Europa InTakt
Culture and Persons
with Special Needs

Music - Silence – Sound – Movement

06. - 10.10.2010

Concerts
Workshops
International Conference
Exhibition

technische universität
dortmund
The event Europa InTakt 2010 is realised by the Chair of Musical Education and Music Therapy in Rehabilitation and Education at the Faculty of Rehabilitation Sciences, Technische Universität Dortmund, in cooperation with the Centre of Further Education of the University.

Europa InTakt.2010 is a project of the European Capital of Culture RUHR.2010.

We express our gratitude to our sponsors:

Kulturhauptstadt Europas RUHR.2010

Technische Universität Dortmund
Kulturfonds

Studentenwerk Dortmund

Lions-Distrikt 111-Westfalen-Ruhr mit dem Lions-Hilfswerk Soziale Dimension e. V.

Die Continentale

We appreciate the cooperation with:

Bundesvereinigung
Kulturelle Kinder- und Jugendbildung e. V.

Kulturpolitische Gesellschaft
Content

Greetings
Greeting from the Rector of TU Dortmund University
Univ.-Prof. Dr. Ursula Gather 2

Greeting Dr h.c. Fritz Pleitgen
Chairman of RUHR.2010 GmbH 3

Greeting Univ.-Prof. Dr. Irmgard Merkt 4

Workshops
Europa InTakt.2010: Workshops
Preliminary Remarks I 5

Europa InTakt.2010: Workshops 6

Europa InTakt.2010: Workshop
Schedule 14

Europa InTakt.2010: Workshops
Organisational Remarks 15

Concerts
Europa InTakt.2010: One-of-a-Kind Concerts
Preliminary Remarks II 16

Europa InTakt.2010: One-of-a-Kind Concerts
Concert Schedule 17

Conference
Europa InTakt.2010 Conference:
Music, Cultural Work and People with Special Needs
Preliminary Remarks III 18

Conference Europa InTakt.2010: Conference Schedule 19

Conference Europa InTakt. 2010: Keynotespeaker 20

Conference Europa InTakt.2010:
Organisational Remarks 21

Zentrum für Weiterbildung
Greeting from the Rector of TU Dortmund University

Univ.-Prof. Dr. Ursula Gather

As the European Capital of Culture in 2010, the Ruhr metropolis is out to demonstrate its competence as a cultural environment with an international orientation. The participation of as many people as possible in the cultural life of the metropolis is an explicit goal of Ruhr.2010. Fritz Pleitgen emphasizes this when he says, “2010 is to be a year of participation, a year for all people – no matter whether young or old, with or without handicap, regardless of where they come from and what culture they have.”

TU Dortmund University has been researching and teaching at the global intersection between man, nature and technology since its establishment in 1968. It has developed a unique profile with a special combination of faculties in the natural sciences and engineering, the social sciences and the humanities. This unique structure provides deep insights into how technology drives cultural change. TU Dortmund and its Faculty of Rehabilitation Sciences have long stood for the cultural presence of people with special needs. Prof. Dr. Werner Probst, a member of our university from 1977 until 1990, developed the “Bochum Model” and opened music schools for working with children and teenagers. His successor, Prof. Dr. Irmgard Merkt, Professor for Music Education and Music Therapy in Rehabilitation and Special Needs Education in the Faculty of Rehabilitation Sciences, developed the “Dortmund Model – Cultural Work and People with Special Needs: Music.” Over the past ten years she has been organising nationwide continuing education workshops under the theme “InTakt”; since 2003 she has also been organising the international meetings “Europa InTakt.”

Europa InTakt.2010 is an official project of the European Capital of Culture RUHR.2010 and especially represents the fusion of theory and practice. On the one hand, people with and without special needs from several European countries will come together in the various workshops and concerts and work together on topics that combine music and the arts. On the other hand, as a part of the parallel conference “Europa InTakt.2010: Music, Cultural Work and People with Special Needs,” the latest developments in the cultural scene will be demonstrated, analysed and illuminated through cultural theory.

Europa InTakt.2010 stands for reflection and new beginnings. Based on the existing situation, new artistic and social processes will develop that all ultimately aim at giving people with special needs the chance to participate in and to take advantage of all society has to offer. For all of the participants in Dortmund I wish you new ideas, inspiring and interesting exchanges and, last but not least, joy in reflecting and theorising. You are all the movers and shakers of the future when it comes to getting people with special needs involved in society’s cultural life.

Yours

Ursula Gather
Greeting of Chairman of RUHR.2010 GmbH

Dr. h.c. Fritz Pleitgen

“Change through Culture – Culture through Change,” the guiding theme of the European Capital of Culture 2010 Essen for the Ruhr is not just a symbolic motto; it is a responsibility. To ensure that this theme is not just an empty phrase, we need concrete ideas for shaping the processes of change. The transformation to a society in which all people have the same opportunities in education and culture needs to be planned and implemented.

The European Capital of Culture 2010 has taken on the task of social participation as well as the question of accessibility from different standpoints. Accessible information platforms and handicapped accessible entrances to event locations are external prerequisites to encourage the participation of people with special needs. And it is not merely a prerequisite; it is expected in our society. Thus, the RUHR.2010 websites were designed in cooperation with the equal opportunity consulting group “Agentur Barrierefrei.” Moreover, the Ministry of Work, Health and Social Affairs in North Rhine-Westphalia has supported an expansive project – likewise in cooperation with TU Dortmund – which analyses the event locations in the Cultural Capital with regards to accessibility. These and many other activities are signals that “social participation” is being backed both in politics and society.

Participation also needs to happen in an artistic sense; the talents of people with special needs have been overlooked or taken for granted in this area. The number of professional theatre and music groups in which people with special needs play a role is increasing across Europe. More and more artists are discovering that cooperating with handicapped artists can lend a new and unique quality to projects. The integrative and inclusive program highlights of the European Capital of Culture RUHR.2010 document on the one hand the level of this development; on the other hand they are meant to demonstrate exemplary and sustainable cultural approaches.

