

# MUSIC AS A NATURAL RESOURCE

SOLUTIONS FOR SOCIAL AND ECONOMIC ISSUES

♪ COMPENDIUM ♪



## AGE OF CONNECTIVITY: BETTER CITY, BETTER LIFE

A Contribution in Support of the Millennium Development Goals  
and World Habitat Day

FALL 2010

UNITED NATIONS HEADQUARTERS



UN-HABITAT



ICCC



UN



SOUTH-SOUTH NEWS

# MUSIC AS A NATURAL RESOURCE

SOLUTIONS FOR SOCIAL AND ECONOMIC ISSUES

♪ COMPENDIUM ♪



## WORLD SURVEY OF MUSIC PROJECTS

### AFRICA

Sierra Leone  
South Africa (4)  
Guinea  
Botswana  
Ghana

### ASIA

Israel (2)  
China (2)  
India (2)  
Japan (2)  
Afghanistan

### AUSTRALIA AND NEW ZEALAND

Australia (2)  
New Zealand

### EUROPE

Bosnia and Herzegovina  
**United Kingdom:**  
England, Northern Ireland(2)  
Germany  
Ireland  
Spain (2)  
Italy  
Finland  
Greece

### MIDDLE EAST

Lebanon  
Palestinian Territory  
Jordan

### NORTH AMERICA

United States (14)  
Canada

### SOUTH AND CENTRAL AMERICA

Argentina  
Chile  
Brazil (2)  
Mexico  
Costa Rica

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## DEDICATION TO DR. MATHEW H.M. LEE

Dr. Mathew H. M. Lee, Director of the Rusk Institute of Rehabilitation, has been a staunch advocate of the idea that music and medicine enjoy a “natural bond” He is a world renowned expert in using the power of music to enhance the quality of life.

We are dedicating the Music as a Natural Resource Initiative to Dr. Lee in recognition of his lifelong commitment to inspire generations of physicians, government decision-makers, health officials, and university students with his vision of the “enabling” power of music for the betterment of humankind. He has been at the forefront of “out of the box” thinking that “connects the dots” among technologies, education, culture and health resulting in more sustainable communities.

His global efforts in arguing for adapting alternative therapies, such as music, is made all the more compelling by the fact that it is innate, universal, cost-effective and accessible. Dr. Lee has promoted a health strategy that meets the challenge of rising medical costs and growing numbers of older people throughout the world. Enhanced at the grass-root level by ICT, Dr. Lee believes this approach can effectively serve both urban and rural areas.

To create global awareness and foster implementation, he has edited "Rehabilitation Music and Human Well-Being" and co-authored "On Music & Health." He has lectured in over 30 countries. In 2002 Dr. Lee received the “Music Has Power” award from the Institute for Music and Neurological Foundation in recognition for his extraordinary interest and support of the field of music and medicine. In keeping with the international philosophy of rehabilitation medicine, Dr. Lee, established the concept of “Rusk without Walls” as an instrument towards achieving World Peace.

“Music is a universal, innate language ...with no natural boundaries ...its very accessibility is a vital argument for its widespread usage, particularly but only, in developing nations with scarce monetary resources.”

Dr. Mathew Lee, Howard A. Rusk Professor of Rehabilitation Medicine, Former Chair of the Rusk Institute and Adjunct Professor of Music and Music Education at New York University.





## ACKNOWLEDGEMENTS

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Dancing to the Music of the Sky

<http://web.mac.com/yukako.ishida>

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**Message from HE. António Pedro Monteiro Lima,  
Ambassador of Cape Verde to the UN  
7, October 2008**

**Excellencies,  
Ladies and Gentlemen,  
Dears Friends,**

I would like with this message, to say a few things I know on Music and its positive action on the minds and the health of people. This is the result of my own experience and knowledge on this matter.

During war, Music brings serenity, happiness and hope. After war it brings dynamism and energy for reconstruction, galvanize juvenile minds for action and make happiness an object of desire. During peace, it brings comfort of mind, awareness on love and motivation for the future. In front of different cultures or ideologies it brings cooperativeness, understanding and create unperceived ties among people. Even in front of different languages, songs become understandable for everyone and appreciated when your mind is touch. A lot of Musicians and singers have experimented this unique communion created by this uncommon tool for happiness. When young people in Africa heard for the first time "Imagine" in the voice of John Lennon, what made them love that song even they didn't understand much English? When Cesaria Evora sings in front of Japanese or Bulgarian that ignore everything of Crioulo, the cape-verdean idioma she use in her songs, in which secret path of life and thoughts her voice transport everybody? When you live in poverty and suddenly you forget everything around you and you feel yourself the happiest man on earth, just because you heard the voice of Oulm Khalsoum, the drums of Burundi or the Djembé of Guiné, or a Gregorian music, or the inspirative sounds of Ravi Shankar, what sustainable development means if not this complete fusion between a person and the community of human been, this thoughtful and respectful understanding between each other? What can you do if not have a large and expressive smile and feel "forever young" when you see today the communicative enthusiasm of teenagers of different sex, race or religion rapping with Jay-Z Carter? What magic suddenly puts you in such a good mood? When you are a Diplomat like Vinicius de Moraes and you decide to quit the small diplomatic world to go your own way of understanding, sharing, caring and trying to make life better in the real world, using Music instead of speeches and guitar instead of pen or computer, you are just trying to give your best for a better world, doing the same but in a different and perhaps better way. Because music everywhere and for everyone is essential as is water, energy or love. Because Music could be use forever as an essential remedy to cure souls and minds, to create harmony and put foundations for reconciliation, or simply to do things better in a time of tremendous challenges for the world and for humanity. If you believe that we all together we can be better and do better on the path of living, choose the common destiny of humanity as your own destiny and put music in your life for everyone be able to recognise its own way of life its own destiny as the common one. That's the smooth power of music, that is what music is all about.

I wish much success to your works.

Sincerely,

**Antonio Pedro Monteiro Lima**



## HARMONIOUS CITIES: MUSIC AS A NATURAL RESOURCE

At the outset, allow me to express my thanks to the International Council for Caring Communities and its dedicate staff, as well as the UN Human Settlements Programme (UN-HABITAT) to arrange this high-level briefing that highlights the fight against poverty and the importance of South-South and North-South cooperation in achieving the implementation of the Millennium Development Goals.

We welcome the initiative of the International Council for Caring Communities in uniting diverse stakeholders through public private partnership initiatives that include innovative projects that already exist in the fields of music for community development and healthcare through the latest cutting-edge concepts in tele-health and ICT.

The impressive initiatives taken by ICCC, UN-Habitat, City Portal, and ECOSOC have made a positive impact in addressing the needs of local authorities. The President of ECOSOC will receive a summary report on this High-Level Working Session, and it is hoped the UN-Habitat could continue to support these endeavors.

The benefits of tele-health, mobile technologies and partnerships among governments, NGOs, academics, and the private sector must receive greater awareness. The South-South Cooperation will apply tele-health, mobile technology, and music to achieve the development goals (MDGs) set by the UN. Music as a natural resource provides global leaders and practitioners in the fields of music and tele-health with a guideline to develop programs that are of real benefit to the South. The projects that comprise the " Music As A Natural Resource: Solutions for Social and Economic Issues" Compendium can be updated periodically for release during upcoming General Assemblies, and provide important opportunities for training and capacity building for working across sectors such as governments, NGOs, academia, and the private sector, including areas such as disaster management and rehabilitation medicine.

The Compendium could not be made possible without the key element of information and communications technology. The President of my country, H.E. Dr. Leonel Fernandez, has long been a champion in the use of current technology. The combination of tele-health, music and music videos, and mobile technology will be the incubators of entrepreneurship in the future, and for initiatives in South-South development. These are the areas that can be key ingredients in post-conflict development and in the run-up to 2015, the target date for achieving the MDGs.

Increasingly, the implementation of the MDGs will benefit South-South, North-South, and triangular cooperation. The South-South News (SSN) is a communications platform dedicated specifically to South-South issues. It enhances efforts to close the digital divide between developed and developing nations and to achieve universal access to information and communications technology. South-South News is committed to fostering the efforts of the Global South in promoting all related successes and presenting struggles and challenges.

### **Ambassador Francis Lorenzo**

Permanent Mission of the Dominican Republic to the UN  
President, South-South News



## BACKGROUND

The United Nations Human Settlements Programme (UN-HABITAT) is mandated by the UN General Assembly to promote socially and environmentally sustainable towns and cities with the goal of providing adequate shelter for all. Cities are centers of economic growth and cultural creativity, as is indicated by the theme of the discussion today: “Harmonious Cities: Music, Technology, Culture and Health.” In fact, properly planned cities provide both the economies of scale and the population densities that have the potential to reduce per capita demand for resources such as energy and land.

For the first time in history, more than half of the world’s population lives in urban areas and by 2030 it is expected that nearly 60 per cent of the world’s people will be urban dwellers. Majority of the increase is taking place in the developing world. This transformation has a direct bearing on the strategies that must be adopted to attain the Millennium Development Goals.

Rapid urbanization, if not well managed, will increase poverty and slums. An estimated one billion people currently live in urban slums in developing countries. This makes it clear that the urbanization of poverty is arguably one of the biggest development challenges.

This is why UN-HABITAT chose the theme, Harmonious Cities for the World Urban Forum and the World Habitat Day 2000. We need to raise awareness about the problems of rapid urbanization, its impact on the environment and the consequences and challenges of rising urban poverty.

Rich or poor, everyone has a right to live in the city and to have a decent living environment, clean water, sanitation, health facilities, transportation and other services. How this is managed is one of the greatest challenges facing humanity.

No longer can we ignore the plight of slum dwellers who live in life-threatening conditions (lack of water, sanitation, overcrowding, lack of security of tenure, etc). Nor can we hide from the fact that urban poverty and urban inequalities are rising around the world, in developed and developing countries alike. Urban inequality has a direct impact on all aspects of human development, including health, nutrition, education, etc. We have both a moral and ethical responsibility to make our cities more harmonious by making them more inclusive. It is a societal imperative that we fight urban poverty and squalor if we are to secure urban safety and security.

In terms of climate change, cities consume upwards of 75 percent of all energy and contribute to an equally substantial amount of green house gas emissions. The design of denser, more compact cities will result in more energy efficient cities, and also reduce travel time and costs for urban residents and businesses. Cities must therefore be an integral part of any mitigation efforts especially on energy efficiency. Urbanization is not only a challenge for cities. Strong collaboration is required at all levels - national governments, local authorities, communities, the civil society, academia, the private sector, youth and women associations, etc. in order to give us some good insights to meeting these challenges even if we do not have all the answers.

When discussing music, technology and health in the context of harmonious cities, it is important to note that every culture has a unique set of creative activities in the form of singing, dancing and other cultural communications. Cultural diversity is a defining characteristic of humankind. The various identities in the city will identify the types of urban policies that pave the way for effective cultural inclusiveness and diversity among the population, taking in the local and global dimension. Cities have to promote the various cultural dynamics at work among their populations for the benefit of sustainable development of local communities.

The right to the city approach is the one that recognizes this diversity in economic, social and cultural life. This is centered on the principle that cities are the dynamic engine of cultural change, social life and linguistic and religious differences, gender, sexual diversity and heterogeneity. Not all cities and government policies are keen on enhancing this diversity as an integral part of its urban identity. And very few translate this into urban policies and programmes that tackle the deep-rooted causes of social intolerance, economic exclusion and spatial segregation



Cities should be encouraged to protect intangible assets such as culture and heritage and nurture the “soul of the city”. This will pave the way to promote social integration that celebrates diversity, recognizes people’s cultural rights and the human capital of all segments of society, striving to actively enhance them by promoting creative expression in music, arts and heritage with the necessary spatial dimension.

There is no better initiative than to combine these efforts to make our cities and towns safer, greener and more equitable. The challenges of urban poverty depend on making our cities more harmonious in all aspects.

**Dr. Axumite Gebre-Egziabher,**

Director,

United Nations Human Settlements Programme, New York Office



Music holds enormous potential that can be harnessed to address development challenges and human well being. A feeling of well being is at the heart of reaching larger societal goals. We all know from childhood lullabies to songs of grief and loss that music has a power to comfort us, heal us and make us feel at ease during the most difficult times of our lives. Yet, it has neither boundaries nor a price tag and, as such, has great potential for addressing development challenges.

We are in urgent need of new and innovative ways to tackle development challenges in order to achieve the Millennium Development Goals by 2015. I am delighted to see that the International Council for Caring Communities has taken such a creative and innovative approach to tackling these challenges. I hope that its pioneering example, expressing the importance of a creative mind and an open spirit, is followed by others. I am certain that if we each harnessed our creative minds to help the most vulnerable in the World, the MDGs would not only be in reach but at our fingertips.

Best regards,

**Nikhil Seth,**

Director, Office for Economic and Social Council  
Support and coordination

United Nations Department of Economic and Social Affairs (DESA)





In the 21st Century, the great global risks and rewards for both developed and developing countries that once appeared distinct have in fact converged. Whether in the context of peace and security, poverty and hunger, education and health, environmental sustainability, or the seismic shifts in youth and elderly populations – all nations have a shared responsibility to act as one in managing scarce resources for the benefit of mankind. Underpinning all these global challenges is the possibility to unleash the potential of the broadband information and communications technology (ICT) revolution to act as a catalyst for transformational change, and particularly in the context of the Millennium Development Goals (MDGs).

By 2015, all UN member states are pledged to deliver on the eight MDGs. Three of the eight Goals and eight of the sixteen targets for the MDGs relate directly to health. Beyond the direct impact on the attainment of goals and targets, an effective and functioning health delivery system is crucial to achieving all of the goals and targets. To help develop a viable health delivery system, the UN Office of Partnerships launched its Digital Health Initiative the objective of which is to advance the use of digital health as an agent of transformational change. ICT is an extremely important component of any health delivery system.

Music is another important component of a comprehensive health delivery system. Many of the projects presented in this publication show how music is being used throughout the world to effectively address chronic health issues as well as helping to maintain good health. But music's contribution to achieving the MDGs goes far beyond health-related goals and targets. As described in this publication, music is being used to address other critical issues such as promoting sustainable community development, facilitating learning in both children and adults and to facilitate peacebuilding.

Integrating the Digital Health Initiative and the Music as a Natural Resource Initiative will create a powerful, synergistic force that would greatly contribute to achieving the UNs MDGs throughout the world. Utilizing ICT would greatly expand the scope and reach of music. To that end, the Digital Health Initiative has established a music and media module in its Technology Cluster.

### **Denis Gilhooly**

Executive Secretary, Broadband Commission for Digital Development  
Executive Director, Digital Health Initiative  
United Nations Office for Partnerships



Dr. Mathew Lee has been my role model and my inspiration. In the two decades that I have known Dr. Lee, I have been impressed by the scope of his knowledge, his astute clinical acumen and his ability to bring people together to work on his vision of using the natural resource of music healing to the U.S. Senate floor, the United Nations, and his beloved Rusk Institute. However, anyone who has worked closely with Dr. Lee is most impressed by his humanity, his wisdom and his capacity for caring for people around the world. I value the many lessons I have learned from him as a physician, a professional musician and a board member of the Children's Orchestra Society.

Having used music in the treatment of my patients over many years and seeing the impact of music on children, I appreciate the importance of music as a natural resource. Music reaches into the soul of people, some of whom do not have the power of speech, and yet, they are moved and are affected by music. I remember the relief expressed by parents of a young child with Cerebral Palsy, who was frantic with the unfamiliar surroundings while attending a formal wedding, but was soothed by a song as simple as "its-bitsy spider". This allowed the family to enjoy the rest of the evening peacefully. Music has the power to improve the lives of all people – men and women, young and old – throughout all regions of the world.

"Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything."  
Plato

## **Dr Yeou-Cheng Ma**

Developmental Dietician  
Albert Einstein College of Medicine

Executive Director  
Children's Orchestra Society



## INTRODUCTORY STATEMENTS

"Music As A Natural Resource" is a merging of expertise in three domains: political will, business acumen, and musical insight. Broadly speaking, the goal is sustainability. Our methods are good, cheap, and fast. Unlike conventional wisdom which claims that at any one time you can only have two of the three: good – cheap – fast, "Music as a Natural Resource" maintains that all three are readily available. You just need to notice that music is: understood by everyone (good), found everywhere (cheap), and readily available (fast).

This compendium features successful music programs from around the world. The reader is assumed to be a statesman, But the catalyst will be the private sector. Therefore the businessman and woman is also our audience. It seems natural to us to reach out to the music industry for support. No industry understands more completely the power and influence music has in our lives. Many of the programs featured in this compendium already have support – financial and otherwise – from the music industry. We're hoping the compendium opens industry leaders' eyes further to the broad opportunities for participation around the world.

As a planet we have successfully exhausted Mother Nature's seemingly infinite abundance. For over 30,000 years civilized man lived comfortably inside a ponzi scheme of postponed debt. The lie can no longer be perpetuated. The debt cannot be passed to the next generation. The fix will come from all levels of society and unfold in sizes from large to small. Powered by our collective wealth, we can creatively build a sustainable future by merging our ingenuity with the natural musical forces coursing through our veins.

I often think of a recording engineer friend who at age 60 he was still spending 12 hours a day finessing drum sounds like some teenager in his mom's basement. He responded with the words of Robert Frost, who now poignantly speaks for all of us:

"My object in living is to unite  
My avocation and my vocation  
As my eyes make one sight.  
Only where love and need are one,  
And work is play for mortal stakes,  
Is the deed ever really done  
For Heaven and the future's sake."

Two Tramps in Mud Time  
Robert Frost

### **John Kiehl**

Co-Founder, Soundtrack Recording Studios, New York and Boston



## PREFACE TO MUSIC AS A NATURAL RESOURCE

Today's world is in dire need of creative solutions to the challenges of sustainable community development, trauma, health and well being stemming from a host of factors such as poverty, disease, economic uncertainty and war. Music for too long has been overlooked as a resource to effectively address these and other social and economic issues.

Since the earliest days of human existence, music has been engrained into our very being. All humans are born with an innate sensitivity to tone and rhythm. Music has been and is still being used as a vital force of self-expression, communication, empowerment and healing in a wide range of activities: social, political, educational, religious, and as a release from the daily tensions of life.

Current research shows that music, as well as other forms of cultural expression, is an effective resource in the healing process of individuals and groups who have been emotionally and physically afflicted. Music is an extremely cost-effective and powerful language that all cultures relate to naturally. Music is also a direct and potent tool in two major areas: sustainable urban and rural community building and the healing process of individuals and communities.

The International Council for Caring Communities (ICCC) is a not-for profit organization (NGO) that has Special Consultative status with the United Nations' Economic and Social Council (ECOSOC). In 2001, ICCC began addressing the MDG challenges by bringing together Music, Culture, Technology and Healthcare in a unique dialogue as a part of the United Nations' International Year on Dialogue Among Civilizations. This creative holistic approach to solutions has continued and deepened through an ongoing series of high-level dialogues. These conferences have been highly successful, leading to a number of recommendations that would showcase projects that demonstrate the benefits of using music to achieve the MDG goals.

In 2005, the "Promoting an Enabling Environment: Integrating Music, Technology, Culture and Healthcare" Conference moved the dialogue forward with emphasis on the integration of technologies with local needs to promote solutions to issues that will enhance the quality of life today and for future generations. The dialogue identified a broad range of cutting edge possibilities including research and community projects featuring the cost-effective use of music as a natural resource.

In 2007, the "Music as a Natural Resource" initiative was established to bring the potential of music as a tool for improving the quality of life to the attention of decision makers and in support of the United Nations Millennium Development Goals (MDGs) by ICCC. Within the framework of UN-HABITAT and with other UN partners, three High Level Working Sessions were held in October 2008, November 2009, and February 2010. These working sessions gathered a non-traditional group of decision makers and experts from government, international organizations, local authorities, the private sector including the music industry, academia, and health organizations to explore the use of music to enhance community health, well being and the quality of life. One of many recommendations coming from these working sessions was to develop a series of publications that highlight the use of music as a natural resource.

This next publication of the Music as a Natural Resource Initiative is a further response to working sessions' recommendation. Its purpose is to help promote development of sustainable initiatives on the national, regional and local levels that utilize the vast potential of music to attain the MDGs.



## **MILLENNIUM DEVELOPMENT GOALS**

The Millennium development Goals are the world's goals. They have spurred an unprecedented global agenda for partnership since they were established 10 years ago. Bill Gates has called them "the best idea for focusing the world on fighting global poverty that (he has) ever seen." They have seen remarkable progress, including a 74 percent reduction in measles deaths, 4 million people on life-saving AIDS treatment, and more than 30 million additional children in primary school in Africa alone. The success stories each have major lessons for scale up, including sound technical interventions, institutional mechanisms to deliver services, adequate finance to reach scale, and a clear focus on metrics. Ten years ago most were widely considered unachievable.

**The eight Goals are:**

### **Goal 1**

#### **Eradicate Extreme Hunger and Poverty**

- ✦ Reduce by half the proportion of people whose income is less than \$1 a day
- ✦ Achieve full and productive employment and decent work for all, including women and young people
- ✦ Reduce by half the proportion of people who suffer from hunger

### **Goal 2**

#### **Achieve Universal Primary Education**

- ✦ Ensure that all boys and girls complete a full course of primary education

### **Goal 3**

#### **Promote Gender Equality and Empower Women**

- ✦ Eliminate gender disparity in primary and secondary education preferably by 2005, and in all levels of education no later than 2015

### **Goal 4**

#### **Reduce Child Mortality**

- ✦ Reduce by two thirds the mortality of children under five

### **Goal 5**

#### **Improve Maternal Health**

- ✦ Reduce by three quarters the maternal mortality rate



## Goal 6

### Combat HIV/AIDS, Malaria and other diseases

- ✘ Halt and reverse the spread of HIV/AIDS
- ✘ Achieve by 2010, universal access to treatment for HIV/AIDS for all those who need it
- ✘ Halt and reverse the incidence of malaria and other major diseases

## Goal 7

### Ensure Environmental Sustainability

- ✘ Integrate principles of sustainable development into country policies and programmes; reverse the loss of environmental resources
- ✘ Reduce biodiversity loss, achieving, by 2010, a significant reduction in the rate of loss
- ✘ Halve the proportion of people without access to safe drinking water and basic sanitation
- ✘ Improve the lives of at least 100 million slum dwellers by 2020

## Goal 8

### Develop a Global Partnership for Development

- ✘ Develop further an open, rule-based, predictable, non-discriminatory trading and financial system
- ✘ Address special needs of the least developed countries. Landlocked countries and small island developing States
- ✘ Deal comprehensively with developing countries' debt
- ✘ In cooperation with pharmaceutical companies, provide access to affordable essential drugs in developing countries
- ✘ In cooperation with the private sector, make available the benefits of new technologies, especially information and communications technologies





### INTRODUCTION

This publication is part of a series as recommended during the “Age of Connectivity: Cities, Magnet of Hope... Imagining the Possible” United Nations High-Level Working Sessions that have been held over the past few years (see the appendix). The Music as a Natural Resource Initiative seeks to promote utilizing the vast potential of music at the national, regional and local levels to help attain the UN MDGs. The 55 projects presented in this volume come from 33 countries and 2 multi-national organizations. They show that music is being used throughout the world to successfully address critical social, health and economic issues and can adapt to local culture and conditions. A principal objective of this publication is to encourage interaction among interested parties and provide direct access to project contacts through ICT. This approach provides a means of achieving cost-efficient sustainability and replications of successful approaches to using music to improve the quality of life.

The projects are presented in five sections: Music for Sustainable Community Development, Music for Mental and Physical Health, Music for Working with Trauma Survivors, Music for Learning and Music for Peacebuilding. The projects are from Africa, Asia, Australia/New Zealand, Central America and the Caribbean, North America and South America. Some of the projects operate in urban areas while others serve rural populations. A number of the projects have multiple objectives. These are listed in each appropriate section of the Table of Contents.

This volume also contains a guide to international organizations involved with Music as a Natural Resource. Future volumes will include additional projects in the current sections as well as other areas where music is being successfully used to address development issues.

Please note that the presentations in this publication do not imply an expression of endorsement. They are solely intended to provide information to interested parties.

**Professor Barbara Hesser**  
Co-Editors

**Dr. Harry N. Heinemann**



## FUTURE STEPS – WHERE TO GO FROM HERE

In response to the “clarion call for action,” by the United Nations, the Music as A Natural Resource Initiative will build upon its recognition and success in “connecting the dots” among music, ICT, culture and health, into the mainstream dialogue on achieving the MGD goals. The success of the projects presented in this publication clearly supports the argument that music can be an extremely important approach for addressing social and economic issues throughout the world. Music has been shown to be an indigenous and cost-effective strategy that empowers people to achieve the United Nations Millennium Development goals. The experiences with the Music as a Natural Resource initiative to date support the recommendations from the “ Age of Connectivity: Cities, Magnets of Hope ...Imagining the Possible” High-Level Dialogues and the suggestions made in several of the Introductory Statements that the International Council for Caring Communities(ICCC) continue to build awareness, collect and publish information on successful projects.

