



Memoirs of the Music and Social Transformation Seminar



INTERNATIONAL MUSIC AND SOCIAL TRANSFORMATION SEMINAR

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MEMORIAS DEL SEMINARIO

LUCÍA GONZÁLEZ D

General rapporteur 'Music and Social Transformation International Seminar'

ANA MARÍA GÓMEZ-LONDOÑO

Editorial coordinator

VICTOR MANUEL RODRIGUEZ SARMIENTO

NICOLAS SERRANO CARDONA

Technical support for general reportage

ANA MARIA HIGUITA GONZALEZ

Culture Observatory, Secretary of Culture, Recreation and Sports of Bogotá

FRANCISCO DÍAZ GRANADOS

Language and grammar checker

JUANITA AMORÉ

Translations

LA SILUETA

Design

CARLOS LEMA POSADA

Photographs

EL JARDÍN DE LAS DELICIAS S.A.S

Video clips

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ORGANISERS

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WWW.FUNDACIONBATUTA.ORG

CALLE 9 NO. 8-97, LA CANDELARIA

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CARRERA 9 NO 76-49 5TH FLOOR,
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CALLE 39 BIS # 14-57

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BOGOTA

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General Coordinator Programme for
Artistic Education, Children and teens

AMANDA PAOLA VARGAS

Adviser, Art for Social Transformation Project

WWW.IDARTES.GOV.CO

@IDARTES

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Institutional keynotes

The Ministry of Culture, in fulfilment of its institutional mission, has promoted the cultural development of Colombian society as a fundamental dimension in building a sense of citizenship and a collective nation project. Music schools, together with libraries, museums, community radio, heritage guardians and cultural centres, constitute the main resource for policies, programmes, infrastructure and social participation, democratising processes of creation and cultural expression, and strengthening the population's life projects. Music, thanks to its symbolic-expressive nature and its roots in the social and cultural structure, has a decisive impact on building individual and collective values, and hence in transforming real and intellectual conditions of society as a whole.

For 14 consecutive years, the Ministry has implemented a priority public cultural policy, with national coverage and innovative reach, through the national plan *Music for Coexistence* (PNMC after its name in Spanish). The Ministry seeks to guarantee the right to musical education, practice and enjoyment, emphasising musical education for the population, strengthening musical practices, fostering the development of music across the national territory and diversifying



professional spaces for musicians. During this period, the Ministry has created 992 municipal music schools with a target population of 128,909 people. In addition, 997 municipalities have received musical instruments amounting to over 12,000 individual instruments. This process has been supported by constant updates from school teachers, the design of educational guidelines for different levels and practices, and the professionalisation of 1,011 working musicians. The process has enabled municipalities, the local population and the musical industry to enrich their daily lives through cognitive and emotional perceptual development, which has contributed to the acknowledgement of diversity, and the strengthening of creativity and expression as bases for integration and coexistence in the country.

Mariana Garces Cordoba
Culture Minister

Music accompanies us since early childhood. It is fundamental in the construction of subjectivity and identity, and helps us define the way we are and the way we interact with our territory and our community. The experience of music is collective in nature, and hence it plays a fundamental role in strengthening emotional ties and building the social fabric. It has an enormous power for social transformation. Of all the arts, music has the most potential to bring people together and create an impact.

Bogota is a vibrant and diverse city, resulting from large migrations; the whole country converges here. People carry their culture with them, turning the city into a vast laboratory for social innovation. Music has visibly contributed to the transformation of the city and its collective imagination. Today, it is impossible to imagine Bogota without its Music Festivals in the parks, without the explosion of diverse musical genres, without its nightlife. We cannot imagine Bogota without young people and their aesthetics, without rock or hip-hop or without the new sound crossbreeds that spring from the dialogue between the local and the universal.

The Music and Social Transformation Seminar offers a unique opportunity to share experiences with other cities from around the world. This exchange will be enriching, since it will expand our horizons and help us think of new strategies to enhance music's power for transformation.

Maria Claudia Lopez
*District Secretary for Culture,
Recreation and Sports*

The British Council is the UK's international organisation for cultural relations and educational opportunities with foreign countries. Established by Royal Decree as an independent organisation, it works with the British Government's Foreign & Commonwealth Office, as well as British Embassies in over 100 countries where it operates. Its purpose is to create international opportunities for the people of the United Kingdom and other countries, and to build global bonds of trust. This has been its mission in Colombia for over 77 years.

It is a great honour for the British Council to be the main partner of Fundacion Batuta in organising the International Music and Social Transformation Seminar. The creation of an academic event at this level is consistent with our commitment to the country and our goal in music: promoting and creating spaces for the exchange of ideas, the transfer of knowledge, education and the formation of creative partnerships within our strategic line of work, aiming at highlighting the role of the arts in transforming societies.

In addition, Colombia traverses a historical moment, where the main challenge is to develop spaces for peacebuilding. In this context, the British Council is confident that music has the power to transform lives, and is a vital tool for social action. The International Music and Social Transformation Seminar will contribute to generate meetings and debates, and to create links between peer entities. The Seminar is expected to bring about new opportunities and inspiring experiences, and to promote the development of creative industries, the sustainability of musical projects and social cohesion.

Tom Miscioscia
Colombia Director
British Council

For Fundacion Nacional Batuta it is an honour to organise, together with the British Council, a space for reflection that allows us to understand the purpose and path followed by institutions or individuals who have made music their *ethos* to achieve social change, marking significant differences in various communities around the world. We have achieved this feat thanks to the unfaltering support of the Ministry of Culture, the Secretary of Culture, Recreation and Sports of Bogota, the District Institute of Arts (IDARTES), the Bogota Philharmonic Orchestra, the Bank of the Republic and various universities in Colombia.

Each one of the projects and individuals summoned to the International Music and Social Transformation Seminar has brought about significant community interventions through music; they have had a positive impact on the human geography of social scenarios characterised by conflict, tension, differences or situations of vulnerability. With this event, we want to closely get to know the way they are and the way they face the urban or rural contexts where change occurs. We also want to generate long-lasting links between peer entities, attempt to replicate the experiences of other countries or cities, and generate an academic debate about the social impact of music and its power of transformation in culture, society and cognition.

The International Music and Social Transformation Seminar has set as one of its main objectives the fostering of the discussion about the role of the arts, particularly music, in peacebuilding. This is relevant both due to the importance of deepening this kind of reflection amidst the current historical circumstances of Colombia, and in terms of the value of exchanging methodologies and knowledge between territories, cultures and social realities.

Another central objective of the Seminar is to provide young cultural managers and student musicians with new references that inspire and motivate them to formulate projects for the integral development of communities, stimulate their creative thinking and enhance their entrepreneurial skills. The Seminar was hence conceived as a large meeting space that brings together academics, experts, policy makers,



culture secretaries, managers, cultural managers, teachers and young persons whose lives, interests or work are connected to music as a field of knowledge, experimentation and work at all levels.

In its 25 years of existence, Fundacion Nacional Batuta has helped to generate awareness and inspire innovative initiatives in the fields of music, social transformation and peacebuilding. In our quest, we have had the invaluable support of a high-profile academic committee, governing cultural entities, music programmes in prestigious universities and experts - lecturers, panellists, moderators and rapporteurs-, to whom we extend our heartfelt gratitude for their contributions in the construction of this experience.

We bid you our most warm and friendly welcome.

Maria Claudia Parias Durán

Executive President, Fundacion Nacional Batuta



Historical sense of an encounter of knowledge: music and social transformation

BY LUCÍA GONZÁLEZ D.¹

As a rapporteur for this beautiful Seminar on Music and Social Transformation, I thank *Fundación Nacional Batuta* for allowing me to present these memoirs. I am grateful, but I also warn that my words could not account for the richness of the large and subtle contributions of each of the experiences and each of the speakers, workshop conductors, and panelists who nurtured this Seminar. The readers of these memoirs will find, in addition to important contributions to music, musicians and cultural managers, a vital testimony to what humanity is capable when it tries to peer into the abyss of the other to accompany and support him on his way. The compilation of what happened in this Seminar is, with no doubt, a treaty of humanity and hope, in these unfortunate times for the world.

I do not know if those who promised to carry out this Seminar were able to measure the richness in which it would inhabit it and the valuable legacy they would leave for history regarding the value of art, and in particular of music, in the formation of human beings

¹ Coordinator of the general rapporteur of these memoirs. Social and cultural manager.

and responsible citizenships proud of themselves; but it is clear that it was a success to propose, at this time in the history of Colombia and the world, a dialogue of knowledge that will confirm the preponderant place that art must occupy in the lives of people and communities. With this encounter we confirm that music is a very powerful means to make us more human, more in solidarity with each other, with others, and with the world, and to understand that the positive transformation of life will always be possible. I hope, then, that many people after reading the memories of each of the contributions - made by kind hearts, and rigorous and wise minds - can enter into these plural worlds to enthuse with their mission as musicians, managers, leaders, or simply as human beings.

We all know that the drive of creation is the same drive of death, so a country, a society must decide what drive to cultivate. For this reason, this four-day conversation with 50 experiences, experts, and empiricists, men and women eager to learn was designed as a reflection, starting from dialogues of challenging knowledge about proven experiences, refined hypotheses, stimulating questions and doubts. We wanted that many more learn to make art a powerful tool against war, exclusion, indifference, lack of identity and memory, and that the directors of the public and private understand that with the most beautiful and simple - the sound experience, singing, sounds, compositions, and dances - one arrives to the heart of human beings. In addition, we can see that music helps relieving pain and enriching existence. The founder of the Recycled Orchestra of Cateura (*Orquesta de Instrumentos Reciclados de Cateura*) who works with instruments made from rubbish thrown at the foot of the houses where the children and young people with whom he works, used to say: "Sometimes children who do not have what to eat or any shelter but have music as something very important in their lives." This reminds the leaders of all orders and places of the world that man does not live by bread only.

I must emphasize that the richness of this Seminar lies especially in the plurality, recognition, and appreciation of differences,

and in the acceptance of multiculturalism of the world and its multiple options. There was not a single disjunction in the statements. Everything was linked by an “and”, by an “in addition”. This already, as a notion to think the world is a huge advance. Contemporaneity, for our fortune brought plurality with it. We no longer talk about music, but about several types of music; of culture, but of cultures; of sound, but of sound experiences and aesthetics expanded to infinity. In this Seminary, classical and popular, academia and community experience, formal and non-formal education, experimental and true and proven lived together. One of the first phrases we heard in the Seminar from master Keith Swanwick became a gracious sentence that would guide this path: “Music and education in music incarnate plurality in their selves.”

All this is very important because it can be said that an assumption to live in peace is accepting the other, recognizing it in its equal dignity, but also in the difference. It is to be able to live in a respectful and harmonious way in urban conglomerates saturated, as they are with cultures and values that cover the territory, or grateful for the existence of ancestral cultures that still inhabit the jungles and care for the planet. That is how, with this polyphonic choir of worldwide voices we ratify that art and particularly music constitute an artistic, and social and political heritage we must preserve, promote, and stimulate “as a right” for a richer life for each human being and for society. As Melody Alondra Jerez, the director of the Foundation for Youth and Children’s Foji Orchestras of Chile (*Fundación de Orquestas Juveniles e Infantiles Foji*) reminded us in the words of the teacher who created the orchestral movement in Chile: “All children have skills and talents. You just have to give them the tools to develop them.”

It has been proven that human beings who receive an adequate musical training can be happier, as indicated by the study contracted by Fundación Nacional Batuta de Colombia and confirmed empirically by many of the experiences presented. To gratification and pride generated, we must add those from the families and communities where the work is done. It was recognized that musical training

experiences contribute to raising self-esteem. As Eileen Eastaugh, who made music from the prison and today is part of the Music in Prisons team said, “I was sitting on the side and listened to all people making noise with instruments, and in less than an hour the noises became music, and I felt respected, I felt that they were not judging me. I felt confident immediately and everything began to fit in place, so I learned quickly.”

In this encounter of knowledge, we could also confirm scientifically, from neuroscience, that the musical experience contributes to the development of cognitive competences, such as mathematics and language, and there is also evidence of the development of emotional competences, such as sensitivity, sociability, compassion, in addition to social skills, such as rhythm, will, and discipline.

The musical or sound experiences that have been built in community with the intention of elevating the condition of the other offer visibility and voice to those who have not had it, exalt their dignity, give them a place, and therefore, give them power. “Before, I would not have introduced myself for two minutes. Now I cannot keep quiet,” says one of the street people who is also an actor in the Streetwise Opera in London; or as expressed by the woman member of Curing Drums project from Ruanda: “This experience has given me a face, I feel so I exist.” Communities that find in music a place and a way to express themselves can be prouder of who they are already, and recover their memory and re-signify their existence. This is confirmed by the musicians who are part of the Lucho Bermúdez school in Montes de María, Colombia, a region of violence that had to re-signify its existence and meaning of music to the tune of which their loved ones were also massacred.

Doing this Seminar in a critical moment for Colombia was a great success, because it was the balm that allowed us to overcome the pain of the refusal in front of the popular referendum, in that same week, which put into consideration the agreement achieved in La Habana by the government with the FARC, the oldest guerrilla group in the world, which sought to stop 52 years of armed confrontation.

In it we knew the nobility of the makers of art and culture, and knew of world experiences that based on the work with the music have achieved reconciliation in contexts of historical wars, and we knew of other experiences that have achieved to alleviate exclusions and inequities with music that many human beings live in Chile, Mexico, Brazil, and Pakistan, among other countries.

Colombia, then, from this scenario that calls us to build peace, ratifies the need to deepen the artistic work with communities throughout the country, since as professor Patricia Ariza says, “a peace that does not sing, a peace that does dance, a peace that does not act, a peace that does not recite is a peace that is delayed.” Colombia - and probably many countries of the world - has to undertake a great expedition for its immense cultural wealth, to recognize and value itself, recognize the importance of being like a native forest, rich in diversity. It is well said by the great writer William Ospina that

Colombia needs to recognize itself in Macondo, needs to heal from oblivion, heal from revenge, and heal from ignorance of itself, her culture, and this can only be achieved traveling through oblivion, awakening the dead, telling and singing the secrets of its continuous living in danger, conjuring up the ghosts of fear, and undertaking a new dialogue with the world. This demands a vital, festive, and multiple adventure enriched by the languages of art².

This, so that each man and each community can present themselves to the world with their skills and the richness of their cultures, deconstructing all colonial heritage, and also the culture of consumption and of spectacle that seeks to impose itself as The Culture, in capital letters. Fortunately, there are the drums, the bagpipe, and the “*marimba chonta*”; the “*bunde*” and the “*bambuco*”, and the wild

² William Ospina, “*Colombia en el Planeta. Relato de un país que perdió la confianza*”, Government of Antioquia, 2001. Online.

sounds and urban sounds, and hip-hop of the streets to say that life exists because it is plural.

Equal value has the idea of forming citizens for a global, interconnected world, learning from the music and cultures of other times to share what cultures have left as legacy to new generations. The National System of Youth and Children's Orchestras and Choirs (*Sistema Nacional de Orquestas y Coros Juveniles e Infantiles*) now called the Simón Bolívar Music Foundation (*Fundación Musical Simón Bolívar*) set the example for many countries in America by making classical music available to thousands of young people from all social strata with its refined instruments and repertoires, and their rigorous learning methods, which gave them the possibility of connecting with the world. Already in Colombia, *Fundación Nacional Batuta*, the Desepaz Music School (*Escuela de Música Desepaz*), and the Music Schools Network of Medellín (*Red de Escuelas de Música de Medellín*) among other projects have allowed the human and musical formation of children and young people from all corners of the country, without distinction who make classical music and local music their best way to be connected with their neighbor and the world.