Europa InTakt.2010 places music in the spotlight. Musical groups from numerous countries in Europe are coming to Dortmund to present and exchange their concepts and musical ideas. The international and at the same time integrative workshops compile new musical and artistic-interdisciplinary content. The concerts present contemporary musical culture. Finally, the conference picks up necessary discussions about the quality of existing and future artistic work with people with special needs.

I hope that each one of you will be able to gather inspiring experiences during the conference in Dortmund. May your endeavours that unfold in the future – each possibly spurred or strengthened through Europa InTakt.2010 – be a success!

Yours

[Signature]

Fritz Pleitgen
Greeting
Univ.-Prof. Dr. Irmgard Merkt

Dear Participants of Europa InTakt.2010,

The official project of the Capital of Culture Europa InTakt.2010 is proof that the topic of social participation and inclusion does not just weigh heavy on the hearts of those who work with people with special needs; rather it also has a special place in the hearts of the “creators” of the Capital of Culture RUHR.2010.

During the days from October 6-10, 2010, we will all have the opportunity to experience new things, to put our creativity and reflection to use and to develop even further. The workshops, the concert series and the conference should and will make an impact and ultimately also influence cultural life in society. As they should, people expect more and more often that good and sophisticated cultural events incorporate people with special needs – and more and more people with special needs are participating in a cultural life with their families.

We are very thankful to everyone who has made Europa InTakt.2010 possible. I am especially thankful to the RUHR. 2010 executive board, particularly Fritz Pleitgen and Marc Grandmontagne, who have supported the idea Europa InTakt.2010 in every possible way. Thanks also go out to TU Dortmund University’s Rectorate, which has always enthusiastically supported the cultural activities of the Music Department in Rehabilitation Studies, not just with its cultural endowment. The Lions District 111 – Westphalia-Ruhr with its local Lions Club Foundation made the concert series Europa InTakt possible through their generous donation. The Regional Authorities “Landesverband” Rheinland and Westfalen-Lippe also played an important role in contributing to the conference InTakt and its documentation.

My thanks go out to you as well, the participants – with and without special needs. Your interest, your joy for music and your willingness to give new accents to the cultural life in many places in Europe are necessary contributions to an increasingly rich diversity in the cultural life of ALL people.

I wish you all exciting days in Dortmund!
Europa InTakt.2010: Workshops
Preliminary Remarks I

The fundamental conviction and experience of our Faculty of Rehabilitation Sciences at TU Dortmund University is that all humans are in the figurative sense “InTakt,” in other words “on beat” where music is concerned. Anyone who has experienced the meaning of music for people with special needs knows how important music can be in stimulating different skills, as well as integrating and improving the life of children, youth and adults with special needs.

The Workshops

Goals
All of the workshops bring together people with and without special needs from various European countries for musical and – especially in the workshops focused on movement – for artistic interdisciplinary activities. The aim of each workshop is to facilitate an artistic-aesthetic exchange and to strengthen all of the participants’ creative abilities. The main focus of each workshop lies in looking at the process as such. However, a short sequence from each workshop will be presented to the participants in the conference, which will run parallel to the workshops, as well as for the general public during the closing ceremony in Dortmund’s City Hall.

Musical Themes of the Workshops
Each workshop focuses on different musical and artistic characteristics. Some of the workshops are meant to get participants moving in a musical-rhythmic way. These are workshops like “Community Rhythm Circle” or “Cajon,” “Carrying a Tune on (Almost) Anything,” “Steel Pan” or “Max Gemeinsam.” On the other hand, other workshops concentrate on the act of listening and the resulting concentrated methods of dealing with rhythmically open sounds – they have quite a different and very flexible way of looking at the phenomenon of time in music. Workshops like “Sound and Tranquillity” or “Sound and Space” stress rhythmically open music and use archaic instruments. The physical quality of both the music and the process of experiencing the music are stressed in the workshops that focus on body percussion as well as the Tai Chi workshop, which ultimately connects body, sound and tranquillity. The dance workshops and the shadow box theatre workshop connect music and movement – both in their own unique ways.

Organisational
Musical and dancing activities are independent of language; they need no explanation. Still, volunteers will be present and can also assist as interpreters in the workshops.

In order to achieve continuity throughout the three days of workshops, it is not possible to change workshops.
Europa InTakt.2010: Workshops

Workshop 1: KeKeÇa Body Percussion

Description:
The Turkish version of Body Music is somewhat more deliberate and slower than the American version. Artistically it has its roots in the smoother tempo of traditional classical music in Turkey. Continually bringing in new methodological steps, both musicians in a team will work through simple rhythms in the beginning that then gradually become more sophisticated. The workshop guarantees many laughs, since both musicians enjoy clownery and teaching musical elements through jokes and humour.

Instructors: Timuçin Gürer and Tugay Başar
Tugay Başar from Istanbul studied Ethnomusicology – and is one of the few Turkish musicians to attend Music and Movement summer courses at the Orff Institute in Salzburg. He lives and works as a freelance music educator with his own office in Istanbul. Timuçin Gürer, who also comes from Istanbul, is an engineer and musician, vocalist and percussionist – and a member of Ayse Tütüncü’s popular ensemble in Istanbul. Together, Tugay Başar and Timuçin Gürer created the project KeKeÇa at Anadolu University in Eskişehir. This university has its own unique – and in Turkey the only – department for training students with hearing impairments. Almost all of the deaf students contribute to KeKeÇa and are enthusiastic about practising during their free time. KeKeÇa is short for “Kendin Kendini Çal,” which means something like “Put Your Body to the Rhythm.” It is obvious how both instructors work: The body becomes the instrument. You can find more information information about KeKeÇa in Turkish and English at http://www.kekeca.net/indextr.htm