Based on significant interest from the world community, it has also been suggested that ICCC design and launch a new phase of the Music initiative that would encourage cross-sectoral interactions at the local, national and regional levels.

Strategies under consideration include:

Preparing and publishing, in electronic and printed versions, additional projects of interest to policy planners and decision makers

Utilizing the benefits of new technologies, especially in the areas of information and communications technologies, to spearhead the rapid spread of sustainable projects that use Music as a Natural Resource.

Developing an extensive (in-depth) inventory, with output data and information on local partnerships, of successfully operating projects in the country and/or region.

Using ICCC’s effective Windsor Dialogue Model of bringing a “non-traditional” group of high-level leaders and decision makers from government, private sector, academia and related NGOs together to explore possibilities and guide implementation. The Dialogue would be a catalyst to promote and develop policy and procedural issues such as up-scaling, encourage project adaptation and/or replication and sustainability, human and financial resource requirements, site selections, time lines and other areas necessary for success.

ICCC, upon request, recommending experts to help local, national and regional officials institute Music as a Natural Resource projects

Develop a multidiscipline “out of the box” approach by building bridges between university music, international development and ICT departments for implementation of music as a tool for resolving social and economic issues.

Developing Dialogue and training models that utilize ICT



**MUSIC FOR SUSTAINABLE COMMUNITY DEVELOPMENT**



**India:**  
Providing Vocational Training and Social Outreach for Youth at Risk



**Brazil:**  
**Intermusic:**  
Bringing Music to Children and Adolescents in Situations of Social Vulnerability



**China:**  
**The Ocarina Project:**  
Making Music with a Traditional Chinese Folk Instrument in Schools And Universities



**Japan:**  
**Yokohama Community Music Project:**  
To Enhance Cross-Cultural Communications Through Music



**USA:**  
**Mariachi Program:**  
Promoting Resiliency and Positive Youth Development with At-Risk Students



**South Africa:**  
**Field Band Foundation:**  
Developing Life Skills in Youth Through Music for Eradicating Poverty and Promoting Development



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Botswana, Republic of

**PROJECT:****USING WOSANA RAIN PRAYING****DESCRIPTION:**

Wosana traditional music is mostly performed in the North Eastern District of Botswana by the Bakalanga people who are separated by geographic and political borders. This traditional music genre is used for cultural preservation as a unifying agent for both young and old people. Above all, this music is performed as a prayer for rain, a rare and much needed commodity in Botswana.

The goal of this project is to empower the youths who have dropped out of school by promoting the cultural heritage of wosana traditional music. It is believed that with the music skills acquired in this project, and in collaboration with the North East District Council authorities, these youth will be able to combat poverty.

**Youth who take part in this project learn through apprenticeships:**

- ✘ Performing skills
- ✘ How to make traditional instruments, (including drums, leg rattles, hand rattles) and costumes and accessories (dancing sticks, beads for ornaments, skirts and blouses, etc.)and
- ✘ Acquire life-skills, entrepreneurial skills, societal and moral values such as self-discipline and respect

**CURRENT STATUS:**

Performances were given in community cultural festivals and in schools for traditional music competitions. School dropouts throughout the North Eastern District of Botswana had shown interest in musical performances, but unfortunately the project is not currently running due to lack of resources and support.

**However, the Botswana government is encouraging:**

- ✘ both young and old in every tribe to revive their traditional musical ceremonies and values attached to them. This has been promoted through cultural festivals which have been scheduled as an annual event in May
- ✘ youth to find any form of entrepreneurial and self-empowering activities to alleviate unemployment – including skills such as building traditional instruments, costumes, etc
- ✘ that attract tourists – including performing in cultural festivals and competitions

**ADDITIONAL INFORMATION:**

<http://upetd.up.ac.za/thesis/available/etd-07272005-111410/>

<http://www.mustrad.org.uk/articles/bakalang.htm>

**CONTACT INFORMATION:**

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**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Ghana

**PROJECT:**

**BLESS THE MIC: DEVELOPMENT OF THE CREATIVE MUSICAL TALENT OF YOUTH**

**DESCRIPTION:**

The BLESS THE MIC program provides a consistent avenue for emerging and established young artists to share their talents, hone their skills, and network with industry professionals. The program provides a platform for talented youths to demonstrate their skills and further develop their creative talent in music, poetry, traditional drumming and dancing.

Statistics show that 30% of the people in Ghana live under the country's poverty line. The youth in Ghana represent a large proportion of those unemployed. This can promote criminal activities and the influx of youth into the cities. The main objective of the BLESS THE MIC project is to use the power of musical expression as a tool to empower young people through innovative and participatory programs. Articles 27 and 31 of the United Nations Convention of the Rights of the Child, state that children should be given the opportunity to express themselves and develop their creative minds. This is the platform that BLESS THE MIC stands on. Music is being used as the tool to unite youth enabling them to express their opinions while working towards a future career.

**CURRENT STATUS:**

The BLESS THE MIC project is an ongoing project sponsored by Mi Prime Entertainment, an entertainment company that is committed to taking Ghanaian art to the global stage. Its mission is to promote art, music and culture based on a concrete Pan-African foundation. Over the past five years, some of the youth who participated in this program have become poets, musicians and dancers. The open-mic events, sponsored by BLESS THE MIC, are live musical programs that are quickly becoming one of Ghana's most popular activities.

**ADDITIONAL INFORMATION:**

[www.miprimeentertainment.com](http://www.miprimeentertainment.com)

**CONTACT INFORMATION:**

Bless the Mic, Papa Yaw Addo-Boateng Annan  
# 24 5th Circular Extension, Cantonments,  
Accra, Ghana  
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annan.papa@gmail.com





**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Republic of South Africa, United States

**PROJECT:**

**DIVERSION FROM CRIME INTO MUSIC EDUCATION: EMPOWERING JUVENILE OFFENDERS THROUGH MUSIC EDUCATION PROGRAMS**

**DESCRIPTION:**

The DIME program endeavors to balance (i) young people's appreciation of music and (ii) their striving for artistic excellence with (iii) a process that respects the development of the whole child. Its approach is student-centered, not performance-centered. While performing offers valuable benefits to the children involved in this program, emphasis is placed on the process rather than the product. When children are referred to the DIME program, they join an African marimba and djembe band and are provided with regular group music instruction and performance opportunities. Musical instruments are chosen for several reasons: they are a part of the children's cultural heritage. A simple, but impressive level of accomplishment can be achieved in a group setting within a relatively short period, providing the children with a strong sense of accomplishment. The act of hitting the marimbas and djembes requires a fair amount of physical exertion that children appear to find both natural and stress relieving.

The DIME program was initiated as a collaboration among the University of South Florida (USA), the University of the Western Cape (South Africa), and various organizations within the cities of Tampa and Cape Town. The DIME program targets children in conflict with the law. It aims to empower them by enhancing their capabilities and skills thereby aiding them in achieving successful reintegration into the community. The program provides them with positive personal, social, and cultural opportunities.

**CURRENT STATUS:**

The three-year project was suspended after funding came to an end, with the hope of reopening again in the future with new funding.

**ADDITIONAL INFORMATION:**

Woodward, S.C., Sloth-Nielson, J. and Mathiti, V. (2008). South Africa, the arts, and youth in conflict with the law. *International Journal of Community Music* Volume 1 (1), 69 – 88. (Hard copy edition).

Woodward, S.C. and Pestano C. (2010) Youth at Risk: Reaching children falling outside socially accepted norms. In: D. J. Elliott and K. Veblen (eds) *Community Music today*. Oxford University Press (in Press).

Woodward S. C. (2007) Producer, Director, Script Writer. *Diversion into Music Education: A program for Juvenile Offenders*. A DVD documentary by Media Innovations. Not published, Copies available for educational use only.

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**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Republic of South Africa

**PROJECT:****FIELD BAND FOUNDATION: DEVELOPING LIFE SKILLS IN YOUTH THROUGH MUSIC FOR ERADICATING POVERTY AND PROMOTING DEVELOPMENT****DESCRIPTION:**

Based on the view that arts play a role in social inclusion and development for young people in South Africa, the Field Band Foundation (FBF) has identified its mission as: "Creating opportunities for developing life skills in youth through the medium of music and dance." The Field Band concept is built on the global youth activity known otherwise as show bands, or drum and bugle corps. This discipline was chosen because of the long history of brass music in South African communities and its allowance for large group participation. However, comprehensive HIV/Aids education is at the centre of the life skills programme. The discipline and focus that young people learn provide essential life-skills, which will serve them well in any path they may take when they grow up. The Field Band Foundation brings this opportunity to all those young people who through poverty still suffer from the injustices of the past: those who need it the most. Field Band Foundation members from areas across South Africa work together at performances, workshops and competitions. This interaction helps build the nation as they learn understanding and respect for other cultures. Exchange programmes with Norway, Flanders, and the USA also provide opportunities to meet people from other countries, learn new skills and broaden perspectives.

The FBF was given the honour of playing a part in the 2010 FIFA World Cup celebrations. The FBF performed in the 100 and 50 day countdown celebrations and provided training for about 370 of their members to participate in the prestigious opening event. Another 60 Field Band members were also given the responsibility of leading performers from the rehearsal area to the stadium at the start of the proceedings on 11 June 2010. They also performed at the World Cup closing ceremony. This association with the 2010 FIFA World Cup will undoubtedly boost the confidence of these young men and women, forming a cherished memory never to be forgotten.

**CURRENT STATUS:**

Each of the current 17 projects, spread across the country, have a minimum of 125 youths actively involved. The goal is to involve 6,000 youths by 2012.

The FBF is fortunate to have a productive and close relationship with the Norwegian Band Foundation, whose steady commitment over the years has had a massive positive impact contributing to the overall growth of the organization and greatly enriching the experience and lives of the children. This association allows the FBF to undergo continuous external evaluation, helping in providing a constant challenge for us and a standard to live up to.

**ADDITIONAL INFORMATION:**

<http://www.fieldband.org.za/>

<http://www.musikkorps.no>

**CONTACT INFORMATION:**

Field Band Foundation, Chief Executive

Officer: Retha Cilliers

Tel: 031 564 2913 / Cell: 083.775 4348 / Email: ceo@fieldband.org.za



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Republic of South Africa

**PROJECT:****MUSIC FOR LIFE; MUSIC WITH DISADVANTAGED CHILDREN FROM TRAUMATIC EFFECTS OF THEIR ENVIRONMENT****DESCRIPTION:**

The Music for Life Project grew out of the work of two music therapists who, in 2002, started offering music therapy sessions to school children in Heideveld. This is a suburb of Cape Town on the Cape Flats. It was created in 1950 by the Group Areas Act of the apartheid government. and is home to many historically disadvantaged people. The effects of gang violence, unemployment, substance abuse, dysfunctional families and poverty are extremely damaging, especially to the children.

Music is undeniably a vibrant part of all cultures in South Africa making it a powerful tool when working in disadvantaged communities. Music Therapy is a clinical service that addresses therapeutic needs, thus effecting positive changes in targeted communities.

The Music for Life project of The Music Therapy Community Clinic (MTCC), founded in 2002, offers music therapy sessions to children who suffer from the traumatic effects of their environment. The children come from seven schools in the area. They are referred for the following reasons:

- ✘ Bereavement in the family (gang-related, HIV/Aids or other)
- ✘ Being a witnesses to violence
- ✘ Being a victim of physical, emotional or sexual abuse
- ✘ Absent parent (parent in jail or abandoned home)

The children deal with their trauma through various musical activities such as singing, musical storytelling, song writing, musical movement and instrumental improvisation. The Heideveld Children's Choir is an outgrowth of this work. These activities provide children with the opportunity of relating to each other in a safe environment where every child is valued and supported.

**CURRENT STATUS:**

Four major projects of the MTCC that are currently underway are:

Music For Life project which includes Drumming Groups, The Heideveld Children's Choir and annual Heideveld Community Concert, Marimba Groups and Music for Life Camp.

Siyaphila Project (HIV & AIDS)

Music for Health Project (Hospital settings)

Community Music Training Project – training others in the therapeutic use of music

**ADDITIONAL INFORMATION:**

[http://www.music-therapy.co.za/page.ph?pa\\_id=2228](http://www.music-therapy.co.za/page.ph?pa_id=2228)

<http://www.stephenlewisfoundation.wordpress.com/2009/07/21using-music-when-words-fail/>

The MTCC is represented at the following community forums: Heideveld Safe Room Committee, Heideveld LAC (Local Action Committee) and the Athone Youth Forum

**CONTACT INFORMATION:**

Music Therapy Community Clinic

Tel/Fax: +27(0)216715196

Email:info@music-therapy.org.za

Physical Address: 185 Lansdowne Road, CLAREMONT 7708, Cape Town, South Africa

Postal Address: PO Box 2069, CLAREINCH, 7740 South Africa

Name(s)

Sunelle Fouche, Executive Director, Email: sunelle@music-therapy.co.za

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**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Republic of South Africa

**PROJECT:**

**NTONGA MUSIC SCHOOL: PLAYING FOR CHANGE**

**DESCRIPTION:**

“Playing for Change, Peace Through Music” is a multimedia movement created to inspire, connect, and bring peace to the world through music. The idea for this project arose from a common belief that music has the power to break down boundaries and overcome distances between people. No matter whether people come from different geographic, political, economic, spiritual or ideological backgrounds, music has the universal power to transcend and unite us as one human race. In 2007, the Playing For Change Foundation (PFCF) was created to support, through music, communities in need throughout the world.

PFCF has just opened the Ntonga Music School in Gugulethu, South Africa. Located outside of Cape Town, Gugulethu is a community in need of immediate assistance and inspiration. The school provides the children with valuable music skills development and mentorship designed to instill self-esteem and confidence. Working together with local residents, the Foundation is helping to create a safe, creative learning and sharing environment for children who will gain access to mentors and resources that were previously unavailable.

The new school and its social learning programs offer Gugulethu’s youth an alternative to the violence and deprivation they face daily. In addition to building the school, the Foundation will be providing musical instruments, educational materials, and other necessities that this center requires. The school is led by a dedicated staff of music instructors and trained personnel who understand the unique challenges of their students. The school will not only empower the people of Gugulethu to create positive opportunities for their community, but will also foster a greater connection to the rest of the world through the sharing of their music

**CURRENT STATUS:**

The Playing For Change Foundation (PFCF) is dedicated to connecting the world through music:

Building and connecting music schools around the world that provide hope and inspiration to communities in need  
Providing a safe learning environment as an alternative to the violence and despair that these children face in their daily lives

Empowering children to create and share their music providing a healthy outlet for their personal expression

Promoting collaboration among students from our schools around the world.

Current sponsored projects include: Ntonga Music School, Tibetan refugee centers in Dharamsala, India and Kathmandu, Nepal, Tintale Village Teaching Center – Nepal and Mehlo Arts Center in Johannesburg, South Africa

**ADDITIONAL INFORMATION:**

<http://www.playingforchange.com/>

**CONTACT INFORMATION:**

Organization: Peace through Music, Playing for Change

Mark Johnson- Co-founder

Whitney Kroenke Burditt, Co-Founder and Executive Director of Playing For Change Foundation

<http://www.playingforchange.com/>



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Argentina

**PROJECT:**

**USING MUSIC WITH INFANTS AND ADOLESCENTS AT SOCIAL RISK: A BUENOS AIRES UNIVERSITY COMMUNITY EXTENSION PROGRAM**

**DESCRIPTION:**

Since 1997, Universidad de Buenos Aires (UBA) has been involved in providing music therapy workshops for children and adolescents at risk in the community. The University Extension Department runs projects addressing numerous social issues, including those connected to health, education, environment, children and adolescent rights, social vulnerability, and crime and violence. The program strengthens ties between the university and society, creates opportunities for community participation and sharing of knowledge, and enhances interdisciplinary learning for the involved UBA students.

**This community program utilizes music therapy techniques for:**

- ✘ Strengthening the children's ability to recapture the experiences of their childhood, culture, values, and musical origins
- ✘ Promoting the meaning of social ties
- ✘ Building identity
- ✘ Increasing the chances of successful integration into the community
- ✘ Encouraging role-taking in a dialectic relationship with the community
- ✘ Stimulating and promoting acquisition of tools for coping with traumatic situations
- ✘ Fostering self-protection from psychosocial risk and the post-traumatic effects they may face due to the implicit vulnerability of the daily challenges they undergo in their community.

The program provides children with the opportunity to use using the voice and musical instruments (depending on their characteristics such as stage of development, genre, cognitive, emotional, social, origin and sound preference) to enhance pleasure, joy, growth, and creativity.

**CURRENT STATUS:**

The music therapy program has become a permanent service of the Community Extensions Program with the coordination of experts, tutors and recent graduates from the Music Therapy Program at University of Buenos Aires.

**ADDITIONAL INFORMATION:**

<http://www.uba.ar/ingles/about/extensionprograms.php>

<http://www.uba.ar/extension/trabajos/home.htm>

**CONTACT INFORMATION:**

Organization:

Universidad de Buenos Aires - Community Extension Program

Director: Fregtman Mirta Graciela

Regional Supervisors and Internship Coordinators: Araceli Onorio and Ignacio Albarracín

Email: [programaextensionmt@yahoo.com.ar](mailto:programaextensionmt@yahoo.com.ar)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Brazil

**PROJECT:****INTERMUSIC: BRINGING MUSIC TO CHILDREN AND ADOLESCENTS IN SITUATIONS OF SOCIAL VULNERABILITY****DESCRIPTION:**

Since 2007 the InterMusic project, in partnership with the Guitarríssima Music, has served people of all age groups who are socially and economically vulnerable. All activities are permeated by seven human values that are at the center of its pedagogical proposal: respect, autonomy, democracy, cooperation, creativity, innovation and responsibility. Participants have the opportunity to develop musical capacities that vary from building their own instruments - using recycled materials - to learning about musical content such as timbre, harmony, melody, form and expressive character. Using an integrative model, where personal musical interactions are magnified by a web-based resource center, InterMusic has several cultural as well as musical aims:

- ✦ To create a time for self-expression and creativity
- ✦ To enhance the local cultural heritage
- ✦ To see music as a tool for social integration
- ✦ To assist in the construction of personal identity, personal values and self-esteem of each participant
- ✦ To socialize and promote tolerance among different cultures
- ✦ To develop musical skills that enhance other areas of life of participants

Beyond a model of lesson delivery, InterMusic focuses on creative educational opportunities where music can become a social and economic resource in the lives of youth. In order to accomplish this, students compose and perform pieces made with recycled and conventional instruments. They learn techniques implementing conventional and alternative instruments and prepare musical performances at Sport Club Internacional and Guitarríssima Music School.

**CURRENT STATUS:**

The project is ongoing and provides weekly lessons and musical engagements. This musico-cultural project was developed in conjunction with Sport Club Internacional, one of the largest soccer teams in Brazil. As such, the program is sustainable through strong partnership with a committed institution creating the likelihood of growth and the continuation of this enterprise.

**ADDITIONAL INFORMATION:**

[www.guitarrissima.com.br](http://www.guitarrissima.com.br)

[www.internacional.com.br](http://www.internacional.com.br)

**CONTACT INFORMATION:**

Guitarríssima Music School  
 Director: Allan César Pfützenreuter  
 Email: contato@guitarrissima.com.br

Sport Club Internacional  
 Pedagogical Manager: Lorena Boelter  
 General Manager: Constance Piffero

Phone: +55 51 3022.3357



**SECTION:**

Music for Learning

Music for Sustainable Community Development

**COUNTRY:**

Mexico

**PROJECT:****MUSIC AND CULTURE AT CEDROS: PROVIDING MUSIC EDUCATION TO STUDENTS IN DIVERSE SETTINGS AND INSTITUTIONS****DESCRIPTION:**

This project began in 1995, based upon the idea that “every child can,” and that music, as a form of education, serves as a natural resource connecting youth to education. Equal opportunity is critical to such goals. Therefore, the program is open to anyone without having admission criteria based on ability or talent. Diversity is another essential element fostered by the project, through offering over 23 music ensembles, thereby providing students with a variety of sonic experiences and a myriad of musical opportunities. These vary from participating in symphony orchestras to drums ensembles. CEDROS actions and goals focus on the notion that, in order to understand differences, it is necessary to understand the world and its complexities. Thus, the program strives to expand a youth’s horizons. Ensembles are an important part of this process, whereby youth participate in concerts across the globe: Washington, Annapolis, Chicago, San Diego, Los Angeles, Fresno, San Francisco, Berlin, Roma, Madrid, Bilbao, Pamplona, London, Cambridge, and 15 states of Mexico.

Part of communicating with others involves close interaction, thus creating opportunities for new ideas and musical experiences. The project has consequently been aided through the production and recording of ten CDs, all by student ensembles. Further, with this aim in mind, CEDROS has opened its own borders to all levels and types of education in Mexico through the “Festival Internacional Cedros-UP”- an event designed to improve the quality of the music education in Mexico and to foster awareness of the ways in which music can be an element in social, cultural and economic development. Performers and educators from 29 countries taught Mexican teachers during the seven festivals that have been held to date, each festival having a different focus. The 2010 festival is focused on the issue of “Music and Education toward Peace.”

**The main objectives of CEDROS are to:**

- ✦ provide music education to students in diverse settings and institutions
- ✦ supervise similar aimed projects across Mexico
- ✦ offer musical-pedagogical alternatives to Mexican teachers

**Populations being served include:**

- ✦ 513 children who received choral or instrumental classes at DACCUP
- ✦ Expanding to 4 other schools, that have been inspired and are supervised by this project
- ✦ A chorus at a juvenile prison
- ✦ Music classes at a day-care center for underserved children
- ✦ 43 music teachers work directly at DACCUP and 30 music teachers work in the other schools
- ✦ More than 1000 music teachers, from all over Mexico (public schools, private schools, and universities), have taken music teacher training at DACCUP

**CURRENT STATUS:**

This project has attained a great deal of recognition in the music education field in Mexico. Nevertheless, because this project belongs to a private organization, the Mexican government has not supported this enterprise. The budgetary restrictions have not prevented the continuation of the project, but have hampered its expansion. For example, the constraints make it impossible to acquire large percussions instruments such as xylophones, and cymbals.





**ADDITIONAL INFORMATION:**

[www.musicacedrosup.org.mx](http://www.musicacedrosup.org.mx)

[www.ficup.org](http://www.ficup.org)

**CONTACT INFORMATION:**

Departamento de Arte y Cultura Cedros-UP

Director and contact: Gabriel Pliego / Email: [gabriel\\_pliego@cedros.edu.mx](mailto:gabriel_pliego@cedros.edu.mx)

Tel. (5255) 5091 9563 / Cel. (5255) 1019 8271 / Fax (5255) 5091 9543



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States

**PROJECT:****CHORAL SINGING AND SONGWRITING: PROMOTING CONNECTIONS BETWEEN INMATES AND THE COMMUNITY****DESCRIPTION:**

This project works to bridge gaps in the justice system through music-making. These gaps may be evident in strained and distrustful social relationships among prisoners or in the outside community's general lack of awareness of prisoners as individuals. Administered by the University of Iowa, community members ("outside" singers) come into the prison each Tuesday evening to rehearse with prisoners ("inside" singers) to form the full choir. Two themed concerts are performed in the prison each choral season.

In addition to singing and performing together, the choir members participate in writing and songwriting activities. The writing component serves as a bridge between inside and outside members. Choristers have written five songs that have been performed in the concerts ("Crossroads," "In My Mother's Eyes," "Left Behind," "No Days Like the Holidays," and "May the Stars Remember Your Name"). Although the lyrics of these songs are the lyricists' creations, other choir members relate to their meaning. For example, the lyricist of "In My Mother's Eyes" reflects on his last interaction with his mother in the courtroom when he was sentenced to prison. These songs provide a means for self-expression and reflection on past and present life situations.

The University of Iowa and the Iowa Department of Corrections have had various partnerships over the last 25 years. This present initiative, the Oakdale Community Choir (OCC), began in February 2009 as a collaboration between the University of Iowa and the Iowa Medical and Classification Center (IMCC) known as Oakdale Prison. The goals of this university-prison collaboration include the following:

- ✦ To embrace the joys of our hard work for a meaningful purpose, which in turn inspires motivation to participate in new endeavors
- ✦ To build companionship rooted in our sharing and responding to others
- ✦ To gain confidence that each one of us can contribute to a greater good both individually and collectively
- ✦ To learn to accept who we are as individuals and as a community
- ✦ To develop particular skills such as critical thinking, problem solving, social networking, and creative expression.