Music, therefore, plays a very important political role, since it has allowed that all communities of the world build their own voice without mediations. With these voices, indigenous, Afro-American, and marginal urban communities have been slowly incorporating into the story of nations where they never had a place before. They are voices that from blues, "son", and rap have rebelled against domination and invisibilization, and have made their cultures endure in a continuous fight against the condition of sub-otherness to which they have been wanted to be submitted. Therefore, this Seminar also demands insistently that inclusion is not exhausted in adding "another repertoire." Inclusion becomes a reality when it assumes the task of looking at those other worlds which express differently, which have other ways of producing, teaching, and circulating, because as has been said repeatedly in these days of encounter, music is the creation that has accompanied man from immemorial times as an instinct, as a

need, as civility to express what is so inexpressible, to make itself to be felt, to reveal itself. For this reason, we also insist on the urgency of research in pedagogy and musical production, not only as production of sound, but also as production of language in a culture and context. Learning and adopting other types of music requires, then moving from the place where one has always been and putting oneself in another's place.

Michel Serres says in his book "Thumbelina" that these are times for creation and intuition, because, like Saint Denis we carry the head loaded outside our body, in a box (the computer) with which knowledge has been objectified and accumulated, and we have the mind and soul free to create and recreate. That is another insistence of this Seminar, since the usual given can limit us to the already known, to the already tried. Research and exploration, in exchange can open doors to new worlds, beings, and cultures that have been excluded, such as beings with limitations for which the para-orchestra proposes new music or sounds, and new instruments that respond to their needs and possibilities, or like the exploration of contemporary music by experimental center *Oído Salvaje* with children in rural communities, a kind of music they would never have heard, because it was always thought of as an option only for the most enlightened.

I hope we can read the signs of times: that institutions and mandates that characterize by adherence to the norm, to the proven surely open the curricula and schools so that the world's knowledge becomes wealth and inclusion, and creation becomes reaffirmation, liberation, the place where the creative drive extends to many more; that solidarity and not egos or exclusivity becomes the foundational basis of the sustainability of creative experiences, because it is clear that it is not only with money, but with passion and generous exchange of knowledge that we have succeeded that in very precarious contexts opportunities are born and multiply. As Jeke, founder and director of "Crew Peligrosos" said, "what we do has left us responsible for change [...] to teach children that there may be a better tomorrow."

Now we know with more certainty than a few days ago that we have a weapon more powerful than thousands of tanks and grenades in our hands, a weapon that dwells in the body and soul of all human beings, which is memory and future. We attest that an opera can alleviate misery and a “*bunde*” can stop a war. We need, then that art be “a weapon of mass instruction”; we need the governments of the world understand that music can make us much happier and more prosperous than the business of war. We propose that, as in the Declaration of Independence of the United States - as we were reminded by professor Doris Sommer - happiness is declared as a right, and therefore access to music is a way to fulfill that right.

Thanks to those who gave us hope in these times, and encourage us with their knowledge and passion to continue fighting this battle for the transformation of the world. Thanks to *Fundación Batuta*, the British Council, Ministry of Culture, District Government of Bogota, and all other partners: the Academic Committee, operators, lecturers for their generosity to stimulate our minds with their knowledge. To those who traveled from so far to share their learning and passion, to those who led the workshops and technical tables to make possible the exchanges, to the attendees to the Seminar, logistical supports, and translators... to all that still believe, like Antonin Artaud that “art will save us”, and like Gramsci that “culture is the revolution itself.”

Art, music, and social transformation

BY ANA MARÍA GÓMEZ- LONDOÑO¹

When I was a diplomat at Unesco, I heard the delegate for Palestine saying the following: “It is easier to make war than peace, because when making war one exercises violence against the enemy, while building peace one must exercise it against oneself.”

Santiago Gamboa, *War and Peace*

Two days after the negative results of the plebiscite for the endorsement of the Peace Agreement signed between the national government and the Revolutionary Armed Forces of Colombia - People’s Army (*Fuerzas Armadas Revolucionarias de Colombia – Ejército del Pueblo FARC-EP*) and in the midst of the great march of mobilization in silence for the peace in Colombia, the INTERNATIONAL MUSIC AND SOCIAL TRANSFORMATION SEMINAR was held, from October 4th to 7th, 2016. This encounter of knowledge about the transforming power of artistic practices, especially music, added efforts to dimension the contributions of arts and culture face to new challenges of social cohesion and peace in Colombia. The Seminar proved that the musical experience enables the development of cognitive, emotional, and

¹ Ana María Gómez-Londoño. Ph.D. M.A. in Sciences of Culture by the Freie Universität Berlin, Germany; Master’s Degree in Artes, Universidad Nacional de Colombia; Psychologist, Pontificia Universidad Javeriana. Coordinator of Contents of the Internacional Music and Social Transformation Seminar.

social competences; and these *Memoirs* are a living account of proven experiences, part of this “polyphonic choir of world voices.”²

Given that these contributions can be valued through public policies and transformative actions, for this introduction we decided to focus conceptually on the relationship between art, music, and social transformation proposed in the Seminar. This link that assigns a role in social transformation to the arts frames a new model of innovation in international cultural policy that guarantees that culture occupies its legitimate place as an articulator of human development policies, especially those related to education, environment, social cohesion, and peace (Jordi, 2009-2016). In this sense, the United Nations Educational, Scientific, and Cultural Organization (Unesco) supported by instruments promoted by the Organization of United Local Governments - such as Agenda 21 for Culture (2016-2026)³ and the recent declaration of Agenda 2030 for Sustainable Development

2 Please see Lucía González’s text in these Memoirs: “*Sentido histórico de un encuentro de saberes: música y transformación social*” (Historic Sense in an Encounter of Knowledge: Music and Social Transformation).

3 Since 2004, Bogota articulated to Agenda 21 of Culture, the well-known program of United Cities and Local Governments - UCLG (*Ciudades y Gobiernos Locales Unidos*), which together with more than 500 cities attached made an international recognition to promote the notion of “culture as integral factor of sustainable development” of the planet. Thus, since 2004, the same year in which the document “2004-2016 District Policies for Culture” (*Políticas Distritales de Cultura 2004-2016*) was published in Bogota, the Rio Declaration on the Environment was signed and the Agenda 21 for Culture was developed, as political tools, which extended the paradigm of sustainable development with values of cultural processes: that of diversity, creativity, and critical and imaginative thinking of arts (2004-2016). The UCLG World Secretary, in relation with the UCLG World Congress, met in Bogota at the V World Summit of Local and Regional Leaders to establish and argue culture as a goal of development (“Culture as a goal in post 2015 Development”) for Agenda 21 that was projected from 2016 to 2026.

Objectives (SDO) (2015-2030)⁴, stopped definitively conceiving culture as *the fourth pillar of development* to assume it as a *transversal policy* of human development. With this approach, we began to consider the challenges of intersectoral nature that deal with complex problems, such as social coexistence, citizenship, and challenges of peacebuilding, such as reintegration of the ex-combatant population and integral reparation of war. Also, it was conceived that the arts and culture are fundamental in human development, because they protect 3 universal freedoms: living without fear, living without deficiencies, and living with dignity. In short, they protect and support the pillars of sensitivity that underpin human security and social protection in contemporary times.

In this international frame of thought, which seeks an intersectoral policy of the arts, culture is encouraged to work transversally toward other areas of development. With this view, the International Seminar on Music and Social Transformation implicitly took up the question: why democracy, understood as collective action manifested in the plural polyphony of differences requires the arts and humanities to consolidate? (Nussbaum, 2010). Thus, we sought to support the role of the arts in the formation of human capacities or “freedoms” in a society (Nussbaum, 2012).

All the reflections of the Seminar that articulate music with social transformation began by inverting questions about artistic practices, since it was not a question of understanding the horizon of a “work of art”, but, as Walter Benjamin would recall, to consider the opposite: the ethical and aesthetic sense of it: “how does art work in the world?”

⁴ The management guided by multidisciplinary data and indicators from planning to evaluation - harmonized with the 2030 Sustainable Development Agenda respond to the OECD guideline of governance in Colombia issued in 2013. These recommendations were considered by the National Planning Department for territorial development plans in Colombia, as announced from April 18th, 2016, and was a measure backed-up by the National Federation of Departments, since the 2030 Agenda of Sustainable Development Objectives currently marks the orientation of intersectoral plans in Colombia.

This was especially noted in the proposals of the inaugural panel on *Music, Territory, and Citizenship*. Its moderator Doris Sommer encouraged some of them, derived conceptually from her latest book: *The work of art in the world: civic agency and public humanities*. This discussion panel proposed that art should inspire citizens to actively collaborate in the co-creation of a fairer and more beautiful world. This was articulated by recapturing the humanistic interpretation of German philosopher Friedrich Schiller who in a scenario of war reflected that the function of art consisted in the construction of political freedom without directly making politics (Sommer, 2014); that is, considering the activity of culture itself: articulating the sensitivity and plural polyphony of arts to encourage social intervention.

This way, different concepts of culture were brought to the fore throughout the Seminar. First was the formulation from social sciences regarding practices of behavior shared by members of a collective and that occur in specific social contexts, given that a common culture is lived and shared. In this sense, culture was conceived as the guide for the identification and preservation of *cultural ecosystems*. This way, it was assumed that members of one same community in permanent interrelation share cultural conditions learned ethnical and socially. This social and anthropological perspective of culture served to present some experiences that occur in community environments and are concretized in projects that seek to safeguard cultural heritage of a given territory and population group, as demonstrated by the National Institute of Music of Afghanistan, Echo Program in Mexico⁵, some of the Musicians Without Borders projects developed in Kosovo, Palestine, Belgrade, and Israel, as well as experiences of Rwanda drummers (Ingoma Nshya), and the Singers Network (*Red de Cantadoras*), which regain musical traditions that derive from the rites of life and death of the Colombian Pacific, such as songs, praises,

5 The Ecos project of Mexico, state of Jalisco, especially in San Andrés Cohamiata is responsible for the safeguarding of indigenous traditions and the preservation of popular music.

lullabies among other sugary marimba sounds. In this sense, it was estimated that these regional development projects promote practices that generate social identity and guarantee community processes with the support of musical cultural heritage of their territories.

On the other hand, a proper cultural conceptualization from arts and humanities was highlighted. From this perspective, it was recognized that the field of culture is the stage of creation, change, innovation, and more concrete social transformations, because culture was conceived as a field of experimentation and constant social innovation. The concept of culture coming from arts and humanities, and especially from artistic practices determines the political horizon of social action that has been granted to art, because it has been proven that it can produce transformations in the behavior of individuals at personal level (intimate), individual (life project), and collective (social). The Seminar highlighted musical and sound practices of collective creation that took advantage of the contribution of other disciplines - such as design, electronics, plastic and visual arts - that demonstrated how through the arts physical and social-emotional limitations can be overcome. As structured by Paraorchestra and Drake Music in the United Kingdom, with the formation of integrated music orchestras (composed of musicians with disabilities) and the invention of innovative musical instruments with which people with disabilities can be musicians and exceptional concert players with other members of a society. On the other hand, both *Oído Salvaje* with the production of new radio waves, such as the project *Desde Fuera del Centro* testified that physical borders of a territory can also be transferred to generate programs of contemporary composition, even with children and in rural environments.

Art seen as a vehicle for social intervention has not only been considered by humanists, philosophers, and social scientists who have encouraged the configuration of new generation cultural policies linked to human development and creativity in cities (Yúdice, 2007; Pascual, 2009, Yúdice-Barbero, 2014), but also has been in the historical heart of contemporary art through projects that conceptually

belong to the paradigm of “art of action” or “social plastic.”⁶ This paradigm, induced by the artistic work of Joseph Beuys displaced the creative interest as philosopher Walter Benjamin had proposed it decades before. In this context, it was pointed out that artistic products articulate principles such as solidarity, collective understanding, and alternative conflict resolution that “give shape” (*gestalten*) to society, which affects the formation of the public and democratic culture.⁷ From this perspective, “social plastic” conceives art as a factory of social thought (2007) that unites art with the development of human “capacities” through its well-known proclamation according which “each person developing some task in society -as a bearer of skills, self-determination, and autonomy, whether it is being a nurse, physician, engineer, or farmer, manager - should be considered a social artist “(Brügge 1984, Nussbaum, 2012).

In this sense, new generation cultural policies allude to the role of the arts in social transformation when recognizing and stimulating artistic projects associated with the potential of collective freedom and the support of human sensibility and dignity. Therefore, the Seminar pointed out that artistic practices, such as music exalt precisely the values opposed to segregation and emphasize, on the contrary the principle of plural coexistence, two necessary conditions that favor

6 The “social plastic” has its background in the interdisciplinary conjugation of all artistic practices: music, action, plastic arts as happened in the group Fluxus. In that group of early 60s, there were artists including Joseph Beuys, Nam June Paik, George Maciunas. In the attempt to reconcile art with life, the emergence of new artistic forms not focused on the production of artefacts, but in the “action and active participation of the public, interactivity” was promoted. The search for “the total work of art” was practiced by Joseph Beuys, when he wanted to articulate vitally the ethical, political, and artistic.

7 *Gestalten* does not have an exact equivalence in Spanish. This German verb means “to design” in the sense of “giving shape.” This refers to the process of “shaping society,” as a characteristic of “social plastic” and of the paradigm of art, culture, and formation (*gestaltung*) of the public.

social cohesion, in a wide range of creative possibilities that articulate culture and education for the construction of citizenship and the configuration of peace scenarios.

MUSIC AND SOCIAL TRANSFORMATION

Bearing in mind that we make music from the origins of culture - and as Dr. Aniruddh Patel stated since 40,000 years ago - the International Seminar pointed out the reasons why we are musical. This was a question already asked by Charles Darwin, to which it was replied that there should be indeed some reason based on survival. His ethological argument - of animal behavior - was based on the principles of individual natural selection according to which the song of birds has the function of attracting the couple and responds to a sexual interest as an individual guarantee of reproduction. However, recent studies of evolutionary anthropology have shown that music is more linked to the promotion of social cooperation and social cohesion, in human species. Following Brown, Sebastian Kirschner, and Michael Tomasello's research⁸, Keith Swanwick, Aniruddh Patel, and Craig Robertson's conferences - related to music, neurology, and peace-building - encouraged the recognition of human sociobiology, which is a field of knowledge linked to neurophysiological and cognitive conditions of our species that relates music to the acquisition of social skills in an evolutionary manner, such as empathy. In this sense, the central capacity of music was highlighted as artistic activity that affects social behavior and allows us to get rid of the boundaries of the Self to articulate with others and synchronize in a new social interaction.