Workshop 2: Tai Chi - The Five Animals

Description:
Movement and serenity, sound and tranquillity all complement each other. The art of Tai Chi is an almost soundless art – only occasionally does one hear breathing or sometimes also steps, as the body calmly and elegantly moves. The movements in Tai Chi adhere to traditional rules. “The Five Animals” is a new method of movement in five steps. The characteristic movements of the five animals bear, crane, monkey, tiger and deer are translated into body movements. Through one’s own body movements it is possible to understand these animals’ methods of moving and attitudes towards life. Each of the five workshop timeslots will focus on one complete movement pattern, which at the same time also tells a story from the life of the animal. The bear catches a fish, the crane takes off into the air, the monkey swings from tree to tree, the tiger stretches powerfully, and the deer jumps elegantly. In the end the soundless movement will be accompanied by music…

Instructor: Alex Feng
Alex Feng is the son of a German mother and a Chinese father who was a well-known Taoist philosopher. He was born and raised in Guangzhou, Kanton. The family was able to leave the country during the Cultural Revolution and first settled in Taiwan, then in the USA in 1963. Today Alex Feng lives in Oakland. He has a black belt in Judo and teaches various styles of martial arts. At the same time he is a Doctor of Oriental Medicine at the University of California, Berkeley, and runs a clinic for traditional Chinese medicine. He also teaches various Chinese martial arts in his own institute. Surprisingly, one of his hobbies is salsa dancing. You can find more information about Alex Feng at http://www.thetaoistcenter.com
Europa InTakt.2010: Workshops

Workshop 3: Cajon, the Small Drum Set

Description:
The Cajon (pronounced “cachon”) is a wooden rectangular sound box. You can sit on it, play it with your hands or feet, or just pick it up and dance with it. It transfers its vibrations throughout the entire body. The Cajon can substitute whole drums, but can also be supplemented with percussion instruments. This workshop will impart various methods of playing and handling the Cajon, as well as other percussion instruments. However, the main focus lies in interacting within the group and learning styles from Brazilian to African Drumming.

Instructor: Matthias Philipzen
The drummer Matthias Philipzen was born in 1966 in Schwäbisch-Gmünd (Germany). After finishing his classical education at the Music Academy in Detmold, he began working as an instrumental teacher, which he continues to this day. He continued studying with the Drummer’s Collective in New York and took classes in Brazilian Drumming with Marcio Alves, becoming a specialist for playing the Cajon. His artistic work has led him into diverse fields, such as jazz, flamenco and cabaret. He is the editor of the textbook “Cajon” and the training DVD “Cajon, the Small Drum Set.” He is also a freelance writer for the drum magazine “Drum Heads” and gives workshops all throughout Europe (www.Matthias-Philipzen.de).

Workshop 4: Community Rhythm Circle

Description:
The “Community Rhythm Circle” works with impromptu but structured rhythms played on various small and large percussion instruments, in order to create a musical community. The musical and social goal is an equal level of participation by all who are present. Originally, this method was developed by Arthur Hull, one of the leading rhythm instructors in the USA. Hull’s method is being applied more and more often in extremely different social situations. Managers and entire companies turn to this method, just as people with special needs do in curricular and extracurricular, in integrative and not yet integrative situations. Through a series of developing rhythmic exercises (and a song or two), the participants are able to create increasingly rewarding spontaneous rhythmic music as a group within a short time. All the while each participant is encouraged to find his or her own distinctive “voice” and to add it to the group’s music. All participants are included to the same extent, based on their individual abilities. The workshops bring the methods and techniques of the game to life in the “Community Rhythm Circle.”

Instructor: Jane Bentley
Having initially studied Performing Arts, Jane Bentley began a career as a puppeteer touring through Scotland, as well as such diverse corners of the world as Taiwan and Syria. During this work she came to the conclusion that it is more enjoyable to play music with, rather than for people. Finally, she acquired a degree in “Community Arts” with a specialisation in Music at Strathclyde University in Glasgow. At the moment she strives to persuade as many people from various training fields throughout England, Scotland and elsewhere to become more involved in shaping the field of music. She teaches vocal and drum classes at schools, at conferences, in community centres, and she works passionately and successfully with groups of children, teenagers and adults both with and without special needs.
Europa InTakt.2010: Workshops

Workshop 5: Stick Fighting

Description:
Dance, rhythm, combat and play are all combined in this course. The rhythmical aspects of the art of stick-fighting are explored with one or two arm-length sticks. The sticks are struck on the ground or against one another, the feet stomp and the body rocks in a sort of dance. Single strikes can be co-ordinated with different partners, and a dynamic mixture of sound and rhythm, of movement, ritual combat and playing emerges. The sticks give the students clarity and security, and they connect all of the group members through their own strength. Violence and conflicts are everyday facts of life but are often taboo. Stick-fighting as a form of rhythm offers the opportunity to experience aggression in a creative and communicative manner.

Instructor: Steffen Naumann

Steffen Naumann, born in 1962, is a psychologist, dancer and teacher for dance and the F.M. Alexander-Technique (G.L.A.T.). For the past fifteen years he has been teaching various styles of dance, such as New Dance, Contact Improvised, Modern Dance, as well as the martial arts form Capoeira (a Brazilian mixture of fight, dance, music and song), and stick-fighting dance. Steffen Naumann teaches stick-fight-art in various projects at schools in Bremen and Lower Saxony, among others. In 1999 he added a focus on gender-specific work with men (i.e., saunas [www.mensch.de]) and boys with regards to violence prevention. He is the director of the training program for stick-fight-art for rhythm and movement in the Bremen area. More information about Steffen Naumann is available at http://www.stockkampfkunst.de/naumann.html

Workshop 6: Sound and Tranquillity

Description:
We, the creators, are simultaneously listeners of the music we make; this workshop deals with listening. As listeners we are inspired to allow ourselves time for listening, and we experience sounds that are simply tranquil. You will learn that tranquillity is not an acoustic phenomenon, not the absence of sound, but rather a particular situation of listening. Tranquillity can become a moment of stillness, in which we as listeners (and at the same time creators of music) are participants. You will not only hear what it is like when there is sound, you will also hear what it is like when there was sound: While playing, singing and listening, you will discover both the disappearance of sound and the situation after the disappearance. As listeners we will be inspired to make our own sense of this situation of listening. We will play instruments and sing, integrating instrumental and vocal sounds. Musical knowledge or a previous instrumental or vocal training are not necessary. Everyone is invited to this tranquil workshop which opens up the quiet but still extremely intensive side of music.