Participants in the choir include (a) general population male offenders who are not restricted to their units at IMCC and (b) female and male community volunteers who have an interest in learning more about the prison system and being actively involved in prison education. These individuals are Iowa University students, faculty, staff, and other people in the community. Audience members at our performances include offenders at IMCC; staff and administration at IMCC; family members and friends of choir members; faculty members, staff, and students from the University of Iowa; crime victims; and others in the community.

**CURRENT STATUS:**

The choir rehearses and performs each fall and spring academic semester. In the summer inside members participate in a songwriting class. At the present time members of the of the choral group are preparing their first official publication, a CD of original songs and an anthology of original writing. Proceeds from the sale of these items will be used for crime victims, charities of the prisoners' choices, and for funding the education program

**ADDITIONAL INFORMATION:**

[http://www.uiowa.edu/~fyi/issues/issues2008\\_v45/04132009/photos/OakdaleCommunityChoir/index.html](http://www.uiowa.edu/~fyi/issues/issues2008_v45/04132009/photos/OakdaleCommunityChoir/index.html)

<http://www.doc.state.ia.us/TrainingCenter/Newsletters/Journey-Winter2009.pdf>



Publications:

Iowa Department of Corrections Victim and Restorative Justice Center Newsletter "TheJourney," see article on pages 6-7.

**CONTACT INFORMATION:**

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SECTION:  
Music for Sustainable Community Development



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States

**PROJECT:**

**HEAR OUR VOICES: SONGWRITING WITH AT-RISK YOUTH.**

**DESCRIPTION:**

"Hear our Voices" is an innovative music therapy project aimed at promoting healthy attitudes and behaviors in at-risk youth through the use of a structured songwriting program.

This 14-week program was started in 2007 at the Hancock St. John (H& S) Learning Center, located in the Kensington South area of Philadelphia. Elementary school children living in this neighborhood are exposed to serious social problems such as poverty, crime and violence. The songwriting program uses a theme-centered approach aimed at providing the children with a creative outlet for exploration and expression of issues relevant to their lives (violence, difficult family situations, drug use, anger management, school, and peer pressure) and an opportunity to collaboratively create strategies for personal safety and success. At the end of the songwriting cycle, a recording of the children's work is created and a CD release party is organized in the community. The act of public sharing of the songs instills feelings of hope and a need for change within the community. The project is an outreach program of The Arts and Quality of Life Research Center of the Boyer College of Music and Dance at Temple University.

**CURRENT STATUS:**

Through additional private funding, the program is ongoing at the H&S Learning Center and there are plans to reach out to a greater population of at-risk youths in other regional community centers in the Philadelphia area.

**ADDITIONAL INFORMATION:**

<http://www.temple.edu/boyer/ResearchCenter/MARgrant.htm>

<http://cbs3.com/video/?id=50978%40kyw.dayport.com>

**CONTACT INFORMATION:**

Organization: The Arts and Quality of Life Research Center, Temple University

Dr. Cheryl Dileo, Director

Email: [aqlrcenter@temple.edu](mailto:aqlrcenter@temple.edu)

Dr. Joke Bradt, Assistant Director:

Email: [jbradt@temple.edu](mailto:jbradt@temple.edu)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

United States

**PROJECT:****MARIACHI PROGRAM: PROMOTING RESILIENCY AND POSITIVE YOUTH DEVELOPMENT WITH AT-RISK STUDENTS****DESCRIPTION:**

There are obviously great needs among the school children in the US, particularly those categorized as at-risk. Fifty-four percent of students in K-12, Texas public schools, who have been identified as “at-risk,” are primarily Hispanic. One strategy for reaching these students is using a music program centered around Positive Youth Development based on the principles of authentic community engagement, cultural competence, and an ethics of caring.

Since 2003, Mariachi Águilas, an ensemble for undergraduate and graduate students at the University of North Texas, has been creating relationships with local middle and high school students in public school mariachi programs. This ensemble learns and performs culturally appropriate music at a high level, performing for UNT functions, community events, and private functions. Several of the members have been teaching in after-school mariachi programs in middle and high schools in the North Texas area. These students have been trained as culturally aware music educators. In addition, UNT offers a Summer Mariachi Camp in which these predominantly at-risk Hispanic public school students come to campus, stay in the dorms for four nights, attend mariachi workshops all day, visit the recreation center, planetarium, and other University centers, and perform in a concert at the Performing Arts Center.

The guiding framework of this program is building trusting relationships and the necessity for reciprocity in which all participants are valued.

The mariachi program promotes community engagement as a process that contains elements of shared benefits and reciprocity in which all parties learn from each other. By realizing that music-making and all interactions are meaningful within specific social and cultural contexts, this perspective differs considerably from “outreach.” As such the program improves community members’ self-worth by valuing the cultures they bring with them and promotes opportunities for collaboration among the community, UNT students and faculty.

**Goals include, but are not limited to, the following:**

- ✦ Improving school attendance, retention rates, academic performance, graduation rates and college attendance among at-risk students
- ✦ Providing opportunities for improved self-esteem, resiliency, self-worth, self-expression, and discovery of individual competencies
- ✦ Making better connections between UNT and the local community, by reaching out to populations that are typically not interactive with the university
- ✦ To better prepare undergraduates to work more effectively with culturally diverse populations

**CURRENT STATUS**

Mariachi Águilas is a well-established ensemble in one of the largest university music programs in the country. It has established strong relationships with local public schools. In summer, 2010, they are offering our third summer mariachi camp and attendance is expected to double. In addition, for the first time graduating high school seniors have applied for admission to UNT. These students will be the first in their families to attend college or university. UNT is working to develop a study abroad experience in Guadalajara, Mexico to experience mariachi in its original cultural context. Graduates from UNT who have been members of Mariachi Águilas are currently teaching music in local schools and starting new mariachi programs.



**ADDITIONAL INFORMATION:**

[http://www.unt.edu/northtexan/fall2008/media/0809\\_NTxn\\_Mariachi/0809\\_NTxn\\_Mariachi.htm](http://www.unt.edu/northtexan/fall2008/media/0809_NTxn_Mariachi/0809_NTxn_Mariachi.htm)

**CONTACT INFORMATION**

Organization: Mariachi Águilas

University of North Texas

Denton, Texas

Founder and sponsor: Dr. Donna T. Emmanuel

940-369-7973

donna.emmanuel@unt.edu



**SECTIONS:**

Music for Sustainable Community Development

Music for Learning

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**MUSIC NATIONAL SERVICE & MUSICIAN CORPS: SENDS MUSICIANS TO SERVE IN HIGH-NEED SETTINGS AND ENCOURAGE MUSIC WHEREVER IT CAN REACH, TEACH OR HEAL**

**DESCRIPTION:**

Music National Service (MNS) is a national nonprofit organization founded in 2007 that supports music as a strategy for public good. MusicianCorps (MC), a domestic “musical Peace Corps”, is the flagship program of MNS which recruits, trains and places musicians in high-need settings in order to strengthen communities, develop 21st century skills—such as teamwork, discipline, perseverance, critical thinking—in disadvantaged youth, and provide workforce development for musicians. Services include music instruction, music therapy, musical performance, and youth mentorship. The program is implemented in a variety of inclusive formats—from individual services and group work to family-based programs and intergenerational musical experience and exchange. To identify service sites, MNS considers poverty statistics, student academic performance and the status of arts funding and programming. All sites serve high-need populations and commit to a financial match as well as ongoing support from key staff and administrators. MC Fellows receive a living stipend, health care and professional development in exchange for 12 years of full-time service.

**The MusicianCorps Program includes:**

- ✦ National Summer Training Camp for MusicianCorps Fellows
- ✦ Direct service in high-needs settings with ongoing site-based training and development
- ✦ Ongoing national assessment and impact evaluation
- ✦ Year-end Gathering to foster best practices, collaboration and momentum for the field of music driven-service

**CURRENT STATUS:**

MNS is funded by both private and public sources. In the 2009-2010 academic year, MusicianCorps (MC) programs were piloted in five U.S. cities, providing extensive and diverse musical experiences to under-resourced communities in Seattle, Chicago, New Orleans, Oakland and San Francisco. These programs included in-school and after school programs for children from K-12, developing curricula and using arts integration to support literacy and mathematics skills, health and wellness initiatives and civic engagement events. City-specific initiatives include:

In New Orleans, MC Fellows implemented a school-based “Music and the Brain” curriculum, linking early music instruction and cognitive ability.

In Seattle, MC Fellows supported the community with a youth-run record label and radio program and served in community housing projects, working with immigrant families through music-rich after-school programs, intergenerational and cross-cultural music exchanges and performances that celebrate the diversity and cultures of all residents.

The San Francisco Bay Area MC Fellows were responsible for the development, implementation and facilitation of music therapy programs at a variety of institutions including Children’s Hospitals, that serve chronically and terminally ill children, as well as hospices and inpatient facilities which serve people living with mental illness, HIV/AIDS, and dementia.

In Chicago, MC Fellows developed musical programming for several city youth centers, engaging children of diverse age and background and using music as a means to both celebrate and preserve diversity within community.





In the 2010-2011 programmatic year, Music National Service will focus on honing the MusicianCorps program model and expanding the national movement of music-driven service.

### **ADDITIONAL RESOURCES:**

<http://www.musicnationalservice.org>

The website has numerous links to extensive press, partners, endorsements and information on individual programs.

### **CONTACT INFORMATION:**

Kiff Gallagher, CEO & Founder: Email: [kiff@musicnationalservice.org](mailto:kiff@musicnationalservice.org)

Clare Marash, Program Associate: Email: [clare@musicnationalservice.org](mailto:clare@musicnationalservice.org)



**SECTION:**

Music for Sustainable Community Development

Music for Learning

**COUNTRY:**

Afghanistan

**PROJECT:****AFGHAN CHILDREN'S SONGBOOK PROJECT: PRESERVING AND RETURNING THE MUSICAL HERITAGE OF AFGHANISTAN****DESCRIPTION:**

The Afghan Children's Songbook Project began in 2002 with a songbook of traditional Afghan children's songs that had been collected in Afghanistan in the late 60's. Keenly aware that Afghanistan had suffered almost two decades of war and the systematic eradication of all music, there was a fear that these children's songs would be lost forever. Over the next five years, with the involvement of an Afghan-owned graphic design and printing company, a newly designed songbook and CD/cassette tape were produced based on the original collection.

When the Taliban banned all music from Afghan culture, the hardest hit were the women and children. Women were no longer allowed to sing to their children and children could not sing in schools or during playtime. The impact of returning these songs to Afghan children and their families cannot be underestimated. For many Afghans, hearing these songs again brings them to tears. Essential to the project is the fact that each child receives their own book.

Most children in Afghanistan are taught only by a rote method of learning. With this songbook children are able to sing their traditional songs and at the same time are motivated to follow the words in the books, thereby enhancing their literacy skills. The songbook not only honors the diverse ethnic music of Afghanistan but also broadens and deepens an Afghan child's educational experience through the use of music. In this way, the songbook provides another method for teaching basic reading skills.

**The main objectives of this project are:**

- ✦ To preserve and return traditional Afghan children's songs to young children across Afghanistan, distributing them to elementary schools and orphanages where they can be integrated into the education curriculum
- ✦ To preserve and honor the rich musical heritage of Afghanistan
- ✦ To use the songbook as a musical tool to enhance basic literacy skills for young Afghan children
- ✦ To enhance basic literacy skills of Afghan women, many of whom have suffered from years of oppression, by using music in education

**CURRENT STATUS:**

Currently 20,000 songbooks have been distributed across Afghanistan. Another printing of 5,000 occurred summer 2010. The songbook, CD's and cassette tapes are now all produced in Kabul by an Afghan-owned company, TriVision, Kabul. This supports the Afghan economy and avoids prohibitive shipping costs. The book is highly valued by educators, heads of schools and heads of villages.

The musician Vaheed Kaacemy is collecting more traditional songs from various ethnic groups. A second songbook, CD/cassette tape of eighteen more traditional songs is currently being created and 5000 copies are scheduled to be distributed by spring, 2011.

**ADDITIONAL RESOURCES:**

[www.afghansongbook.org](http://www.afghansongbook.org)

Facebook: Afghan Children's Songbook

**CONTACT INFORMATION:**

The Folk Arts Center of New England, a non-profit 501 (c ) (3)

Louise Pascale, Project Director, Afghan Children's Songbook Project

25 Whitney Ave. Cambridge, MA 02139 Tel: 617-354-3182 (h) 617-759-4486 (c) FAX: 617-349-8142

Email: [lpascale@lesley.edu](mailto:lpascale@lesley.edu)



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

China

**PROJECT:**

**THE OCARINA PROJECT: MAKING MUSIC WITH A TRADITIONAL CHINESE FOLK INSTRUMENT IN SCHOOLS AND UNIVERSITIES**

**DESCRIPTION:**

Many students dream of knowing and owning a favorite musical instrument. However, when it comes to learning an instrument, many students have the same problem: the instrument is either too sophisticated to learn or too expensive to afford. Due to economic problems and lack of funding for school music education, many students in China cannot obtain a music education or have the chance to learn an instrument. Many people regard the ocarina flute as an important musical instrument. As a small musical instrument, it is well suited to group instruction. Its attractive sound, colorful appearance, affordable price, and lovely and varied shapes have earned many enthusiasts for the instrument.

This project aims to enhance school music education, promote national culture and art, and find a better way to help students learn music. The ocarina flute is regarded as a Chinese folk instrument, and as such, folk music and traditional Chinese music have been used widely in this project. Currently there are three schools and three universities involved in this project: more than 10,000 students are learning the ocarina flute, and potentially there could be more than 150,000 students involved.

**CURRENT STATUS:**

An ocarina textbook, 2 CDs and one research paper have been published. Another two books are expected to be published by the end of this year. The Chinese Ocarina Art Committee has organized a 5-day national ocarina master class for music teachers and Ocarina is being taught in different parts of the country. Since March 2010, the "Superstar Digital Library" (SDL) is videotaping a full semester's ocarina class at China University of Petroleum in Beijing. Free ocarina instruction will be available from the SDL Website after the movie is published.

**ADDITIONAL INFORMATION:**

<http://www.taodi.org/>

<http://ocarina.ning.com/>

<http://hi.baidu.com/ocarinaclub> (in Chinese)

<http://www.rymusic.com.cn/q3/newsdetail.cfm?iCntno=2885>

**CONTACT INFORMATION:**

Organization: Chinese Ocarina Art Committee

Contact person: Dafu Lai

China University of Petroleum in Beijing

School of Humanities & Social Sciences

18 Fuxue Rd., Changping District, Beijing 102249

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Email: didalai@yahoo.com.cn



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

India

**PROJECT:**

**PROVIDING VOCATIONAL TRAINING AND SOCIAL OUTREACH FOR YOUTH**

**AT-RISK: SVARAM**

**DESCRIPTION:**

Since 2003, Svaram is one of many outreach projects of the internationally recognized Community of Auroville, India and is dedicated to the improvement of its local, indigenous neighborhoods in the surrounding villages of Tamil Nadu. Svaram is a vocational training opportunity for the youth of local villages. The training program focuses on the teaching of instrument design and construction, musical theory and practice and organizational skills. In addition to the hands-on aspect of the training, the youth are exposed to traditional performing arts and crafts to enhance awareness about the rich heritage of Tamil Culture. Involvement in this educational, vocational and employment activity helps to save the rural indigenous youth from the ever present onslaught of juvenile alcoholism, aggressive behavior, gang formation and criminality.

Svaram is dedicated to creating new musical instruments which are available to everyone, regardless of age, talent, social or cultural background. SVARAM may possibly be one of the few places on the Indian subcontinent experimenting in the field of creating new musical instruments. The learning process is monitored and guided by selected resource people and teachers in the area of crafts, management, design, music and body awareness, cultural integration and development.

**Svaram's program promotes the following:**

- ❑ Responsible use of local materials and resources
- ❑ Vocational training of local youth in craft and ecological awareness
- ❑ Gender, social, and cultural awareness and equality
- ❑ Participatory model of education and management
- ❑ Exposure to Auroville community and international project work

**CURRENT STATUS:**

Svaram currently:

Trains local youth in the production and marketing of musical instruments for income generation based on a model of cooperative management Engages in technical and musicological research exploring this new field of research into "sound materials," bringing together Indian traditional methods and the expertise of a contemporary world music culture

Sponsors a social outreach program sharing the acquired skills in village cultural education

Collaborates with Isai Mayam Trust in Pondicherry, India, which hosts an orphanage in the city environment, focusing on music education and training

**ADDITIONAL RESOURCES:**

[www.svaram.org](http://www.svaram.org)

<http://www.svaram.org/instruments/research/9-a-sound-evolution.html>

<http://www.auroville.org/environment/avag/svaram/svaram.htm>

[http://roots.svaram.org/activities\\_videos.html](http://roots.svaram.org/activities_videos.html)

Publications:

<http://www.voices.no/mainissues/mi40009000318.php>

**CONTACT INFORMATION:**

Organization: Svaram

Director:Aurelio A.C.Hammer: aurelio@auroville.org.in

Balasundaram, Executive: Balusvaram@yahoo.com .

Write to Svaram: mohanam@auroville.org.in .



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Japan

**PROJECT:****COMMU-ON: BIG BAND FOR PEOPLE WITH AND WITHOUT DISABILITIES****DESCRIPTION:**

The not-for-profit Organization to Promote Community Music Therapy (Commu-on), located in Sendai City, has two missions. One is to encourage the public to enjoy music more and the other is to provide the opportunity for people with and without disability to play music together. In Japan, opportunities to make music and enjoy live music performances are extremely limited. The general public rarely has an opportunity to experience interactive musical relationships. It seems that Japanese people enjoy music only through CDs and in concert halls, where most performances are of a very high quality and by professional artists. Such experiences tend to establish a distance between the performers and the audience. Commu-on's primary objective is to bring music back to the general public, with the philosophy that playing and enjoying music is universal. To address this issue, "Commu-on the Big Band" was formed in which both disabled and non-disabled people would participate by playing musical instruments they like, or by singing. "Commu-on the Big Band" consists of about 30 members with various levels of musical skills from total beginners to professional musicians. Since its formation in July 2007, "Commu-on the Big Band" has participated in community musical events and hosted its own event in September 2009.

**CURRENT STATUS:**

In the course of the band's activities, various interesting musical interactions have developed among the members. Not only is it possible for members with various levels of musical skills to perform together, the cohesion of the ensemble is improved. Having members with disabilities does not lower the quality of music. On the contrary, it enhances the quality of music through their responsiveness and "prefixed-idea-free" expression in improvisation making the sound unique. All of these are achieved through careful preparations and arrangements by the music therapist who is knowledgeable in music and disabilities as well as skilled in conducting and leading musical ensembles. Currently, Commu-on is preparing to launch the "Commu-on the Big Band II" with a new director who has performed as the main pianist in the first Commu-on the Big Band. In doing so, the expanded initiative will promote the same kind of musical interactions with other members in the community.

**ADDITIONAL INFORMATION:**

<http://www.voices.no/mainissues/mi40008000269.php>

<http://web.mac.com/commuon/>

<http://www.youtube.com/user/commuon>

<http://www.youtube.com/watch?v=35SXPJ05vZA&feature=related>

**CONTACT INFORMATION:**

Yuji Igari

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**SECTION:**

Music in Sustainable Community Development

**COUNTRY:**

Japan

**PROJECT:**

**YOKOHAMA COMMUNITY MUSIC PROJECT: TO ENHANCE CROSS-CULTURAL COMMUNICATION THROUGH MUSIC**

**DESCRIPTION:**

Yokohama, with a multicultural population of over three million people, is Japan's second largest city. In the Tsurumi District there are many who are foreign nationals. Yokohama is a city that believes creativity has the power to generate new urban dynamism and values as well as promote civic consciousness. In order to cope with globalization, numerous events have been held that celebrate cultural diversity and enrich cultural identity.

The Community Development Department of the Tsurumi District of Yokohama, recognizing the need for ongoing and active participation by people to reach a deeper level of verbal and non-verbal communications, sponsored an ongoing project using music and music activities to enhance cross-cultural communications.

In 2007 at the Ushioda Elementary School, three music therapists worked with two percussionists and introduced a community music therapy program for children who are foreign nationals. Seven children with foreign nationalities, three Japanese children and four adult citizens were involved in the program. The program used culturally relevant music and musical activities to enhance cross-cultural communication.

**CURRENT STATUS:**

The results of this pilot program as by the Yokohama Community Development Department are very promising. This has led to the development of another Community Music Therapy program in 2009 addressing "Multicultural Symbiosis." Yokohama has been an innovator in developing and promoting Creative City initiatives in Japan. Yokohama's creative work over the past five years has led to hosting an international conference entitled "Creativity moves the City" in 2009.

**ADDITIONAL INFORMATION:**

<http://www.voices.no/mainissues/mi40007000234.php>

**CONTACT INFORMATION:**

YurikoTakada

Yuri0375@aol.com



**COMPENDIUM SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Philippines

**PROJECT:****ORCHESTRA SIN ARCO: A NATIONAL MOVEMENT TOWARDS BUILDING ORCHESTRAS OF PHILIPPINE FOLKLORIC INSTRUMENTS****DESCRIPTION:**

Orchestra Sin Arco is a nationwide grassroots movement to promote and advocate for Filipino folk instruments and folk music. An "Orchestra Sin Arco" (Orchestra Without Bows) is an ensemble of plucked and fretted Philippine folkloric musical instruments; namely the 14 stringed bandurria, alto octavina, contra octavina, guitar and standing bass. The orchestra performs Philippine folk music, new works by Filipino composers as well as the great classical music literature. OSA offers this opportunity to all children regardless of their economic circumstances or their previous musical ability.

**The objectives of OSA are to:**

- ✘ instill hope, confidence, cultural identity and pride in Filipino youth
- ✘ help youth perform better in school
- ✘ preserve the musical heritage and culture of the Philippines
- ✘ create industry and livelihood development for Filipino luthiers (Bandurria, Octavina & guitar makers)

**OSA activities include:**

- ✘ Building Orchestra Sin Arco ensembles in small towns and community elementary school systems
- ✘ Training and teaching young elementary school age performers
- ✘ Public concert performances (solo and ensemble) with exciting programming to attract and build young and educated audiences throughout the country
- ✘ Create solo and ensemble competitions
- ✘ Provide teacher training programs and workshops in small towns and communities around the country
- ✘ Offer training workshops for local luthiers
- ✘ Commission new works by Filipino composers

**CURRENT STATUS:**

Orchestra Sin Arco is still in its infancy stage, however the movement is gaining momentum in the Philippines. Orchestra Sin Arco workshops started in 2001 at Silliman University in Dumaguete City Philippines. The leaders of the Silliman University Alumni Association of New Jersey/ New York, initiated and supported the initial project. Today Silliman University's College of Performing Arts (COPA) has a 20-member performing ensemble of plucked instruments.

**In August 2010:**

Two separate teacher's training workshops were given at St. Scholastica College in Manila and in Cebu City sponsored by the Cebu Guitar Council. The 10-day program at St. Scholastica's resulted in a culminating concert of 60-member Orchestra sin Arco held at St. Cecilia Hall on August 17, 2010 at St. Scholastica College.

The Tao Foundation of the Philippines has committed to sponsor a 2-week intensive training workshops for teachers and luthiers in Manila in the summer of 2011. This includes purchasing of 300 brand new concert model folk instruments to be used by the OSA workshop participants. The goal of these workshops is to establish and build 10 pilot programs that will serve as models for all OSA ensembles nationwide.

**ADDITIONAL INFORMATION:**

None available at this time

**CONTACT INFORMATION:**

Michael Dadap, (OSA) Founder  
dayoncos@gmail.com





**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Finland

**PROJECT:**

**RESONAARI MUSIC SCHOOL: MUSIC FOR STUDENTS WITH SPECIAL EDUCATIONAL NEEDS**

**DESCRIPTION:**

The Resonaari Music School has given learners with special needs a chance to engage in a goal-oriented study of a musical instrument. It has created educational equality and democratic musicianship. Learning and participating in music activities have empowered Resonaari's students to step from the margins and become active members of society in many ways. As such, Resonaari's work can be regarded as cultural social work. In the case of some students the musical skills they have acquired have enabled them to become musicians and artists. They have received national publicity through the media and performed in numerous concerts and events. As a result, their musicianship status is sparking a cultural change in all of us.