On the other hand, studies in the field of applied neuroscience and psychology have increased to demonstrate the effects of experience and musical training in the functions of inhibitory control of the brain (self-control). Also, due to the results of the intervention of music in autism treatments, post-traumatic stress disorders, and anxiety

⁸ Please see A. Patel's text "Music as a Transformative Technology of the Mind: Insights from Neuroscience. Research Music-making and Social Cognition" in these Memoirs.

among others it is known that the promotion of group activities and of rhythmic attraction strengthen reciprocal trust and contact (Koelsch, 2010). In childhood, with the development of “social and emotional learning (SEL)”, music enables the recognition of emotions and allows children, youth, and adults to face situations in a constructive and ethical way with prosocial inclinations in conduct (Durlak, Dymnicki, Schllinger, Taylor, and Weissber, 2011).

For the social rehabilitation in sanatoriums and prisons, music practice has become a useful tool of *primary desistance*⁹ - a name that characterizes the creation of free-time occupations technically called “creation of crime-free intervals” - and above all has demonstrated its effects on *secondary desistance*, which refers to the development of a new personal identity of the offender, this is that he acts directly in the configuration of a new self-perception (self) to give a new meaning to his life (Vales, 2016) when he is lost in situations of violence, crime or war.

For all these reasons, the International Seminar on Music and Social Transformation sought to go beyond reflecting on the use of “music as part of a group of actions to engage children, or to attract or refocus children’s, youth, or adults’ free time in state of vulnerability, with the idea of orienting them towards “positive” pastimes, or offering individuals technical skills with direct applications in the labor market” (Vales, 2016, page 7). On the contrary, the Seminar focused on the transformative knowledge of art, scientific, cultural, and strategic indications available worldwide and tested by artists, national authorities, and policymakers, as well as specialists, for the general public.

In fact, as already pointed out, music is a tool of social transformation because it promotes high levels of empathy, and because it is based on the configuration of socio-emotional competencies that facilitate the genuine listening of the Other. These aspects favor the

⁹ Term included in the OAS posture document (Vales, 2016).

emergence of pro-social behaviors indispensable in processes of reconciliation and ethical management of conflicts.¹⁰

In the same vein, since 25 years ago in Colombia, the Fundación Nacional Batuta contributes to the musical formation of children and young people with excellence, with a perspective of social inclusion, rights, and cultural diversity (FNB Mission, 2014). On the part of the State, the Ministry of Culture promotes the National Plan of Music for Coexistence oriented to the promotion of policies and programs of musical development for all municipalities and provinces of the country. This with the idea of promoting the recognition of the expressive diversity of regional music and community celebrations, among other things. This is also the case of the Lucho Bermúdez Music School (*Escuela de Música Lucho Bermúdez*) located in Carmen de Bolívar, one of the municipalities most affected by Colombia's internal conflict. In the words of its director, the objective is "to foster a more active presence of music in the realization of individual and collective life projects, as well as promote bonds of coexistence based on respect to diversity, valuation to cultural creation, and social participation in conditions of equity, in this context that was of war." Also, in other contexts of violence and urban marginalization, the Desepaz Music School (*Escuela de Música Desepaz*), as part of the Cali City Mayor's Security and Peace Development Program offers a structured extra-curricular activity for girls, boys, and young people with limited economic resources. With this and given the few possibilities that exist for young people to start to dedicate themselves to the learning of an instrument from an early age, it gives alternatives to their students to form a life project that complements their psychosocial development in new forms of peaceful sociability in the city. This was also demonstrated by Crew Peligrosos in Medellín, a hip-hop musical group founded in 1999 by Colombian break-dancer and vocalist Henry Arteaga. Inspired by the philosophy of sharing

10 M. Surace "Orientaciones de la Dirección Académica de la Fundación Nacional Batuta" (Orientations to the Academic Direction of Fundación Nacional Batuta).

knowledge as detonator of collective growth, the neighborhood school *4 Elementos Skuela (4ESkuela)* is dedicated to the 4 artistic expressions of hip-hop - MC (rap), DJ, B-Boy, and graffiti - in the Aranjuez neighborhood, a symbol of Medellín assassination. There are currently over 600 beneficiaries of these programs with female participation rate of approximately 40%, when hip-hop had been considered a pre-eminently male genre.

On the other hand, in Bogota, the District Institute of Arts (*Instituto Distrital de las Artes - Idartes*) attached to the Secretary of Culture, Recreation, and Sports of Bogota has worked on processes of social transformation that promote music within the framework of a logic of decentralization and democratization of the access to art through the recent creation of Local Arts Centers (*Centros Locales de las Artes - CLAN*) and “*Tejedores de Vida*” programs focused on early childhood. These programs have been strengthened in an articulating line called “Art for social transformation: inclusive and decentralized artistic practices to the service of the community to achieve the resignification of the public space. On the other hand, the strategic line “Art and Peace” was structured to respond to the needs of reparation, encounter, search for new symbols and new narratives of individual and collective reconstruction in the Colombian capital (Carrizosa, 2016).

As we all know, Bogota has become the epicenter of reception of populations of the country displaced by the armed conflict. The harsh experience of uprooting and having to start over has driven many people to rebuild their leadership and generate resistance processes in the capital city. This was the case of 3 Afro-Colombian women: Daira Elsa Quiñones Preciado, Virgelina Chará, and Luz Aída Angulo who have found in music a way to express and “heal” the wounds of war and displacement. With “*arrullos, currulaos, and alabaos*” and different sung airs typical of its black roots, the voice became the main instrument of memory, denunciation, and transformation of their links with life and its environment. In the words of the manager of the project called “Why Do The Birds Sing?”, favored by one of Idartes’s

stimuli, “like birds that with their songs guide flocks to new courses, these women impel spaces to support and inspire other victims, and sow a discourse with their song, which revives, transforms, builds, and dreams of peace, truth, justice, and reparation.”

This recent experience in Bogota coexists with other musical and cultural initiatives offered by Bogota Philharmonic Orchestra - close to celebrating its 50th anniversary - whose members have taken off their tuxedo to offer training opportunities in all marginal locations and diverse stages, parks, cultural corridors, educational centers, and public space of the city. Likewise, without tuxedos, the founding leaders of the hip-hop movement were formed in Colombia, more than 26 years ago, such as Jeyffer Rentería Lozano known as “Don Popo” and director of the Ayara Family Foundation (*Fundación Familia Ayara*) dedicated to the formation of human rights through music. All these initiatives recognize the virtues of music to transform “fear into confidence to generate an affirmative place (a “yes-place”) in children and young people of the armed conflict and their families to “unlearn the war” with the promotion of collective encounter spaces (Ochoa, 2006).

Based on all characteristics analyzed, it is clear that the International Seminar on Music and Social Transformation was a profound reflection on the relationship of art, music, and social transformation. Likewise, in terms of development of capacity building for inclusion, reintegration, re-socialization of former combatants and prisoners, which make music a factor of human development to create restorative culture of memory in post-war environments. As a Palestinian individual reminded our Colombian writer Santiago Gamboa when he worked at Unesco, “It is easier to make war than peace, because when making war one exercises violence against the enemy, while building peace one must exercise it against oneself.” Today, in order to achieve the most genuine ambition of Colombia, these *Memoirs* offer the reader the path this cultural change implies, of course supported in this fundamental tripod: *Art, Music and Social Transformation*.

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Structure of the Seminar

With the accompaniment of an interdisciplinary academic committee of experts,¹ the INTERNATIONAL MUSIC AND SOCIAL TRANSFORMATION SEMINAR was structured in 3 modules or thematic axes corresponding, in order, to the academic and conceptual component, technical tables, and pedagogical and formative activities. The first module was developed, on the one hand, by expert lectures in order to share specialized indications about music and its real impact on

1 Academic committee of the Internacional Music and social Transformation Seminar: President, Claudia Toni, Cultural advisor of the Universidad de San Pablo (Brazil); Juan David Correa, Director of *Arcadia* magazine (Colombia); Cathy Graham, Music Director of the British Council (United Kingdom); Alejandro Mantilla, Coordinator of the Music Area and Music National Plan for Co-existence of the Ministry of Culture (Colombia); Sandra Meluk, General Director of the Philharmonic Orchestra of Bogota (Colombia); Sylvia Ospina, Director of Arts of the British Council (Colombia); María Claudia Parias Durán, Executive President of Fundación Nacional Batuta (Colombia); Mauricio Peña Cediell, Director of Musical Arts of Banco de la República; Luis Armando Soto Boutin, Director of Cultural Affairs of the Ministry of foreign Affairs (Colombia); Catherine Surace, Academic Director of Fundación Nacional Batuta (Colombia); Mariano Vales, Director of the Music Program of the Organization of American States (OAS).

cognitive, social, and cultural aspects; and on the other hand, through panels, in order to share the learning that brought the experiences carried out in very different contexts, places, and populations of the world, and finally, in the conversation about life experiences to learn based on a more intimate reflection on the impact of music on the lives of people and communities.

The second module was developed in 3 technical tables, which in a programmatic way encouraged the discussion to obtain orientations and recommendations in 3 specific areas: project leadership, contributions of arts to peacebuilding, and music and education. At each table the directors of the invited experiences, academics, cultural managers, cultural policymakers and artists participated in order to share the lessons learned and improve management processes and public policies face the new challenges of the country and the world, and to contribute to the promotion of culture where artistic practice has a preponderant place in the consolidation of peaceful and solidarity democracies.

The third module was dedicated to pedagogical and training activities that took place at the International Seminar. Through workshops, specialized tools were offered to musicians, teachers, and citizens in the field of pedagogy, music production, and cultural management for social transformation.

Following this structure, in the academic field, the International Seminar generated a profound reflection through 4 lecture conferences that dealt with aspects related to the incidence of music in the development of the structure of human (neurocognitive) thinking and in different historical and peace-building processes. Also, music education was considered as a plural form of forceful intervention of social transformation scenarios.²

Panels and conversations identified the strategies that have achieved citizen participation through music, and new proposals for

2 Please see inaugural lesson of professor Dr. Keith Swanwick in these Memoirs entitled "The Plurality of Music Education."

socialization and community cohesion implemented in vulnerable environments with problems derived not only from armed conflicts, but also from the multiple violence and social deprivation in rural and urban settings. With these experiences, the collective construction of specialized referents was encouraged by means of the presentation of high-impact result experiences recognized local, national, and internationally.

On the other hand, for the determination of fundamental factors of human development that visualized the 50 successful experiences coming from 14 countries presented at the Seminar, we counted on the guidance of experts such as Alfons Martinell, Alberto Abello, Andrés Samper, and Catherine Surace who along with other teams of rapporteurs coordinated 3 technical working tables aimed at the preparation of conceptual guidelines and the orientation of public policies for leadership in arts, peacebuilding, and music education.

The Fundación Nacional Batuta and its advisers³ with technical support from the Presidential Agency for International Cooperation, considering that the lessons of the International Music and Social Transformation Seminar should be factors of future development in Colombia encouraged the “*Proyecto Puentes*” with the purpose of linking some of the international experiences invited with Colombian initiatives. These were distributed in 9 groups according to articulation points to generate an opportunity for cooperation, technical assistance, new joint projects, transfer of knowledge and twinning among peer experiences, as indicated in Table 1.

3 Special thanks to Dr. Germán Rey and professor Iván Benauides who encouraged by their conviction to turn the results of the Seminar into a living and constant memory materialized in future projects suggested the “Puentes” (bridges) initiative in the meetings of the International Seminar developed at Fundación Nacional Batuta.

Table 1. Proyecto Puentes: Articulation between international and Colombian experiences, with medium- and long-term alliances

GROUPS	INTERNATIONAL EXPERIENCES	NATIONAL EXPERIENCES	ARTICULATION POINT
1	Recycled Instruments Orchestra of Cateura, Paraguay	Cultural Development Center Moravia	Experiences developed in rubbish dumps and low-income neighborhoods of Asunción (Paraguay) and Medellín (Colombia)
2	Streetwise Opera of London	Bogota Art and Culture Local Centers (Centros Locales de Arte y Cultura Bogotá - CLAN) of the Distrital Institute of Artes (idartes) in alliance with the Distrital Institute for the Protection of Childhood and Youth (idipron)	Cultural intervention projects aimed at street dwellers developed in London and Bogota
3	Experimental Center Oído Salvaje of Ecuador	Vokaribe Radio	Participatory social designs concentrating on developing new sound experiences through radio, in Ecuador and Barranquilla
4	Music in Prisons	CLAN-IDARTES Laboratory in alliance with the National Penitentiary and Prison Institute (Instituto Nacional Penitenciario y Carcelario) (inpec)	Cultural and musical projects aimed to social reintegration processes of prison population of cities, in the United States and Bogota
5	Musicians without Borders – The Netherlands with impact in places that required post-war reparation in Kosovo, Palestine, Rwanda, Tanzania, Northern Ireland, among other	Changó en Tumaco project, South-Colombian Pacific	Programs of recovery of local music intervening in post-war contexts and reparation of victims of violence, in various regions of the world and South Colombia

6	Ingoma Nshya: Drums That Heal Women in Rwanda	Cantadoras del Pacífico Sur – Paola Navia	Women's initiatives turning to music as empowerment and healing tool, in Rwanda and Colombian South Pacific
7	Guri Santa Marcelina of Sao Pablo, Brazil	Orquesta Libre of Quibdó	Orchestras-Schools aimed at children, adolescents, and young people to achieve social transformation, in Sao Paulo (Brazil) and Quibdó (Colombia)
8	Drake Music of the United Kingdom	Fundación Nacional Batuta – work with population in disability conditions	Music projects for the expression of creativity of people with disabilities developed in London, Bristol, Manchester, and Colombia
9	Afghanistan Music Institute - Kabul	Lucho Bermúdez Music School (Escuela de Música Lucho Bermúdez) – Montes de María, Colombia	Music schools for the support of young people in vulnerable and post-war environments generating social and communitarian cohesion through music

Finally, the pedagogical module notes that 9 workshops were carried out by national and international experts who developed innovative and sufficiently validated proposals in the field of entrepreneurship, creative industries, choral and orchestral practice, body percussion, and contemporary musical composition. These workshops were aimed at teachers and trainers in different musical practices, cultural management, and all interested participants, in order to enrich their daily professional practice.

Lectures

Escuchar Interpretar



Music and education

Plurality of musical education¹

BY KEITH SWANWICK

*“Music is the mirror of society,
but also a window.”*

Music is not a unitary entity: it is enveloped in an infinite plurality of sounds corresponding to the production of sound within multiple, ever evolving styles manifested in various cultural spaces. Music permeates the entire social spectrum from nightclubs to church celebrations, from street rap to opera. The education of music also corresponds to this plurality of uses. It has a national and legally constituted place in the general curriculum of schools. There is also instrumental and vocal teaching in schools specialized in music and also the education given by private teachers in their own studies. In addition, there are special projects, such as the Fundación Nacional Batuta, El Sistema, and other training schemes where music is conceived as a form of social intervention. These initiatives can attract high levels of political interest and media. Furthermore, in schools, universities, and communities we can find formal and informal ensembles that

¹ This text is a summary produced by Ana María Gómez Londoño from the lecture offered by Professor Keith Swanwick at the International Seminar on Music and Social Transformation.

have many different styles and audiences that involve a wide range of teachers or leaders. In the same way, all individuals have diverse ways of relating and learning music.

Whatever the specific educational context, all individuals come from various places, and have diverse capacities, experiences, and expectations. The quality of music education depends on establishing differences in multiple transactions, and these are fundamental for any program whose purpose is to guide social transformations through music. Plurality is a connatural condition to music and musical education. There are different formal and informal learning conditions, as mentioned in the research and questioning done: people choose their own music to play and face the challenge differently.

