ideas into plays. The plays incorporate social messages about how to turn social awkwardness into **social success**, how to deal with bullies and **being accepted**. When writing about social awkwardness, participants learn how to laugh at past experiences and just being human. ... [read further](#)

Demographically Disadvantaged Young People

Snétberger Foundation



The concept for the **Talent Centre** came from guitarist and composer Ferenc Snétberger, who is of Hungarian Roma origin. The goal of this centre is to support talented Roma youngsters, and provide a unique type of mentoring in their development. The teaching is based on their knowledge brought from home. The students get

support in building on this knowledge, and broadening their talents in the direction of jazz, classical and world music.

- Introductory material in Hungarian

Memories of a Visit

An article about Romas from Dunajeva Jekatyerina's (from the Pető Institute)



“Facing reality, shattered dreams and tough circumstances all remind me of a previous research I did, during which I experienced the same things among Romas: the kids dreamed big, but reality soon shattered their hopes. The extruding society, poverty, the parents’ hopelessness and the evergrowing despondency’s walls surrounded them. At one of the Roma slums the local small kids shared loads of their plans with me – which plans in the cases of the teenage Romas have already shattered. They would just pull up their shoulders, they didn’t what they wanted, what they wanted to become, when they grow up. They did not dream anymore, they did not hope for anything anymore, they just got lost in their problems. They grew up before it was time. During these kinds of circumstances integration is a very tough question, both for the parents in question and for the kids themselves – and of course for their pedagogues.”

The Recycled Orchestra



El Sistema is a social action music programme that was founded in Venezuela in 1975 by **Maestro José Antonio Abreu**. The programme in Venezuela offers musical ensemble participation from an early age according to a set of **clear principles**, which focus on intensive and joyful music making as a vehicle for social development. El Sistema particularly looks to offer opportunities for the disadvantaged and is based in local *nucleo* centres, and is thus a manifestation of, and rooted in, each local community.

El Sistema is a success story that inspired other countries. Visit the European website: [El Sistema Europe](#).

MUS-E



MUS-E program, launched by **Lord Yehudi Menuhin** in 1993. He believed, that teaching music to children by real musicians in every school would make them more responsive to the outer worlds' different phenomenons, they would understand them better and that they would be able to develop them further.

The program is based on a concept on music education developed by **Zoltán Kodály**(1882 – 1967), a Hungarian composer, ethnomusicologist and teacher. Kodály believed that music should be part and parcel of daily education and be accessible to all. Yehudi Menuhin broadened Kodály's concept to incorporate all creative arts spanning all cultures. Since 1993, MUS-E Associations in various countries have built up a wealth of experience in implementing the use of creative arts in traditional primary school curriculums, working particularly with children from difficult backgrounds.

Social Inclusion of Youth with Migrant Background

Please find here some inspiration for working with youngsters with migrant background.

Acculturation Model

In second-language acquisition (basically learning a second language to your native one, or trying to find a common language to speak and communicate on with a stranger), the **Acculturation Model** is a theory proposed by John Schumann to describe the acquisition process of a second language by members of ethnic minorities that typically include immigrants, migrant workers, or the children of such groups. This acquisition process takes place in natural contexts of majority language setting. The main suggestion of the theory is that the acquisition of a second language is directly linked to the acculturation process, and learners' success is determined by the extent to which they can orient themselves to the target language culture.

The Human Library

The Human Library is an international organisation and movement that first started in Copenhagen, Denmark in 2000. It aims to address people's prejudices by helping them to talk to those they would not normally meet. The organisation uses a library analogy of lending people rather than books. These people have "experienced prejudice, social exclusion or stigma," and participants can ask them questions so as to "learn about the other person and also challenge their own prejudices". A variety of topics is covered by the organisation, that exceeds the theme of migration. The Human Library Organisation is active in over 80 countries, in which there are a few permanent Human Libraries but most happen as events. ... [read further](#)



The "Sing Me In" project aims at providing children and youth choir conductors and music teachers with pedagogical approaches and tools that allow collective singing activities to play a positive role in the integration process of young people. The main outputs of the project will thus be three **practical handbooks** targeting children and youth choir conductors and music teachers:

- Singing with groups of young refugees
- Including young people with migrant background in existing choirs
- Working in a school environment

They'll be available in 11 languages, and freely downloadable.