Instructor: Prof. Dr. Eva Maria Houben

Eva-Maria Houben, born in 1955 in Rheinberg (Niederrhein), is a musicologist, composer, organist and pianist. She studied School Music at Folkwang University in Essen, and then stayed on to study the organ with Gisbert Schneider. After then studying German and Music at Gerhard Mercator University in Duisburg, she completed her PhD and became a professor in Musicology. Since 1993 she has been working as a professor at TU Dortmund with research and teaching concentrations in Music Theory and 20th Century Classical Music. She is involved in the Wandelweiser Ensemble; her list of works spans diverse genres and instrumentations. As a songwriter she has written several texts for her own compositions. More information about the instructor is available at www.evamariahouben.homepage.t-online.de
Europa InTakt.2010: Workshops

Workshop 7: Sound and Space

Description:
The first instruments available to humankind were natural materials: stones, branches, dried fruits. With the discovery of iron ore the sound of metal was added. Taking these archaic sounds and discovering them anew, experiencing them anew and putting them together anew – that is the focus of this workshop. The sound unfolds independent of rhythm. Asian stone chimes and the gong are the main instruments, which are not only played while sitting, but also while walking. One special characteristic about this workshop is the rhythmically open music. Rhythmically open music is not bound to impulses that are repeated regularly, such as the metronome or tact. Each tone is drawn out as long as you want, and then the next one comes. This rhythmically open and independent method of playing with tones in the artistic work with people with special needs is not used often enough. With this method, the “problem” of whether or not the musicians play the rhythm “correctly” is not a topic at all…

Instructor: Olaf Pyras
Olaf Pyras, born in 1967, studied Music and Art in Kassel and Drums in Munster. As a professional musician he specialises in 20th century classical music. As an artist he has been invited to the “Musiktage” in Kassel, the Swiss “Tonkünstlerfest,” the Festival of 20th Century Classical Music in the Church and to the World Drummer Meeting. His interest lies in archaic and new sounds, and he plays with aspects from earnestness to Dadaism. Olaf Pyras is not just an artist; he is just as equally an enthusiastic teacher. He has worked on several projects about 20th century classical music with school classes – some even awarded with prizes – in elementary schools, as well as in all of the other forms of grade school. He has been working with persons with special needs for a long time. In 2008 he was even awarded the Miriam Foundation’s Special Award for his project with the group “Los Krawallos” in Bielefeld-Eckartsheim. www.miriam-stiftung.de. More about Olaf Pyras is available at www.olafpyras.de

Workshop 8: Music without Notes

Description:
The team of instructors Claudia Schmidt and Christian Fleck will work together with the participants to develop their own sounds and songs by using voices and instruments. Whether in the style of world music or film music, whether oriental or electronic – anything goes. Aside from the usual instruments (piano, guitar, transverse flute, drums, etc.), lesser known instruments like the Kondzialkaharfe, the e-pad or the soundbeam (turns movement into sounds) will be used. You can rap, sing or even scat. Participants will experiment with the instruments and develop their own melodies, rhythms and accompaniment to create songs for a concert program. Everyone who is interested in new and exciting music is invited to join. You may also bring your own instruments.

Instructors: Christian Fleck and Claudia Schmidt
Christian Fleck, leader of the legendary Hamburg-based band “Station 17” (latest CD production with popular German artists and bands like Fettes Brot, Guido Horn, Barbara Morgenstern), works with electronic sounds, effects, the computer and so on. He is a music producer and musician, he carries out the technical preparation and editing of pieces, plays laptop and keys, creates beats, loops and much more. In short, he loves playing with sounds and effects. Claudia Schmidt studied Special Education with a concentration in Music and has been working for many years as a music teacher at the Bochum Music Academy. Since 1998 she has led the integrative big band “just fun,” which nowadays performs at festivals across the nation and was even invited to Berlin to perform for the German Federal President. She has experience as a singer in various folk and jazz groups and arranges the pieces for “just fun” as well as for others. Together with Robert Wagner she runs the training “Instrumental Lessons for People with Special Needs at Music Academies.” She was the organiser of the First Dortmund Integrative Sound Festival DIS in October 2008. You can find more information at http://www.kultur-integrativ.de
Europa InTakt.2010: Workshops

Workshop 9: I Have a Voice

Description:
My voice is my key instrument, but how do I get on key? Voice training and singing for everyone. The voice is the only instrument that everyone carries along with them all the time and that does not have to be bought in a store. However, it may be a long and winding path with many hurdles before we finally key into our valuable voices. From breathing exercises to hitting the tones: we will embark on this journey together. We will practice hitting the keys and key up a great atmosphere at the same time. Until we have achieved this sound atmosphere, we will experiment with the sounds of our speaking and singing voices. Does that sound good? We will listen very closely to our voices. How do our voices sound through a microphone? By training and experimenting with our voices, which we shape according to the seasons, we get to know the various nuances of our voices and see that there are very diverse types of voices and moods. We will train and record our voices. In the end we will compile a CD with all of our voices to take home to use for more exercises in voice training.