Under Finnish law, the central government and local authorities have a responsibility to arrange cultural activities that can reach everyone. However, people of all ages who have difficulties studying music with ordinary methods due to physical or intellectual limits cannot fully benefit from this. Resonaari is the only music school in Finland, and one of the few in the world designed primarily for students with special educational needs. The latest project for Resonaari is a Senior Project in which elderly people are learning music by playing in a band.

**Special Music Centre Resonaari has three basic goals:**

- ✦ Educational Equality
- ✦ Democratic Musicianship
- ✦ Cultural Social Work

**CURRENT STATUS:**

Resonaari Music School has nearly 200 active students and 9 teachers. The Resonaari Music School follows the requirements of Finnish National Curriculum for Education in the Arts and consequently enjoys official music school status in Finland. The Research and Development Unit has ongoing academic research projects in co-operation with Sibelius Academy and Helsinki University. A two-year EU-project "Music for All" with Latvian and Estonian partners started in 2009. Resonaari's unique project has generated widespread international interest. A Figurenotes™ book has been published in Estonian, Japanese and Italian. Moreover, the system is being tested in projects with partners in Ireland, Scotland, and Iceland. Special Music Centre Resonaari received a Special Commendation at the inaugural of International Music Council's (IMC) Musical Rights Awards held during IMC's World Forum on Music in Tunis (October 2009).

**ADDITIONAL INFORMATION:**

[www.resonaari.fi](http://www.resonaari.fi)

**CONTACT INFORMATION:**

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Director: Markku Kaikkonen

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**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Ireland

**PROJECT:**

**THE NOMAD PROJECT: HONORING THE MUSIC CULTURES OF THE TRAVELLER COMMUNITY**

**DESCRIPTION:**

The Traveller community in Ireland has a long, vibrant and colourful musical tradition. Music is very much a part of the Traveller culture and forms an important component in their identity. The Traveller people in Ireland are one example of nomad people who live throughout the world. Other nomad populations can be found throughout Europe, Asia, Africa, South America and the Americas.

Community Music projects are at the heart of Nomad's work. Creative music making allows the group and the individual express themselves without judgment. This is often liberating and empowering both for the participant and the facilitator. The Nomad project (which is funded by the Higher Education Authority) facilitates community outreach programmes, workshops and seminars. Community Musicians and students from the Irish World Academy of Music and Dance conduct workshops and teach a variety of projects. Innovative, student centred, open-minded educational and shared learning experiences are all key elements in community music practice, and the results speak for themselves.

The need for a middle ground between academia and community work has been an ongoing theme in Nomad's work, as has the recognition of marrying theory and reality in a coherent, constructive, innovative and accessible manner. This prompted those involved to devise an access course based on the needs of the Traveller community. This 'Certificate in Music and Dance' was developed in consultation with Nomad tutors and students. It was decided that a 'blended learning' delivery in partnership with regional Traveller training centres would satisfy the needs identified throughout the eight years that Nomad had been working with the Traveller community. This development offers new challenges to those interested in taking a step into an academic arena and to those offering the course.

**CURRENT STATUS:**

Sustainability of 'outreach' and access projects is imperative if they are to succeed in making a notable social, musical or educational impact. Currently, the main focus of the project is the aforementioned Certificate in Music and Dance as a vehicle for access to education at the University of Limerick.

**ADDITIONAL INFORMATION:**

<http://www.ul.ie/~iwmc/nomad/index.html>

Publications:

Tiernan, J. (2010). Higher education in the community. *Sounding Board*, 1, pp. 9-12, ISSN1464630.

**CONTACT INFORMATION:**

Julie Tiernan

Course Director

Certificate in Music and Dance

Irish World Academy of Music and Dance - University of Limerick- 061-234743



**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Italy

**PROJECT:**

**BAMBINI AL CENTRO: MUSIC FOR WELL BEING WITH DISADVANTAGED CHILDREN AND THEIR FAMILIES**

**DESCRIPTION:**

Well beyond fostering children's musical skills, the Bambini al Centro project aims at supporting and accompanying their overall developmental process. Since 1999 the project has operated in the suburbs of the north-east area of Rome, Italy, a problematic area of the city. Bambini al Centro is a complex system of services that aim at promoting the wellbeing of children ages zero to twelve. The project provides support for their parents in practical, educational, emotional and relational aspects. There are weekly meetings with groups of children who, because of social or economical difficulties, are at risk. With regard to "at risk" children, the project Bambini al Centro can be seen as an effective way to create functional groups aimed at the integration of each member through the active and creative use of the arts.

The distinctive feature of the Centre is the experience of making music in groups as a means of enhancing meaningful interpersonal relationships among children and adults. The Centre offers different kinds of activities, including a playroom (with adult guidance), visual arts programmes and a wide range of music activities in groups. The project also includes a psychologist, who has the function of coordinating and supervising the action of the staff of the Centre with regard to the inclusion of at-risk and disabled children within the groups.

**CURRENT STATUS:**

The project "Bambini al Centro" is supported by public funding. Since 1999, the project has been adapting its activities in order to better meet the needs of the population being served.

**ADDITIONAL INFORMATION:**

<http://www.centrodidatticomusicale.it/1001%20-bambini%20al%20centro.htm>(in Italian)

[http://www.centrodidatticomusicale.it/CMA\\_Isme\\_2008/CDM\\_Contribution.htm](http://www.centrodidatticomusicale.it/CMA_Isme_2008/CDM_Contribution.htm)

## Publications:

Bristol (2008). Bambini al Centro: Music as a means to promote wellbeing. Birth and configuration of an experience. *International Journal of Community Music*, 1, (3), pp. 311-318

**CONTACT INFORMATION:**

Name of organization: CDM onlus – Centro Didattico Musicale

Contact person: Valentina Iadeluca

via delle Egadi, 42 – 00158 Rome, Italy tel. +39.335.5651444 fax +39.06.87199435

valeiad@tiscali.it

[www.centrodidatticomusicale.it](http://www.centrodidatticomusicale.it)



**SECTION:**

Music for Sustainable Community Development  
 Music for Learning

**COUNTRY:**

Spain

**PROJECT:**

**THE "ALLEGRO" CHOIR: PROMOTING SOCIAL INCLUSION FOR VISUALLY IMPAIRED CHILDREN THROUGH CHORAL SINGING**

**DESCRIPTION:**

The Allegro Choir was originally created at a school for blind and amblyopic children in Valencia, Spain, so that students could take part in the religious and recreational activities. In 1982, the program evolved according to the norms established by the Spanish National Organization for the Blind (ONCE), which aimed at encouraging the creation of musical ensembles for people with visual disabilities. Since then, the choir has included people without disabilities to facilitate the social and cultural integration of visually impaired people.

The Allegro Choir is involved with a different project every year. Each project includes two weekly 2-hour rehearsals and eleven concerts in different towns. There is a two week stay in a boarding school where, besides intensive rehearsals, cultural and recreational activities take place: activities relating to bodily movement, body expression and developing non-verbal skills. The Allegro Choir also participates in festivals, meetings, exchanges and making recordings.

In its three decades of existence, Coral Allegro has performed concerts all over Spain and in several European countries. The many highlights include the concert at the European Parliament, its performance in Barcelona with the famous tenors Pavarotti, Carreras and Domingo, and the concert in homage to the victims 2004 terrorist attack in Madrid.

**CURRENT STATUS:**

Presently, the average age of the members of the group is twenty-five. What started as a children's choir has grown to become a group with mixed voices. The choir continues to work with the same amount of motivation it had at its start and most of its members are still involved. Since the beginning of 2010 the Allegro Choir has completed its fifth compact disc, entitled "Allegro de Cine" and has premiered the show "Once tardes de cine" in Cantabria and Valencia, Spain. The choir has taken part in the XII ONCE Biennale of Musical Groups in Santander, Spain, and the program Hearts in Harmony, organized by Europa Cantat and presented in Budapest. The Choir has also offered a concert in the Barcelona Auditori.

**ADDITIONAL INFORMATION:**

<http://sites.google.com/site/coralallegrooncevalencia/>  
[http://es.wikipedia.org/wiki/Coral\\_Allegro\\_ONCE\\_Valencia](http://es.wikipedia.org/wiki/Coral_Allegro_ONCE_Valencia)  
<http://www.once.es/otros/grupos/agrupaciones/allegro.html>

**CONTACT INFORMATION:**

ONCE (Coral Allegro)  
 Gran Vía Ramón y Cajal, 13  
 Valencia / Spain  
 Christian García: (+34) 61805233 / Email: solsolmib@gmail.com  
 Julio Hurtado Llopis: (+34) 609 575 890 (+34) 963 983 180 / Email: julio.hurtado@uv.es



**SECTIONS:**

Sustainable Community Development  
 Working with Trauma Survivors  
 Music for Peace Building  
 Music for Mental and Physical Health

**COUNTRIES:**

International  
 Netherlands– Alkmaar (International Headquarters)  
 Bosnia-Herzegovina-Sarajevo, UK- Manchester, USA- Chicago (Independent member organizations)

**PROJECT:****MUSICIANS WITHOUT BORDERS: USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR****DESCRIPTION:**

Musicians without Borders (MwB) is an international network organization that initiates projects, develops methodologies and organizes concerts and international conferences on healing and reconciliation through music. Since its founding in 1999, it has organized many successful projects in Bosnia and Herzegovina, Macedonia, Kosovo, Rwanda and the Middle East. MwB responds to local needs and collaborates with musicians worldwide as well as with local and international cultural, developmental, peace and human rights organizations. MwB develops projects in a broad range of musical genres. Depending on local need, target groups involve all generations. Projects help strengthen cooperation across ethnic lines and build positive and inclusive individual and community identities.

**CURRENT STATUS:**

MwB is actively working on the following projects (for further descriptions see website):

**Music Bus and Children's Music Theater (2003-present) – Srebrenica, Bosnia-Herzegovina**

The Music Bus is a mobile music school, run by local music educators, that provides music activities for children from all ethnic backgrounds in schools and community centers in the war-torn Srebrenica region, the surrounding villages and collective refugee settlements. Children's Music Theater offers children a permanent venue for regular classes in music, dance, and drama, providing them with the challenge and reward of creating performances together. Productions of musicals for the public draw children and parents together in unique examples of interethnic cooperation. To increase the impact of the program, MwB is now cooperating with other international and local organizations, including Opera Circus (UK), Theater Mimart (Serbia) and two Srebrenica civil society organizations.

**Music Bus Goes Middle East (2008 – present)- Palestinian Territories-Bethlehem**

The Music Bus Goes Middle East replicates the successful Srebrenica Music Bus program in the refugee camps of Bethlehem, empowering local young musicians to provide services and activities to children in their own, and other, communities. The project gives children the opportunity to create music and to play music improvisationally with complete freedom. The project also includes training sessions in non-violent communication and conflict resolution, offered by MwB's local partner, Holy Land Trust.

**Winds of Change (2005-present)- Bosnia – Herzegovina**

Winds of Change is the first Bosnian wind ensemble, giving a stage to independent young classical talent from all backgrounds. Winds of Change is a cooperative initiative of Musicians without Borders and the Netherlands Wind Ensemble. Winds of Change aims to revive the cross-cultural heritage that was once a hallmark of musical life in Bosnia and Herzegovina, while helping talented young musicians break out of post-war artistic isolation.



**Mitrovica Rock School (2008 -present) – Bosnia-Herzegovina- Mitrovica**

Before the Kosovo war, Mitrovica was a center for rock music in the region. After the war, music like everything else, became politicized. Musicians longed for the return of authentic independent rock music, giving voice to the city's youth. Today the Mitrovica Rock School trains the city's aspiring teachers and young rock stars in two branches, one on each side of the river which divides the city ethnically. Teachers from the two sides work together the year round to establish the Rock School as one of the city's first shared institutes. The project is funded by the Dutch Ministry of Foreign Affairs through July 2012, at which point it is expected to be fully self-sustainable and locally owned.

**From Woman to Woman (2009 –present) –Bosnia-Herzegovina and Rwanda**

From Woman to Woman is a three-year collaborative project aimed at introducing the active use of the voice and the body—singing and dancing in the broadest sense of the words—as a tool for aiding the healing process in women who suffer from severe emotional problems and trauma caused by war and war-related experiences. During a period of three years, From Woman to Woman will train teams of local female musicians and dancers to use their artistic skills to support therapeutic processes with women in two recent conflict regions—Eastern Bosnia and Rwanda—in coordination with local mental health experts and organizations. Local partners in Bosnia-Herzegovina and Rwanda will integrate the music and dance activities into their regular program work. From the field experience, partners will develop the tools needed to make the methodology available to others working in these and other regions with war-traumatized women.

**ADDITIONAL INFORMATION:**

[www.musicianswithoutborders.org](http://www.musicianswithoutborders.org)

<http://musicbussrebrenica.blogspot.com/>

<http://www.musicbusgoespalestine.blogspot.com/>

[http://www.musicianswithoutborders.nl/p\\_windsofchange\\_movie.htm](http://www.musicianswithoutborders.nl/p_windsofchange_movie.htm)

<http://www.america.gov/st/eurenglish/2009/October/20091009160211amskoorB0.4911005.html?CP.rss=true>

[http://www.musicianswithoutborders.nl/p\\_woman.htm](http://www.musicianswithoutborders.nl/p_woman.htm)

**CONTACT INFORMATION:**

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**MUSIC FOR MENTAL AND PHYSICAL HEALTH**



**USA:**  
The Baltic Street Music Therapy  
Program South Beach  
Psychiatric Center



**USA:**  
**Music Therapy Services for Children and  
Adults with Special Needs:**  
The Nordoff- Robbins Center for Music  
Therapy at New York University



**Guinea**  
**Group Laiengee Project:**  
Supporting and Enhancing the Quality  
of Life of Homeless  
Children and Children with  
Disabilities





**SECTION:**

Music for Mental and Physical Health

Music for Learning

**COUNTRY:**

Guinea, West Africa and U.S.A.

**PROJECT:****GROUP LAIENGEER PROJECT: SUPPORTING AND ENHANCING THE QUALITY OF LIFE OF HOMELESS CHILDREN AND CHILDREN WITH DISABILITIES****DESCRIPTION:**

Group Laiengee's performance practice centers on the approach that music and movement allow individuals to feel comfortable and confident to express themselves, to experience a wider range of emotions, and to discover what it is like to engage in communication with others in a rewarding and memorable group relationship. The students are able to gain a sense of success and offer value to their community by playing traditional rhythms, singing familiar songs, and showcasing their feats of dance and music mastery. In spite of their numerous disabilities, they can reenter their society with honor, respect, and accomplishment.

The theory behind Group Laiengee's approach is that all human beings have an innate responsiveness to music similar to that of the infant and the sound of its mother. This natural instinct remains intact even with the challenges in life brought on by physical, cognitive, or emotional disability. Musicality is a basic human characteristic in all cultures, and a binding element in the socialization of a community.

The project was enhanced through the partnership of Lansana Camara and the Sidney Lanier School, a public school for children with disabilities in Gainesville, Florida. Networking between the two programs provides support to the local musicians and artists who teach and care for the children in Guinea and enhances the music education and cultural experiences of the students in Gainesville, Florida. The Sidney Lanier School used internet cameras and a speaker phone in Conakry to link the two ensembles so they could perform for one another. Using a portion of the Sidney Lanier School's music budget, instruments made by Group Laiengee and their instructors were purchased and shipped to Gainesville, Florida. The funds were then used to help support housing and food needs for Group Laiengee in Conakry.

**Meeting the goals of this project are based on a three-stage method:****Stage One:**

The leasing of a home in Conakry for the purpose of providing the musicians and children in the ensemble (some of the children are homeless) with a stable place to live. Stage one has been accomplished through the \$5,000 Jubilation Foundation Fellowship award won by Lansana Camara, workshops at public schools, Florida Music Educators Association conferences, and local performances. The musicians and children have a home just outside of Conakry with a gate for safety and space to grow crops that supplement the purchase of rice as a food staple.

**Stage Two:**

The purchase of a van to transport the children to Conakry for performances in the downtown area which raises their status level in the society as well as providing small increases in their ability to support themselves. Once the vans are purchased, the ensemble can travel outside of Conakry to generate support and demonstrate their ability to transcend their challenges through the arts throughout Guinea.

**Stage Three:**

The leasing of a building in downtown Conakry that can be used as a school and a shop for the participants to sell their handmade instruments. These include koras (African harp) and balofones. The sale of instruments to tourists and the local residents in Conakry would go far toward sustainability and making the project self sufficient.



**CURRENT STATUS:**

This project has met with success and could be replicated in other areas of Guinea and Africa.

The goal of leasing a home in Conakry was successful. Through the assistance of the Chicago Arts Orchestra and a fundraising project being organized through the Sidney Lanier School, the stage-two goal of purchasing vans is under way. A second fundraiser involves an event at the Sidney Lanier School to raise the funds for renting the Centre Culturel Franco-Guinéen (C.C.F.G.) theater in Conakry for an evening performance of Group Laiengée. This performance would demonstrate the ability of the children to transcend their challenges by performing in the most famous theatre in Conakry. Ticket sales would generate funds to support the ensemble's goal of purchasing vans.

**ADDITIONAL INFORMATION:**

<http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=653994>

[http://www.youtube.com/watch?v=J\\_D5S1FJ3os](http://www.youtube.com/watch?v=J_D5S1FJ3os)

<http://www.oncoursesystems.com/school/webpage.aspx?id=24619&xpage=692019>

**CONTACT INFORMATION:**

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Lansana Camara

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**SECTION:**

Music for Mental and Physical Health

Music for Learning

**COUNTRY:**

Costa Rica

**PROJECT:****ENSAMBLE DE PERCUSIÓN “INCLUSIÓN”: A LATIN PERCUSSION ENSEMBLE FOR SPECIAL NEEDS CHILDREN****DESCRIPTION:**

The project began in 2000 as a way to provide the opportunity for music learning and performance to students from age five to forty with Asperger or Down syndromes, autism, cerebral palsy, and hearing impairments, among other conditions and syndromes at the Music School of Mercedes located in the mostly rural northern province of Heredia. The objective of the program is to promote the expressive and creative musical potential of these people with special needs through a Latin percussion workshop. At every session, the students are guided into full, sequenced group activities as a percussion ensemble. They learn percussion performance techniques, especially Latin percussion (i.e. samba, meringue, and salsa), in accordance to their physical capacities. In addition, the students are also encouraged to explore their potential as musicians and team members. Confidence, perseverance, and creativity are only some of the pivotal values developed in the learning and performing processes.

Since the outset of the project, the ensemble director foresaw the need to transcend formal music learning in order to stimulate the performing and expressive potential of students. Becoming an independent ensemble contributed to achieving this goal. The ensemble director reports a significant improvement in physical skills (i.e. motor coordination) mental health (i.e. concentration skills, confident and optimistic attitudes, positive self-image) and social skills (i.e. communication with peers) in students, and overall a more productive life.

**CURRENT STATUS:**

The ensemble has presented almost 300 concerts in schools, universities, government institutions, churches, throughout the country. Despite its success, the program still requires funding, material, and logistical support to continue carrying out its work.

**ADDITIONAL INFORMATION:**

[http://www.aldia.cr/ad\\_ee/2004/octubre/24/sociedad0.html](http://www.aldia.cr/ad_ee/2004/octubre/24/sociedad0.html)

**CONTACT INFORMATION:**

Professor Enrique Aguilar-Ruiz

Phone: (506) 2237-7434

(506) 8387-1463



**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**SONGS OF LOVE FOUNDATION: PROVIDING SONGS FOR CHILDREN FACING LIFE THREATENING ILLNESS AND LIFETIME DISABILITY**

**DESCRIPTION:**

The Songs of Love Foundation's (SOL) was founded in 1996 by singer-songwriter, John Beltzer. It's mission is to bring joy and alleviate suffering by providing uplifting, personalized songs on CD for children in the United States and worldwide who are coping with life-threatening illness and lifetime disability. In addition to songs sent to recipients in the USA, SOL has sent songs to Ireland, England, South Korea, Japan, Scotland, Israel, Cuba and Brazil. Volunteer "Music Messengers" across the country seek out children in need in their communities. The process begins when a family fills out a Song Request Form which is made available from the SOL office and web site, hospitals, clinics and community organizations. The Music Coordinator assigns a request to an artist who writes and produces a song based on the information provided. The songwriter makes a master recording that is checked by the Music Coordinator for content, originality and quality and then burned onto a CD. Songs are created in 30 languages and any musical style requested, usually within 4 weeks.

The organization has worked with over 350 professional singer/songwriters who compose and record "songs of love." Songwriters are identified through referrals and ads placed in music publications and on websites. Each songwriter is auditioned and pre-selected for quality, versatility, originality and reliability. Some of the artists are known for their hit songs. Songwriter bios and sample songs are included on the SOL web site.

**CURRENT STATUS:****Project 1: Songs of Love for Children Who Are Ill**

Songs of Love Foundation provides songs free of charge to terminally and chronically ill children from birth to 21 years of age. Children served are from all ethnicities and socio economic backgrounds. Recipients of a "song of love" report that the songs enhance self-esteem, encourage smiles and laughter, promote wellness, manage stress, alleviate pain, enhance memory, improve communication and support physical rehabilitation. The song impacts the entire family, healthcare staff and friends, as well as the recipient. Due to the portability of the CD, a child is able to bring their "song of love" with them wherever they may be, so they can draw on its therapeutic value at any time.

**Project 2: Raising Funds Raising Voices**

The SOL "Raising Funds Raising Voices" engages the community by working with volunteer groups in schools, corporations and other organizations by arranging for these groups to lend their voices and record a "song of love" for a sick child in their community as well as raise funds. SOL will come to a group of any size and turn ordinary people into recording artists. This special program is a team building activity that will boost morale and ensure that everyone leaves feeling they have made a difference. SOL brings all necessary equipment – a simple and quick setup consisting of a laptop computer, two speakers and microphones. The organization provides the location, an electrical outlet and the crowd. A free download of the finished song is available on the SOL web site within hours of finishing each project. SOL has worked with groups of ten and up, including crowds of thousands, in this innovative program.

**ADDITIONAL RESOURCES:**

[www.songsoflove.org](http://www.songsoflove.org)

[www.songsoflove.org/60minutes](http://www.songsoflove.org/60minutes)

[www.songsoflove.org/teambuilding](http://www.songsoflove.org/teambuilding)

<http://www.youtube.com/watch?v=p6ALfjuqEw>



Publications:

The New York Times:

<http://www.nytimes.com/2003/07/01/nyregion/nyc-yes-it-s-a-hit-a-sick-child-is-smiling.html>

USA Today:

[http://www.usatoday.com/news/health/2007-05-14-songs-of-love\\_N.htm](http://www.usatoday.com/news/health/2007-05-14-songs-of-love_N.htm)

American Profile:

<http://www.americanprofile.com/heroes/article/18983.html>

Contact Information:

Organization : Songs of Love Foundation

Founder and Director: John Beltzer

Email : [john@songsoflove.org](mailto:john@songsoflove.org)



**SECTIONS:**

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT: THE USE OF MUSIC IN A LARGE URBAN MEDICAL CENTER****DESCRIPTION:**

The Louis Armstrong Music Therapy Department at Beth Israel Medical Center in NYC has provided a broad range of services throughout the entire medical center and within the community for the last seventeen years. The mission of the program ensures that the staff provides state-of-the-art care to complement medical treatment. The music therapy team is trained to offer the most current music psychotherapy techniques in clinical improvisation, music meditation, pain management, sedation, end-of-life, and breathing modalities.

The Louis Armstrong Center for Music and Medicine at Beth Israel Medical Center, NYC is a full in-hospital, outpatient and community-based program that services a variety of populations. Music is used throughout the hospital to enhance, restore or change medical, physical and/or psychosocial functioning. The music therapists of the Louis Armstrong Department of Music Therapy conduct daily sessions with patients in many areas of the hospital: Neonatal Intensive Care Unit (NICU), Pediatrics, Family Medicine, Maternity, Oncology, Intensive Care Units, Peter Kruger Clinic for Infants, Children and Teens with HIV, Orthopedics, Hospice, Pain Medicine and Palliative Care, and the Sickle Cell Disease Unit (all programs described in depth on website).

Innovative programs incorporate mind-body techniques for adults in oncology, pain, and in both pulmonary and cardiac rehabilitation (programs described in depth on website): Music for Advances in Respiration (AIR) - Music therapy is used to address the physical symptoms of pulmonary disease, including techniques to enhance breathing and cope with symptoms such as dyspnea, as well as providing psychosocial support for people coping with chronic illness to enhance quality of life.