Financially Disadvantaged Young People

Overcoming Social and Cultural Boundaries



Superar provides training in music and dance and offers access to the positive effects of the performing arts to **all children** free of charge. The purpose is to overcome social and cultural boundaries due to financial disadvantages.

SUPERAR
chorus dance orchestra

Burattino-modell



Burattino-modell (literal translation from Hungarian): a place, when the children can “outgrow” their disadvantages. „Outgrowing their disadvantages” means, that they would leave Burattino when they are 18 by having goals in life and that they could word those goals to themselves. That they are clear about their own virtues, their own characteristics, they can relate to their environment, they speak English. If we achieve that, we could claim, that we did something for them.”

Their page is in Hungarian only.

Music Therapy Associations and Unions in European countries

“Supporting Music Therapy Worldwide”



World Federation
of Music Therapy

The **World Federation of Music Therapy (WFMT)** is an international nonprofit organisation bringing together music therapy associations and individuals interested in developing and promoting music therapy globally through the exchange of information, collaboration among professionals, and actions. Founded in 1985 in Genoa, Italy, it is the only worldwide professional organisation representing music therapy in many areas of the world. The members of the Federation are music therapy organisations, training programs, certified music therapists, music therapy students, and individuals associated with music therapy. WFMT is an international body, with officers, commissioners, and regional liaisons in all regions of the world.



The **European Music Therapy Confederation**: this site is about the most compact site we found for you. It contains all the European music therapy organisations or any institutes offering study programs on the subject. You can search among the members by country, which have all the history on their country's music therapy history, whether their country is ahead of the game in dealing with this issue, or is still behind. They would also have all the contact details, websites, links you need to further access who you wish to and the site also has an option to search within the organisations themselves. The site is full of must-reads for those working or wishing to work in this field.

German Society for Psychoanalysis and Music



Deutsche Gesellschaft für
Psychoanalyse und Musik

(the site is only available in German)

Berufsverband für Ethno-Musiktherapie



Professional Association of Ethno Music Therapy (for Austria)

Hungarian Association of Music Therapy,



which meets once a month.

Therapeutic Sound Association (UK)





The International Association for Music & Medicine is a registered non-profit organisation formed in 2009 to encourage and support the use of music in medical contexts including research into the benefits of music, and its specialised applications in healthcare.

Grazer Arbeitskreis Musiktherapie



Forschungskooperationen (only available for German speakers)

Important events for Music Therapy and Social Inclusion: A source of information

World Congress Music Therapy

On the [website](#)'s archives section you can find loads of info, the programs, videos of opening and closing ceremonies and much more on the past events. The congress is organized every third year.



2020 Tshwane South Africa

European Music Therapy Conference

Organized every third year.



2019 Aalborg Denmark

European Consortium for Arts Therapies Education conferences



2019, Sept 11-14 Alcalá de Henares Spain

International Symposium on Music Therapy and Adolescents

A yearly symposium of the German Society for Psychoanalysis and Music.



2017, Oct 28-29 Munich Germany

International Conference of the International Association for Music and Medicine

Organized every two years.



5th
International Conference of the International Association
for Music and Medicine
7th - 10th June 2018 Barcelona
www.iamm2018barcelona.com

2018, June 7-21 Barcelona Spain

Other interesting music therapy conferences around Europe:

2019, Febr 2

online

online



Online Conference for Music Therapy
A 24-hour long meeting!



COME T♥GETHER
Body • Soul • Heart • Brain
Nordic Music Therapy Congress
15 - 18 AUGUST 2018

Journals

To provide you with further reading opportunities here are some journals that write about social inclusion and music therapy:

Journal of Music Therapy

The British [Journal of Music Therapy](#) seeks to advance research, theory, and practice in music therapy through the dissemination of scholarly work.

Its mission is to promote scholarly activity in music therapy and to foster the development and understanding of music therapy and music-based interventions. To this end, the journal publishes all types of research, including quantitative, qualitative, historical, philosophical, theoretical, and musical, and may include discipline, profession, and foundational research topics.

The journal strives to present a variety of research approaches and topics, to promote critical inquiry, and to serve as a resource and forum for researchers, educators, and clinicians in music therapy and related professions.

Nordic Journal of Music Therapy

[Nordic Journal of Music Therapy](#) a place where you could get your voice heard. Have a thesis, or an essay to promote? Just upload it to the Nordic Journal and you could be sure it gets to the best target audience. The journal mostly reaches the 5 Nordic and the 3 Baltic countries, therefore it is considered regional, but with today's technology, it could basically reach anybody who is interested in it.