Instructor: Beate Theißen
Beate Theißen, born in 1961, studied Special Education with a concentration in Music and for the past 20 years has been working at the Rurtal School in Oberbruch, a special school with a focus on improving learning difficulties. Together with three other colleagues she runs the integrative school band “Rur Rock – Wir zusammen.” The band has been honoured several times for its work and involvement in Russia, among others in 2002 with the children’s rights prize from WDR. Beate Theißen is the author of the introductory manual “Blockflöte, das kann ich!” (Engl. “The Recorder, I Can Do It!”), which was created in the Rurtal School (www.dieckbuch.de). Together with Rolf Zuckowski she developed “Rolfs Blockflötenwerkstatt” (Engl. “Rolf’s Recording Workshop”). In 2007 she received the InTakt Musical Award of Distinction for her work in the field of music education. More information is available at www.rurtal-schule.de and www.miriamstiftung.de

Workshop 10: Playing with Music, Light and Shadows

Description:
The appearance of one’s own shadow and the playful interaction with it have fascinated humankind since the Stone Age. Many figures of speech point towards its symbolic meaning. “To shadow someone,” “to cast a shadow on something”: these are just a few examples. Playing with light and shadows in front of and behind a screen is especially appropriate for telling stories and putting music into motion with one’s own body or figures; the beauty is that the person can remain more or less invisible. Igor Strawinsky composed a strong, diversified music for the Russian fairytale “The Firebird.” This music will set the foundation for this cooperative shadow box theatre.

Instructor: Dr. Eva Krebber-Steinberger
After several years of teaching in various types of schools, in 1996 Dr. Krebber-Steinberger became a research associate in the field of Music and Persons with Special Needs. She is an instructor in both the certificate training programme InTakt and the conferences InTakt and Europa InTakt. Her main focus lies in the areas of music education, task-based music learning in both school and extracurricular situations, questions of aesthetic education and the participation of persons with special needs in musical culture, especially by supporting inclusive processes through music.
Europa InTakt.2010: Workshops

Workshop 11: Carrying a Tune on (Almost) Anything

Description:
Obviously you can make music with objects that at first glance do not seem appropriate: with dustbins, heating pipes, newspapers and paper bags, brooms and egg cutters, along with thousands of other everyday objects that you would not normally think of. Crash, smash, bang, boom – it could sound great! The catch this time is: It is without traditional instruments.

Instructor: Heinz Schiefer
Heinz Schiefer studied to become a social worker. He is also a percussion teacher at the Leverkusen Music Academy – as well as a drummer in various bands and orchestras in the genres pop, blues and jazz. For more than 15 years he has been teaching children with special needs. He is also the director of an orchestra with mentally handicapped participants. Furthermore, he trains music teachers on how to work with people with special needs, for example in the course BLIMBAM from the Association of German Music Academies.

Workshop 12: Max Gemeinsam- Do it Together

Description:
Under consideration of the participants’ individual abilities and level of musical experience, playful arrangements are created for songs and musical pieces that will be developed especially for Europa InTakt. You do not need to be an expert at everything in order to enjoy this playful task. Simply by listening, by making the first move and by making the first sound – and we already have the start of a musical game in which each individual contributes what he or she can. Robert Wagner has developed his concept of Max Gemeinsam throughout many years of work in music schools. The principle is: small steps lead to extraordinary music.

Instructor: Robert Wagner
Robert Wagner, born in 1959, studied Education for Secondary Modern Schools (German “Hauptschulen”) with a concentration in Music. Since 1986 he has been working as Director of the Furth Music Academy. This entire time he has been working with people with special needs both in groups and one-on-one. Together with Claudia Schmidt he runs the continuing education training “BLIMBAM” at the Remscheid Academy on behalf of the Association of German Music Academies. In 2008 he was awarded the individual prize from the Miriam Foundation for his concept Max Gemeinsam. More information: http://www.musikschule-fuerth.de and www.miriam-stiftung.de

Workshop 13: Dance Dynamics

Description:
This workshop focuses on a method of dancing in which people with various special needs can discover and experience a whole new realm of movement. The goal is to shape a creative environment that promotes and supports self-expression through music and movement. Consequently, there are no rules; the movement sequences and the scenes develop out of the impulses of the participants. The acting is always connected with sophisticated music which is randomly chosen.

Instructor: Wolfgang Stange
Wolfgang Stange is originally from Berlin and has been living in London since 1970. He studied to become a dancer at the „London School of Contemporary Dance.“ His artistic work with people with special needs began in 1974. He is the founder of the AMICI Dance Theatre Company, which integrates performers with and without disabilities. The main focus of his work with physically and mentally challenged people lies in the creative expression of dance and movement. Wolfgang Stange has been teaching in the field of theatrical education for more than 30 years. He has often lectured throughout Europe, Asia and America. His teaching method is known as „Dance Dynamics“ and distinguishes itself by the derivation of the dance movements from the participants.
Europa InTakt.2010: Workshops

Workshop 14: Ready to Dance

Description:
A dance workshop for people with and without special needs: Each person has his or her own language of movement, and dancing provides a method of expression for this language. Basic dance techniques impart security in movement and enable people to submit to their own expression through dance. Getting a feel for your own body and exercises that raise your awareness help you perceive both your own physical capabilities and those of others. Exchange through dance: Contact improvisation – a form of dancing in which people with and without special needs mutually find a dance in which everyone performs as equals. This results in very individual dance stories and small routines that can be presented.

Instructors: Tamara McCall und Christian Judith
Prof. Tamara McCall (Osnabruck University of Applied Sciences / Elementary Music Education) and Christian Judith (K-Produktion, Hamburg) have been performing in the dance company HandiCapace for more than 12 years and lead inclusive dance workshops and performance projects throughout Germany and abroad. By the way, Christian Judith is in a wheelchair. The goal of their dance education work is to develop a distinct artistic language in the field of modern dance: physical disability should be seen as an opportunity to discover a new and unique repertoire of movement. Here, inclusion can be experienced directly in collective and authentic dance.

Workshop 15: Danceable

Description:
I will initiate improvisations having to do with the body or the room. That means to feel the room to be big or small, to use the body fully or partly. The individual improvisations will be composed to groups – thus consistently creating new images. So there will be always new images. Perhaps we will use texts in order to support the improvisations. Sign language could be used too, this depends on the participants. Alternatively, Elswise I will use music or ask the participants to support accompany the dance activities of the others with musical activities. The aim is not a preplanned piece but experiencing the personal and common expression through movement.

