



The Institute of English Studies at the University of Łódź is pleased to invite you to attend the lecture entitled:

**“Music & Disability: Inclusive Perspectives//Muzyka i Niepełnosprawność: Perspektywy Integracyjne”**

by

**Alan Courtis (Argentina)**

The lecture will be held on

**Thursday, 25<sup>th</sup> February 2016**

at the Faculty of Philology (171/173 Pomorska St.) at **5:00 p.m.** in **room A3.**



## **About Alan Courtis**

Alan Courtis lives in Argentina. He holds a degree in Communication Sciences from the University of Buenos Aires, where he runs a Music Workshop and Seminar with Fundación Artistas Discapacitados. He also teaches at Conservatorio "Astor Piazzolla," Talleres Fontanarrosa, etc. He has worked on worldwide music projects integrating people with disabilities, including: Reynols, Mumbling Wolves, Les Harry's de l'Hôpital de jour d'Antony, DNA AND?, Creahm, Club Théo Van Gogh, Institut René Thône, Amplified Elephants, Electroability Stavanger, Daddy Antogna y los de Helio, Bergen Superorkester, etc. He has conducted workshops at institutions in Sweden, Norway, Switzerland, Belgium, Denmark, Germany, England, Mexico, Peru, Chile, the United States, Australia, Argentina, New Zealand, Malaysia, Thailand, China, and Japan.

## **“Music & Disability: Inclusive Perspectives”**

Over the last century music has drastically expanded its possibilities through a diversity of aesthetics, sound sources, techniques, and technologies. How are all these changes affecting the field of music and disability? Can the emerging conceptions help to overcome prejudices and false myths? Should we expect artistic achievements from people with disability or is it just “therapy”? Is there only one “correct way” to play a music instrument? What does it mean to be “out of tune” from an expressive point of view? Is it all about teaching or do we have something to learn from musicians with disability? How are pedagogical paradigms developing in music? And what about creativity? Can alternative techniques or adaptations be valid or useful? Are there specific types of software for music and disability? What’s the role of the audience in this whole process? Is it true that some of the most talented musicians in history were in fact people with disability? Does society have any responsibility in the development of an inclusive artistic scene? Is it possible to play music with people with severe mental difficulties? Can music be a tool for social integration?

Showing audio and video examples from music projects involving people with disability from around the world, Alan Curtis will try to answer these questions. He will also reflect on the social, artistic, and historic aspects of these questions and examine the problems and potentials related to music and disability.

The lecture will be translated into Polish.