Voices

[Voices](#) (journal): *A World Forum for Music Therapy (published by the Grieg Academy Music Therapy research Centre (Bergen, NO))*

The journal invites dialogue and discussion about music, health, and social change. The journal values inclusiveness and socio-cultural awareness and has increasingly nurtured a critical edge that refines the focus on cultural issues and social justice. Since its inception in 2001, the editors have been committed to developing an egalitarian and interdisciplinary forum so that multiple voices can be heard. This publication will encourage participation from every continent and will nurture the development of discussion and debate. Because culture has an important role in music and music therapy, we will encourage contributions that find their source in the cultural influences of each continental region. When you turn in an essay, a dissertation, a publication, an interview, whatever, it gets read by two reviewers anonymously.

Approaches

[Approaches](#) (journal): an interdisciplinary journal of music therapy

Music Therapy Today

[Music Therapy Today](#) is a biannual journal, published by the World Federation of Music Therapy. Its purpose: to disseminate current knowledge and information about music therapy education, clinical practice, and research worldwide. Their target group: Educators, clinicians, and researchers in music therapy and related fields.

Music Therapy World

Above opposite is the [Music Therapy World](#), which archive provides access to back issues of the online journal Music Therapy Today, conference reports, dissertations, videos, CDs, and books on music therapy.

Publications

Get inspired by this collection of publications to train yourself. However, we don't claim that this list is exhaustive. They are music therapy related publications, either on their own, or whole website are suggested, that would have many publications collected already. Since our interest is younger people, we have only listed publications that relate to our subject.

The European Music Therapy Confederation



- [Music therapy for people with autism spectrum disorder](#)
- [Music therapy for acquired brain injury](#)
- [Music therapy for depression](#)
- [Music therapy for schizophrenia or schizophrenia-like disorders](#)
- [Music interventions for improving psychological and physical outcomes in cancer patients](#)

Luca Tiszai



*Luca Tiszai, special education teacher and music teacher,
leader of Nádizumzum Orchestra*

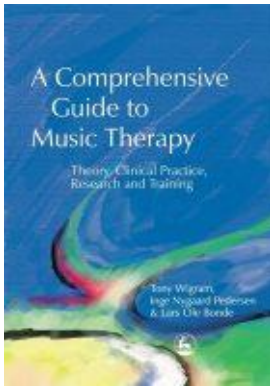
- [Music Belongs to Everyone: Moments of Progress in Community Music Therapy with Musicians with Severe Disabilities](#)
 - About my experiences of the workshops that we held with our orchestra: [We are able to make music together! Workshops with musicians with severe disabilities](#)
 - [The Spirit of Zoltán Kodály in Special Education: Best Practices In Hungary](#)
 - [Kodály Approach in the Crossroad of Education and Therapy. Voices 2015 no. 2.](#)
- [The Community Music Therapy Model in Special Education \(Hungarian study\)](#)

Music as Therapy

Please find [here](#) a collection of publications in Romanian.

- [Musical Abilities](#)
- [Exact Problems Experienced Throughout Listening to Music](#)
- [Definition of Music Therapy \(2009\)](#)
- [Romanian ebook with 20 publications](#)
- [Therapeutical Work with Music](#)
- [Evaluation of Therapeutic Work through Music](#)

A Comprehensive Guide to Music Therapy: Theory, Clinical Practice, Research and Training



by Tony Wigram, Inge Nygaard Pedersen and Lars Ole Bonde (2002)

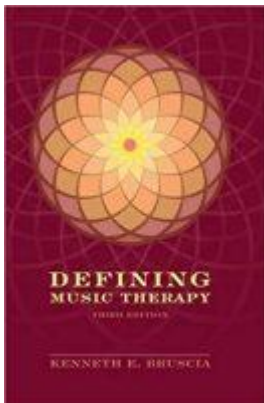
Music therapists have a rich diversity of approaches and methods, often developed with specific relevance to meet the needs of a certain client population. This book reflects the components of such diversity, and is a comprehensive guide to accessing the ideas, theory, research results and clinical outcomes that are the foundations of this field.