Instructor: Erika Winkler
Erika Winkler lives in Cologne. Having studied dance at Folkwang Hochschule Essen she worked as a dancer and choreographer at home and abroad. Since 2001 she teaches contemporary dance, improvisation and composition in the professional field, amongst others at Pact Zollverein, Tanzhaus Düsseldorf, Grammar School Essen Werden. In addition, she works as a dancer and choreographer in Cologne and Düsseldorf, here especially at the Forum-Freies-Theater in the field of documentary theatre.
Europa InTakt.2010: Workshops

Workshop 16: Steel Pan Orchestra

Description:
The steel pan, also known as the steel drum, was created approximately 70 years ago in Trinidad. The main element of this instrument was an oil drum, and various membranes were worked into the concave top, resulting in different pitches. The steel pan is usually played while standing and either carried around the neck on a belt or set in a stand, which is adjusted to the height of the player. The workshop will use a special version of the steel pan, the “TeacherSteelPans,” which have been exclusively produced in Dortmund and specially tuned for teaching purposes. The simple tone creation with two straight sticks and the possibility of learning melodies through patterns of movement, quickly lead to a group jam. Music and movement are inseparable: we play and dance simultaneously with this instrument.

Instructor: Werner M. Weidensdorfer
Werner M. Weidensdorfer has been teaching Music for over 35 years at the Dortmund Music Academy. He covers everything from Early Music Education to leading a big band. Since 1999 he has been working with steel pans. Starting with MiniSteelPans from Eckhard C. Schulz (E.C.S.), he developed the TeacherSteelPans, a “Music Learning Instrument” which has opened up a path to music for over 1000 children across the world. More detailed information is available at http://www.teachersteelpan.de

Workshop 17: Music invent and Explore

Description:
This workshop is meant as a common time while experiencing and creating music. The focus lies on individual and common musical improvisation. The precondition for the development of the personal abilities in using the own voice or musical instruments is the perception of sound. Improvisation serves deepening the acoustic perception and is the tool to explore and produce new and unheard sounds, which can be found both in different cultures and in New Music. Widening the world of hearing and widening the repertoire of musical activities – these are the aims of our common work.

Instructor: Alain Goudard
Alain Goudard is a musician through and through, composer and mediator of New Music. In 1995 he founded the „L'Ensemble de Six Voix Solistes“, a group of 6 singers, participating in all major festivals and events of New Music in France. Alain Goudard works as an artist and just as passionately with persons with special needs. The group « Les Percussions de Treffort » was founded by him 25 years ago. Within this group professional musicians play together with persons with special needs. Alain Goudard inspires musicians and composers from different countries to write pieces for this ensemble and it’s abilities and he is the initiator of a german-french cooperation in this field of art. He stands for musical-artistic development and integration.
Europa InTakt.2010: Workshop Schedule

Wednesday, 06.10.2010

6:00 p.m.  Opening Concert at the TU Dortmund „Audimax“
Vogelpothsweg 87, 44227 Dortmund

Thursday, 07.10.2010

08:00 a.m. - 09.45:00 a.m.  Registration for the workshops in the conference office
09:30 a.m. - 09.45:00 a.m.  Opening Prof. Dr. Irmgard Merkt
10:00 a.m. - 12:00 p.m.  Workshops 1-17, Phase 1
12:00 p.m. - 2:00 p.m.  Lunch Break
12:30 p.m. - 1:30 p.m.  Midday Concert at the Mensa Stage
2:00 p.m. - 4:00 p.m.  Workshops 1 – 17, Phase 2
8:00 p.m.  Evening Concert at Propsteikirche Dortmund
Propsteihof 3, 44137 Dortmund

Friday, 08.10.2010

10:00 a.m. - 12:00 p.m.  Workshops 1-17, Phase 3
12:00 p.m. - 2:00 p.m.  Lunch Break
12:30 p.m. - 1:30 p.m.  Midday Concert at the Mensa Stage
2:00 p.m. - 4:00 p.m.  Workshops 1 – 17, Phase 4
8:00 p.m.  Evening Concert at “Theater im Depot”
Immermannstr. 39, 44147 Dortmund

Saturday, 09.10.2010

10:00 a.m. - 12:00 p.m.  Workshops 1-17, Phase 5
12:00 p.m. - 2:00 p.m.  Lunch Break
2:00 p.m. - 5:00 p.m.  Sound Check at the City Hall
5:30 p.m.  Closing Presentations at Dortmund City Hall
Friedensplatz 1, 44122 Dortmund
After Work Party

Sunday, 10.10.2010

11:00 a.m. - 1:00 p.m.  Closing Discussion with the Instructors
Emil Figge Str. 50, 44227 Dortmund
Europa InTakt 2010: Workshops

Organisational Remarks

Costs
The topics covered in the workshops are divided into five phases, each one building off of the other and leading to a final result. Therefore, it is necessary to remain in the workshop that you selected during the entire conference.

30% of the participants in each workshop shall be people with special needs.

The costs for participating in the Europa InTakt.2010 workshops are:

- € 200.00 for professionals
- € 80.00 for students
- € 80.00 for trainee teachers
- € 50.00 for participants with special needs

Cancellation Policy
Cancellations to the Europa InTakt.2010 workshops must be made in writing and must arrive at the TU Dortmund Centre of Further Education (Zentrum für Weiterbildung, ZfW) by September 21, 2010, at the latest. For organisational purposes a cancellation fee of € 50.00 will be charged. After this deadline or in the case that the registered participant does not attend the workshop, the full price will be charged, unless the space in the workshop can be filled by a replacement.