Music for Cardiac Advances in Rehabilitation (CAIR). - Music therapy is used to address the physical symptoms of cardiovascular disease, including techniques to regulate heart rate and blood pressure, as well as providing psychosocial support for people coping with chronic illness to enhance quality of life. Music-assisted relaxation and guided imagery are used to influence heart rhythms, optimize breathing and support stress management.

Music therapists within The Louis Armstrong Center for Music & Medicine provide clinic services in the community. The Center has launched several outpatient services in clinics and schools (programs described in depth on website): Asthma Initiative Program (AIP) -helps children and teens with asthma in the school or community environments using music visualization and winds (recorders and flutes).

The Music & Health Clinic serves the unique health care needs of musicians and performing artists, linking performance-related ailments to medical and clinical music therapy services. We are proud to host a medical director, a team of music therapists and specialized doctors who can attend to the physical and emotional needs of the musician and performing artist.

**CURRENT STATUS:**

The Program is made possible through a generous grant from the Louis Armstrong Educational Foundation, Inc., with additional funding from other private donors. The music therapy team is comprised of six music therapists and eight music therapy interns carefully selected from universities across the USA and a medical director. Training for international students during the summer is also provided. The Center is affiliated with New York University, Hahnemann Creative Arts in Therapy Program at Drexel, Molloy College, the International Association for Music and Medicine and the American Music Therapy Association.

About 3100 patients are seen per year in individual, group or family sessions. The team conducts research in conjunction with doctors and nurses, providing the utmost care and creative attention to the patients and families we serve. Several research studies have been published in medical journals in the areas of pain, and sedation and we are currently underway with seven addition research studies in NICU, pulmonology, cancer and pain.



**ADDITIONAL INFORMATION:**

Musicandmedicine.org

Publications:

All publications are on the website

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**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**MEMORY DRUMMERS: MENTAL STIMULATION AND SOCIALIZATION THROUGH DRUMMING FOR PEOPLE WITH EARLY STAGE ALZHEIMER'S DISEASE**

**DESCRIPTION:**

Drumming can be a meaningful and engaging activity that combines mental stimulation and socialization for people with diagnosed or undiagnosed early stage memory loss caused by Alzheimer's disease. "Memory Drummers" serves people who have the capacity to follow instructions and participate in a group activity with minimal supervision.

This program was started in 2008. It was funded through a U.S. Administration on Aging demonstration grant and was one of the "Empowerment Groups" for people with early stage memory loss offered through the Missouri chapters of the Alzheimer's Association. The St. Louis chapter opted to offer these groups in partnership with adult day programs. They hope to introduce people with dementia and their families to adult day services early in the progress of the disease and encourage adult day programs to offer early-stage appropriate programming. Music appreciation, chiming and drumming were among a variety of offerings made available at local adult day program sites. The groups are led by music therapists.

The drumming members chose to become a performing group and named themselves the "Memory Drummers." The Alzheimer's Association, St. Louis Chapter, decided to adopt this program as its own, making it a part of their standard chapter service offerings for people with early stage memory loss. It is currently funded through a combination of donations, fees and general revenue support. The group will have give several performance. Memory Drummers have already performed at the St. Louis Alzheimer's Association Memory Walk and at the St. Louis Science Center. The Memory Drumming program was also the focus of a pre-conference symposium at the National American Music Therapy Association's National Conference in 2008, at which group members were co-presenters and performers.

**CURRENT STATUS:**

The Memory Drummers function as a part of the Early Stage program of the Alzheimer's Association, St. Louis chapter. By keeping the cost for participants low, the program should attract individuals from all economic means. The current program does not focus on therapeutic outcomes, but on the program's success in offering an opportunity for meaningful activity, engagement and socialization. The impact of the program as a respite opportunity for family caregivers is very important. The program also expects to serve as a vehicle for promoting Alzheimer's awareness within the community.

**ADDITIONAL INFORMATION:**

<http://videos.stltoday.com/p/video?id=2382561>

**CONTACT INFORMATION:**

Name of organization: Alzheimer's Association, St. Louis Chapter

Address: 9370 Olive Blvd., St. Louis, MO, 63132

Contact person: Deb Bryer, R.N., Early Stage Coordinator/ Email: [debra.bryer@alzstl.org](mailto:debra.bryer@alzstl.org)

Telephone: 314-801-0420 or 1-800-272-3900/ Fax number: 314-801-0372





**SECTIONS:**

Music for Sustainable Community Development

Music for Learning

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**MUSIC NATIONAL SERVICE & MUSICIAN CORPS: SENDS MUSICIANS TO SERVE IN HIGH-NEED SETTINGS AND ENCOURAGE MUSIC WHEREVER IT CAN REACH, TEACH OR HEAL**

Please refer to SECTION I PAGE 17



**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**MUSIC THERAPY SERVICES FOR MENTALLY ILL ADULTS: THE BALTIC STREET MUSIC THERAPY PROGRAM, SOUTH BEACH PSYCHIATRIC CENTER**

**DESCRIPTION:**

As a satellite community based facility of South Beach Psychiatric Center, The Baltic Street Clinic serves seriously and chronically mentally ill adults in Brooklyn, New York. Starting with its music therapy program established in 1975, it has gained a reputation as the arts therapy center of Brooklyn due to its innovative programs in music, art, dance, drama, and poetry therapy.

**Outstanding features of its music therapy program include:**

- ✦ The Baltic Street Band – founded in 1991, this performing group has received numerous awards for the empowerment it has provided to the nearly sixty mentally ill musicians for whom music therapy services have been provided.
- ✦ The Baltic Street Recording and Technology Studio, originally opened in 2001 through a grant from the Mehta Family Foundation, has recently been renovated and updated by a grant from the Tyson Foundation for Music Therapy.
- ✦ The “After Hours Club” is a monthly cabaret instituted in 1993 that serves as a monthly gathering for community musicians and artists. The Club features the music of the Baltic Street Band. It has hosted an international assembly of bands and artists in the mental health world from Denmark, Holland, China, Norway and Japan.
- ✦ Music and Cultures – a core music therapy group that celebrates the richness of cultural musical heritage thereby promoting inter-cultural exchanges.
- ✦ Music Therapy Songwriting – many original songwriters have been encouraged to develop their skills through this group. Their work is then produced in the Recording Studio and played in live performances in the After Hours Club.
- ✦ Music Improvisation Group – improvisation lies at the core of the music therapy approach at Baltic Street with individuals who are interested in music as therapy.
- ✦ Individual Music Therapy –offers a means of connection in an intensive and personalized approach.

**CURRENT STATUS:**

The Baltic Street Music Therapy Program is currently involved in a funded research project to study the quality of life and employability of mentally ill musicians. A training program is being implemented in digital recording engineering and studio equipment operation. Baltic Street has developed partnerships with the music business community to promote the entry of these musicians into the broader cultural landscape of New York City artists. Its ongoing music therapy performance activities include the Baltic Street Band, the Recording and Technology Studio and the After Hours Club.

**ADDITIONAL INFORMATION:**

<http://www.proyectovision.net/english/success/ayala.html>

<http://www.cat-bmhc.org/festivals.html>

[http://www.nycvoices.org/article\\_642.php](http://www.nycvoices.org/article_642.php)

[http://www.brooklynpaper.com/stories/26/22/26\\_22circusundays.html](http://www.brooklynpaper.com/stories/26/22/26_22circusundays.html)



### Publications:

Jampel, P. (2007). Performance in music therapy with mentally ill adults. Dissertations Abstracts International. (UMI, Order #3235696).

Aigen, K. (2004). Conversations on creating community: Performance as music therapy in New York City. As cited in M. Pavlicevic & G. Ansdell, (Eds.) Community music therapy (pp. 186-213). Philadelphia: Jessica Kingsley Publishers.

### CONTACT INFORMATION:

The Baltic Street Clinic

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**SECTION:**

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**MUSIC THERAPY SERVICES FOR CHILDREN AND ADULTS WITH SPECIAL NEEDS: THE NORDOFF-ROBBINS CENTER FOR MUSIC THERAPY AT NEW YORK UNIVERSITY**

**DESCRIPTION:**

Founded in 1989, the Nordoff-Robbins Center for Music Therapy is a part of New York University's graduate music therapy program. Children and adults with special needs come to the Center for individual and small group music therapy sessions.

Through the program, clients at all levels of need are brought into active musical participation in small treatment groups and individual sessions. The music and activities, carefully crafted by their therapists, provide a positive and inviting environment in which they may develop their abilities and potential to live a satisfying life. Musical experiences, facilitated by music therapy professionals, provide support and motivation to relate, use and develop intact abilities, and experience the joys of a creative community.

The Center cooperates with outside schools and agencies, providing music therapy services to the New York City Department of Education programs for children in special education, with hearing impairments; teens in a transition program designed to help former special education students make a successful transition to the workplace. Through the Association for the Help of Retarded Children (AHRC), the Center also works with individuals who have developmental disabilities.

The Center offers a variety of outreach and collaborative programs, both on site and in the community. Staff music therapists have provided music therapy services to individuals with HIV/AIDS in collaboration with the Gay Men's Health Crisis (GMHC) and to the elderly with dementia at the Chelsea Adult Day Health Center.

The Center is privately funded by the Nordoff-Robbins Music Therapy Foundation and other donations.

**CURRENT STATUS:**

The Nordoff-Robbins Center for Music Therapy is a treatment, training and research center that offers: Clinical services on-site to clients from early intervention to adults. Training for graduate students and professional music therapists On-going research to determine the effects of music therapy on children with autism spectrum disorders and other developmental disabilities. Dissemination of information to the general public, parents, educators, and other professionals. Professional writing, presentations and conferences

**ADDITIONAL INFORMATION:**

<http://steinhardt.nyu.edu/music/nordoff>

<http://www.nordoff-robbinsfoundation.org/>

[http://www.youtube.com/watch?v=\\_CuAjiU7RBg&feature=related](http://www.youtube.com/watch?v=_CuAjiU7RBg&feature=related)

<http://www.youtube.com/watch?v=Nw7DbmhhLoY>

**Publications:**

Aigen, K. (1997). Here we are in music: One year with an adolescent, creative music therapy group. St. Louis, MO: MMB Music.



Aigen, K. (1998). Paths of Development in Nordoff-Robbins Music Therapy. Gilsum, NH: Barcelona Publishers.

Nordoff, P. & Robbins, C. (2007) Creative Music Therapy: A Guide to Fostering Clinical Musicianship. Gilsum, NH. Barcelona Publishers.

Turry, A. (2009) Integrating Musical and Psychological Thinking: The Relationship Between Music and Words in Clinically Improvised Songs. In Music and Medicine 1(2) Sage Publications.

Turry, A & Marcus, D. (2003). Using the Nordoff-Robbins approach to music therapy with adults diagnosed with autism. In D. Weiner and L. Oxford (Ed.s) Action Therapy with Families and Groups: Using Creative Arts Improvisation in Clinical Practice. Washington D.C.: APA.

Turry, A. & Ritholz, M. (1994). The journey by train: Creative music therapy with a 17 year old boy. Music Therapy, 12(2). Barcelona Publishers.

### **CONTACT INFORMATION:**

Organization :

The Nordoff-Robbins Center for Music Therapy

New York University, Steinhardt School of Culture, Education and Human Development

Dr. Clive Robbins, Founding Director

Professor Barbara Hesser-Faculty Director

Dr. Alan Turry, Managing Director

Email: nordoff.robbins@nyu.edu



**COMPENDIUM SECTIONS:**

Music for Mental and Physical Health  
 Music for Working with Trauma Survivors

**COUNTRY:**

Jordan

**PROJECT:****MUSIC THERAPY WITH THE IRAQI REFUGEE POPULATION****DESCRIPTION:**

Through a gift from the Noor-Hussein Foundation, The Institute for Family Health Music Therapy Program provided music therapy services to the Iraqi refugee population in Amman, Jordan. All clients that participated in the project were registered refugees with the Office of the United Nations High Commissioner for Refugees (UNHCR). Many clients had experienced trauma, either first-hand or second-hand and some were torture survivors. Clients suffered from a range of issues such as sexual abuse, suicidal feelings, multiple disabilities, emotional trauma, fractured family situations, and behavioral problems. The populations treated included entire family units, children, and adults.

Specific music therapy strategies for the population include processing emotional trauma, decreasing negative behaviors, providing a safe space to express current issues, increase positive social interaction, to increase social integration and to increase communication skills. Techniques used include instrumental and vocal improvisation, songwriting, lyrics analysis, music and imagery, music and art and music-assisted relaxation. A mix of Arabic and western musical idioms were used. The improvisation with the younger children focused on the Arabic scale while the older children's music ranged from Arabic scales to popular western idioms.

**CURRENT STATUS:**

The focus of the project changed in January 2010 to provide group sessions with adults and adolescents. There were four groups of adults: men with depression (trauma victims), women in domestic abuse situations, young men who were all unaccompanied minors and another group of adolescents with varying diagnoses. It is especially important to note that there have been zero client withdrawals within the last six months of consistent music therapy services.

Therapists also provided educational sessions about music therapy to the staff at the Institute.

Currently, a German music therapist has been hired by the National Music Conservatory (part of Noor-Hussein Foundation) to continue group sessions with adults. Funding was approved by the UNHCR for 2010 and will be up for evaluation in the Fall of 2010.

**ADDITIONAL INFORMATION:**

There is no website or any articles written up about this project at this time.

**CONTACT INFORMATION:**

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 Julie R. Anto, MCAT, MT-BC  
 Instructor in Music Therapy  
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 Email: Julie.mtx@gmail.com



**SECTIONS:**

Music for Mental and Physical Health

**COUNTRY:**

New Zealand: Auckland

**PROJECT:**

**MUSIC THERAPY SERVICES FOR CHILDREN AND YOUNG PEOPLE WITH SPECIAL NEEDS:  
THE RAUKATAURI MUSIC THERAPY CENTRE**

**DESCRIPTION:**

The Raukauri Music Therapy Centre (RMTC) is New Zealand's only music therapy centre dedicated to providing music therapy to children and young people from ages 0 to 21 that have special needs. Disability and trauma affect people regardless of ethnicity. Therapists work with clients of various cultures including Maori and Pacific Island. The clients come from all socio-economic backgrounds and have a range of social, physical and emotional needs and difficulties that they face each day. Individual and small group music therapy is provided at the Centre and in outreach projects at a variety of schools and institutions within the greater Auckland region. Over 100 clients receive music therapy each week.

The inspiration for the Centre came when well-known singer-songwriter Hinewehi Mohi, her husband George, and daughter Hineraukauri, who has severe cerebral palsy and has spent time at the Nordoff Robbins Music Therapy Centre in London in 1999. It was soon evident that therapy through music struck a chord for Hineraukauri. Most important for Hineraukauri, music became a means of communicating. Upon their return to New Zealand, the family was determined to establish a music therapy centre. The dream was realised with the opening of the Raukauri Music Therapy Centre in Auckland in 2004.

Music therapy at RMTC is client-centred and goal-oriented, with the focus on the creative relationship and communication that develops between client and therapist. Individualised goals are established by the therapist in consultation with the family and child. Each child experiences music improvised uniquely with and for them. They interact and communicate musically, expressing themselves in whatever ways they can – using their body, voice or musical instruments. This approach focuses on the client's strengths, which can make the experience a particularly engaging and motivating one. The client is supported by the therapist to explore the communicative potential of their music making.

Outreach music therapy programmes are currently established in special schools, mainstream schools and kindergartens delivering music therapy to children and young people with special needs. Therapists work alongside teachers and other professionals to achieve the best outcomes for each client.

More recently, the outreach projects have expanded the client base to working with adults in the community. A group of men, aged between 40 and 76, were released four years ago from a residential institution for people with an intellectual disability, and where they had lived since infancy. The music therapy group addresses the emotional and relational needs of the group members using an improvisational approach. Early evaluation has shown a positive response by the group members.

**CURRENT STATUS:**

The Centre is a non-profit charitable trust that does not receive statutory funding and is primarily supported through fundraising efforts. The RMTC is a treatment centre that offers:

Clinical services on-site to children and young people from 0 – 21 years.

Outreach music therapy programmes in education and community services within the Auckland region.

Placement options for student music therapists

Dissemination of information to general public, parents, educators and other professionals through workshop programmes and presentations.



The RMTTC is currently involved in a funded research project to improve practice in the area of collaborative goal setting and review.

**ADDITIONAL INFORMATION:**

[www.rmttc.org.nz](http://www.rmttc.org.nz)

## Publications:

Bagley, M., Molyneux, C., Scoones, R. & Travaglia, R. (2010). Building secure foundations: Music Therapy with Pre-Schoolers. Poster presented at Infant, Toddler & Preschool Mental Health Conference, Auckland, New Zealand 18th – 20th February 2010.

Cooper, A. & Molyneux, C. (2009). Singing the same tune? Co-therapy to support clients experiencing a change of music therapist. *The New Zealand Journal of Music Therapy*, 7, 32 – 60.

Cooper, A., Bagley, M., Bailey, A., Choi, H-C., Gang, N-H., & Molyneux, C. (2009). The First Five Years: Celebrating the Growth of the Raukatauri Music Therapy Centre. Poster presented at the Nordic Music Therapy Conference, Aalborg, Denmark. 30th April – 3rd May 2009.

**CONTACT INFORMATION:**

Raukatauri Music Therapy Centre  
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Grey Lynn,  
Auckland 1021  
New Zealand  
Ph: 0064 9 360 0889  
Fax: 0064 9 360 0887





### **COUNTRIES:**

International

Netherlands– Alkmaar (International Headquarters)

Bosnia-Herzegovina-Sarajevo, UK- Manchester, USA- Chicago (Independent member organizations)

### **PROJECT:**

**MUSICIANS WITHOUT BORDERS: USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR**

Please Refer to information on SECTION I PAGE 29



## MUSIC FOR WORKING WITH TRAUMA SURVIVORS



**China:**  
Music Therapy as Crisis Intervention with  
Survivors of the Sichuan Earthquake



**Sierra Leone:**  
Community Reintegration of Girls  
Associated with the Fighting Forces



**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

Sierra Leone

**PROJECT:**

**COMMUNITY REINTEGRATION OF GIRLS ASSOCIATED WITH THE FIGHTING FORCES IN SIERRA LEONE: ASSESSING PSYCHOLOGICAL NEEDS THROUGH SONG – A PILOT STUDY**

**DESCRIPTION:**

This pilot study was conducted in Kambia District of Sierra Leone in October 2003. Music was used to help assess community health and well-being, specifically psychosocial health of girls attempting to reintegrate into their communities following their association with the rebel fighting forces.

Research by McKay & Gonsalves (2004) highlighted the vulnerability of girls returning from the fighting forces with babies born from rape or rebel or owner-“husbands.” Girl mothers, in a society suffering from collective societal trauma, were identified as among the most marginalized, neglected and underserved of all the girls returning to communities. The violation of community norms and inability to care for their children economically led to further despair and hardship, including an increase in health risks.

In some instances attempts to access information regarding the psychosocial needs of the girls through traditional verbal interviews failed. Research shows how local music, particularly song (both improvised and previously known), can assist in the psychosocial reintegration of girl mothers and their children to their community. The use of the music did promote community development as the girls were able to experience connectivity as a result of singing together. Additionally, women elders, who communicated with the researchers almost exclusively in song, were able to share, through song, cultural norms, associations, and possibilities with regard to their involvement and investment in the long-term psychosocial health of the girls in their communities.

**CURRENT STATUS:**

A one time pilot study, seeking funds for further implementation.

**ADDITIONAL INFORMATION:**

Schimpf, M.G. (2009). Community reintegration of girls-associated-with-the-fighting forces in Sierra Leone: Assessing psychosocial needs through their song. In K. Stewart (Ed.), *Music therapy and trauma: Bridging theory and clinical practice* (in press). New York: Satchnote Press.

Schimpf, M.G. (2009). Women Elders of Sierra Leone: The restoration of connection through song. In K. Stewart (Ed.), *Music therapy and trauma: Bridging theory and clinical practice* (in press). New York: Satchnote Press.

Gonsalves, M. (2007). Music therapy and sexual violence: Restoring connection and finding personal capacities for healing. In S. Brooke (Ed.), *The use of creative therapies with sexual abuse survivors*. Springfield, Illinois: Charles C. Thomas Publisher, Ltd.

McKay, S., Burman, M., Gonsalves, M., & Worthen, M. (2004, May/June). Known but Invisible: Girl Mothers Returning from Fighting Forces. *Child Soldiers Newsletter*, Issue 6, Gonsalves, M. (2002). Human security and girls in fighting forces. Unpublished manuscript, University of Wyoming, Laramie.

**CONTACT INFORMATION:**

Maria Gonsalves Schimpf, Email Address: mcg257@nyu.edu



**SECTIONS:**

Music for Working with Trauma Survivors

**COUNTRY:**

Chile

**PROJECT:**

**THE CUREPTO PROJECT: USING MUSIC TO AID PEOPLE AFFECTED BY THE EARTHQUAKE OF FEBRUARY 27, 2010**

**DESCRIPTION:**

The Curepto Project is a music therapy initiative that came about after an earthquake on February 27, 2010 which registered an 8.8 magnitude on the Richter scale and was followed by a tsunami which devastated a large area of southern Chile. The town of Curepto is located 400 km southeast of Santiago with 4,000 inhabitants. The municipality it is located has a population of about 20,000. About 80% of the homes were completely destroyed and four people were killed. Many of the residents were traumatized by the event.

**The objectives of this music therapy project include providing:**

- ✦ emotional support and crisis survival techniques for front line workers (health professionals, teachers, community leaders, fire fighters)
- ✦ emotional support and crisis survival techniques for the Curepto's Seniors Home assistants and the residents
- ✦ community initiatives for sustainable activities
- ✦ workshops for teachers to implement creative techniques of communication and teaching for students

Facing a crisis situation of this magnitude creates acute stress and without proper intervention could lead to Post Traumatic Stress Syndrome. It is important for earthquake victims to acknowledge and to identify emotional reactions to the crisis and to develop mechanisms for self-care in order to be able to help their families and others in their community. This project provides group music therapy using creative music making techniques to open the channels of communication for self-exploration in order to clarify ideas and to come in contact with emotions. The project provides about 50 instruments for easy interaction and reaching a multi-ethnic population. The activities include improvisation with the instruments, voice and/or movement.

Group and individual interventions are offered according to the needs of the community in the different areas of the town. There is continuous communication with local professionals (health, education, social work) who help identify the people to be served.

**The music therapy sessions have been carried out in the following places:**

- ✦ Public and private school classrooms
- ✦ Senior citizens home
- ✦ Meeting area of the Municipal building
- ✦ Lobby of the first aid building (walk in rural clinic)
- ✦ Hospital of Curepto
- ✦ Community Center of the popular housing area
- ✦ Fire station
- ✦ Day care center

**CURRENT STATUS:**

After four months of music therapy sessions, the project has reached the first and second stages of intervention. Two hundred and twenty individuals have been involved and 17 group sessions have been held. The population served has ranged in age from 4 to 90: 30 % have been men and 70 %women.

**CONTACT INFORMATION:**

Contact person: Mireya González MT Address: Parcela 20 #195, Peñalolen Alto, Santiago, Chile  
Telephone: (562) 2782822 Email address: en.musika@gmail.com



**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

United States

**MUSIC THERAPY AS CRISIS PROJECT INTERVENTION WITH SURVIVORS OF THE ATTACKS ON THE WORLD TRADE CENTERS IN NEW YORK CITY, SEPTEMBER 11, 2001**

**DESCRIPTION:**

In response to the terrorist attacks on the World Trade Center in New York City on September 11, 2001, the "New York City Music Therapy Relief Project " was created in which 33 professional music therapists provided direct client services in 20 locations throughout NYC, together facilitating over 7,000 music therapy interventions for children, adults, and families of the victims. The goal was to help those struggling with the aftermath of the attacks to reduce stress and cope with trauma through the focused use of music and music therapy interventions.

This project was developed by the American Music Therapy Association (AMTA) with underwriting support from the National Academy of Recording Arts and Sciences (NARAS).

Additionally, a nine week program was created to help caregivers, relief workers, medical professionals, therapists and police officers to process the aftermath of the crisis and nurture themselves. Music interventions included musical improvisation, song-writing and singing, combined with sharing stories, discussions, listening, relaxation, drawing, imagery, and bodywork. Participating music therapists published a book describing the process, theory and methods of the program, *Caring for the caregiver: The use of music and music therapy in grief and trauma*.

**CURRENT STATUS:**

Additional support from the Toys R Us Foundation allowed the program to continue for another year, and the work of the relief project continues in the many music therapy practices by licensed clinicians in New York today.