Disciplinarity of students is different. There are students who only learn music through psychodynamics of orality (listening) and others through writing (by scores). In the first case, the people who more often opt for this mode are those dedicated to rock and popular music. In this sense, it is important to consider the study by Lucy Green “How Do Popular Musicians Learn” (2001) in which the author pointed out some interesting distinctions. In the United States, in times of recession

...A man pulled his guitar at the door of his store and sat on a box to play, and everyone in the camp slowly approached him: they felt attracted. Many men knew how to play the guitar, but maybe he was virtuous. You feel something you do not know when deep chords sound and sound, while the melody runs the strings in small steps. Rough, heavy fingers go over the frets of the guitar. The man was playing and people were slowly approaching until the circle closed and got narrow, and then he sang “Ten Cent Cotton” and “Forty-Cent Meat.” And the circle sang softly with him. He sang again “Why Do You Cut Your Hair Girls?”, and the circle accompanied him ... Now the group consolidated, formed unity. In the midst of darkness, the eyes of the people internalized and their minds evoked other times.

And everyone wanted to know how to play the guitar, because it is something pleasant.

Through music, a congregation was provoked. In this sense, music created social cohesion.

INFORMAL EDUCATION	FORMAL EDUCATION
People choose their own music	Music is chosen by the teacher
One learn by aural copying	One learn by musical notation
Learning in and from peer group	With the supervision of an adult
Learning is given randomly, often in whole pieces	Learning is structural and sequential
Integration of the CAP	Separation of the CAP

Source: Green (2001)

On the other hand, music also generates a social recognition of the other and, while it has been considered a mirror of society, it is a window to the recognition of what our minds can produce. In New Guinea, in a framework of cultural confrontation, students were introduced to the musical instrument created by the rival tribe: the *bamboo zither* (Figure 1). They saw how it sounded and come from a bamboo from the coast side, from a string. These instruments generated curiosity in the opposite tribe. Suddenly, the interest in it thrived, and encouraged and inspired other students. In this sense, the knowledge of musical expression and the ability of the material production of the arts allowed them to admire the condition of the other, and even generated the creation of instruments inspired in the development of their rival. The situation of violence among tribes stopped being



Figure 1. *Bamboo Zither*

the most outstanding, because the recognition of the virtuosity of the other people occurred.

From another angle, plurality refers to the scope of the composition. Specifically, the contribution of different sonorities is usually indicated when coining the range of plurality with which students arrive at school, given that they are influenced by different musical contexts: their family, neighborhood sounds, among others where they could have learned a musical form later on included in the form of the final composition.

There are also different progressive layers in the creation and musical understanding:

1. Musical materials: referred to sound materials, which are not precisely musical one, but have taste and control as phonetic forms or sounds the composer may consider

2. Movement: when materials change their shape, they become a phrase, which produces meaning, and this is the smallest unit in music, just a gesture
3. Musical form: relationships of surprise that have to do more with humor than with elaboration of musical architecture; knowing how to combine the elements and set of repetitions and reversions, of impact: a surprise. Knowing how phrases are interconnected to make it interesting.
4. Essential value: what we hear relates to our inner life, the way we feel, and what we are looking for with musical experiences. This aspect, which has to do with personal plurality and generates a position is not the goal of musical education, since it is a value judgment, but this value must be independent, and only have to promote the taste for music and, possibly that they want to compose.

Expressive forms are a mirror of the forms of our body and undress our internal state; a history that manifests through bodily positions. In the most structural way, music seems to have similar parameters that connect with the history of our posture and gestures. This manner, the feeling of depression characterizes by slow movement or anxiety, and jubilation is expressed with expansive gestures. These physical gestures are linked correlatively by the 4 factors of the physical movement: weight, space, time, and fluidity, as evidenced by the research carried out by Rudolph Laban². These factors are “the heart of musical expression.”

2 Laban, R. (1966/2003). *Choreutique*, in *Espace Dynamique* (1^a Re-printing) (pages 167-217). Bruxela: Contredanse.

Laban, R. (1948/1984). *Danza educativa moderna* (3rd ed., 1st Re-printing). Barcelona: Paidós.

Laban, R. (1950/1987). *El dominio del movimiento* (4th ed., 1st Re-printing). Madrid: Fundamentos.



Figure 2. Plural relationship with the language of emotions linked to aurality. Reference to Rudolf Laban's research on the 4 factors of physical movement as nuclei of musical expression

Plurality in pedagogical expressions

There are progressive factors and layers in the creation and musical understanding that are the base of the principles of education that must guide pedagogical practice (Figure 3).

The three principles for musical education are:

1. To take care of music as discourse: one hope that the teacher can conceive the musical activity as a significant activity and assume it as a form of discourse that deserves the care of different layers of musical creation: the handling of materials, its control, forms of expressive character, and forms of making it interesting by generating surprising relationships.
2. To take care of the musical discourse of the students to compose, listen, or interpret: musicians maintain a musical conversation, and

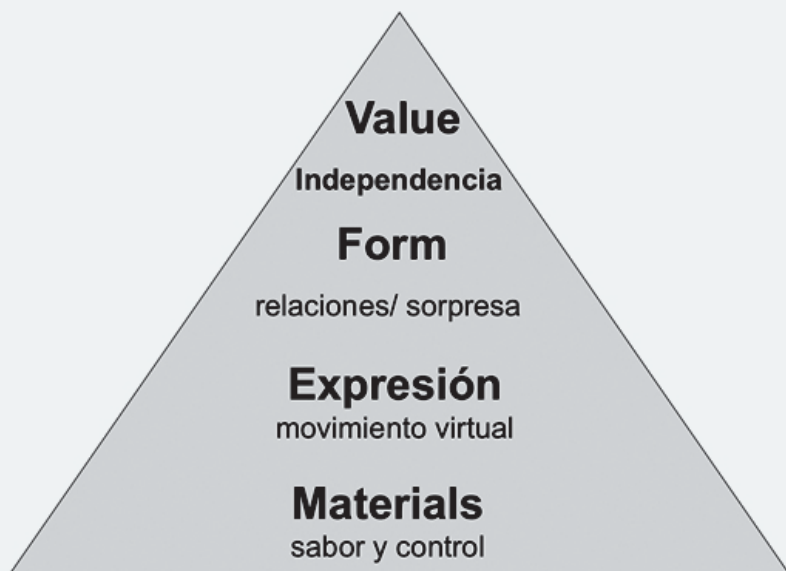


Figure 3. Progressive layers of creation and musical understanding.

it is important to guarantee that others can introduce their ideas and students include their expressive referents.

3. **Primary and final fluency:** this refers to pedagogical recommendations to favor musical invention. It is more important to give students the opportunity to listen a piece of music, as introduction rather than describing its origin. In this sense, it is appropriate to focus more on sensory effects than on the discursive or theoretical ones.

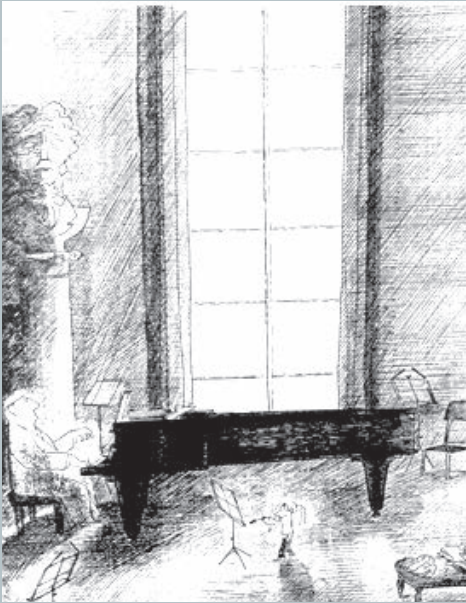
In order to focus on this last principle that condenses musical practice, it is a question of inverting the order of the image in Figure 4 - that contains: on the column, in the background, the pedestal with the bust of a great composer already deceased; an pianist interpreter very focused on the musical score, who is the teacher in charge of the little girl who interprets the score according to his indications - and consider the multiple levels of the situation facing the person doing the learning for the development of his talent.

Finally, Table 1 shows that pedagogical work refers to distinct levels that must be explored in a musical education program respecting differences among students and considering they have different competences, so they get involve in a Project with pleasure that allow them to perceive the richness and plurality of music.

Table 1. Musical activities. Plurality of multiple pedagogics

MUSICAL COMPREHENSION	COMPOSING	LISTENING	INTERPRETING
Form			
Expressive character			
Sound material			

Figure 4. Challenges of musical education



KEITH SWANWICK

After graduating with distinction from the Royal Academy of Music, Keith Swanwick taught in schools and universities. At various times he has been a choral and orchestral conductor, an orchestral musician and a church organist and music director. His PhD was a study of *Music and the Education of the Emotions*. From 1984 to 1998, he was, with John Paynter, editor of the British Journal of Music Education. In 1987, he became the first Chairman of the British National Association for Education in the Arts, and from 1991 to 1995 was Chair of the Music Education Council (UK). He is currently involved in orchestral playing. Since the publication of *A Basis for Music Education* in 1979, Keith Swanwick has been a major influence on the theory and practice of music education. The international appeal of his insights into the fundamentals of music and music education is recognised in invitations from over 20 countries to give presentations, conduct workshops, or advise as a consultant. During 1998 he was Visiting Professor, University of Washington and from 1999–2001 Advisory Professor at the Institute of Education in Hong Kong. In 2004, he held in Tokyo a Fellowship of the Japanese Society for the Promotion of Science. In 2011, the Brazilian government provided Brazil's music teachers with copies of his book *Ensinando Música Musicalmente* (*Teaching Music Musically*). Other books include *Music, Mind and Education* and *Musical Knowledge*. He is the editor of *Music Education*, (Routledge 2012) a four-volume collection of significant work in the field. In 2016, Routledge published *A Developing Discourse in Music Education*, a selection of his writings.



Music and Neuroscience

Music as a Transformative Technology of the Mind: Insights from Neuroscience

BY ANIRUDDH D. PATEL

Music is an ancient and vital part of the human experience, yet only recently has it become a focused topic of research within the field of neuroscience. Archaeology reveals that our species has been musical for over 40,000 years, and many (including Charles Darwin) have suggested that human music dates back much further, to the origin of our species. From an evolutionary perspective, we seem to have a biological drive to be musical, perhaps because of the vital role that music plays in bonding humans into social groups. Turning from evolution to practical issues, a question of great interest in the young field of music neuroscience is “how does musical behaviour shape the brain within an individual’s lifetime?” This question is concerned with the issue of neural plasticity, which is the brain’s remarkable ability to change aspects of its structure and function as a result of experience. There is growing evidence that musical training can influence the development of other brain functions, such as language. That is, musical training enhances more than just musical abilities: it is a ‘transformative technology of the mind’ that enhances cognition much more broadly. These effects are likely to be the most powerful in young children, whose brains develop rapidly. In this lecture, Dr. Patel will review some of the

key results of research in this area, and outline a theoretical framework (the OPERA hypothesis) which aims to explain how and why musical training can shape other brain functions¹¹.

ANIRUDDH D. PATEL

As a cognitive neuroscientist, he conducts research that focuses on the relationship between music and language, using this interface to explore the mental foundations of both of these distinctively human abilities. He has used a range of methods in his research, including human brain imaging, theoretical analyses, acoustic research, and comparative work with other species. Patel has served as President of the Society for Music Perception and Cognition, and has published over 70 research articles and the scholarly book *Music, Language and the Brain* (2008, Oxford University Press), which won an ASCAP Deems Taylor award. More recently, he published a set of 18 lectures titled *Music and the Brain*, aimed at a general audience (2015, The Great Courses). In 2009, he received the Music Has Power Award from the Institute for Music and Neurologic Function in New York City, and in 2016, he was appointed a member of the Canadian Institute for Advanced Research (CIFAR), Azrieli Programme in Brain, Mind, and Consciousness. Patel earned his PhD in organismic and evolutionary biology from Harvard University. Prior to joining Tufts University, he was the Esther J. Burnham Senior Fellow at The Neurosciences Institute, a research institute in San Diego, California, led by the late Nobel Laureate Gerald M. Edelman.

1 Note from the rapporteur: Throughout his lecture, Mr. Patel presented the theoretical frame of his hypothesis – OPERA, which aims to explain how and why can musical training transform other brain functions. For more information regarding this subject, as a suggestion and with his authorization, we include the translation of the article “Can nonlinguistic musical training change the way the brain processes speech? The expended OPERA hypothesis”: Aniruddh D. Patel; *HEARING RESEARCH Magazine*. Volume 308. February 2014. The translations and its annexes are included in the present edition: *Auditive Research* pages (Pp.) 421 - 459.



Music and history

One of the founding myths of the history of music is that of Orpheus, the Thracian singer who seduced humans, animals, and plants through his music; the same singer who descends to Hades in search of his beloved Eurydice, although he cannot rescue her at the end. Orpheus embodies the magical power of music and at the same time shows the paradoxical character this power contains: its capacity of construction and destruction. Based on this myth, the conference aims to address the sound forms of composing, listening, and intoning in times of barbarism. Both barbarism and sound forms that inhabit it present a multiform aspect analyzed taking as a model the role of music during the Third Reich. This period of recent history and particularly concentration camps implanted in it serve as paradigm to show the fundamental paradox that holds the power of music. The new descent of Orpheus to the sound hell of concentration camps accounts for the sound repertoire that invaded extermination camps, while revealing the ambivalent effect of music at the same time in a space in which all aesthetic experience has been suppressed. From this point of view, and having the sonorous as starting point, Dr. Carmen Pardo thought about the different forms of barbarism that we inhabit and contemporary societies inhabit as she tells it in her book *“En el silencio de la cultura”* (The Silence of Culture).

Sound forms in barbarism

BY CARMEN PARDO

AS A BASSO CONTINUO

In 1854, Franz Liszt presents Christoph Willibald Gluck's opera "Orpheus and Eurydice" in Weimar for which it composes a symphonic poem entitled "Orpheus", which he uses as introduction of the work. We are in the nineteenth century amid a renewed interest in this singer who embodies one of the foundational myths of the history of music. According to this myth, Orpheus is a Thracian singer who with his lyre and word seduces every living organism: human beings, animals, and vegetables too. But he is also the same singer who descends to the silent Hades in search of his beloved Eurydice and, finally fails to rescue her. After, stricken with pain, he wanders through the woods with his lyre ignoring those who pretend him. Finally, and unlike the happy ending proposed by Gluck, the Maenads angered by the contempt of Orpheus kill him by shattering him and throwing his head to the Hebro river. With this outcome, the nexus of Orpheus with the god Dionysus and with his sapiential dimension are shown.

In the tale provided by Ovid (43 BC-17 AD) (2005, L. XI), the lyre is defeated by the shouting, applause, and shrieks of bacchantes, as well as by the sound of berecintias flutes and drums these women carried.¹ The sounds of the menades silence the music of Orpheus. The head and lyre of the poet-musician fall to the river, and as they are swept by the waters the lyre still weaves a moan and Orpheus's tongue murmurs wailing. Other stories continue explaining that following the course of the river the head of Orpheus reaches the shores of Lesbos still murmuring a wonderful song. There, it is placed in a grotto, where it will dictate the oracles until the jealous god Apollo condemns him to silence (Philostratus, 1992, IV.14). It is important to point out that before this sentence Orpheus already has stopped singing, because its purpose is to proclaim the oracle. The song left its place to the prophetic word.