Information
TU Dortmund / Zentrum für Weiterbildung
Emil-Figge-Str. 50
D-44227 Dortmund
Tel: +49(0)231/755-6507/-2164
Fax: + 49(0)231/755-2982
e-mail: zfw@post.tu-dortmund.de

Registration for the Workshops
Registration for the workshops must be done online through TU Dortmund’s Centre of Further Education (Zentrum für Weiterbildung, ZfW):
www.zfw.tu-dortmund.de/landingpages/kongresse.html

By registering you agree to be filmed or recorded for purposes of documentation, television and radio.
Europa InTakt.2010: One-of-a-Kind Concerts
Preliminary Remarks II

The Concerts

Goals
There are always many questions surrounding the presentation of people with special needs in public: How do I want to present people with special needs in public? Do I want to show their strength and weaknesses, do I show their joy and excitement? What knowledge, thoughts and feelings should the people take home with them about those who have presented themselves to the public as musical people? What knowledge, thoughts and feelings should the public take home with them?

To show these people in all of their strengths – that is the approach of Europa InTakt. However, that also means to set musical standards. A musical group that is going to perform in public should be able to sing and play their pieces correctly. The concerts are meant to show what people can do, not what they cannot do. Usually in this case, when people are pleased with a musical piece, they are actually just pleased due to the “handicap bonus.” The audience is moved and applauds for the good intentions, not for the good work. Should that really be the long-term goal of integrative cultural work? These concerts showcase the quality that has developed throughout the years. However, even here there is room for discussion!

Musical Themes
The Europa InTakt.2010 concerts show that a great musical diversity has developed in cultural work with people with special needs. Pop and rock, charts and ballads: these styles may be expected of people with special needs. However, what about jazz and classical, ethnic and avant-garde? Come prepared to be surprised by the musical and cultural achievements!

Organisational
All of the concerts are free of charge!
Europa InTakt.2010: One-of-a-Kind Concerts

Concert Schedule

Wednesday, 06.10.2010

Concert 1
6:00 p.m. Opening Concert at the TU Dortmund “Audimax”
Vogelpothsweg 87 – 44221 Dortmund
Greeting by the Rector of TU Dortmund
Greeting by Fritz Pleitgen
Moderation by Prof. Dr. Irmgard Merkt
Les Percussions de Treffort, Bourg-en-Bresse
KeKeÇa Body Percussion, Istanbul
Tamarra McCall u. Christian Judith, Osnabrück:
Tanzperformance SUPER
A’Bout Souffle, Liège

Thursday, 07.10.2010

Concert 2
12:30 p.m. - 1:30 p.m. Mensa Stage at TU Dortmund
2 Groups

Concert 3
8:00 p.m. Evening Concert at “Propsteikirche Dortmund”
Propsteihof 3 - 44137 Dortmund
3 Groups

Friday, 08.10.2010

Concert 4
12:30 p.m. - 1:30 p.m. Mensa Stage at TU Dortmund
2 Groups

Concert 5
8:00 p.m. Evening Concert at “Theater im Depot”
Immermannstr. 39 - 44147 Dortmund
3 Groups

Saturday, 09.10.2010

Concert 6
5:30 p.m. Closing Presentations from the Workshops
Dortmund City Hall, Friedensplatz 1,
44122 Dortmund
After Work Party

All of the concerts are free of charge!
Europa InTakt.2010 Conference:
Music, Cultural Work and People with Special Needs
Preliminary Remarks III

The international conference Europa InTakt.2010 reflects on the topic of “Special needs participation in society’s cultural life” in two ways: through the talks and subsequent discussions and through the presentation of projects from several European countries. The conscious use of the term “cultural work” sets the tone: Europa InTakt.2010 is dedicated to professionally shaping social and artistic processes and what professionalism can mean in this regards.

Lectures
The lectures deal with the positioning of cultural work by and with people with special needs in current societal discussions, discussions which are changing rapidly with the 2006 UN Convention on the Rights of Persons with Disabilities. Ellen Dissanayake from Seattle, professor at the University of Washington’s School of Music, reflects on the universality of the arts in human life. Prof. Dr. Max Fuchs, since 2001 Chairman of the German Arts Council, is interested in questions of how to socially position artistic work by and with people with special needs. Prof. Elisabeth Braun and Prof. Dr. Saskia Schuppener approach the topic of artistic development in Germany and other European countries from different angles. Four directors and initiators of artistic projects, Alain Goudard, France, Christiane Cuticchio and Christoph Grothaus, Germany, and Brian Laurie, Denmark, illustrate their artistic self-conception in their work with people with special needs. Thus, the conference takes the path from general to extraordinary, from idea to implementation, from theory to practice.

Project Presentations and Discussion on Quality
Artistic projects from across Europe will be presented in several parallel events – and plenty of time will be left to reflect on these projects. Each presentation phase lasts 1 ½ hours. Of that time, half an hour has been set aside for the project initiators, following each presentation there will be a discussion about the organisational context and the quality in terms of artistic merit and content. As such, 9 to 12 projects will become the object of discussion. Overall, these presentations should reveal the quality that has arisen over the past few years and at the same time create new impulses for the discussion on quality.

Regarding the Conference
The conference will be accompanied by midday and evening concerts which offer an opportunity to enjoy and reflect on forms of art. During the grand closing ceremonies on October 9, 2010, in the Dortmund City Hall, the results from the artistic workshops will give a glimpse into the hands-on work in this field as well as set the tone for future work.
Europa InTakt.2010 Conference:
Music, Cultural Work and People with Special Needs
Conference Schedule

Thursday, 07.10.2010
10:00 a.m. - 10:15 a.m. Opening
Greeting by the Prorector of Research
Univ.- Prof. Dr. Metin Tolan

Keynote Speeches
10:15 a.m. - 10:45 a.m. Prof. Dr. Irmgard Merkt
10:50 a.m. - 11:30 a.m. Ellen Dissanayake
11:30 a.m. - 12:15 a.m. Max Fuchs
12:15 p.m. - 2:15 p.m. Lunch Break
12:30 p.m. - 1:30 p.m. Midday Concert, Mensa Stage

Work Groups
2:15 p.m. - 3:45 p.m. Project Presentations and Discussion
2 - 3 Parallel Groups, Sound of Progress, etc.
3:45 p.m. - 4:15 p.m. Break
4:15 p.m. - 5:45 p.m. Project Presentations and Discussion
KeKeÇa, Les Percussions de Treffort, etc.
8:00 p.m. Evening Concert at “Propsteikirche Dortmund”
Propsteihof 3, 44137 Dortmund