In response to the need in the United States the American Music Therapy Association (AMTA) has further developed a Disaster Response Program. AMTA Disaster Response Programs also have also included: Gulf Coast hurricanes (2005, 2008), Virginia Technology University shooting (2007), Southern California wildfires (2007, 2008)

**ADDITIONAL INFORMATION:**

Loewy, J. & Frisch-Hara, A. (2007, 2002). *Caring for the caregiver: The use of music and music therapy in grief and trauma*. Silver Spring, MD: American Music Therapy Association.

Aasgaard, T. (2009). Music and music therapy in grief and trauma [Review of the book *Caring for the Caregiver: The use of music and music therapy in grief and trauma*]. *Nordic Journal of Music Therapy*. Retrieved online: [http://www.njmt.no/bookreview\\_2009102.php](http://www.njmt.no/bookreview_2009102.php)

American Music Therapy Association (2005). *AMTA and Hurricane Relief Efforts*. Retrieved online: <http://www.musictherapy.org/events/relief.html>

**CONTACT INFORMATION:**

American Music Therapy Association  
8455 Colesville Rd., Ste. 1000  
Silver Spring, Maryland 20910  
[www.musictherapy.org](http://www.musictherapy.org)



**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

China

**PROJECT:**

**MUSIC THERAPY AS CRISIS INTERVENTION WITH SURVIVORS OF THE EARTHQUAKE ON MAY 12, 2008**

**DESCRIPTION:**

An 8.0 magnitude earthquake, occurred in the Sichuan province of China. This was the most serious earthquake in more than one thousand years in China, resulting in 90,000 deaths and 370,000 injured.

Within two weeks of the Sichuan earthquake disaster, 60 music therapy professors and students arrived in the regions of the disastrous earthquake. They worked in shelters and schools with large groups, small treatment groups and individuals sessions. Familiar songs, dances, music games and song discussion were some of the activities utilized.

Through the program, survivors began to participate more actively, gently being drawn out from a state of grieving. The music and the activities generated a positive energy at the disaster site and lifted the spirits of both caregivers and survivors which aided in the recovery process.

**CURRENT STATUS:**

**The earthquake relief project is ongoing. Activities include:**

- ✦ Music therapy volunteers continue to provide services to earthquake victims.
- ✦ Training for local music teachers in music therapy techniques.
- ✦ Establishing an internet program for crisis intervention using the technique called Music Entrainment ✦
- ✦ Desensitization and Reprocessing (Gao, 2005) to provide free long distance assistance.
- ✦ Dissemination of information on the subject of disaster response through music in professional publication and conferences.

**ADDITIONAL INFORMATION:**

<http://www.musictherapy2003.com/text.php?id=220>

[http://www.wfmt.info/WFMT/GCI\\_Column\\_files/GCI%20Column%201\\_2009.pdf](http://www.wfmt.info/WFMT/GCI_Column_files/GCI%20Column%201_2009.pdf)

<http://en.ccom.edu.cn/academics/iomt/introduction/200803240044.shtml>

Publications:

Tian Gao. (unpublished document). Music Therapy and Crisis Intervention with Survivors of the Earthquake in China on May 12, 2008

**CONTACT INFORMATION:**

Organization : Central Conservatory of Music, Music Therapy Research Center

Name: Professor Tian Gao

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**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

Germany

**PROJECT**

**USING MUSIC THERAPY TO REDUCE POST TRAUMATIC STRESS DISORDER SYMPTOMS AMONG CHILDREN, ADOLESCENTS AND ADULTS IN THE TREATMENT OF TORTURE VICTIMS**

**DESCRIPTION:**

The Berlin Center for the Treatment of Torture Victims (bzfo), founded in 1992, is a non-profit association committed to the rehabilitation of torture victims. The bzfo treats children, adolescents, adults and their families from more than 50 countries, as well as victims of the former East German secret service. The multidisciplinary team at the bzfo consists of medical doctors, psychologists, psychotherapists, creative therapists and social workers. Their work is assisted by specially trained interpreters.

The music therapy service was initially set up in 2001 by the Nordoff-Robbins Foundation, Germany, and the Institute for Music Therapy at the University Witten-Herdecke.

Individual and group music therapy sessions include activities such as improvisational and active music-making, as well as receptive music listening, musical storytelling, song writing, musical movement and dancing, and musical drawing. Music therapy techniques address symptoms of anxiety and depression, social isolation, the ability to access and to regulate emotions, self-awareness, integration of traumatic experiences and strengthening of individual resources, strategies and competences.

At the bzfo, using music therapy in the treatment of torture survivors and people who suffer from war experiences has proven to be an efficient and supportive method in reducing stress reactions and symptoms resulting from trauma. Victims are helped to regain their dignity and lead a life largely free of the physical and psychological after-effects of the torture experience.

**CURRENT STATUS:**

The music therapy program is currently offered to day clinic patients as well as patients from the child and youth department. The foundation "Musik hilft" (Music Helps) promotes the work with children and adolescents through its sponsorship.

**ADDITIONAL INFORMATION:**

[www.bzfo.de](http://www.bzfo.de)

[www.musiktherapie.de](http://www.musiktherapie.de)

**Publications:**

Zharinova-Sanderson, Oksana (2002): Oksana works with traumatised refugees at a Centre in Berlin, Germany. in: G. Ansell: Community Music Therapy & The Winds of Change" Diskussionspapier. In: Voices [Online] "A World Forum for Music Therapy 2 (2), 21 S.

Zharinova-Sanderson, Oksana (2002): Therapie in Musik: Entdeckungen, Probleme und Ideen aus der Musiktherapie mit Folterüberlebenden und traumatisierten Flüchtlingen. in: A. Birck, C. Pross & J. Lansen (Hrsg.): Das Unsagbare. Berlin: Springer. S. 107-122.

Zharinova-Sanderson, O. (2006): Promoting integration and socio-cultural change: community music therapy with traumatized refugees in Berlin. in: M. Pavlicevic & G. Ansdell (ed.): Community music therapy. London J. Kingsley Publ. S. 233-48.



Braak, Patricia (2007): Interkulturelle Musiktherapie. In: Musiktherapeutische Umschau, Band 27 (3), S. 249-254.

Braak, Patricia (2008): Musiktherapie mit traumatisierten Menschen. In: Wolff, Hanns-Günter (Hrsg.): Musiktherapie und Trauma. ISBN-10: 3895006084

**CONTACT INFORMATION:**

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**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

United Kingdom, England

**PROJECT:****MUSIC WITH EXCLUDED CHILDREN AND AT RISK YOUNG PEOPLE: CREATIVE AND INCLUSIVE MUSIC MAKING AND SONGWRITING PROJECTS****DESCRIPTION:**

CRISP is a local charity providing self-esteem and community building activities through music. This organization has operated since 1998 in the south of London. One of its projects is 'Express Yourself,' a series of programs aimed at children and young people who have been excluded from mainstream schooling due to their difficulties in managing their behaviors, or because of disability or pregnancy/motherhood. There are also strands for young people experiencing alienation due to loss of their family or to society's (and sometimes their) difficulty with their emerging lesbian, gay, bisexual or transgender sexuality.

Music is used to validate cultural preferences and differences. Group work games are used to build relationships, create safety and minimize competition. Regardless of music experience and technical skill, collaborative listening and writing techniques are used to build lyrics and music lines, often using technology as well as acoustic and electric instruments to facilitate full participation of all parties. Participants also share current music choices through singing and performing. A CD of their work is produced and often there are performances for family and friends.

Due to short term funding, generally 1 or 2 term projects run for 10-20 weeks. Through expressing themselves through creative music making, songwriting and beat based spoken word, young people learn to work together, find new avenues for self-esteem and begin to value their voices and choices in a broader sense.

**CURRENT STATUS:**

The organization has begun to grow and receive regular contracts as its work is recognized. It also continues to apply for funding for longer term work. As this year is the UK Government's, Year of Music, it is hoped this funding will come through. In 2006 CRISP was also the recipient of the International Society for Music Education's Gibson Inaugural Award for community based music education projects. This allowed the program to run a similar series of programs in post-conflict Serbia.

CRISP also runs similar programs for adults, with the aim of reducing isolation and enhancing wellbeing and community cohesion. These are funded by churches and government bodies.

**ADDITIONAL INFORMATION:**

[www.sse.org.uk/person.php?personid=197](http://www.sse.org.uk/person.php?personid=197)

<http://www.isme.org/en/isme-gibson-awards/index.php>

**Publications:**

Woodward, S. and Pestano, C. (2010), "Marginalized communities: Reaching those falling outside socially accepted norms" in Veblen, K.K. & Elliott, D.J. (Eds.). (2010). Community music today. Landham, MD: Rowman and Littlefield Publishers (in press).

Pestano, C. & Lissimore, T. (2006), "Get Your Act Together: a short-term exploration of informal learning in schools" in Coll, H. & Finney, J. (Eds.) (2007), Ways Into Music Making Every Child's Music Matter, NAME, UK ISBN 978-0-9505789-7-2



**CONTACT INFORMATION:**

Organization: CRISP, Cornerstone House, 14 Willis Road, Croydon, CR0 2XX

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**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

United Kingdom – Northern Ireland

**PROJECT:**

**WORKING WITH SEVERELY DISTURBED AND TRAUMATIZED YOUNG MEN:  
A COMMUNITY PSYCHIATRIC PROJECT**

**DESCRIPTION:**

The overall aim of the project is to bring a 'musical listening' space to a group of very disturbed young males who are at risk of self-harm, many of whom have attempted suicide. While not a formal therapy group, the space provided for group members is essentially therapeutic, and one within which they are listened to non-judgmentally - where difficult feelings can be brought up and thought about.

Sessions take place in the community within which they live. Group members live in an area of Belfast that has seen violent paramilitary activity. There is a complex post-conflict situation: peace may be agreed to politically, but in many people there is no inner peace. Ex-paramilitaries are still active in many communities. Families living in such circumstances experience difficulties in the areas of depression, self-medication (alcohol, prescription and street drugs), paranoia and psychosis. These issues can run through families across three generations.

The focus is on traumatic musical material presented during therapy sessions. Through detailed observation of their musical improvisations, it is possible to make links between what happens musically and what takes place in their inner and outer worlds. Music offers a unique connection that can allow traumatic narrative to exist within a potentially creative context.

There is a research component to the project, which explores the specific role of music with those traumatized and also evaluates the work as it takes place.

Music has a special place in speaking directly to traumatic material at the level it occurs. Observations and thoughts about the nature of the music made by these young men are central to the project and are also the focus of the research.

**CURRENT STATUS:**

- ✦ It was anticipated that the work would be short-lived. However, the project has significantly exceeded the initial expectation and has run for two years.
- ✦ The project has also resulted in two conference papers and two publications that outline different aspects of the work.
- ✦ A detailed protocol has been developed documenting the content of sessions that will be of use to others working in this area, and there is great hope for an international, multi-site research study.

**ADDITIONAL INFORMATION:**

<http://www.nordoff-robbins.org.uk/musicTherapy/ourMusicTherapyServices/outreach/northernIreland.html>

<http://news.ulster.ac.uk/releases/2002/645.html>



Publications:

Sutton & MacDougall (2010) "The Roar on the other side of silence: Some thoughts about silence and the traumatic in music therapy". In Stewart, K. (Ed.) Music therapy & trauma: Bridging theory and clinical practice, New York: Satchnote Press. (Presented 2008 at 1st International Trauma & Music Therapy Symposium, Beth Israel Medical Centre, New York, USA, June 2008).

Sutton & De Backer (2009) "Music, Trauma and Silence: The State of the Art" In: Arts in Psychotherapy Journal Special Edition: Trauma Volume 36, Issue 2 pp 75-83.

Sutton & MacDougall (in preparation) "Musical Thinking about Trauma: a post-conflict project with severely disturbed young men" For: Nordic Journal of Music Therapy.

**CONTACT INFORMATION:**

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**SECTION:**

Music for Working with Trauma Survivors

**COUNTRY:**

Israel

**PROJECT:**

**USING MUSIC TO HELP RELIEVE POST-TRAUMATIC STRESS DISORDER (PTSD) SYMPTOMS AMONG SOLDIERS IN ISRAEL**

**DESCRIPTION:**

Bar-Ilan University's Music Therapy Clinic and Research Center undertook a study of music therapy group work with six soldiers from the Military Unit for Combat Stress Reactions in the Israeli Defense Forces who were diagnosed as suffering from combat or terror related PTSD. Combat stress reaction is common among soldiers and can develop into Post Traumatic Stress Disorder (PTSD). Soldiers who suffer from combat induced PTSD report feelings of loneliness and isolation from society, intrusive memories, outbursts of anger and generalized feelings of helplessness.

Music therapy sessions included playing music, talking, and listening to relaxing music. Music playing focused on drumming together and the instruments used included Darbuka, Tabla, Indian Drum, Floor Drum and two Djembes, as well as other melodic, harmonic and wind instruments.

Data was collected from digital cameras which filmed the sessions, open-ended in-depth interviews, and a self-report of the therapist. Some reductions in PTSD symptoms were observed following drumming which especially increased the sense of openness, togetherness, belonging, sharing, closeness, connectedness and intimacy. It also promoted a non-intimidating access to traumatic memories, facilitating an outlet for rage and regaining a sense of self-control.

**CURRENT STATUS:**

Bar-Ilan University Music Therapy Clinic and Research Center ongoing projects include:

Ongoing development of music therapy groups for soldiers and civilians who have been suffering from combat stress reaction and PTSD. These activities take place in the Bar-Ilan Music Therapy Clinic and Research Center as well as outreach programs throughout the country.

An ongoing project provides music therapy to holocaust survivors and their families. The goals of therapy are to expose and deal with traumatic memories that are related to the holocaust; to deal with anxiety, fear and pain in a controlled way; to feel support in a safe place, to improve quality of life and to improve the intergenerational relationships within the family.

A recent project brought together students from multi-cultural backgrounds in Israel to discuss their culture's music. Through presenting and listening to each other's music, students strengthened their own cultural identity and gained understanding for the cultural identities of others in the group.

**ADDITIONAL INFORMATION:**

Publications:

Bar-Ilan University (2007). Music Therapy – Department of Music Academic Projects for the Community. Retrieved online: <http://www1.biu.ac.il/indexE.php?id=1013&pt=1&pid=1012&level=4&cPath=44,1012,1013>

Bensimon, M., Amir, D., & Wolf, Y. (2008). Drumming through trauma: Music therapy with post-traumatic soldiers. *The Arts in Psychotherapy*, 35, 34-48.

Bensimon, M. (2009). The dynamic of songs in intergroup conflict and proximity: The case of the Israeli Disengagement from the Gaza Strip. *Group Processes and Intergroup Relations*, 12, 397-412.



Gilboa, A., Yehuda, N., & Amir, D. (2009). Let's talk music: A musical-communal project for enhancing communication among students of multi-cultural origin. *Nordic Journal of Music Therapy*, 18(1), 3-31.

**CONTACT INFORMATION:**

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**SECTION:**

Music for Working with Trauma Survivors  
 Music for Sustainable Community Development

**COUNTRY:**

Lebanon- Beirut

**PROJECT:****THE FIREMAKER LEBANON PROJECT****DESCRIPTION:**

The FireMaker Lebanon Project trains professionals, mostly clinical psychologists, in using creative tools such as music, art, and drama in their psychosocial work with children affected by political conflict. Within the distinctive social fabric of Lebanon, the project trains care-workers to provide more effective services to children of vulnerable communities in a country that has experienced extensive social instability.

Over the span of four days, this arts-and-health workshop in music, art and drama, enabled sixteen imaginative and vibrant young professionals to learn skills for use in their daily working environments. A fundamental belief of the FireMaker Project workshop is that once participants are competent in using the creative arts tools, they will be better equipped to work with children:

- ✦ In building relationships and trust
- ✦ Exploring the themes of safety and resilience
- ✦ Expressing feelings about issues that affect their lives
- ✦ Being aware of the importance of care for the care worker

**CURRENT STATUS:**

The Lebanon Workshop was first conducted in June, 2008 as an outreach of the Zakheni Arts Therapy Foundation, South Africa which conducts creative arts therapy training services for care givers internationally. A follow up study in 2009 showed that the use of music and other creative arts was integrated into the current services being provided and has been found to be very useful in connecting with children.

**ADDITIONAL INFORMATION:**

[www.zakheni.org](http://www.zakheni.org)

<http://www.hopehiv.org/Publisher/Article.aspx?ID=126223>

<http://www.zakheni.org.za/the-firemaker-project.html>

**CONTACT INFORMATION:**

Organization:

Zakheni Arts Therapy Foundation

Directors: Kristen Meyer & Lesley Bester

Online: <http://www.zakheni.org.za/contact-us.html>

Lebanon Workshop Director: Mercedes Pavicevic

[mercedes@nordoff-robbins.org.uk](mailto:mercedes@nordoff-robbins.org.uk)



**COMPENDIUM SECTIONS:**

Music for Mental and Physical Health  
 Music for Working with Trauma Survivors

**COUNTRY:**

Jordan

**PROJECT: MUSIC THERAPY WITH THE IRAQI REFUGEE POPULATION****DESCRIPTION:**

Through a gift from the Noor-Hussein Foundation, The Institute for Family Health Music Therapy Program provided music therapy services to the Iraqi refugee population in Amman, Jordan. All clients that participated in the project were registered refugees with the Office of the United Nations High Commissioner for Refugees (UNHCR). Many clients had experienced trauma, either first-hand or second-hand and some were torture survivors. Clients suffered from a range of issues such as sexual abuse, suicidal feelings, multiple disabilities, emotional trauma, fractured family situations, and behavioral problems. The populations treated included entire family units, children, and adults.

Specific music therapy strategies for the population include processing emotional trauma, decreasing negative behaviors, providing a safe space to express current issues, increase positive social interaction, to increase social integration and to increase communication skills. Techniques used include instrumental and vocal improvisation, songwriting, lyrics analysis, music and imagery, music and art and music-assisted relaxation. A mix of Arabic and western musical idioms were used. The improvisation with the younger children focused on the Arabic scale while the older children's music ranged from Arabic scales to popular western idioms.

**CURRENT STATUS:**

The focus of the project changed in January 2010 to provide group sessions with adults and adolescents. There were four groups of adults: men with depression (trauma victims), women in domestic abuse situations, young men who were all unaccompanied minors and another group of adolescents with varying diagnoses. It is especially important to note that there have been zero client withdrawals within the last six months of consistent music therapy services.

Therapists also provided educational sessions about music therapy to the staff at the Institute.

Currently, a German music therapist has been hired by the National Music Conservatory (part of Noor-Hussein Foundation) to continue group sessions with adults. Funding was approved by the UNHCR for 2010 and will be up for evaluation in the Fall of 2010.

**ADDITIONAL INFORMATION:**

There is no website or any articles written up about this project at this time.

**CONTACT INFORMATION:**

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**COMPENDIUM SECTIONS:**

Music for Working with Trauma Survivors

**COUNTRY:**

Occupied Palestinian Territory - Bethlehem

**PROJECT:****BETHLEHEM PROJECT: THE USE OF MUSIC THERAPY WITH CHILDREN TRAUMATIZED BY ONGOING CONFLICT****DESCRIPTION:**

The purpose of the Bethlehem project was to help children through music therapy to deal with the trauma caused by the ongoing Israeli-Palestinian conflict in the city of Bethlehem in the West Bank of the Occupied Palestinian Territory. These children are living with a multi-traumatic situation given the armed separation wall, war stories passed on through the close collective culture and increasing unemployment. Researchers have found that children are responding to the situation with high anxiety, depression, short attention spans and Post Traumatic Stress Syndrome. Mothers of the children and social service providers working with children at a variety of different programs throughout the area were interviewed to assess their views of the impact of the conflict on the children and the community's ability to help the children. Many shared their heart breaking stories about their experiences related to the years of conflict in Palestine.

A seven-component music therapy protocol was designed and implemented to develop the emotional coping skills of these traumatized children to enhance their resiliency. The music therapy experiences involved both improvisational and structured music experiences. Traditional and non-traditional musical instruments were used, each offering unique benefits to the children. Twenty children in the first through fifth grades were offered individual music therapy over a period of five weeks. All but two of these children were referred due to severe behavioral problems in school. In that the children first needed to develop emotional skills, the music therapy experiences were designed to increase their feeling word vocabularies and their ability to relate feeling words to personal experiences. Research results from a pre and post-test evaluation indicated significant changes in their use of feeling words.

Music therapy was also offered to two other groups of children, a small group of kindergarten children and a group of 8 to 11 children at an independent center. Dramatic changes were observed each week as the children began to attend and listen to each other and express feelings while playing instruments or talking.

**CURRENT STATUS:**

After the success of the music therapy project in Bethlehem, the music therapy training model is being evaluated and further developed to include the recent literature on neurobiological changes due to trauma. Research on the influence of trauma provides additional support for the use of music therapy as a body-oriented, nonverbal treatment approach.

Modules based on this information will be developed that will use music to develop the emotional coping skills of children in various countries who are dealing with a traumatic event or on-going conflict. These modules will involve improvisatory and structured music therapy experiences. Training modules are also being created to help people within these countries to implement the music experiences, thus making the project more sustainable. The Bethlehem project was funded by an interdisciplinary grant from Elizabethtown College. The on-going project is funded by private donations and grants.

**ADDITIONAL INFORMATION:**

<http://www.etown.edu/CETL.aspx?topic=Investigating+the+Emotional+coping+Skills+of+Palestinian+Children+to+Enhance+the+Community's+Capacity>



Publications:

How Recent Research and Theory on Trauma Stress Relates to Music Therapy. Paper written for proceedings of the VIII EUROPEAN MUSIC THERAPY CONGRESS, Cádiz, Spain.(In Press)

Use of Traditional and Nontraditional Instruments with Traumatized Children in Bethlehem, OPT, Music Therapy Perspectives. (In Press)

Understanding the emotional coping needs of Palestinian children through music therapy. In XII Congreso mundial de musicoterapia 2008 (pp. 77-80). Argentina: Libreria Akadia Editorial, 2008.

Understanding the Emotional Needs of Palestinian Children through Music Therapy, Presented at the national AMTA conference, St. Louis, MS, November, 2008. (Sent on request: behrenga@etown.edu)

**CONTACT INFORMATION:**

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**SECTION:**

Music for Working with Trauma Survivors

**PROJECT:**

**GLOBAL CRISIS INTERVENTION: A COMMISSION OF THE WORLD FEDERATION OF MUSIC THERAPY**

**COUNTRY:**

International

**DESCRIPTION:**

As a Commission of the World Federation of Music Therapy (WFMT), Global Crisis Intervention aims to enhance the well-being of individuals around the world by supporting and acknowledging the efforts of music therapy work in all areas of global crises. There are numerous social and environmental issues deeply affecting the quality of life internationally such as hunger, poverty, war, genocide, and natural disasters. The aim of this Commission is to recognize and support the many music therapists around the world committed to addressing these issues. This Commission also aims to develop strategic plans and specific educational resources for Music Therapists interested in serving individuals experiencing traumas and losses as a result of natural disasters. A Global Crisis Intervention Column now serves as an international forum for individuals to share reports of work in which they are involved.

The World Federation of Music Therapy (WFMT) is an international organization bringing together music therapy associations and individuals interested and active in developing and promoting music therapy globally through professional exchange, collaboration, and action. WFMT is an international body, with officers, commissioners, and regional liaisons in Africa, Argentina, Australia, Brazil, Canada, China, Finland, India, Ireland, Korea, Spain, U.A.E., and the USA.

**CURRENT STATUS:****The Commission's ongoing goals include:**

- ✦ To organize an ongoing source of information and a network of interested music therapists
- ✦ To formulate an ongoing record and database of music therapists who are interested/available to offer brief services to those experiencing traumas and disasters
- ✦ To identify qualified and well trained music therapists in key regions around the world who can help guide and facilitate the disbursement of supportive services to the individuals and families in need during these crises.
- ✦ To develop a Training Program and Manual to help educate and inform those music therapists serving crises.
- ✦ To organize a means of electronic communication that is easily accessible to music therapists around the world.

**ADDITIONAL INFORMATION:**

[http://www.wfmt.info/WFMT/Global\\_Crises\\_Intervention.html](http://www.wfmt.info/WFMT/Global_Crises_Intervention.html)

<http://www.wfmt.info/WFMT/Home.html>

[http://www.wfmt.info/WFMT/GCI\\_Column.html](http://www.wfmt.info/WFMT/GCI_Column.html)

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World Federation of Music Therapy

President

Dr. Petra Kern, USA, [president@wfmt.info](mailto:president@wfmt.info)



**COUNTRIES:**

International

Netherlands– Alkmaar (International Headquarters)

Bosnia-Herzegovina-Sarajevo, UK- Manchester, USA- Chicago (Independent member organizations)

**PROJECT:**

**MUSICIANS WITHOUT BORDERS: USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR**

Please Refer to information on SECTION I PAGE 29



MUSIC FOR LEARNING



**Australia:**  
ArtStories: Arts-Driven Initiatives  
in Education, Health and  
Community Settings



**Afghanistan:**  
Afghan Children's Songbook  
Project



**Finland:**  
Reasonari Music School:  
Music for Students with Special  
Educational Needs



**Mexico**  
**Music and Culture at CEDROS:**  
Providing Music Education to  
Students in Diverse  
Settings and Institutions



**Brazil:**  
Villa-Lobos Orchestra  
Providing Underserved Children  
and Teens with Social Inclusion  
Opportunities

**USA:**  
New Horizons Programs: Music  
Making for Adults



**COUNTRY:**

Guinea, West Africa and U.S.A.