Since Ovid, Virgil (70-19 BC), Apollodorus (c.180-c. 115 BC), Philostratus (c.160-c.224 AD), and so many others tell the story of this poet-musician, the myth of Orpheus will be revisited through music, literature, or painting. In the 19th century, when the subject of Orpheus's cut head became recurrent in the field of painting, we find a work that attracts our attention: Orpheus of Gustave Moreau (1865). In it, the head of the singer rests on the lyre and is in the arms of the young Thracian who picked it up. At the bottom, to the right, 2 turtles, and in the upper left, 2 small figures of 2 shepherds playing music. One might think with François Lisarrague that the presence of turtles is the manifestation of the paradox created by the silence they symbolize and the fact that the shell of a dead turtle serves, at origin for the construction of the lyre (1995, page 18-23). In Moreau's painting, the lips of the poet-musician are sealed in complicity with the silence of the turtles. Moreau's depiction opposes all those in which the cut head of Orpheus still sings, like that which appears in the cup (c. 420 BC) exhibited at the Fitzwilliam Museum in Cambridge, England, which shows a young man writing the songs or prophecies on a tablet that the head of Orpheus utters.

Orpheus embodies the magical power of music and at the same time indicates the paradoxical character this power contains: its capacity for construction and destruction. The song of Orpheus seduces in a double movement: calms and breeds violence. His subsequent silence will be that of music and that of the word. In his descent to Hades in search of his beloved Eurydice, the poet-musician listens to the deep silence of this terrible space. He opposes his song to this silence. Much later, other hells have come to populate the earth, and listening to it, it has been possible to hear sounds from other flutes and drums. Cries of strange voices accompany them mixed with seductive harmonies that seem to sing again both the murmur the cut head of Orpheus leaves as his silence.

In those times that are also ours, music is known plural. Each music is inhabited by sounds that establish different relationships among them, sometimes hierarchical, as in the tonality, and other

times leaving aside hierarchies, like in the music they take chance as method. Any music is, then a sound constellation that allows to inhabit that called world and inhabit oneself in plural manner. Contemporary sound landscapes account for this plurality in which all sounds are in simultaneity. In these times, the proposals of contemporary music and sound art indicate that music no longer protects from noises previously outside the musical spectrum.

In this new sonorous landscape, musical forms are not defined by their matter-form relation, but by the matter-force nexus. Sound and/or silent matter becomes force in movement, and music in a field of forces (Adorno 1997, page 539). These forces make the construction of time audible. These constructions can be phrases susceptible of coupling with a teleological time. They are also heard as stubborn repetitions that may recall a circular time. Other times, they are simply babblings or fragments that evoke the way in which the present time is often felt. Sound forms are moving forces that sometimes articulate phrases and other times sound like a murmur of multiple joints.

The sound forms that inhabit our world can serve as guides in a trip leading from Paradise to Hell, like that of Dante in *The Divine Comedy*. In terrestrial hell barbarism takes on various appearances: cruelty, fierceness, or tongues that sound inarticulate to ears. Barbarism is modulated in plural and in a recent historical time. Barbarism now brings the echoes of the Third Reich, and is also presented as the formation of the sensibility of any citizen at the service of the neoliberal system. Barbarism is also to be lulled by music that chains the body and spirit; music that create hymns that do not belong to us. For all this, the descent of Orpheus to hells has no end, neither his breaking and contemplation of his head in the waters. From one of these hells comes just a murmur, of others only silence.

DESCENT FIRST: THE MURMUR OF ORPHEUS

The murmur of Orpheus brings the echoes of the acoustic space created during the Third Reich. As musical background, we listen to Richard Wagner establishing the necessary link between true art, and

new and free humanity.¹ Regarding the prolegomena concerning this question, we will only remember here the devotion of Adolf Hitler for Wagner's music and the function that Works such as *The Master Singers of Nuremberg* will have in the Third Reich for the formation of this new and free Community.

Germany is the new humanity: a humanity that sings. And it is that, as it is read in the poster that Lothar Heinemann makes in 1938, Germany is the country of music (*Deutschland das Land der Musik*). In this poster, we can only see an eagle - symbol of the German state - that merges with a large organ. Music and politics form the face and back of the same gesture. For Hitler, art and particularly music is the force that best models a people (Michaud, 1996, page 61). That force must correspond, therefore to the political designs of the *Führer*. The new community that must be built becomes the *Führer*'s aesthetic, and in it everyone must collaborate. The music accompanies all acts of the national socialist party and its purpose is to also accompany life and formation of the town. Therefore, the music to be heard will be dictated and the one that does not collaborate to achieve the new sonorous soul of the people will be banned.

The direction of the youth of the Reich takes charge of the musical pedagogy and creates the figure of the "musical leader of the youth and the people." Music aims to "educate children as beings conscious of their Germanity" (Lefebvre, 2007, page 129). To this end, choral singing will become a privileged instrument of Nazi ideology. Singing together will be a way of intoning the same chord with the body and the thought. The control of the songs ends up becoming, consequently a political matter of first order. In 1940, Hitler creates the War Festivals in Bayreuth. The military and workers who work in the war industry arrive in groups on the so-called "Reich Music Train" to the heart of the Wagnerian scene. In the theater created by Wagner, they hear a lecture about the musician and his work. The nexus between music and community building dreamed by Wagner seems to come true with the Third Reich.

The radio contributes greatly to the acoustic space of the Third Reich. The classical music programs offered on the radio will be controlled since 1933, so that no music of composers of Jewish origin can be radiated. Ears should not be contaminated with degenerate music. The objective of the music broadcast by the radio is to create joy and consolidate the community through collective listening. The radio contributes to the creation of a sound bubble where the Reich melodies act as sound massage in continuity. The diffusion through megaphony in the streets adds to the power of the radio in factories, schools, or squares. There is no place in which the sounds of the Third Reich, the sounds of the new Community do not penetrate.

The murmured song by Orpheus becomes more sinister, if possible with the use of music in concentration camps. In the fields, the descent to Hades of Orpheus takes on macabre tints. In this hell, there is no silence. Orchestras can be found in the main concentration camps. In August 1942, the creation of these orchestras will be ratified by an ordinance of the Reich central security office. The decision of the repertoire to be interpreted belongs fundamentally to the squadrons of defense or SS (*Schutzstaffel*).

The presence of music in the fields is disturbing because, in fact music is part of the logic of Enlightenment and Propaganda of the Third Reich. Primo Levi's book, prisoner in Auschwitz, entitled "If This Is a Man" helps to clarify the operation of music in concentration camps. For Levi, music will not allow an aesthetic experience contrary to what happens to poetry. Levi tries to explain to Piccolo, a French young man, the content of the verses of the poet looking in his memory for the exact terms and translating them into French, in the chapter dedicated to "Ulysses' Song" referring to song XXVI of Dante's *Inferno*, and German. It is necessary that Piccolo listens carefully and understands, and it is necessary also for Levi to say those verses because he has discovered in them, in the fact of being pronounced a liberating experience, a place in which to feel a man and forget for a moment that he is a prisoner 174.517. Music instead presents itself to Levi as "the voice of the Lager":

The reasons are few, a dozen, every day the same, morning and afternoon: marches and popular songs that all Germans like. They are registered in our minds; they will be the last of the Lager we forget: they are the voice of the Lager, the sensitive expression of its geometric madness, of the other's decision to annul us first as men and then to kill us slowly (1995, page 54).

The music registered undoubtedly in their memory and penetrate their bodies are those that love their executioners, and as Levi says will be the last thing forgotten by the survivors of the fields. The power of music to inhabit us and inhabit a space can be, as in this case, deadly. Music is the voice of the Lager because it turns off the voices of those who listen. Music ends up replacing one's own voice and dominating one's own body. Music appropriates the bodies of the prisoners. It is used to make the arrival and departure of the work commands more efficient. "United by music, prisoners follow the marked rhythm, and thus it is easier to count them." (page 31) Music accompanies punishments and the way to death in the gas chambers. Military marches and dance music performed by the orchestra or broadcast by means of loudspeakers join the parade that leads the prisoners to their execution.

Music can sometimes be a temporary balm, but for most of the prisoners it makes it unbearable to bring the happy moments to memory that some music conjures up. For all this, music is the mechanism that urbanizes the silence of this terrestrial Hades where the look does not see, does not lead to the understanding of what is seen.

The act of composing becomes a macabre experience. The orchestra of the camp, as it is exposed by Simon Laks, head of orchestra of the camp of Auschwitz II-Birkenau is formed by prisoners who become sick or die as a result of working conditions or in gas chambers. The work of orchestration, then becomes an experience in which the nexus between music and death becomes audible. Laks recalls how the disappearance of musicians implies "gaps" in chords, and very often, in solo parts. Composing becomes a sinister work in which

the health of musicians must be carefully observed at the same time than creating an orchestration that can easily hide or replace the gaps that are produced (2004, 63).

The music is the voice of the Lager and contributes to the running of the camps. In the descent to the hell of the camps fields everything incomprehension for the prisoners. And in this uneasiness added to the stupor by what is being seen and lived, the melodies that the music tones are the only recognizable, sometimes even familiar. But these melodies enter without permission into bodies and minds gradually weakened by horror. The presence of music in concentration camps shows us the face and underside of the listening of the music as aesthetic experience.

The listening of the music has the ability to transform the listener, remove it, enchant it. Orpheus with his lyre and song was a good precedent of this power. Music draws new paths in sensitivity and memory. The listening of the music builds us in other ways; it helps us to invent possible forms of existence. The listening of the music and its practice contribute to modifying and engendering ways of inhabiting oneself and dwelling with others. For this reason, music becomes, do not forget, in the voice of the community. In this sense, it can be qualified as an art of action. Listening and making music creates a certain disposition. Putting a melody in the mouth or whistling Vivaldi traces sonorous territories that become, even for a moment, in mental and corporal territories.

In concentration camps prisoners are deprived of the possibility of performing an aesthetic experience and, in case of being able to perform it, it can hardly last a few moments. In the camps the music creates paths that force you to live and live oneself leaving to be oneself, engendering the automaton that walks to the beat marked or intoning fashionable songs that are of the taste of Germans. And, when listening to beloved music, there are no possible routes that enrolling in the body and soul can lead to transformation. The camps require sort of de-sensitization, and at the moment when music opens an existential space not possible to inhabit, the listening of music becomes pain. In

concentration camps, music ceases to be the art of the possible. The murmur of Orpheus hardly remains from it and the lament of his lyre dragged in an eternal movement by the waters of the river Hebro.

SECOND DESCENT: THE SILENCE OF ORPHEUS

The acoustic landscape of the Third Reich is part of the murmur of Orpheus. But, in that murmur, a great part of the musical proposals that during the twentieth century let other rumors in also resonate. Among them are the fears, hopelessness, pain, and sounds of the many wars that have gone through this period. Tracing a small sound landscape of the tracks of the wars in the music, we would find the *Battaglia di Adrianopolis* (1914) of Filippo Tommaso Marinetti (sonorous poetry); the *History of the Soldier* (1917) by Igor Strawinsky, mimodrama for reciters and instrumental ensemble; the *Quartet For The end of Times* (1941) by Olivier Messiaen; *A Survivor From Warsaw* op. 46 (1947) by Arnold Schoenberg, a cantata for reciter and male choir; *The Spoils of War* (1950-55) instrument created by Harry Partch from the recycling of seven howitzer shells; *Il Canto Sospeso* (1955-56) by Luigi Nono, for soloist, choir, and orchestra; the *String Quartet No. 8*, op. 110 by Dmitri Shostakovitch (1960), or the *Tire For The Victims of Hiroshima* (1960) by Krzysztof Penderecki for 52 stringed instruments. This list could be much broader and give the measure of what the soundscape of wars draw in the musical field from the early twentieth century to the 60s. The list, however can still be extended to the present time and include the proposals of sound art. Among them, we can highlight the works of Ivana Stefanovic and Arsenije Jovanovic on the war of the Balkans (1993); the *Zeppelin Festival*, the *Sound of The Other*. The reason of the other. *Sound Psychogeographies* (Barcelona, 2004); the *Memorial of Voices* for a sound memory of the conflicts in Colombia, by French journalist Christine Renaudat (Bogota, 2013); *War Damaged Musical Instruments*, an installation by Susan Philipsz for the Tate Gallery (London, 2015-2016), or the *Voices of Memory*. A *Riverside Sound*

Art Installation at Irish National War Memorial Gardens, by Christina Kubisch (Dublin, 2016).

All the works and proposals named point each one in its measure to other ways to comfort the pain and to a tear of the sensibility that becomes audible. From the onomatopoeia of Marinetti's work to express the sounds of war to the recording of the noises of the war in Jovanic through the twelve-tone music of Schoenberg's work, or through the rhythmic procedures of Messiaen's play, the fan of a new way of building affections opens. However, this construction that resounds in the murmur of Orpheus has been relegated mostly to silence. It is thought that Orpheus has stopped singing.

In his introduction to *The Philosophy of New Music*, Theodor W. Adorno states that it may seem cynical after what has happened in Europe and of what still feels threatening, to devote to deciphering the problems of modern composition technique.¹ However, as Adorno continues, aesthetic analyzes revealed in his work accurately account for that reality. There where the public suspects that there is extravagance, the conflict is showing. The dissonances that frighten them speak to them of their own condition and, therefore become unbearable, concludes the philosopher-musician (1997a, pages 9, 19). The dissonances that the public feels in the music would be the discordances of the own times, and therefore the dissonances of the soul. These dissonances are presented in a later text: *Music and new music*, as the listening of the exteriority of everything that is human. The new music offers Adorno the "non-figurative" image of dehumanization and John Cage's *Piano Concerto* constitutes the climax of "a music of apocalypse" (Adorno, 1997b, pages 482-483). The musical technique would be in consonance with the fractures and tears produced by the two world wars for Adorno, and this would be what frightens when hearing these works. The new music allows the barbarity of wars to be heard, but also intones its opposition, in Adorno's words, to the barriers of the managed society (page 488).

Barbarism is linked to culture, for the philosopher-musician, and in this sense denounces the way in which barbarism is part of a

bourgeois culture that produces the reification of objects and cultural industry.¹ The nexus between culture and barbarism leads him to affirm that the one who is scandalized by Pablo Picasso's *Les demoiselles d'Avignon* or the first piano pieces by Schoenberg "is more barbarous than the barbarism to which it fears" (1998, page 143). Despite the difficulty that the fact that culture and barbarism go hand in hand supposes, Adorno thinks that art can constitute a dam for barbarism and that if it cannot be so, it is better to be silent before it passed to the enemy (pages 374 and 475). In the light of these reflections, the silence of Orpheus is perhaps the muting of art or is it perhaps that quiet rumor that the listener interprets as silence?

The so-called new music was not in silence nor was the sound art. The sensible construction of what is felt as alterity continues its path, but it is still pending to listening carefully to these constructions: listening to what bothers. The musician or sound artist cannot or should not close their ears. Their work material is the sound, the silence, the time, the space, rhythms ... and also engendering those sound forces that allow contemporary sensibility to be audible. It is sensitivity that auscultates and remembers with the times that faces and submerges in the feeling of what happens. Like the musician or sound artist, any citizen who inhabits contemporary soundscapes has the responsibility to listen. In these landscapes, we hear the complexity, simultaneity of affections that chime in and out in a fragmentary way; the noises, whispers, and clear notes woven into the forms of life of our present. The silence of Orpheus is only silence for those who put wax in their ears.

