

Anita Tóth-Bakos – Agáta Csehiová: Music in the spirit of inclusion.
Alternative music pedagogy and music therapy trends in the spirit of complex development and inclusive education. Komárom: Selye János University Faculty of Teacher Education, 2023. 229 p. ISBN 978-80-8122-482-9.

József Révész

Anita Tóth-Bakos and Agáta Csehiová have an extremely extensive research base in terms of both their publication activity and their expertise in the relevant field. As a result of the work of the author couple, significant studies in the field of music/art education have already been published in recent years. Their present work can be considered a gap-filling publication, since in recent years no similarly comprehensive and thorough comparative analytical book has been produced in Hungarian and English. In light of this knowledge, it is indispensable for all teachers who teach in the field of kindergarten/school singing and music, as well as for those in higher education who teach singing and music subjects, courses, and complex art education. The bibliographic list at the end of the work testifies that the authors used not only Hungarian and Central European scientific works, but also relevant international literature as a basis for writing the book.

Already the Preface and Motto formulate the basic idea of the work: Shall we play music (well)? What could be the reason why, although children typically have a positive attitude towards music and learning music at a young age, this enthusiasm and positive attitude seem to decrease as they age. How can we as educators achieve - by the authors quoting the thought of Zoltán Kodály - that, *“Should music be for everyone?”* So that learning music is a source of joy, so that everyone can enjoy its beneficial effects? The creators raise the possibility that the conditions are already in place for teachers to use music pedagogy methods that are little known or applied with a newer approach. At the same time, the book also addresses the question of whether music can be understood as a prevention tool, a development tool, and an inclusion tool, in the course of music therapy and personality development. In this way, music education is also able to adapt to the challenges of the 21st century, to the changed social and sociological environment. Thus, the declared purpose of the monograph is to summarize and present those alternative methods and concepts that *“due to their multidisciplinary nature, they are suitable for the development of a complex and harmonious personality in addition to musical education ...”*

The work presents the named goals and methods in three larger units that build on each other:

In the first unit, the authors present a broader interpretation of the place of music, its place in education, its developmental effects, through the subfields of music psychology, musical transfer effects, cognition, music and therapy, and inclusive education. All this knowledge is presented, analyzed, interpreted and summarized based on a broad literature base.

The second larger part is the most comprehensive work I know of so far on the internationally known, recognized and applied music pedagogic methods and approaches in music education. Thus, the work presents 12 different music pedagogic alternatives. It discusses in detail the music education systems of Dalcroze, Montessori, Ward, Kodály, Williems, Orff, Suzuki, Martenrot, Dr. Kovács, Ulrich (Ulwila) Kokas, and Sárosi (Creative Music Practices). It is worth mentioning that the presentation of each of the discussed methods is rich in illustrations, contains many original photos, and also contains diagrams and explanations that facilitate a better understanding of the given approaches and ideas, thereby promoting the success of their practical application. At the end of the chapter, there is an extremely interesting and completely incomplete section, in which the authors analyze and compare different music pedagogic approaches, showing their similarities and differences.

The third final part of the work contains the presentation of the description of one's own empirical research and the consequences that can be drawn from them. The research conducted among student teachers examined their attitudes towards music education. It is a common experience that the musical literacy, pre-training, and relationship with the arts of future teachers entering higher education is extremely diverse. Understandably, this also affects their later careers. Thus, the most important question of the investigation was the extent to which music education is considered important by the student teachers. The research showed that among the people included in the study, musical education is of great importance. This is precisely why the 12 pedagogical concepts presented in the second unit of the book are important, as they provide future teachers with a significant toolkit for their future work. Later on, the research examines the opinion of the involved persons on acceptance and tolerance, addressing the important and timely issue of multiculturalism.

It is especially worth highlighting the important idea at the end of the volume, the ideological summary of the work, according to which *“it is good to play music so that its positive effects are given the greatest possible space, this experience should be available to as many people as possible. Let music be for everyone!”*