Friday, 08.10.2010
Work Groups
9:00 a.m. - 10:30 a.m. Project Presentations and Discussion
2 - 3 Parallel Groups: esagramma, etc.
10:30 a.m. - 10:45 a.m. Break
10:45 a.m. - 12:15 p.m. Project Presentations and Discussion
Popcorn, etc.
12:15 p.m. - 2:00 p.m. Lunch Break
12:30 p.m. - 1:30 p.m. Midday Concert, Mensa Stage

Keynote Speeches
2:00 p.m. - 2:45 p.m. Alain Goudard
2:45 p.m. - 3:30 p.m. Christiane Cuticchio
3:45 p.m. - 5:30 p.m. Brian Laurie
8:00 p.m. Evening Concert at “Theater im Depot”
Immermannstr. 39, 44147 Dortmund

Saturday, 09.10.2010
Keynote Speeches
10:00 a.m. - 10:45 a.m. Prof. Dr. Saskia Schuppener
10:45 a.m. - 11:30 a.m. Christoph Grothaus
11:30 a.m. - 12:00 a.m. Prof. Elisabeth Braun
12:00 p.m. - 12:30 p.m. Conference Closing
1:00 p.m. - 5:00 p.m. General Meeting of the association
“Bundesvereinigung Kulturelle Kinder- und Jugendbildung e.V.”
5:30 p.m. Closing Presentation of the Europa InTakt.2010 Workshops
Dortmund City Hall, Friedensplatz 1, 44122 Dortmund
Conference Keynote Speakers

Ellen Dissanayake is a scholar, lecturer and author of three books, What Is Art For? (1988), Homo Aestheticus (1992, translated into Chinese and Korean) and Art and Intimacy (2000). By synthesizing knowledge from a wide range of specialized fields (including evolutionary biology, cognitive and developmental psychology, cultural and physical anthropology, neuroscience, and the history, theory, and practice of the various arts), her work offers a unique perspective regarding the biological necessity of the arts to humans as individuals and as a species.

Prof. Dr. Max Fuchs, honorary professor in the field of cultural work at the University of Duisburg-Essen. Chairman of the Institute for Education and Culture, President of the German Arts Council. Director of the Remscheid Academy. Author of numerous books about cultural work and cultural education.

Christiane Cuticchio, stage designer, founder and director of the Goldstein gallery in Frankfurt. She sees her calling first and foremost in ensuring “that this art form is projected outwards, from the green lawn to society, into the exhibition halls and the museums. Then it can be the topic of discussion and then people can decide if they think it is good or bad.”

Brian Laurie, special music teacher, music consultant for the mentally disabled, lecturer and project leader for the group “popcorn” in Aarhus, Denmark. He is known for his outstanding commitment to his work and his provocative ideas on cultural work with people with special needs.

Christoph Grothaus, director, musician and composer. Musical director at various theatres, the Theater Basel, the Deutsches Theater, among others. In 1999 he began cooperating with Station 17 / barner 16 as a part of “alsterarbeit,” Hamburg. He helped form the bands “kUNDEkÖNIG” and “The Living Music Box,” artistic director and director of interdisciplinary productions. Since 2008 he has been working as artistic director in creating the group “palaixbrut.”

Prof. Dr. Saskia Schuppener, professor for special education for the mentally disabled at the University of Leipzig. Her main focus lies, among other things, in self-esteem and personality development of people with mental disabilities, as well as fine art, creative and aesthetic education for people with mental disabilities both in and outside of school.

Prof. Elisabeth Braun, professor for cultural work with disabled and disadvantaged people, as well as special education rhythmics, music at the Pädagogische Hochschule Ludwigsburg and the Faculty of Special Education in Reutlingen. The conception and project management of numerous distinguished festivals and projects like “kultur vom rande” in Reutlingen and “sichtwechsel” in Linz (project for the Capital of Culture 2009)

Alain Goudard is a musician, composer and mediator of New Music. The group « Les Percussions de Treffort » was founded by him 25 years ago. Since then he is discussing the questions of artistic qualities in inclusive work.
Europa InTakt.2010: Music, Cultural Work and People with Special Needs

Organisational Remarks about the Conference

Cost:
The conference Europa InTakt.2010 Music, Cultural Work and People with Special Needs can be booked as a whole or on a daily basis.

The costs of participating in the Europa InTakt.2010 conference are:
- €120.00 for professionals
- €60.00 for students, trainee teachers, people with special needs

Cancellation Policy
Cancellations to the conference Europa InTakt.2010 Music, Cultural Work and People with Special Needs must be made in writing and must arrive at the TU Dortmund Centre of Further Education (Zentrum für Weiterbildung, ZfW) by September 21, 2010, at the latest. For organisational purposes a cancellation fee of €50.00 will be charged. After this deadline or in the case that the registered participant does not attend, the full price will be charged.

Information
TU Dortmund / Zentrum für Weiterbildung
Emil-Figge-Str. 50
D-44227 Dortmund
Tel: +49(0)231/755-6507/-2164
Fax: + 49(0)231/755-2982
e-mail: zfw@post.tu-dortmund.de

Registration
Registration for the conference must be done online through TU Dortmund’s Centre of Further Education (Zentrum für Weiterbildung, ZfW):
www.zfw.tu-dortmund.de/landingpages/kongresse.html
VENUES NORTH CAMPUS

1. Tagungsbüro (Convention Office) - Emil-Figge-Straße 50
2. Campus Treff (Campus Meeting) - Vogelpothsweg 120
3. Audimax Mathematik (Mathematics Main Auditorium) - Vogelpothsweg 87
4. Sportinstitut (Sports Institute) - Otto-Hahn-Straße 3
5. Maschinenbau (Engineering) - Leonhard-Euler-Straße 5
6. Erich-Brost-Haus - Otto-Hahn-Straße 2