Music and sound art pose other ways to build affections, to make feel and think what affects us and the ways in which the affection can be felt. It is not a question of reflecting the social or the individual, but of constructing audible processes that intonate that which can hardly be intoned otherwise. Its listening allows them to feel the right place from which they can contribute to the liberation of other expressive constructs that, like the word have long been taken by discourses that neutralize their value and possibility of communication.

To have an ear for music and sound art is an extreme attention to contemporary soundscapes, acoustic spaces that we build and build us. The acoustic space of the Third Reich is dated at a historical moment and, as such, it seems a past, closed event. But the sound is filtered everywhere. The sound forms of the Third Reich were not sealed with their disappearance. The contemporary acoustic space is complex and has elaborated proposals that may well remind the practices of the Third Reich. The use of music as torture with the prisoners of Guantanamo or Abu Grahیب is one of the best known, but surely there are other sound channels that are put at the service of a power. George Yúdice explains:

Between 1930 and 1950 national sound cultures were constructed in countries like Brazil and Mexico. Songs such as tango, samba, “son”, and “ranchera”, all from specific regions (Buenos Aires, Rio de Janeiro, La Habana, Jalisco) were metonymically projected as music of the nation in a complex symbolic negotiation between social actors, political movements, modernization strategies, and nascent cultural industries (2007, page 30).

Along with these national identification music, others are offered that flood the spaces of daily life. Music, as it is well known is a primordial element in the creation of environment offered to the citizen-consumer.¹ Numerous studies that show the incidence of the use of music in sales and behavior of the customers have been developed. It has been analyzed from the effect of the *tempo* of music (Milliman, 1982, 1986; Kellaris and Rice, 1993; Eroglu, Machleit, and Chebat, 2005) or the volume (Wilson, 2003) against the type of music in function of the product and/or consumer, age, social extract, among other (Yalch and Spangerberg, 1990). Music, therefore is related to the production of subjectivity (DeNora, 2000, pages 46-74).

To this music add all sounds produced in daily life are united and are well known, particularly in the great metropolis. Among them, the sounds of demonstrations want to be highlighted. About the riots,

To sing and listen that singing at the Plaza de Bolívar is an ethical and aesthetic experience that shows that harmony is multiple. Harmony in that square is not, as long as singing, hierarchical or vertical, but horizontal. In the chant, each citizen is an artist of himself and the community. At that time, certainly the life of each can become a work of art of a very different sign to the postulate of the Third Reich. The sound landscape of the square and songs sung make music and sound art once again as arts of action and arts of the possible. That these instants may be maintained requires other listening that learn to decipher the field of sound forces of our days, and this is now our responsibility.

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CARMEN PARDO

Postdoctoral researcher at IRCAM-CNRS in Paris (1996 - 1998), where she leads research into the sound space in contemporary music. She was in charge of the editing and translation of *John Cage, writings to the ear* (1999) and authored *The oblique listening: An invitation to John Cage* (2001, French language version: *Approche de John Cage, L'écoute oblique*, 2007). The latter was awarded the Coup de Coeur in Contemporary Music Publications by the Charles Cross Academy in 2008. She has also authored *Robert Wilson* (in collaboration with Miguel Morey, 2003), *ITs: A philosophical reflection* (2009) and *In the sea of John Cage* (2009).

She has collaborated in collective works, including *Présences of Iannis Xenakis / Presences of Iannis Xenakis* (2001), *Musiques, Arts, Technologies. Pour une approche critique* (2004, English language version: *Music, Arts, Technologies. Toward a critical approach*; Spanish Language version: *Músicas, Artes, Tecnologías. Por una aproximación crítica*); *La parole sur scène. Voix, texte, signifié* (2008), *Aesthetics: Contemporary Perspectives* (2008), *Pamplona Meetings 1972: End of experimental art festival* (2009), and *Val del Omar overflow* (2010).

Her articles taking contemporary art as an axis, particularly music and sound art, have been published in national and international journals. As a translator, she has dealt with, among others, the work of Michel Chion: *The art of fixed sounds or music specifically* (2001), and of Peter Szendy: *Greatest Hits. Philosophy in the jukebox* (2009, in collaboration with Miguel Morey).

She has organised and coordinated several international meetings, such as *La Calle* (Madrid, 1998), *Music, arts and technologies: a critical approach* (Barcelona / Montpellier, 2000), the show *Art Media Sound Forest: Homage to John Cage* (Barcelona, 2003), *Cycle John Cage; This thing called music... minimal... and others*; *Music at night; The Music of Architecture: Varèse, Xenakis, Dusapin* (collaboration in Musicadhoy/La Casa Encendida, Madrid, 2006, 2008, 2009, 2010); *Night of the Electroacoustic Music; The sound in the cave* (Deafness) and *Sounds of Power*.



Music and Peace

Music and Peacebuilding

BY CRAIG ROBERTSON

Music has often been used in the name of both peace and conflict, or sometimes both simultaneously. Just what music does in this context or how it does it is little understood, although there is a growing body of literature that attempts to deal with this. What is even more lacking is a strategy for how to apply an understanding of how music affects social behaviour to peacebuilding activities effectively. This keynote proposes that public relations strategies in combination with musical experiences can provide one possible approach.

Music is a form of communication. Some have likened music to a type of language, but that is inaccurate for many reasons. One of which is the idea of translation: text in any language can be translated into any other language, but not music. Another is the fact that music activates more areas of the brain than any other social activity. It is likely that musical activity predates linguistic development. So what does music do? According to Brown and Volgsten (2006), “music is an associative enhancer of communication at the group level.” In other words, music that is associated to group communication enhances that communication.

This is very much connected to the needs of peacebuilding practitioners. There is growing consensus amongst peacebuilders, who are interested in win-win approaches to conflict, as opposed to militaristic

or economic dominance models of conflict resolution, that communication, shared meaningful relationships, ideological mediation and social integration are key elements in any peacebuilding initiative.

Public relations, PR, as an industry excels at strategic organisational communication, and relationship and reputation management. Until relatively recently, PR was considered only on the practitioner level. Now it is increasingly being analysed critically. Crucially, PR is considered both a form of communication: its practitioners are also considered cultural intermediaries, since they mediate social relationships and create symbolic meaning.

As you can see, therefore, there is a clear connection between music and PR, and between PR/music and peacebuilding. Music and PR both 'do' some of the prerequisites that peacebuilding practitioners need to conduct their work. They both influence through emotions, reinforcing meaning and ideology and they both recognise and intrinsically operate within the fluidity of contextual meaning. Aligned emotions, meanings and ideologies are required for sustainable peace. Therefore, music and PR should have a significant role in peacebuilding. But we still have not operationalised this process.

It is an absolute honour and privilege to have been given the opportunity to deliver a keynote at this incredible event at this even more incredible time here in Bogota, Colombia. I must first thank the organisers for enabling such a stimulating, fruitful and important event. (0.4) I would like to take this opportunity to discuss music and peacebuilding, but before I begin I would like to briefly mention how am intrigued by the potential use of music education models, neuroscience and history as related in the previous keynotes relate to this topic. In fact, I actually referenced Professor Patel in my PhD thesis. So I am thrilled to be up here amongst such illustrious company.

What is the purpose of musical activity in society? In the modern capitalist age it can seem that music is produced and consumed on a global scale for the purposes of entertainment or emotional regulation. Indeed, music has been shown to have positive applications

for individual psychology through the process of entrainment which can improve personal health and socialisation. There is a commonly held belief that music has a much greater power to influence collective behaviour through shared emotions and memories but current research is less clear about how this process occurs, if at all. The question remains, can music play a role in positively affecting collective behaviour in a manner that is separate from the commodification processes involved in the global music industry? Can music play a useful role in peacebuilding? In order to address these questions, I will start by sharing my three primary conclusions, which came out of empirical research conducted with Pontanima, an inter-religious choir in Bosnia-Herzegovina.

- Musicking affects belief through interaction with memory, emotions and identity which in turn affects behaviour at the personal and social levels
- Musicking is not an inherently positive activity
- How musicking interacts with memory, emotions and identity is context dependent (0.5)

Note that none of these conclusions even mentions peacebuilding. Why is that? Let me take you on my research journey into music and peacebuilding.

The question of music's influence on behaviour apart from the music industry first sprang to mind when I was a secondary school music teacher a few years ago, feeling frustrated at the then UK governmental focus on the teaching of music as an industry rather than an art. I felt from an early age that musical experience was not about money but rather about connecting the personal with the social and the physical with mental. This attitude may go some way to explain why I am not a full-time professional musician (musicians are generally not hired based on their desire to connect) but it does explain why I chose to teach: I wanted to help enable children, especially children in the deprived inner city areas of London, to have the opportunity to

have these musical tools to connect to each other and others around the world through musical activities. The cost/benefit analysis that fuelled governmental objectives that encouraged the teaching of music for industrial purposes was at odds with my own personal feelings and experiences on the subject.

It was during this time that I discovered the West-Eastern Divan Orchestra, the Daniel Barenboim and Edward Said project that purported to bring together young Israeli and Palestinian orchestral musicians in order to perform Beethoven's music in Germany and further afield. At the time (2004) there was plenty of writing about the orchestra in the popular press that praised Barenboim and Said's efforts at developing a musical conflict transformation project but there was very little in the way of academic research into just what the project had achieved in terms of conflict reduction. I began to develop a theory that indicated that creative collaborative music-making should be able to play a role in conflict transformation through the creation of new shared cultural identities.

The West-Eastern Divan Orchestra was found to have had no lasting effect on conflict transformation for either the participants or the audiences despite being lauded in the media for doing so. The experience did seem to illustrate to the participants how different relationships other than those of conflict were possible but the relationships were not equal as Barenboim had suggested. In fact, it showed a rather dictatorial musical relationship that might not have been attractive to the participants. The participants claimed to have felt a connection during the events themselves, but this dissipated after they were over. The audiences were not those in conflict so the performances had no chance to alter any perceptions of the communities that were actually in conflict. The orchestra was not permitted to perform in Israel which illustrates that a desire to become involved in conflict transformation is critical to any chance of success.

Despite the lack of any existent music and conflict transformation project that had actually succeeded in measurably reducing conflict the belief that music can and does operate in this manner continues

unabated, from famous musicians like Daniel Barenboim to peace researchers like Paul Lederach. This in turn led to further questions: why do people believe in the power of music so strongly when evidence suggests that music is no better in this context than any other joint social endeavour? And why do my own musical experiences and those of fellow musicians seem to be at odds with this evidence? Can music actually play a role in positive conflict transformation or are any such attempts destined to fail?

MUSIC AND PEACEBUILDING. BACKGROUND

There are numerous examples of music projects throughout the world that claim to address cultural conflicts or social injustices, including such intentionally derived projects as the West-Eastern Divan Orchestra and El Sistema as well as organically developed social and artistic movements such as hip hop culture. Reports from participants and the media tend to very positive although evidence is largely anecdotal and these assumptions are increasingly being challenged. I argue that this illustrates how music has the power to affect our beliefs about our world, including a belief about the power of music. Indeed, the sociologist Nick Prior has noted how for Bourdieu artistic fields in general were themselves a “universe of belief” (2011, p.124). If it can be said that our beliefs dictate or at least influence, our behaviour, then music can indeed have a positive role to play in conflict transformation. There is a darker side, however, as music has often been used for negative purposes. I further suggest that musical material is amoral yet has potential social impact through connections to memory, emotion, identity and belief. Finally, an understanding of the process of meaning production, rather than purely the musical material itself, is key for any practical application to be made in conflict transformation settings. I was encouraged by many talks this week that also viewed music and peace as a process rather than an end in itself.

Meaning in music has a dynamic reflexive relationship with perceptions of identity, memory, emotion, belief and ultimately behaviour.

Successful conflict transformation requires the participants to understand the relationships between the identities, memories, emotions, beliefs and behaviours of the 'other'. Belief in particular was mentioned in almost every talk this week.

WHAT IS IT?

Peacebuilding is defined here as an aspect of conflict transformation.

Goodhand and Hulme define conflict as:

“...struggle, between individuals or collectivities, over values or claims to status, power and scarce resources in which the aims of the conflicting parties are to assert their values or claims over those of others...conflict can also be seen as having a positive dimension as ‘normal forms of social interaction which may contribute to the maintenance, development, change and overall stability of social entities’. From this perspective, conflict ‘is only a problem when society cannot represent, manage or resolve its different interests in a productive manner, thus initiating a degenerative or destructive cycle of physical violence” (Goodhand and Hulme 1999)”

Ramsbotham et al. 2011 follow the basic model for possible conflict outcomes as being win-win, lose-lose or win-lose with the added proviso that no conflict can be satisfactorily resolved (i.e. win-win) unless all basic needs are met (security, survival, identity) (Ramsbotham et al. 2011, p.8-9). Often in intractable conflicts at least one side is always aiming for the win-lose outcome since that would ensure a larger slice of the conflict cake which is why so many third-party interventions occur.

All of these forms of conflict discussed thus far are symmetric conflicts where both parties are relatively equal but many conflicts, especially currently, are unequal and therefore asymmetric. Viewed from classical conflict resolution, asymmetric conflict requires structural change which would not be viewed as a win by side with the advantage.

Some have argued that any structural change costs all parties yet the outcome can be mutually beneficial. Johan Galtung proposed a very influential model where full conflict requires poor attitudes, negative behaviour and structural contradictions to be realised; where any of these three criteria are missing the conflict is latent rather than overt. Galtung elaborated this by suggesting that direct violence such as genocide requires behavioural change, structural violence such as mass deaths due to poverty requires the resolution of structural contradictions, and cultural violence such as lack of motivation to address injustice requires change in attitude. Galtung's usage of the term attitude relates to my usage of the term belief later on, since Galtung refers to the cultural attitude of one side of a conflict towards another based on what they think and feel, or believe.

CONFLICT TRANSFORMATION

Mack and Snyder were at pains to point out that the whole concept of conflict is vague, saying conflict

“...for the most part a rubber concept, being stretched and molded (*sic*) for the purposes at hand. In its broadest sense it seems to cover everything from war to choices between ice-cream sodas or sundaes.” (Mack and Snyder, 1957. p.212).

They also have pointed out that there is a commonly held belief that all conflict is bad. Indeed, social change is not possible without an element of conflict. Mack and Snyder list many methods of conflict transformation, such as negotiation or mediation, with each method belonging to a type, such as compulsory or voluntary. It has since become generally accepted that a higher level category exists within which all of the Mack and Snyder types and methods can be placed, and that is top-down versus bottom-up approach. Top down cases are where negotiations and decisions are made at a leadership level and the results are trickled down to the public, usually in form of accords, treaties and laws. Bottom up approaches involve changing

the attitudes of the public first who in turn pressure their leaders to change their attitudes or laws accordingly.