**PROJECT:**

**GROUP LAIENGEE PROJECT: SUPPORTING AND ENHANCING THE QUALITY OF LIFE OF HOMELESS CHILDREN AND CHILDREN WITH DISABILITIES**

Please Refer to information on SECTION II PAGE 32





**SECTION:**

Music for Learning

**COUNTRY:**

Brazil

**PROJECT:**

**VILLA-LOBOS ORCHESTRA: PROVIDING UNDERSERVED CHILDREN AND TEENS WITH SOCIAL INCLUSION OPPORTUNITIES THROUGH ACCESS TO MUSICAL KNOWLEDGE AND ARTISTIC EXPERIENCES**

**DESCRIPTION:**

Since 1992, Villa-Lobos Orchestra has been providing an innovative program of music education at the school Escola Municipal de Ensino Fundamental Heitor Villa-Lobos and its community center. The Villa-Lobos program is also connected to NGO organizations and therefore has a broad concept of the role and place of music in achieving their social missions. Children are involved with music through their first contact with instruments to their preparation for University entrance examinations. This is done through thirteen different kinds of music workshops and an intense performance schedule. The program also provides apprenticeships to advanced students, who can gain experiences ministering classes, becoming mentors to younger musicians. They learn group dynamics as involved in music, teaching, and community life. The program transformed the school into a cultural center for the community and a venue of positive reinforcement. Consequently the program has made an impact in one of the most vulnerable parts of the city as a way to combat social exclusion, poverty, and violence.

**Using music as a means to improve self-esteem, cultural and social inclusion, the orchestra has broad musical and social goals:**

- ✦ Developing attitudes and abilities through music workshops and group practice: instilling sensitivity and cultural awareness
- ✦ Establishing an interaction between varied musical cultures and the local culture
- ✦ Facilitating opportunities for youth to attain a higher education and enter the labor market in the field of music

Sustainability is integral to this model and over the years the Villa-Lobos Orchestra has found a partner in the Education Department of the city of Porto Alegre, which subsidizes it. Further the orchestra has established a network of partners in the private and public sectors, such as Fundação Maurício Sirotsky Sobrinho, Instituto Junia Rabello, Ministério da Educação, Caixa Econômica Federal and UNESCO/Rede Globo, through the project Criança Esperança. For four years, it has had as a main partner the community center/foundation Instituto Cultural São Francisco de Assis, a non-governmental organization within the community.

The Orchestra has won the award for Human Rights Defense in Rio Grande do Sul given by UNESCO and the Foundation Maurício Sirotsky Sobrinho. It has also received a Living Culture Award, given by the Ministry of Culture in recognition of the program's initiative and its innovative and influential character in the life of the community members and the award Leaders & Winners 2009 granted by Board of Commerce and Services of the Rio Grande do Sul and the City and State Councils.

**CURRENT STATUS:**

Currently, the program assists over 300 students in an average of 430 music classes starting at the age of four. There are 70 groups divided into classes of music initiation, recorder, body expression, piano, cello, violin, acoustic guitar, cavaquinho, percussion, choir singing, advanced studies, musical theory and perception, and creation of instruments using recyclable materials. All of these take place at the school, in two pre-schools, and in two venues from the partner institute. All classes and activities are free and giving preference to students from public schools and from financially disadvantaged communities.



**ADDITIONAL INFORMATION:**

<http://www.myspace.com/orquestradeflautasvillalobos>

**CONTACT INFORMATION:**

Organization: Escola Municipal de Ensino Fundamental Heitor Villa-Lobos Contact person: Cecília Rheingantz

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**SECTION:**

Music for Learning

**COUNTRY:**

Canada

**PROJECT:****ROOTS & SHOOTS: PROMOTING INTERCULTURAL UNDERSTANDING THROUGH WORLD MUSIC WORKSHOPS WITH UNDER-RESOURCED ELEMENTARY SCHOOL STUDENTS****DESCRIPTION:**

The Roots & Shoots program fosters intercultural understanding and team-building among students while providing under-resourced Vancouver elementary school children with the opportunity to engage in world-class music workshops. It is a unique program that focuses on both social and musical development by giving students from under-resourced schools the opportunity to have experiences in creating music. Students from six schools are selected each year to receive up to twelve hours of music instruction via workshops held in their school and attend a concert at the Chan Centre. In addition, Roots & Shoots seeks to foster team spirit and a sense of community within schools that are struggling on a day to day basis to maintain students' attendance and foster a secure school environment.

The primary goals of Roots & Shoots are:

Fostering intercultural understanding and awareness of cultural diversity among students through first-hand exposure to live music and musicians of different cultures  
Bringing world-class music into students' lives through the workshops and a spectacular concert experience  
Giving students the opportunity to experience the learning progression from beginning a skill (in-school workshops), developing the skill (a youth group opens each Roots & Shoots concert), and perfecting the skill (seeing the professional artists perform and teach)

**CURRENT STATUS:**

The project has just completed its 2010 concert series, and is halfway through the series of workshops. Planning is underway for the 2011 season.

**ADDITIONAL INFORMATION:**

[www.chancentre.com](http://www.chancentre.com)

**CONTACT INFORMATION:**

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**SECTION:**

Music for Mental and Physical Health  
Music for Learning

**COUNTRY:**

Costa Rica

**PROJECT:**

**ENSAMBLE DE PERCUSIÓN “INCLUSIÓN”: A LATIN PERCUSSION ENSEMBLE FOR SPECIAL NEEDS CHILDREN**

**DESCRIPTION:**

The project began in 2000 as a way to provide the opportunity for music learning and performance to students from age five to forty with Asperger or Down syndromes, autism, cerebral palsy, and hearing impairments, among other conditions and syndromes at the Music School of Mercedes located in the mostly rural northern province of Heredia. The objective of the program is to promote the expressive and creative musical potential of these people with special needs through a Latin percussion workshop. At every session, the students are guided into full, sequenced group activities as a percussion ensemble. They learn percussion performance techniques, especially Latin percussion (i.e. samba, meringue, and salsa), in accordance to their physical capacities. In addition, the students are also encouraged to explore their potential as musicians and team members. Confidence, perseverance, and creativity are only some of the pivotal values developed in the learning and performing processes.

Since the outset of the project, the ensemble director foresaw the need to transcend formal music learning in order to stimulate the performing and expressive potential of students. Becoming an independent ensemble contributed to achieving this goal. The ensemble director reports a significant improvement in physical skills (i.e. motor coordination) mental health (i.e. concentration skills, confident and optimistic attitudes, positive self-image) and social skills (i.e. communication with peers) in students, and overall a more productive life.

**CURRENT STATUS:**

The ensemble has presented almost 300 concerts in schools, universities, government institutions, churches, throughout the country. Despite its success, the program still requires funding, material, and logistical support to continue carrying out its work.

**ADDITIONAL INFORMATION:**

[http://www.aldia.cr/ad\\_ee/2004/octubre/24/sociedad0.html](http://www.aldia.cr/ad_ee/2004/octubre/24/sociedad0.html)

**CONTACT INFORMATION:**

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**COUNTRY:**

Mexico

**PROJECT:**

**MUSIC AND CULTURE AT CEDROS: PROVIDING MUSIC EDUCATION TO STUDENTS IN DIVERSE SETTINGS AND INSTITUTIONS**

Please Refer to information on SECTION I PAGE 10



**SECTION:**

Music for Learning

**COUNTRY:**

United States

**PROJECT:****GUITARS IN THE CLASSROOM: USING MUSIC AS A LEARNING TOOL FOR ECONOMICALLY DISADVANTAGED CHILDREN****DESCRIPTION:**

Founded in 1998 in California, Guitars in the Classroom (GITC) is based on the principle that music is both a fundamental human resource and a highly effective learning tool. The organization sets out to address the reality that music is underused and under-recognized in most school settings. The targeted populations are children in economically deprived areas, and in communities lacking a full range of social services.

Teachers across the country are now strumming and singing as they introduce, reinforce, enrich and extend lessons in every subject area. Not only do GITC's methods make the learning experience more memorable, enjoyable and immediate for the students, they also furnish teachers with a valuable classroom management tool. Most of the teachers trained by GITC have no prior musical experience. The guitar technique used in training and delivery is simple, approachable and easy to learn. Over the course of the program, they become confident players, composers and song-leaders in their own right.

Over the course of several weeks in a peer-group setting, teachers learn well-known traditional and children's songs. They then begin to adapt these to the needs of their classrooms by incorporating teaching points into new lyrics which are then sung to the original melodies. It fosters a sustainable culture of educational songwriting among the teachers, as once they have completed the course they are fully equipped to go on creating their own "piggy-back" and original songs as needed.

**Using GITC's methods in the classroom has a number of direct benefits:**

- ✦ memorization and imprinting of teaching points is aided greatly by the use of rhyme and melody
- ✦ increased use of song-based activities develops listening skills and cooperative group-work
- ✦ specific benefits in areas of literacy - spelling, grammar and vocabulary
- ✦ greater scope, variety and contrast in lessons
- ✦ facilitating easier planning for teachers
- ✦ opportunities for performance of songs in school and community events
- ✦ increased access to music; more inclusive experience of music in schools
- ✦ the funding model encourages community participation and stake-holding in education.

**CURRENT STATUS:**

GITC is a 501-c-3 non-profit organization funded through donations from private individuals, corporate sponsors and philanthropic foundations. The guitars and other equipment are donated by the manufacturers. Incorporating GITC into the curriculum is entirely cost-free to the teachers and the schools.

Guitars in the Classroom continues to grow and expand around the US, while maintaining its identity as a grassroots, independently-run organization based on the expertise and energy of local instructors. Programs have recently begun in New York City, and the first overseas course is being taught at the American University in Kabul, Afghanistan. GITC continues to enlist the support of well-known musical artists in both fundraising and outreach.

**ADDITIONAL INFORMATION:**

[www.guitarsintheclassroom.org](http://www.guitarsintheclassroom.org)

<http://www.youtube.com/user/GITCvideos?feature=mhw4>

<http://www.edutopia.org/string-fever>



Publications:

Wagner, D. (January 2009). Guitars in the classroom teacher impact study. Guitars in the Classroom: San Diego, CA.

Wagner, D. (July 2009). Guitars in the classroom AMIGO Project teacher impact study. Guitars in the Classroom: San Diego, CA.

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**SECTIONS:**

Music for Sustainable Community Development

Music for Learning

Music for Mental and Physical Health

**COUNTRY:**

United States

**PROJECT:**

**MUSIC NATIONAL SERVICE & MUSICIAN CORPS: SENDS MUSICIANS TO SERVE IN HIGH-NEED SETTINGS AND ENCOURAGE MUSIC WHEREVER IT CAN REACH, TEACH OR HEAL**

Please refer to SECTION I PAGE 17



**SECTION:**

Music for Learning

**COUNTRY:**

United States

**PROJECT: NEW HORIZONS MUSIC PROGRAMS: MUSIC MAKING FOR ADULTS****DESCRIPTION:**

New Horizons International Music Association provides entry points to music making for all adults, including those with no musical experience at all and those who were active in school music programs but have been inactive for a long time. Originally conceived by Roy Ernst as a group for adults over 50, there is currently no age minimum, although the typical participant is retired and near 70 in age. Many adults would like an opportunity to learn music in a group setting similar to that offered in schools. However, for most the last music experience was elementary school. New Horizons Music programs serve that need. To that end the philosophy of the program promotes the belief that the style of instruction must be completely supportive and free of competition.

Each NHIMA ensemble is autonomous and anyone can begin a group (information as to this process can be found on their website). Groups rehearse in Senior Centers, churches, schools, and recreation centers. The philosophy is to welcome all levels of ability on the traditional string orchestra and wind band instruments. There are no auditions and players are instructed (sometimes by retired school teachers, sometimes by university professors) in large ensembles. Small groups are arranged either by "like instruments" (e.g. flute choir), or by genre (Dixieland, German Band, Jazz, etc.). The small groups are sometimes self-led by members, while others are led by instructors. Annual memberships are available for individuals and ensembles the NHIMA website publicizes the "camps" organized by various NHIMA ensembles

**CURRENT STATUS:**

Over 150 New Horizons ensembles exist in the United States, Canada, Australia, Ireland, and Iceland. Most are wind band ensembles, but there are orchestras and choirs, as well.

**ADDITIONAL INFORMATION:**

<http://www.newhorizonsmusic.org>

[www.newhorizonsmusic.org/nhima/downloads/music\\_for\\_life.pdf](http://www.newhorizonsmusic.org/nhima/downloads/music_for_life.pdf)

**CONTACT INFORMATION:**

<http://www.newhorizonsmusic.org/contacts/contacts.html>



**COUNTRY:**

Afghanistan

**PROJECT:****AFGHAN CHILDREN'S SONGBOOK PROJECT: PRESERVING AND RETURNING THE MUSICAL HERITAGE OF AFGHANISTAN**

Please Refer to information on SECTION I PAGE 19





**SECTION:**

Music for Learning

**COUNTRY:**

India

**PROJECT:**

**THE MY PEACE MUSIC INSTITUTE: DISCOVERING MUSICAL POTENTIAL IN CHILDREN AND PROVIDING FREE MUSIC TEACHER TRAINING**

**DESCRIPTION:**

Many children in Kalimpong, District Darjeeling, have great musical potential but never come to know it. In the My Peace Music Institute, a non-profit organization, these children get the chance to discover their potential and receive a free education to become music teachers. Funds are provided by the Institute for the children to complete high school and, in many cases, a college/university degree. Presently 24 boys and girls, are in the program. All instruments (violin, viola, cello, key-board, piano and guitar) are provided by the Institute. The My Peace Music Institute also welcomes any student interested in music lessons and has more than 30 students enrolled whose parents contribute small amounts of money for the classes.

**The My Peace Music Institute (MPMI) has five goals:**

- ✦ Introducing young people from marginal backgrounds to local and western classical music and providing them with training to become music teachers or musicians. The completion of the training will enable them to find jobs in the country or in institutions linked with the MPMI. Outstanding students will get the chance to further his/her studies abroad
- ✦ Encouraging the interaction of different social groups to promote understanding.
- ✦ Providing free music performances to residents, who due to their social situation or due to handicaps are normally excluded.
- ✦ Promoting intercultural cooperation, understanding and support
- ✦ To set up a larger network

An informal partnership of the My Peace Music Institute with the Johann Sebastian Bach Music School (JSBM) in Vienna, Austria, aims at exchanging knowledge as well as enabling the MPMI's teachers and students to meet international teachers and learn from them. The costs for workshops of Austrian teachers in Kalimpong or study trips from Indian teachers to Vienna are jointly financed by the Bach Music School and My Peace Organization Austria, a charitable association for the support of the My Peace Music Institute. In May 2009 the JSBM gave a E-Piano to the My Peace Music Institute.

**CURRENT STATUS:**

With the help of the partners there are now plans to build a concert hall for the children.

**ADDITIONAL INFORMATION:**

<http://www.mypeacemusic.net>

**CONTACT INFORMATION:**

My Peace Organization Austria  
 Non Profit Association for the support of MPO Kalimpong  
 Bettina Kuprian : Chairwoman  
 Email: [office@mypeacemusic.net](mailto:office@mypeacemusic.net)  
 Tel: +43 699 112 989 96

My Peace Music Institute (MPO Kalimpong)  
 Malli Road below Flower Patch  
 Kalimpong, 734301  
 District Darjeeling, West Bengal, India



office@mypeacemusic.net or mpmi.kalimpong@gmail.com  
9851413816 (Mr. Balam Gurung, in charge of the MPMI office);  
9932768498 (Mr. Dawa Tamang, Director MPMI)

JSBM International, Vienna  
Dr. Hanns Stekel  
Tel: +43 1 7482880  
Mobil: +43 664 8582710  
Fax: +43 1 7482880 10  
Mail: mail@bach-musikschule.at



**SECTION:**

Music for Sustainable Community Development

Music for Learning

**COUNTRY:**

Spain

**PROJECT:**

**THE "ALLEGRO" CHOIR: PROMOTING SOCIAL INCLUSION FOR VISUALLY IMPAIRED CHILDREN THROUGH CHORAL SINGING**

Please refer to SECTION I PAGE 28



**SECTION:**

Music for Learning

**COUNTRY:**

Spain

**PROJECT:****THE CREATION OF SCHOOL OPERAS AS A STRATEGY FOR CURRICULAR INTEGRATION AND INCLUSIVE EDUCATION.****DESCRIPTION:**

Opera, as a total art genre, provides the opportunity to integrate music with the other areas of the curriculum, giving students a multidisciplinary learning experience. At the same time, opera breaks down the barriers among the different subjects eliminating the risk of de-contextualization that music often has in schools. Furthermore, engaging with this project through a co-operative methodology, all students, regardless of their differences (intellectual capacity and/or socio-cultural background), have the same opportunities. This project aims to develop an educational model that begins in the music class where curricular learning and human values go hand in hand. To achieve this ambitious goal, all the members of the class have to support each other and work together to attain common goals.

This project, initially designed for students 10-12 years, creates "school operas". The musical-dramatic theatre is created completely by the students (script, music and stage-set) and is carried out in three stages:

- ✦ The first of these stages, the "initial phase," serves to introduce students to different, and unrelated, creative activities (artistic, musical and linguistic).
- ✦ The second, or the "creation stage," is when the pupils carry out the activities related to the creation of the opera: script-writing, description of the characters, composition of the score, design of the set and illustration of the opera as a comic book.
- ✦ In the third and final stage, the "performance stage," the roles are assigned (musicians, singers and backstage 'workers'), rehearsals are carried out as often as necessary, the set is created, the show is publicised and performed.

**CURRENT STATUS:**

The project described above began the school year 2007/08 as a part of an action-research project. All the material related to this study (theoretical framework, description of teaching practices, analysis of the data collected and the final conclusions) will be presented as a doctoral thesis in the Faculty of Education at the Universidad Complutense de Madrid.

**ADDITIONAL INFORMATION:**

<http://www.educa.madrid.org/web/cp.generalizquierd.sanmartindelavega>

[http://www.youtube.com/watch?v=rifO3a58\\_PM](http://www.youtube.com/watch?v=rifO3a58_PM)

**Publications:**

[http://premio.fad.es/pdfs/2008/ComMadrid\\_30.pdf](http://premio.fad.es/pdfs/2008/ComMadrid_30.pdf)

Ocaña Díaz, Á.: "Crear óperas escolares: una propuesta de formación integral", Revista Scherzo, Año XXV, nº 253, junio 2010. Scherzo editorial, Madrid. (In press)

**CONTACT INFORMATION:**

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**SECTION:**

Music for Learning

**COUNTRY:**

Australia

**PROJECT:****SWEET FREEDOM: MUSIC PRODUCTION AND PROMOTION WITH MARGINALIZED PEOPLE OF ALL AGES****DESCRIPTION:**

Sweet Freedom is a not-for-profit production and promotion organization comprised of music producers, film makers and community development practitioners. Collaborating with people from marginalized circumstances, Sweet Freedom crafts songs, music videos and documentaries. It then promotes and distributes these to national and international networks in order to educate, entertain and promote solidarity. Culminating in a community festival, performances and a CD/ Video launch, the process produces team building, and self-esteem development. The CDs serve to raise funds for the various communities and provide a mechanism for community participants to enable their voices to be heard. In addition, the CDs offer the broader public opportunities to expand their levels of awareness and understanding. In all cases, profits are returned to the communities.

Sweet Freedom draws upon creative community music activity to: Build personal, social and cultural meaning for participants and the community Enable participants to understand their situation and build resilience. Enhance personal, social and cultural identity Advocate and bring attention to social justice issues through composition, performance and recording.

**CURRENT STATUS:**

At present Sweet Freedom is evolving from being a community music project organization into a social justice record label whose principal functions are to advance social justice and human rights, through creative and artistic mechanisms crafted specifically for each unique community. Sweet Freedom seeks to document processes and outcomes, evaluate democratically ways that amplify the voices of 'the unheard' in communities experiencing marginalization and highlight the elements of resilience within the experiences of the participants. Sweet Freedom presents initiatives online as examples of ethical ways of conducting projects together with ways of evaluating outcomes. The goal is to provide access to resources for others through the website while promoting the products (music, et al) of all Sweet Freedom activities.

**ADDITIONAL INFORMATION:**

<http://www.sweetfreedom.org.au/>

<http://www.savetodisc.net/>

Down Syndrome Association of Queensland-My Life My Voice: <http://www.youtube.com/watch?v=yB02EYNRSII/>  
Scattered People:

<http://www.reverbnation.com/#/scatteredpeople/>

Transformers: [http://ci02.keyvision.net/programs/kb.content\\_view?sid=9822432&xowner=9822432&xtype=SITE&xfolder=10935722&xcontent=11743732&xnav2=RETURN\\_ONLY/](http://ci02.keyvision.net/programs/kb.content_view?sid=9822432&xowner=9822432&xtype=SITE&xfolder=10935722&xcontent=11743732&xnav2=RETURN_ONLY/)

New Internationalist Radio Interview: [http://ia341003.us.archive.org/0/items/RadioNewInternationalistMusicalUnions\\_0/062008MusicalUnions.mp3/](http://ia341003.us.archive.org/0/items/RadioNewInternationalistMusicalUnions_0/062008MusicalUnions.mp3/)

**CONTACT INFORMATION:**

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Dr. Steve Dillon (Chair- Research): [sc.dillon@qut.edu.au](mailto:sc.dillon@qut.edu.au)

Faculty of Creative Industries: Music & Sound

Queensland University of Technology

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**SECTION:**

Music for Learning

**COUNTRY:**

Australia-Northern Territory

**PROJECT:**

**ARTSTORIES: ARTS-DRIVEN INITIATIVES IN EDUCATION, HEALTH AND COMMUNITY SETTINGS**

**DESCRIPTION:**

ArtStories is a trans-disciplinary model of practice described as intergenerational involvement and learning through the arts. It is a framework for participatory arts-based initiatives in education, health and community settings where participants create and tell stories of self, family, community and dreams. ArtStories may include listening, singing, playing, dancing, writing, drawing, painting, constructing, and multimedia.

ArtStories began as a participatory, educational research initiative from January 2006 to December 2008 in the Northern Territory of Australia. The Northern Territory is an extremely diverse region where the total population is comprised of almost 30% Indigenous Australians, many living in remote communities. The Northern Territory population is both multicultural & multilingual. Music is valued as a medium for personal and cultural expression and renewal, a conduit for learning, and a pathway to employment in the music industry. ArtStories practitioners are drivers of change within schools, communities, and workplaces, advocating, modeling and celebrating the impact of learning through involvement with the arts.

**ArtStories four core principles describe ways of engaging and involving people in the arts:**

- ✦ Connect people, ideas and purpose.
- ✦ Share stories of people, place and practice.
- ✦ Explore the past, the present and future possibilities.
- ✦ Be inventive and open to learning from unexpected connections and collaborations.

**CURRENT STATUS:**

ArtStories was conceived by Anja Tait, an Australian researcher, music educator and music therapist, now employed as Library Program Advisor with Northern Territory Library. Local, employers, community generated content, community ownership and library resources sustain programs in remote community libraries and Indigenous knowledge centres throughout the Northern Territory of Australia. Funding support comes from government and philanthropic sources.

**Current intergenerational literacy and literature programs in urban, rural, and remote Indigenous community libraries, where the arts are the currency for purposeful relationship building include:**

**Telling Tales:** an intergenerational storytelling approach, where music and still images are created by participants, and used as a framework to elicit reflection on positive behaviours in school settings.

**Bonding, Bopping & Books:** an arts-based community library program with a family literacy focus. Music therapists employed by Northern Territory Library work in collaboration with local families and community-based organizations in remote Indigenous communities, to create and produce family literacy resources using music, text and images.

**Baby Board Books:** local musicians and artists design bilingual baby board books with accompanying CD/ DVDs, based on original chants and songs.