Music Therapy Research



The so-called “Bible of music therapy research”:

Barbara L. Wheeler: Music Therapy Research (1st edition: 1995)

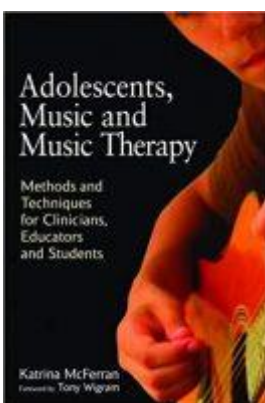


Defining Music Therapy

One of the basic books if you want to understand the definition of music therapy. The writer collects all schools of music therapy, theories and approaches.

Kenneth Bruscia: Defining Music Therapy (1st edition: 1989)

Adolescents, Music and Music Therapy



Your best know-how on how to work with teenagers as a music therapist!

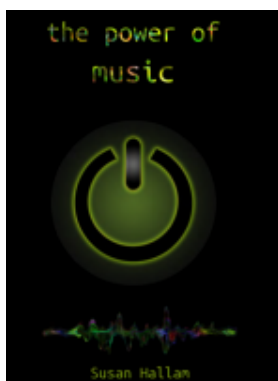
Katrina McFerran: Adolescents, Music and Music Therapy: Methods and Techniques for Clinicians, Educators and Students

When guided effectively, the relationship between adolescents and music can offer powerful opportunities for expression and release. This book provides music therapists with the complete ‘how to’ of working with teenage clients. Helpful and accessible, the book explains the methodology used in music therapy, a topic that has been considered only briefly until



now. The author presents an empowering approach to practice, discussing how the therapist can be placed in a collaborative relationship with the individual or with the group. A range of strategies is explored, including song sharing, improvisation, song writing and various multi-media approaches. Some of the key challenges faced by music therapists working with adolescent clients are addressed, including the constantly changing repertoire and evolving musical tastes, and the author offers

practical solutions for overcoming these. Contemporary models of Community Music Therapy are outlined in the second half of the book, and case vignettes illustrate how each of the methods can be applied in practice, and the outcomes that may be expected. The first of its kind, this comprehensive book is a must for all music therapists working with adolescent clients.



The Power of Music

Susan Hallam: The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People

In August 2010, Professor Susan Hallam of the Institute of Education at the University of London, published an overview paper on the impact of music on intellectual, personal and social development. Drawing on the results of numerous studies, she concludes that playing an instrument can lead to a sense of achievement; an increase in self-esteem; increased confidence; self-discipline; and provide a means of self-expression. While participating in musical groups promotes friendships; social skills; a sense of belonging; team-work; co-operation; commitment; mutual support; increased concentration and provides an outlet for relaxation.

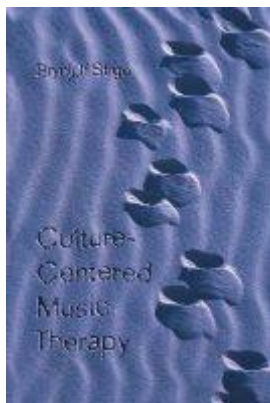
Early Childhood Music Therapy and Autism Spectrum Disorders

Early Childhood Music Therapy and Autism Spectrum Disorders: Developing Potential in Young Children and their Families (book)

Music Therapy with Premature Infants

Music Therapy with Premature Infants: Research and Developmental Interventions by Jayne M. Standley and Darcy Walworth (book)

Culture-centered Music Therapy



A basic read, if you plan to work as a music therapist on the Scandinavian Peninsula:

Brynjulf Stige: Culture-centered Music Therapy (2002)

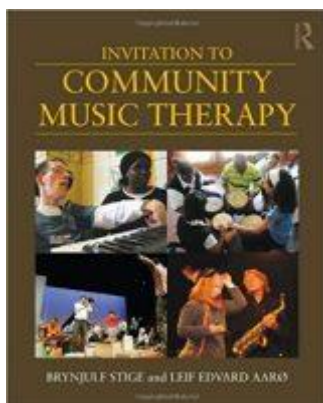
An in-depth exploration of taking culture-inclusive perspectives for practice, theory, and research in music therapy. Part One outlines premises for the argument, examining basic concepts such as culture, humankind, meaning, “musicking,” and the nature-nurture debate.

The Development of Talent



Emőke Bagdy: *The Development of Talent* (a book in Hungarian)
The book goes deeper into what a talented young person is, than just talking about fame, success and the conventional nurturing of a healthy talented person's development. It looks at what is really behind the scenes. It gives practical advice to both parents and professionals on interventions and opportunities, that could be used in talent grooming.