This used to be explained in terms of three tracks of diplomacy, but this has more recently been replaced with a multi-track diplomacy model: It is worth explaining a little bit about Multi-Track Diplomacy here. The previous model was Three Track Diplomacy, which included Track 1 on the top of the hierarchy involving state actors. Track 2 in the middle involved inter-governmental agencies, civil society and religious leaders. Track 3 involved communities and individuals and this is where the arts and music interventions had previously been located. The recent Multi-Track Diplomacy model involves nine tracks. Eight of these tracks for a non-hierarchical circle, and their interests and characteristics overlap:

- Government
- NGO
- Business
- Private Citizens
- Research and education
- Activism
- Religion
- Funding

Interestingly, communication is the inner circle that connects all of the other of other elements of the model. In this model, music and the arts are considered part of the communication track. Communication and the arts are considered crucial for the whole peacebuilding model to work. So not only to diplomatic theorists increasingly view music to be a form of communication, they view it be a vital form of communication necessary for diplomacy.

WHY PEACEBUILDING?

Ramsbotham et al. have developed a framework for post-settlement peacebuilding and it is useful to include some of it here to illustrate

just where aesthetic culture work, including music, can fit in. There are five categories, including the military/security, political/constitutional, economic/social, psycho/social and international. Each of these categories has short, medium and long-term measures to consider. The first three categories are purely practical and tangible and there is no room there for musical praxis. Within the psycho/social category, the short term goal is to overcome initial distrust, which, as will be shown later, music can help to do. The medium term goal is to manage conflicting priorities of peace and justice, and increased shared musical activity can help pave the way for productive negotiations on this topic. The long-term goals are healing psychological wounds and long-term reconciliation. The repeated practice of joint musicking can help this over time. The International category goals range from culturally sensitive support to integration into cooperative and equitable regional and global structures. International cultural exchanges form a normative basis between which sovereign nations establish themselves and identify themselves to each other and music certainly has an obvious part to play on that level.

The UN's focus on the third category of economic/social usually involves the introduction of liberal free markets which has been seen to exacerbate problems and inequalities rather than help them. Others have strived for local empowerment. Even grassroots interventions by NGOs are considered suspect in terms of imposing their western ideologies on non-western cultures. It is for this reason that many conflict resolution practitioners believe that more work should and could be done within the psycho/social category.

The psycho/social category is crucial for every other part of peacebuilding since the initial goal is building trust (Ball 2001; Ramsbotham et al. 2011, p.206).

There is a trend of truth and reconciliation which is perhaps best illustrated by the Truth and Reconciliation Commission in South Africa. There, as elsewhere where this approach is utilised, the stages are truth, involving revelation, transparency and acknowledgement, followed by justice or restitution and finally mercy which involves

acceptance, forgiveness, compassion and healing. It is during this last stage that music could play a role through the forging of new shared identities. There is currently much debate about the level of cultural specificity required in these processes. The tradition as it stands is to incorporate a Western model of post-traumatic stress disorder approach which an increasing number of commentators suggest is inappropriate in non-western cultures. Others have noted the danger of incorporating only local processes since they could strengthen local systems of oppression, exclusion and exploitation. There is a growing body of evidence to suggest that small-scale often unreported grassroots conflict resolution practices are more effective long-term than third party interventions, although some argue that this approach is far too long to be of much practical use. In the end, the field of conflict resolution increasingly accepts that local empowerment is required for long-term positive peace and that requires, at the very least and regardless of the style of application, an increased understanding of cultural specificity and, therefore, indigenous tacit cultural knowledge. In other words, context matters.

Another way to examine the turning point concept is through the lens of intergroup contact theory, which stipulates that under certain conditions contact between prejudiced groups will improve relations and reduce prejudices and potential conflict. Broadly speaking, these conditions are:

- Equal status
- Common goals
- Intergroup cooperation
- Support of authorities, law and/or custom
- Potential for developing friendship

In addition to these necessary conditions, Pettigrew (1998) suggests that there are four inter-related processes at work during inter-group contact:

- Learning about the out-group
- Changing behaviour
- Generating affective ties
- In-group reappraisal

Furthermore, Pettigrew has suggested that the move from particular intergroup contact and attitude change towards generalisation must proceed through three linear strategies:

- De-categorisation (intergroup contact is most effective when group saliency is low)
- Salient group categorisation (stereotype change generalises best to the intergroup level when the individuals involved are typical group members)
- Re-categorisation (After extended intergroup contact, individuals may begin to think of themselves as part of a larger group) (Pettigrew 1998, pp.74-75)

Pettigrew points out that re-categorisation is the final state of interacting groups that is by no means automatic and may never actually be reached

HOW DOES MUSIC AFFECT ATTITUDES AND BEHAVIOUR?

Plato believed musical innovations had the power to challenge the power of the state and should therefore be strictly controlled. Views such as those of Plato had been influential over the millennia and as can be seen in such cases as British colonial restrictions placed on indigenous ngoma music in Kenya, Tanganyika and Zanzibar, Soviet control over Shostakovich's compositions, Nazi banishment of atonal music, and the Taliban banning music altogether.

Tia DeNora's idea that music affords certain behaviours, recollections and emotions implies that a social actor has the ability to listen to a chosen music in certain situations in order to achieve particular modes of attention, to imagine pasts and feel specific emotions

and that by doing so reinforces a sense of personal identity and social identity with those who might be doing similar things at similar times, or at least imagine that there are others connected in this way.

Behaviour is influenced by belief and it is the belief in what music does for a person or group that influences the behaviour of that person or group, not the music directly. There are aspects of music which can connect to a person pre-lingually and physiologically adding an experiential dimension to the belief afforded by a musical event. This in turn gives the appearance that the ensuing behaviour is directly influenced by the music, but I argue that there is the interim step of belief affordance that needs to be considered, especially since it is belief that is key to understanding identity and conflicts. DeNora has pointed out that musical entrainment is a process that bypasses beliefs through the physical act of matching a sense of pulse to others as a form of intrinsic contextual socialisation although this in turn feeds into a belief system regarding that form of music.

All of this, along with evidence from my research over the past few years, as led me to develop the following model. I will give a more detailed example for some of the constituent parts followed by an example of how the whole model works.

EXAMPLES OF EACH

Two past research sites: Pontanima, an inter-religious choir in Sarajevo, Bosnia-Herzegovina, and an investigation into the role of the arts and social change in North Africa 2011-12.

Pontanima is an inter-religious choir formed in 1996 by Fra Ivo Marcovic, a Franciscan theologian, and Pepe, a professional opera singer, who became the musical director, immediately following the Balkan conflict. It began as a choir for a Catholic church but it quickly expanded to include singers from the other dominant faiths in the region for purely practical reasons, as there were simply not enough skilled Catholic singers in the area. From the very beginning of this project, in other words, the music itself was of greater importance

than any cultural, religious, ethnic or political identity. It was not long before Marcovic developed his concept of ‘a symphony of religions’ and renamed the choir ‘Pontanima’, derived from the Bosnian for ‘bridge of souls’.

Pontanima performs songs from these three traditions with the addition of Jewish music, since the Jewish community had been a significant and thriving part of the regional culture from the fourteenth century until their near elimination in World War II. Some newly composed material from composers within these traditions has also been commissioned by the choir. Pontanima has a very high international profile and has performed around the world for such events as UNESCO in Paris (2003) and the World Council of Churches Inter-religious Conference in Geneva (2005).

North Africa

Research was conducted, funded by the British Council, actually, in order to establish a snapshot of aesthetic activities up to and including the times of social change in four countries in North Africa: Egypt, Tunisia, Libya and Morocco.

Memory – Egypt, choirs in Bosnia

music reflexively interacts with one’s sense of memory, both triggering memories, altering them, and providing a framework for thinking about the present and future.

Music that builds upon existing positive memories has a better chance of engaging with participants in the present and therefore reinforcing these same memories. Conversely, music that builds upon negative memories could also reinforce negativity in the present. In the case of Pontanima, however, there are often cases where a musical event contains both. For example, Pontanima performed an early concert on October 31, 1998 at the Church of St. Anthony’s in Sarajevo as part of the Meditative Interreligious meeting, “Reconciliation and Peace”. As with most Pontanima concerts, the repertoire was equal

parts Catholic, Orthodox, Jewish and Muslim songs, but in this instance sung in an area where there had been much suffering during the siege of Sarajevo. Here, singing Catholic songs led to feelings of solidarity amongst the majority of the audience, which built on positive memories of belonging. Orthodox and Islamic songs, on the other hand, reminded them of the enemy or the ‘other’ and this built upon negative memories.

“They couldn’t understand that Ilahija, or Orthodox songs or Jewish songs were performed here in the church. They couldn’t comprehend what was going on. Because in the beginning there was some trouble but with the continuous work, they had a goal to be fulfilled, they somehow healed the people, it destroyed the prejudices the people had. That you could sing Islamic, or Orthodox, or Jewish songs in the church. And nowadays I think it’s normal for them to hear so there’s no problem nowadays. In the country they are always asking more and more. Let’s say 12 or 13 years ago it was something completely different. but now it’s normal thing.” (Yesim).

Having them side by side like this enabled a sort of negation to occur, or at least a lessening of the negative feelings the Catholics here had had towards Muslims and Orthodox Serbs. It would be nice to be able to say that the positive memory of the concert replaced the negative memory of the war, but that would be inaccurate since those memories are just too strong and traumatic for any event like this to erase. Yet after repeating this process a number of times, there is at least less animosity to the choir, the idea of ‘other’ music and culture, and therefore a gradual increase in tolerance of each other. This I believe is related to Professor Patel’s report on brain plasticity improvement when exposed to repeated emotional moments that focus attention.

One of the most fascinating aspects of the songs created in and about Tahrir Square in Egypt is the creative and self-conscious manner in which contemporary songwriters have adapted music taken

from Egypt's revolutionary past. During the 1919 Egyptian revolt against British colonialism, musical theatre became a very popular medium of social and political expression. Seeking to reach an Egyptian public disillusioned with British rule, the musician Sayed Darwish began incorporating popular techniques and references found in music theatre, thus transforming the manner in which traditional songs were performed. After World War I, Darwish's songs helped to give self-esteem and confidence to a down-trodden population demanding independence. Darwish's songs dealt with themes of love for one's country and were essentially anti-occupation protest songs. They resonated on a musical level with the common people since he wrote the melodies based on market calls and other sounds he heard in the streets. Since the 1919 revolution, Darwish's songs have at times fallen out of favour or even been appropriated by regimes, as was the case with Mubarak who made the Darwish song 'Bilady, Bilady, Bilady' (My Country, My Country, My Country) the national anthem in 1979 in an effort to neutralise the potentially protestation nature of the song. During the 2011 revolution, this song was sung frequently by the crowds, essentially taking back ownership of the song and its original meaning. Throughout the 2011 revolution, many Darwish songs could be heard in Tahrir Square, whether it was amateurs singing together, or more famous musicians like Mustafa Said or the folk troupe Eskenderella. Samia Jaheen, a singer with Eskenderella, noted that such songs would have been ignored or frowned upon five years ago since the Egyptian self-esteem was so low, they would not have appreciated songs about being proud of Egypt. Singing the songs in and around the revolution, however, had a morale-boosting and galvanizing effect

ID AND EMOTION

Identity, or the sense of who we are, is intrinsically linked to our memories and emotions, present and past as well as our ideologies, or ideas and perceptions about the world. As a result, for now, I will concentrate on the belief process.

Data from interviews with Pontanima members suggests that there is a close link between performer and audience regarding music as a belief construction tool since their motivation for joining and believing in the choir stemmed originally from the experiences gained as audience members. Pontanima members are by and large Sarajevans who are proud of the city's relatively cosmopolitan outlook when compared to the rest of Bosnia-Herzegovina. Their wish to show their skill, culture and finesse and, ultimately, normality to each other and the world at large overrules any other differences, even major ones such as religion and cultural background. Some audiences encountered at first had a very different belief system, especially when Pontanima performed in areas that suffered great atrocities. Singing the songs of the 'enemy' in perceived holy spaces in these areas initially created a sense of shock and offense in many of the audience. At the end of such concerts, no one was harmed so this created a memory of the enemy culture separate from the one from the atrocities. Over time and through repetition of these activities, the music felt to represent the culture of the "enemy" becomes less offensive which in turn led the audiences to begin to view the culture in less antagonistic terms. They are not very different culturally or ethnically and music helps normalise their beliefs together.

Most informants held similar beliefs about who they were, what music did for them and what the past was like despite coming from any mix of the dominant cultures. This belief is centred on what was believed to be normal. This belief in the normal at times had little to do with what was common but rather a combination of wishful thinking, selective memories and hope for the future. For example, almost all informants held a belief that the Tito era was an almost magical one where everyone got along fine. The reality is quite different, at least for those disappeared by the dictatorship. Some of the members in Pontanima were too young to even remember much if anything of the war, and definitely too young to remember anything from the Tito era, yet they also maintained this belief in what the music did

for them, what music you heard before the war and what Sarajevo was supposed to be like.

In Pinar Guran's diasporic studies of Turkish communities in Berlin, there is evidence to suggest that adults and first generation of children born in a new context of any culture maintain the core traditions, values and beliefs about themselves very strongly but that these erode and take on host characteristics and hybrids with subsequent generations (Guran 2010). In this case, there is a type of cosmopolitan diaspora just within Sarajevo itself. Those involved in Pontanima have banded together, bonded by their common belief in what is "normal" and this has been passed directly to their children and reinforced through practice in the choir, amongst other things, despite the social landscape of Sarajevo having changed so drastically since the times they refer to. It is a diaspora in their homeland, since so many Sarajevans were killed or they fled as refugees around the world. A few have returned and many who have stayed are on the constant lookout for opportunities abroad for them to leave as well. The population void has been filled by Bosnians from the surrounding countryside who generally have less cosmopolitan outlooks, favouring their home culture as the primary and correct one for them. All children are educated in partisan schools which disseminate their own official beliefs and doctrines about the war, which generally consists of blaming the other cultures. The children of the less cosmopolitan parents do not have these doctrines countered or challenged at home, and these tend to become their own beliefs. These children are unlikely to join such organisations as Pontanima and, indeed, they could potentially be the vanguard of new future conflicts based on incompatible beliefs amongst the different cultures. The adults seem to have no more appetite for war, but the children have not directly known war, they have known hardships and poverty, and they have been taught to blame other cultures for their troubles.

The founders of Pontanima and most of the original members, many of whom are still active within the choir, have memories of experiencing choral music in Sarajevo both as performers and audience

members and this has informed their belief that this is normal. As already explained, the generation born after the war does not have a firsthand memory of this and tends to believe what their parents do about the other Bosnian cultures. In this manner, the members of Pontanima are close to their traditions temporally and physically, since they still reside and conduct their musical activities in the same place.

Just how activities within Pontanima are conducted is down to the combination of power relationships and belief systems found within the choir. There is a general consensus between the choristers regarding their belief about what music does for and to them, but there is a more diverse set of beliefs regarding what the purpose of the choir is and how to go about achieving the believed goals within the choir. Fra Ivo believes strongly in the mission of the choir, and through his large and forceful personality, he has thus far won over the majority of the choir to his side, even though when questioned personally most choristers claim that their motivation is not the mission but rather the music itself and being part of the best choir in Sarajevo. Pepe and a growing contingent of mainly professional singers have been campaigning to abandon the mission in favour of non-liturgical songs or even completely secular repertoire. These diverging beliefs may indeed split the choir at some point in the future, but importantly, the reasons for any conflict here will not be based on ethnic, historic or cultural differences, but on musical ones. Musical conflicts may be felt passionately but not to the point of overt violence. Conflict in a musical context is not resolved, but rather it is encapsulated, contained and accepted as a necessary component of its existence.