**Blue Zones:** uses Bluetooth mobile phone technology to distribute information, song material, and events updates in remote community libraries and their immediate surroundings. A collaboration between the Northern Territory Library and MusicNT, a not-for-profit organization, supports the growth and development of original and contemporary music throughout the Northern Territory of Australia.

The Darwin Symphony Orchestra (DSO), a pro-am orchestra recognized for taking its music to isolated regions, and the Northern Territory Library are collaborating to develop and offer a program of music, literacy and literature to young children. The two organizations have a shared vision of employing and mentoring local musicians, composers, authors and artists, and making genuine links with early childhood educators and local children's services.

#### **ADDITIONAL INFORMATION:**

The content of this contribution is comprised of the shared ideas, extracts from presentations, and publications individually and jointly prepared and delivered by Anja Tait, Edel Musco, Leonie Murrungun, and Catherine Threlfall, 2005-2010.

[artstories.org.au](http://artstories.org.au) (currently under re-construction)

#### Publications:

Tait, A., Musco, E., Atfield, M., Murrungun, L., Orton, C., & Gray, A. T. (2010). Weaving new patterns of music in Indigenous education. In J. Ballantyne & B.-L. Bartleet (Eds.), *Navigating music and sound education. Meaningful Music making for Life, 2*: Cambridge Scholars Publishing: Newcastle upon Tyne. (Tait et al 2010).

Tait, A., & Murrungun, L. (2010, Fall). ArtStories: Early childhood learning in remote Indigenous Australian communities. *Imagine*, 1 (1). Retrieved from [http://imagine.musictherapybiz/Imagine/imagine\\_online\\_magazine.html](http://imagine.musictherapybiz/Imagine/imagine_online_magazine.html)

Wallace, R., & Tait, A. (2006). Community control & knowledge management: practitioners & community working together. Paper presented at the Connecting Intergenerational Communities Through Creative Exchange Conference 2006, Melbourne.

#### **CONTACT INFORMATION:**

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MUSIC FOR PEACE BUILDING



**Republic of South Africa:**  
**Ntonga Music School:**  
 Playing for Change



**Israel:**  
**Live Music Encounters:**  
 Addressing Social Inclusion and Mutual Respect In  
 Jewish, Christian and Muslim Schools



**International:**  
 Musicians Without Borders Using Music to  
 Connect Communities, Bridge Divides  
 and Heal the Wounds of War I





**SECTION:**

Music for Sustainable Community Development

**COUNTRY:**

Republic of South Africa

**PROJECT:**

**NTONGA MUSIC SCHOOL: PLAYING FOR CHANGE**

Please Refer to **SECTION I PAGE 7**



**SECTION:**

Music for Peacebuilding

**COUNTRY:**

Greece - Agios Lavrendios, Mount Pelion

**PROJECT:****MUSIC VILLAGE: CREATING A LEARNING COMMUNITY BY OVERCOMING ETHNIC AND SOCIAL DIFFERENCES****DESCRIPTION:**

The aim of Music Village is to contribute to the creative coexistence between practicing musicians, music fans and local people. Music Village seeks to contribute to knowledge and creativity, to tighten human bonds beyond social and artistic clichés and to endorse and encourage freedom in expression. The Music Village is a project where ethnic and social differences are creative incentives rather than obstacles; the project offers a model for social coexistence, in which the global language of music becomes the common bond.

Music Village consists of workshops and master classes, organized into a series of five events which are structured around specific themes. Three events take place during summer and two during winter. Interaction is strongly encouraged: students can attend more than one workshop/master class in each period as free participants. There are daily concerts taking place in both open air and indoor locations. The form of these concerts transcends the traditional concert format, encouraging interaction between musicians, who come together during the course of the events. Furthermore, each concert is designed in ways that allow the involvement of the participants of the related workshop.

**CURRENT STATUS:**

The 2010 gathering is taking place. Each year's festival is presented in the publication of an online project. Thus, the organization team 'ArTree' is gradually pursuing the development of a webpage-archive to offer visitors and enthusiasts full access to the yearly Music Village history, through texts and audiovisual material

**ADDITIONAL INFORMATION:**

<http://site.music-village.gr/>

[www.tar.gr/content/content/print.php?id=1837](http://www.tar.gr/content/content/print.php?id=1837)

**CONTACT INFORMATION:**

General Information

[info@music-village.gr](mailto:info@music-village.gr)

Tel: 0030 6973 578 422

Eleni Papageorgiou

[eleni@music-village.gr](mailto:eleni@music-village.gr)

Tel. +30 6973 578 422

[artree@music-village.gr](mailto:artree@music-village.gr)



**SECTION:**

Music for Peacebuilding

**COUNTRY:**

Israel

**PROJECT:****LIVE MUSIC ENCOUNTERS (LME): ADDRESSING SOCIAL INCLUSION AND MUTUAL RESPECT IN JEWISH, CHRISTIAN AND MUSLIM SCHOOLS****DESCRIPTION:**

The LME program promotes tolerance and mutual respect, and serves all of Israel's schools: Jewish, Christian and Muslim. The LME program implementation is based on developing social capital through involving academic institutions: the Levinsky School of Music Education, the Israel Philharmonic Orchestra, the Haifa New Symphonic Orchestra and the Musica Viva-Intergenerational Encounters for Kindergarten Students and High School Major Music. Other partnering organizations that bring students from the neighborhoods from where they live and go to school are: Jewish-Arab Palestinian ensembles, the Northern Arab-Palestinian Music Ensemble "Vatar", the Music Education Inspectorate, and the Municipal Authorities.

Since 1998 the Levinsky School of Music Education (LSME) at the Levinsky College of Education in Tel Aviv, has been involved in providing a community program based on some of the major goals of music education and music listening:

- ✦ Cultivating a creative dimension of music listening as a way of thinking in and with sound through a common experience. The participants share the pre-learned repertoires and live concerts which develops listening behavior and mutual respect for different styles, content and audiences
- ✦ Exposing the young audience to a wide repertoire of symphonic and chamber music with the goal of enhancing listening skills and appreciation for different kinds of music. At the same time, the Levinsky LME program has developed a concept of its own – to make frequent encounters with live music a chief component of the school curricula

**To this end, during each year the LME program is made up of three components:**

- ✦ In-class activities which introduce the students to the works that are to be played at the concerts
- ✦ In-school chamber ensemble performances moderated by young amateurs (graduates of the LSME). These performances are held prior to the final concerts and focus on the works played at the final concerts. They allow the pupils to get to know the musicians and their instruments in a more intimate setting
- ✦ Closing live concerts at the community auditorium, which are the culmination of the in-school musical preparation activities

**CURRENT STATUS:**

Over 80 elementary schools, 30 high schools and 80 kindergartens with Jewish and Arab Palestinian students from the center and the north of Israel have joined the LME program.

**ADDITIONAL INFORMATION:**

<http://sites.levinsky.ac.il/livemusic>

**CONTACT INFORMATION:**

Levinsky School of Music Education. Levinsky College of Education.  
Shoshana Parsitz St. 15. Tel Aviv 61481, Israel.

Live Music Encounter Program, Pedagogical Director, Dr. Dochy Lichtensztajn

Email: Dr. Dochy Lichtensztajn

dochi@levinsky.ac.il

Phone 97236414867

Fax 97236430515



**COUNTRIES:**

International

Netherlands– Alkmaar (International Headquarters)

Bosnia-Herzegovina-Sarajevo, UK- Manchester, USA- Chicago (Independent member organizations)

**PROJECT:**

**MUSICIANS WITHOUT BORDERS: USING MUSIC TO CONNECT COMMUNITIES, BRIDGE DIVIDES AND HEAL THE WOUNDS OF WAR**

Please Refer to information on SECTION 1 PAGE 29



## INTERNATIONAL GROUPS FOR MUSIC AS A NATURAL RESOURCE

### ASSOCIATIONS

World Federation of Music Therapy (WFMT)

<http://www.wfmt.info/WFMT/Home.html>

The World Federation of Music Therapy (WFMT) is an international organization bringing together music therapy associations and individuals interested and active in developing and promoting music therapy globally through professional exchange, collaboration, and action.

European Music Therapy Confederation (EMTC)

[http://www.musictherapyworld.de/modules/emtc/e\\_index1.php](http://www.musictherapyworld.de/modules/emtc/e_index1.php)

Association for Music and Imagery (AMI)

<http://www.ami-bonnymethod.org/>

Sound and Music Alliance (SAMA)

<http://soundandmusicalliance.blogspot.com/>

Sound Healing Network

<http://www.soundhealingnetwork.org/about.htm>

Sound Healers Association

<http://www.soundhealersassociation.org/sha/>

Society for the Arts in Healthcare

<http://www.thesah.org/about/terms.cfm>

International Society for Music Education (ISME)

<http://www.isme.org/>

Music Education Network (meNet)

<http://www.menet.info>

### ONLINE INFORMATION

#### VOICES: A WORLD FORUM FOR MUSIC THERAPY

<http://www.voices.no/>

Voices is an international journal and online community for music therapy. The journal publishes accessible texts in a range of genres and the forum publishes fortnightly columns, a series on music therapy around the world, and moderated and un-moderated discussions.

#### UNESCO-NIE CENTRE FOR ARTS RESEARCH IN EDUCATION (CARE)

<http://www.unesco-care.nie.edu.sg/>

CARE generates, collects and disseminates high-quality research which promotes education in and through the arts through a strong collaborative network between NIE, UNESCO and like-minded individuals in the Asia-Pacific region. Its vision is to be a centre for excellence in arts research in education in Singapore and the region.





**“Harmonious Cities: Music, Technology, Culture and Health”  
High-Level Working Session  
In support of World Habitat Day**

**Tuesday, 7 October 2008  
9:30 am – 1pm United Nations Headquarters Conference Room 9**

As part of the “Age of Connectivity: Cities, Magnet for Hope” Windsor Dialogue series this working session will stimulate new “result-oriented” mindsets and action in scaling up Millennium Development Goals (MDGs) interventions especially in areas of health, education, habitat and peace using Music as a Natural Resource. This PrepCom will focus on spearheading action through new model partnerships in practice. The Windsor Dialogues were begun at St. George’s House, Windsor Castle, UK in 2007 where international decision-makers and experts gathered to reexamine, rethink, redefine and reprioritize existing and emerging programs. This working session will set the stage to chart a consensual, cross-cutting and cross-sector approach to the convergence of health, music and technology for the 21st Century.

**Discussion Questions:**

- ✦ What can international cooperation do to help release the potential of music and technology as tools for implementation of the MDGs?
- ✦ How can music be maximized to areas of conflict and used as a peacemaking tool?
- ✦ How can music be used as therapeutic tool within our urban and rural cities?
- ✦ How can the existing research, experimentation and developed methods in music as a healing tool be inventoried and made available to the for post conflict development professionals and healing communities?
- ✦ How can music and digital technology be used to prevent and treat chronic diseases and implement E - Rehabilitation?
- ✦ How can we maximize the impact of Open City Portal to develop more harmonious cities?
- ✦ What is on the market that can be utilized in new ways to enhance harmonious cities? M - Technologies, music, and M - Health and learning software.





**“Harmonious Cities: Music, Technology, Culture and Health”  
High-Level Working Session  
Tuesday, 7 October 2008**

**AGENDA**

**9:00 AM Registration**

**Chair: Ms. Axumite Gebre-Egziabher**, Director,  
*United Nations Human Settlements Program (UN-HABITAT, NY)*  
Session Moderator: Mr. Denis Gilhooly, Principal Advisor, UN Office for Partnerships

**9:30 AM Musical Performance:**

**Dr. Yeou-Cheng Ma**, Assistant Professor Clinical Pediatrics,  
*Albert Einstein College of Medicine & Executive Director, Children’s Orchestra Society*  
**Mr. Michael Dadap**, Musical Director, *Children’s Orchestra Society*

**Greetings: Mrs. Anna Tibaijuka**, Under Secretary-General/Executive Director,  
*United Nations Human Settlements Program (UN-HABITAT)*

**Opening Remarks: Mr. Amir Dossal**, Executive Director, United Nations Office for Partnerships\*

**10:15 AM – Roundtable Session I: “Harmonious Cities, Urbanization:  
Music, Technology, Culture and Health”**

Where we are? **Dr. Valdmir Prado**, Senior Research Fellow, **Science and Technology for Development**,  
*World Association of Former United Nations Internes and Fellows (WAFUNIF)*

**Role of Music in Medicine: Dr Mathew H. Lee**, *President, Rusk Without Walls*  
& *Professor Rehabilitation Medicine, New York University Medical Center*

**Discussants:**

**Dr. Craig Lehmann**, Professor & Dean, School of Health Technology and Management,  
Stony Brook University

**Dr. Alexandre Sidorenko**, **UN Focal Point on Ageing:**  
*Chief of the United Nations Programme on Ageing\**

**Open Forum**

**11:15 AM - Roundtable Session II: “Imagining the Possible”**

**Community Connections Enhanced by Music: Mr. Michael Dadap**, *Musical Director,*  
*Children’s Orchestra Society*  
*Museums and Alzheimer’s: A New Frontier*, **Dr. John Zeisel**, *Hearthstone Alzheimer’s Foundation (video)*

**Convergence of East – West Media, Mr Dong Wang**, *Senior Consultant – News Anchor,*  
*Shanghai Media Group, China*

**Discussants:**

**Dr. Motosu Kusakabe**, *Advisor to the President, European Bank for Reconstruction and Development, UK*

**Dr. Gisela Loehlein**, *Consultant, General’s Office, Directorate of Public Works, Sharjah, UAE*

**Mr. Vyatcheslav Cherkasov**, *Coordinator, Knowledge Management, Division of Public Administration, Department of Economic and Social Affairs, United Nations*





**“Harmonious Cities: Music, Technology, Culture and Health”  
High-Level Working Session  
Tuesday, 7 October 2008**

**Open Forum**

Cont'd.

**12:15 pm: Roundtable Session III: “ Private Sector Viewpoints”**

**Moderator: Dr. Pramod Gaur, President, Healthanywhere Inc.**  
*International SIG Industry Chair, American Telemedicine Association*

**Mr. Peter Tassiopoulos, Chief Executive Office, IgeaCare Systems, Canada**  
**Dr. Jijo James, Medical Director, Pfizer Health Solutions**  
**Mr. John Dougherty, Dell Healthcare/Life Science Regional Sales Manager, Dell Computers**  
**Ms. Bonnie Britton, COO/DON Roanoke Chowan Community Health Center, Ahoski, NC**

**Open Forum**

**Summary Session: “ Next Steps”**

**Mr. Denis Gilhooly, Principal Advisor, UN Office for Partnerships**  
**Ambassador Francis Lorenzo, Ambassador,**  
*Permanent Mission of Dominican Republic to the United Nations  
& Global Foundation for Democracy & Development (FUNGLODE)*  
**Professor Dianne Davis, Founding President, International Council for Caring Communities (ICCC)**

**Expected outcomes:**

An assessment of the present situation of this field and what can be done in order to systematically create an inventory of potential sources of information: research, protocols, methodologies both experimental and tested, and information resources in general.

An outline of the future possibilities of using technology as an aid in the dissemination of this knowledge as well as in the training and education process.

An assessment of the possibilities and the feasibility of the use of these models as a valuable resource in the achievement of the internationally agreed development goals including the Millennium Development Goals (MDGs).

Develop assessment and knowledge networks to enhance adaptation and evaluation of impact on urbanization and health. Develop meaningful on-line training programs for all levels of workforce.

Development of public-private partnerships and implementation of m-technologies to enhance quality of life in developed and developing countries.







**“Age of Connectivity: Cities, Magnets of Hope ...Imagining the Possible”  
High Level Working Session  
Friday, 6 November 2009  
United Nations Headquarter Room 8**

**Agenda**

***Countdown to 2010 United Nations World Urban Forum and Shanghai Expo***

**Connecting the Dots!  
Sustainable Development: Health, Education and Other Basic Services  
Using ICT to stimulate creative “out of the box” thinking  
and to promote practical result-oriented solutions.**

As part of the “Age of Connectivity: Cities, Magnet for Hope” Dialogue series this High-Level working session will continue to stimulate new “result-oriented” mindsets and action in scaling up Millennium Development Goals (MDGs) interventions. This working session will set the stage to chart a consensual, cross-cutting and cross-sector approach to the convergence for sustainable development: health, education and other basic services and technology for the 21st Century. Focus will be on using ICT as a practical tool for bridging the gaps. This Windsor PrepCom will focus on spearheading action through new model partnerships in practice. The Windsor Dialogues were begun at St. George’s House, Windsor Castle, UK in 2006 gathering a group of non-traditional international decision-makers and experts to reexamine, rethink, redefine and reprioritize existing and emerging programs.

**Registration: 9:00 AM**

**Working Session: 9:30 am Sharp!**

**Chair: Ms. Axumite Gebre-Egziabher, Director, United Nations Human Settlements Programme (UN-HABITAT), New York Office.**

**Video Presentation:**

**City Life: Art and Music –**

Ms. Yukako Ishida, Visual Artist & Mr. John Kiehl, Co-Founder, Soundtrack Recording Studios

**Welcome: Setting the Stage: Mr. Nikhil Seth, Director,**

United Nations Office for (ECOSOC) Support and Coordination

**Opening Statement:**

H.E. Andrew Goledzinowski, Deputy, Representative, Permanent Mission of Australia to the United Nations

**Roundtable I: Imagining the Possible: Urban Futures**

Moderator: Mr. Ulrich Graute, Inter-Regional Adviser, UN Department of Economic and Social Affairs (DESA)

Technology for the Life Span in Education, Healthcare and the role of Local Government::



Dr. Gary Moulton, Product Manager, Trustworthy Computing Group, Microsoft  
 10,000 architects: globally educating next generation via the internet:  
 Professor Jan Wampler, Director, Undergraduate Design Program,  
 School of Architecture, Massachusetts Institute of Technology (MIT)  
 Local Government: Community Carte System for Social Inclusion: Dr. Motoo Kusakabe, President,  
 Open City Foundation, UK

Discussant: Mr. Simon Cavelle, Vice Chairman, Society of British Interior Design, UK

Roundtable II: Implementing the MDGs and Beyond  
 Kenya Project: Focusing on Basic Services: Dr. Craig Lehmann, Professor & Dean,  
 School of Health Technology and Management, Stony Brook University  
 Digital He@th Initiative: Mr. Denis Gilhooly, Executive Director, DHI, United Nations Office for Partnership  
 MDG Achievers: Mr. Theo Cosmora, Managing Director, The People's World Limited, UK

Discussant: Dr. Theresa Pardo, Director, Center for Technology in Government, NY State University/Albany

Viewpoint of the Private Sector: Mr. Jose Sanz-Magallon, Chief Executive Office, Telefonica International USA.

“Student Design Competitions Retrospective 1994-2005”  
 Mr. Aleksandar - Sasha Zeljic, AIA, LEED AP. Associate, Gensler Architects, USA & China

“Music as a Natural Resource” Compendium:  
 Professor Barbara Hesser, Director, Music Therapy Program, New York University

Closing Remarks:  
 Ambassador Francis Lorenzo, Permanent Mission of Dominican Republic to the United Nations  
 & Global Foundation for Democracy & Development (FUNGLODE)  
 Professor Dianne Davis, Founding President, International Council for Caring Communities (ICCC)

Optional:  
 1:15 – 3:30pm Benefit Luncheon “VIP Sharing: Urban Futures” \*\*  
 In support of the “Music as a Natural Resource” Compendium and  
 “Student Design Competition Retrospective 1994-2005” publications

Featuring Presentation of the “ICCC Citizen of the Humanities: Arts and Development” Award  
 Awardee: Mr. O. Aldon James, Jr, President, The National Arts Club

Musical Performance: “om namo naranaya” -the ancient healing mantra – by Ms. Chandrika Tandon, renowned  
 composer and singer who brings the ancient knowledge of Indian traditions into 21st century appreciation

Questions for Discussion include:  
 How to “up-scale” the practical implementations of music for healing, peace and the  
 Millennium Development Goals (MDGs)?  
 How can information & communication technologies (ICT) enhance the MDGs?  
 What are the sustainable urban futures?  
 How can digital health accelerate the achievement of the MDGs and promote “technology for equity?”





**“Age of Connectivity: Cities, Magnets of Hope ...Imagining the Possible”  
High Level Working Session  
Thursday, 18 February 2010  
United Nations Headquarters Conference Room 5 North Building**

**Music as a Natural Resource Initiative....Connecting the Dots!  
Sustainable Development: Health, Education and Other Basic Services:**

**Agenda**

As part of the “Age of Connectivity: Cities, Magnet for Hope” Dialogue series this High-Level working session will move the landmark project “Music as A Natural Resource Initiative” and creative uses of ICT from Concept to Action! In support of the UN World Urban Forum, Shanghai Expo and Millennium Development Goals (MDG) Summit.

**Registration: 2 – 3PM**

**Working Session: 3 PM Sharp!**

**Chair: Ms. Axumite Gebre-Egziabher, Director**

*United Nations Human Settlements Programme (UN-HABITAT), New York Office.*

**Moderator: Dr. Pramod Gaur, Chair, American Telemedicine Association** - International SIG

Music Presentation: “Playing for Change: Peace Through Music” by **Mr. Mark Johnson, Co-Founder**

**Welcome: Mr. Amir Dossal, Executive Director, United Nations Office for Partnerships**

Setting the Stage: **Ambassador Francis Lorenzo**, Permanent Mission of Dominican Republic to the United Nations

“Music as a Natural Resource Initiative” Up-date: Dr. Harry Heinemann, Special Projects Director  
International Council for Caring Communities (ICCC)

Roundtable Discussion: Questions to be explored:

How to develop a collective and multi-stakeholder “partnership platform” for Compendium outreach and research?

How can participants’ expertise and initiatives be integrated into the project?

How can private sector benefit and participate as enablers?

How can mobile technology “leapfrog” in collaboration with industry to be enablers for Cross-Sector growth and innovation?

Can innovative finance mechanisms be established?

**5 – 6PM : Setting Priorities and timeframes for Action**

Suggested activities from the Working Group

**Others for consideration:**

1 - Music as a Natural Resource Compendium Series: 2010 - 2015

2 - Global Songwriting Competition for youth focusing on songs that address the MDGs

3 – International University Competition: focus to design sustainable initiatives using music to help achieve the MDGs

6:30PM: Musical and Reception ...Delegates Dining Room 6



## The International Council for Caring Communities (ICCC)

### *Better Living...Adding Life To Years*

The International Council for Caring Communities responds to the challenges and opportunities of a rapidly aging global population. ICCC stimulates and identifies successful strategies, creative solutions and cross-sectoral dialogues. It encourages their adaptation and/or replication in developing and developed countries, as well as, encouraging South-South cooperation.

Mainstreaming the impact of the “longevity factor” on society, especially within the areas of the built environment, information and communication technologies (ICT), are the centerpieces of ICCC’s global dialogue. ICCC is a non-profit organization and has United Nations Special Consultative status with the United Nations’ Economic and Social Council (ECOSOC). It serves not only as a leader and catalyst but also as a bridge joining universities, government agencies, the private sector, NGOS as well as United Nations agencies to promote a Society for All Generations.

“Music as a Natural Resource Initiative” is ICCC’s newest endeavor to promote using music and ICT as tools for sustainable development, health, education and other basic services as an extremely cost effective strategy to help attain the Millennium Development Goals, particularly in developing countries and stimulate South-South cooperation in a new avenue.

#### **ICCC activities include:**

- ☐ Architectural and ICT Student Design Competitions
- ☐ “The Age of Digital Opportunity: Connecting the Generations” publications in support of the World Summit on the Information Society (WSIS)

#### **Windsor Castle Consultations:**

- ☐ Windsor He@lth Dialogues:
  - Confronting the Diseases of Poverty
  - “Digital Health in the Age of AIDS”
  - “Climate Change, Health Systems &The Digital Revolution”
  - “Digital Health & The Orphans of global Health: Child Mortality & Maternal Health, Chronic Non-Communicable Disease & Neglected Tropical Disease”
- ☐ Windsor Age of Connectivity:
  - “Citizenship and Care for Cities of the Future”
  - “Harmonious Cities: Music, Technology, Culture and Health”( TBA)
- ☐ Windsor Knowledge Management:
  - “Government Training Revisited”

#### **ICCC endeavors focus on:**

- ☐ Information and Communications Technologies
- ☐ Education and Training
- ☐ Public Administration
- ☐ Public-Private Partnerships
- ☐ Health
- ☐ Urban Design & Housing
- ☐ Arts and Development
- ☐ Student Design Competitions – Architectural and ICT (Information, and Communication Technologies)



**For further information:**

[www.musicasanaturalresource.org](http://www.musicasanaturalresource.org)



OCTOBER 2010