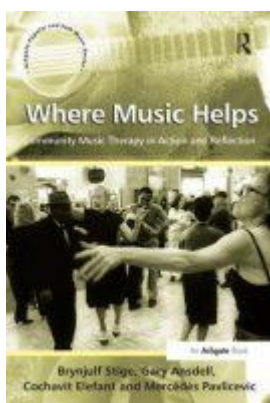
3 Books on Community Music Therapy



Brynjulf Stige: Invitation to Community Music Therapy (2011)

Invitation to Community Music Therapy presents the main perspectives and principles of community music therapy as it is practiced around the world. A relatively recent development within the broader field of music therapy, community music therapy emphasizes human connectedness, health promotion, and social change. This textbook surveys the history, theory, and current practice of community music therapy to develop a comprehensive picture of the field. Along the way it takes full measure of the diverse and vibrant ways community music therapy is practiced around the globe. Including dozens of photographs and pedagogical tools such as

chapter questions, textboxes, figures, key terms, and discussion topics, *Invitation to Community Music Therapy* is the ideal introduction to a growing area of music therapy.



Brynjulf Stige, Gary Ansdell, Mercédès Pavlicevic: Where Music Helps: Community Music Therapy in Action and Reflection (2010)

This book explores how people may use music in ways that are helpful for them, especially in relation to a sense of wellbeing, belonging and participation. The central premise for the study is that help is not a decontextualized effect that music produces. The book contributes to the current discourse on music, culture and society and it is developed in dialogue with related areas of study, such as music sociology, ethnomusicology, community psychology and health promotion. *Where Music Helps* describes the emerging movement that has been labelled Community Music Therapy, and it presents ethnographically informed

case studies of eight music projects (localized in England, Israel, Norway, and South Africa). The various chapters of the book portray “music’s help” in action within a broad range of contexts; with individuals, groups and communities – all of whom have been challenged by illness or disability, social and cultural disadvantage or injustice. Music and musicking has helped these people find their voice (literally and metaphorically); to be welcomed and to welcome, to be

accepted and to accept, to be together in different and better ways, to project alternative messages about themselves or their community and to connect with others beyond their immediate environment. The overriding theme that is explored is how music comes to afford things in concert with its environments, which may suggest a way of accounting for the role of music in music therapy without reducing music to a secondary role in relation to the “therapeutic,” that is, being “just” a symbol of psychological states, a stimulus, or a text reflecting socio-cultural content.



Mercedes Pavlicevic, Gary Ansdell: Community Music Therapy (2004)

Music therapists from around the world working in conventional and unconventional settings have offered their contributions to this exciting new book, presenting spirited discussion and practical examples of the ways music therapy can reflect and encourage social change. From working with traumatized refugees in Berlin, care-workers and HIV/AIDS orphans in South Africa, to adults with neurological disabilities in south-east England and children in paediatric hospitals in Norway, the contributors present their global perspectives on finding new ways forward in music therapy.

Reflecting on traditional approaches in addition to these newer practices, the writers offer fresh perceptions on their identity and role as music therapists, their assumptions and attitudes about how music, people and context interact, the sites and boundaries to their work, and the new possibilities for music therapy in the 21st century. As the first book on the emerging area of Community Music Therapy, this book should be an essential and exciting read for music therapists, specialists and community musicians.

Additional case studies and supplementary material



The European Consortium for Arts Therapies Education’s website offers courses on arts therapy, publications on the subject, but what we would like to draw your attention to is their subpage: [directory of programmes](#). It gives a short resumé of all its member countries’ arts therapy current levels, gives you a list of schools, trainings in that country.



Hangfóráás, “Source of the Sound” Foundation:

they are a Hungarian foundation who do many things, among which the two most important things are:

*Integration: helping those who suffer from physical or mental issues, disabled people to arts therapy;

*Equal Rights: helping disadvantaged families with little children get better access to therapy and to cultural interactions.



A French article on empathy courses in Denmark

An interesting article on Denmark – supposedly one of the happiest nations on Earth – which says, that Danish kids between the ages of 6 and 16 are required to take empathy courses. Although this is not music, it is definitely social inclusion!



The Elevator to Inclusion!

A tale of a visionary conductor who included everybody in his choir.

written by *Côme Ferrand Cooper* in 2015, project manager at ECA-EC

A page for Hungarian developers and special education teachers:



A non-formal education tool aimed at social inclusion:



APCI (**Assessment of Parent-Child Interaction**)

a music therapy observation method for parent-child interaction