What the above illustrates is that there is a difference between what those within the choir believe they do regarding the mission, and what they believe music does. The only thing this discrepancy does is to give ammunition to those within the choir that wish to eliminate the mission in order to sing secular music, pointing out that they sing whatever they have to in order to survive, despite claims to the contrary.

St. Anthony's Church gave Pontanima free rehearsal space until the end of 2010 when a new Bosnian Franciscan Bishop was appointed who was less supportive of a multi-religious choir in his Catholic space. In return for this free space in which to rehearse, the expectation was to provide concerts to their congregation that were wholly Catholic in nature. These concerts usually took the form of the occasional mass and Christmas concert. The church and attached monastery are directly across the street from the brewery which was the only source of water for the people of Sarajevo during the siege and was routinely bombed, and it was in this setting of common misery that Pontanima was born in early 1996. Fra Ivo himself is a Franciscan theologian and Franciscans are part of the Catholic Church which, on the surface, would seem to have more in common with Catholic Croatia than the Islamic majority of Bosnia-Herzegovina, yet the Franciscans have historically done more for the preservation of Bosnian culture over the past several hundred years than any other single organisation. This is not to say that Franciscans have always been this kind to Bosnian identity, since their whole *raison d'être* at the beginning was to soften the population for a Catholic Hungarian takeover centuries ago. Not all Franciscans support this project of saving Bosnian culture, either. Since the fall of Yugoslavia the Balkan Franciscan order within Bosnia-Herzegovina has been unofficially split between Bosnian and Croatian Franciscans, with the former supporting a free, independent Bosnia and the latter supporting a greater Croatia to which all Catholic peoples in Bosnia belonged. From the end of the war in 1995 until 2010, the bishop for the region was a Bosnian Franciscan and wholly supported Fra Ivo's efforts of inter-religious peace and unity. In 2010, this bishop retired and was replaced by a Croatian Franciscan. Immediately Pontanima's activities that included non-Catholic music and liturgies were drawn into question. They were immediately banned from using Catholic properties to practice non-Catholic music and Fra Ivo was even stripped of his monk status and forced to vacate his home of many years. He continues to act as the spiritual leader of the choir and continues to

be active in both the teaching of theology at Sarajevo University and with the inter-religious community. This further illustrates how beliefs influence actions and behaviour since the new bishop did not believe that inter-religious musical work belonged in his religious space, he removed Pontanima and Fra Ivo from his church and monastery, while Fra Ivo continued with his personal theological and choral missions based on his belief in their value.

WHOLE SYSTEM INFLUENCING BEHAVIOUR – PONTANIMA CONCERT SERIES

Peacebuilding, if it is to be successful, requires an understanding of the identity formation processes, since ideally a new shared identity evolving from those involved would emerge. How this process works requires an understanding of how identity belief is related to emotions and memory, and how all of these affect behaviour, past, present and future. It has been suggested by a number of international mediators that music and the arts provides a metaphor or amalgam for conflict transformation, albeit in a safer environment. This relates to DeNora's work where music in everyday life provides a workspace for people to work through issues pertaining to these same categories of emotional and memory regulation and identity construction, reconstruction and/or reinforcement.

While it is true that music has been a part of every society ever known, so has language, art, and, inevitably, conflict. It is the current consensus in the conflict transformation community that conflict should not be eradicated, even if this was possible. Conflict gives rise to new ideas and creates a dynamic prone to innovation and forward thinking. It may not be pleasant but it is necessary. What conflict transformation attempts to do is reduce the level of violent conflict to manageable non-violent conflict. Violent conflict that ends in violence always has a loser and a winner, whereas non-violent conflict can be managed, in theory, to a level where both sides benefit relatively equally, or at least within some parameter of acceptability. Music by its very nature constantly deals with manageable levels of

conflict, otherwise the sound worlds created would express little of interest. Even in experimental musical pieces, such as John Cage's 4'33" which contains no overt musical material whatsoever, created levels of tension by focussing the ear on aspects other than what is considered the norm in that performance context. Given music's strong connections to the very social aspects conflict transformation attempts to address, it follows that music could be useful in conflict transformation situations even if direct evidence to support this is currently relatively thin.

If all societies throughout history have always had music and conflict at their heart and both processes are essentially very similar, requiring the same prerequisites and having similar outcomes, it does indeed seem like they can be seen to be metaphors for one another. In a standard conflict transformation setting, one of the primary tasks of a mediator is to enable the conflicting sides to imagine the other's position(s). This is often hampered by extremely strong emotions, memories of past atrocities or wrongdoings, and so on. If a similar but safe environment can be presented to them where they jointly work through a procedurally similar conflict but this time in a musical space, it seems like it would be possible to enable them to imagine the type of interaction, structure and process that would be needed in order to move the actual conflict to a more acceptable level for all sides.

Successful conflict transformation first requires the desire to do so from all involved and to do so with a win-win outcome as opposed to a win-lose outcome, even if that means if at least one side does not get all that they want or think they could if they followed the win-lose route. Secondly, all sides need to understand the other points of view as close as possible to the depth of how they understand their own. Musicking in Pontanima firstly requires a common understanding of the tools, procedures and technical knowledge required of singing written music in a classical style.

“Anybody can audition for Pontanima as long as they are a good singer and can sing properly in the choral tradition.” (Pepe).

This in itself is important to the collective memory and belief of how a normal society expresses itself culturally, i.e., through a public performance culture as modelled on the central European society prevalent in Bosnia during the Austrian-Hungarian days.

“Before the war there were dozens of world-class choirs in Sarajevo. It had been that way for around a hundred years and this was normal in Europe. We felt European.” (Cecilija).

Historic precedent and collective memory and belief have therefore set the stage for the music itself. The musical act is felt physically as air is controlled and pumped out through the larynx and mouth and lips of the dozens of singers all following the stringent conducting of the musical director. This embodies the memories already mentioned and these memories are temporarily reconstructed in the moment but not as they were, only fragments, depending on what any one singer might be thinking or feeling presently. This combination creates a new memory and belief about the music.

“When I first heard music from the Orthodox liturgy, I was like, woah! I’d never really experienced anything like that, so complicated. Singing it at first felt a bit alien and difficult but now, since we do it a the time, it’s my favourite type of music to sing together in Pontanima.” (Anita).

the memories involved in singing the liturgical music of all the cultures in the Balkans in areas of great trauma, or at least areas with strong feelings one way or the other, are common, even if they are not historically accurate. They a ‘remember’ the Tito era with fondness “Tito was like an uncle to us.” (Entoni).³⁸ This of course was mainly down to the social engineering of a Communist state which attempted to devalue religion in general and discourage religious discourse in public. Furthermore, Yugoslavs were encouraged to move around Yugoslavia away from traditional religious geographical strongholds

and to inter-marry. According to the interview data, many did move and inter-marry during this period, and the lineage of many of those within Pontanima reflects this.

“My mother was Catholic and my father was Orthodox and they moved to a very mixed part of Sarajevo. This was normal. so common.” (Neno).

The fact that this same mixing up created the future problem of joining up all Serbs into a Greater Serbia during the Balkans War was never mentioned once during any field work. So singing in Pontanima has brought together people from all sides of the conflict into a temporary space that contains the positive elements from the Tito era, without any of the corruption or dangerous politics, through embodied enactments of a collective memory and belief. This feeling of togetherness lasts outside of the choir as well, in as much as they often claim that music should be taught everywhere so that everyone in Bosnia-Herzegovina could sing in a choir like Pontanima.

Singing in Pontanima is so great. I wish everyone could have the chance to sing in a choir like this and fee this same way.” (Ruža).

LIMITATIONS

Whatever the potential of a musical performance or activity, it is limited to those that participate and those that witness or consume it. Active participation in a musical event is much more likely to produce a lasting effect on those involved than during musical consumption alone. Despite this, Pontanima does seem to have had some effect on its audiences, but the evidence is limited and what little there is shows the effects to be small. Only a tiny proportion of Bosnians ever attend Pontanima concerts, for example:

Most people who come see us just go to every church event no matter what it is. They are really religious people who support

their church or mosque or whatever. Those people who don't do religious things so much probably will never have heard of us except when we do the national anthem for television. (Srecko).

In other words, Pontanima have a small core captive audience who often have not chosen to attend their concerts because of their music or their mission, but because it was an event organised by their church or religious school and they attended to support that. Despite this, the measurable effect is that when they started doing this kind of performance schedule, they would get reactions of shock, anger and would sometimes receive death threats from the audience. Now, in these same places, they are welcomed, if not warmly, at least with a degree of acceptance and hospitality. More recently, other non-sectarian choirs have been initiated in Republika Srpska and within Serbia itself, which further illustrates the spread of the ideals and oeuvre behind Pontanima.

“When we first performed in Republika Srpska, I was really scared. But now I enjoy going there and we even have a partner choir there who do similar work to us.” (Anita).

Within Pontanima there is a common belief that choral music singing helps them to feel normal while they are doing it while simultaneously helping them to remember a time when there was less conflict. Because of the memories associated with singing, the memories associated with oppression and relative lack of freedoms were not retrieved in the same way. These selected memories were brought to the foreground with fondness and then afterwards, while the memory of the musical experience lingered, there was a feeling and belief that this state of harmony could be achieved if for no other reason than it is now conceivable. Due to this ongoing reflexive process, beliefs were altered and strengthened, memories were selected and foregrounded over others, past emotions influence this selection process, and current emotions strengthen the selections and beliefs.

The model explains how music can affect the processes of memory, emotion, belief and identity and how those in turn influence behaviour, but how can this help music and peacebuilding initiatives be more effective? As described so far, music and peacebuilding attempts to convince a group to alter their beliefs about a situation or other and influence a desired type of behaviour.

Public relations, PR, as an industry excels at strategic organisational communication, and relationship and reputation management. Until relatively recently PR was considered only on the practitioner level. Now it is increasingly being analysed critically. Crucially, PR is considered both a form of communication its practitioners are also considered cultural intermediaries, since they mediate social relationships and create symbolic meaning. PR communicates in the following ways:

- Utilises audience segmentation to appeal to communicate to audiences through emotions, identities seen as reward and reinforcing ideologies and meanings.
- PR uses persuasion and helps to form public opinion.
- Meaning is contextual and fluid and this is limited by meaning potential.
- PR promotes and reinforces ideology.

As you can see, therefore, there is a clear connection between music and PR, and between PR/music and peacebuilding. Music and PR both ‘do’ some of the prerequisites that peacebuilding practitioners need to conduct their work. They both influence through emotions, reinforcing meaning and ideology and they both recognise and intrinsically operate within the fluidity of contextual meaning. Aligned emotions, meanings and ideologies are required for sustainable peace. Therefore, music and PR should have a significant role in peacebuilding. But we still have not operationalised this process. In order to approach this systematically, it is perhaps best to look at the most operationalised of these three fields: PR.

PR is a growing profession globally, and the dubious connections to the global neoliberal corporate world has inadvertently provided us with tools of influence, which is what peacebuilding so desperately needs right now. But first it is best to discuss PR more widely.

One dominant model of operational PR, one from a systems theory perspective and one from a functional perspective. The systems theory approach defines PR as:

- PR connects the interdependent parts of an organisation: a ‘boundary spanning’ function

The functional approach views PR as:

- A flow of information
- Inputs lead to outputs
- Balance of organisational and audience interests
- Intentional model of meaning

Evaluation is done in light of the organisational objectives.

As a result, critical PR questions PR practices in terms of how and why it is produced, why and how does it emerge, what interests drive it and who is in it? This questions power, equality, identity and social change. These are exactly the questions to be asking in any music and peacebuilding initiatives as well. This provides an analytical start to music and peacebuilding operations.

EVIDENCE

There are multiple real-life examples of how PR has influenced belief in order to change behaviour without the need to communicate factual information. Indeed, factual information has very little impact when it comes to belief and behaviour. Take the rise of Trump, and the results of Brexit and Sunday’s no vote for examples. Our colleague here, Laura Hassler, referred to this earlier in the week as the age of spectacle.

I have shown some evidence for how music can influence social change, but in order to influence this change this evidence is not enough. I suggest that the practical strategies and tactics that have long been successfully employed by PR practitioners can be used to improve the impact of music and peacebuilding initiatives. It can do this through analysis and planning.

When analysing any particular music and peacebuilding initiative, it is worthwhile to ask who is funding it and why? How do they benefit? Is there anything that the funders wish to distract a public away from by funding such a project? For example, if a government supports a music and social change project, how much change are they really prepared to accept? In such a scenario, the government would be unlikely to support a project that had the potential to create a change significant enough to challenge their hegemonic power. In such an example, the project is potentially being used as a PR exercise to promote the ‘idea’ of social change through less effective but highly publicised methods in order to give the ‘illusion’ of social change while protecting the status quo.

On the planning side, however, PR practices can help music and peacebuilding projects become more effective. One PR method of planning is outlined here:

1. Situation analysis – how is the situation perceived (beliefs, emotions, memories), what is the context
2. SMART objectives – specific, measurable, achievable, relevant time-bound
3. Identify the publics and stakeholders
4. Key message
5. Strategy
6. Tactics
7. Timescale
8. Evaluation

Many music and peacebuilding projects are not clear in terms of these PR practices. This is most likely because they have not considered them in that context. It is clear that these PR processes have a good success record, however, and I suggest that music and peacebuilding projects consider this approach when at the design stage.

The issue of evaluation familiar to many in this room, I suspect. I will end this keynote with a suggestion and an invitation. The suggestion is that there are three ways to evaluate a music and peacebuilding project:

1. On an ongoing basis, track the changes in a group's sense of identity, memory, belief and emotion and behaviour in the context of the project. Paying particular attention to the specific musical experiences they have when these changes occur.
2. Compare the behaviour of the group before and after the project in the context of the project objectives, supported by qualitative data, such as interviews and questionnaires, on why those changes occurred or did not occur
3. When these are combined with attitude measuring tools such as the Likert Scales, you should be able to get a good evaluation of the project.

And the invitation: I would love to know if any of this is of any use to you here. If so, I would love to talk to you. If not, I would love to hear why you think so. I would particularly love to hear from anyone who would be interested in collaborating and devising a project that combines good theory and good practices.

CRAIG ROBERTSON

Doctor of Musical Sociology from the University of Exeter, UK. He has obtained distinctions in Studies of Contemporary Music at Goldsmiths College, University of London. His field of research is music and the transformation of conflicts, with specific inquiries about music and diaspora; music, food and identity; peacebuilding processes

in Bosnia and Herzegovina and the North African countries affected by the “Arab Spring”. He is a member of the editorial board of Music and Arts in Action magazine. He makes part of the research groups in Sociology of Arts, of the International Association of Peace Research and of the Association of Peace Researchers in Asia and the Pacific. He has previously worked in a conflict rebuilding process with the Development Unit (PRDU) and the School of Politics at New York University, thanks to a grant from the British Council to investigate the role of arts in the events brought about by the Arab Spring.

In December 2013, he was a finalist for the Exeter Prize, awarded to researchers and experienced teams for their exceptional impact on Arts and Culture. His recent publications include: *Music, Power and Liberty: Sound, Song and Melody as Instruments of Change*, co-editor and co-author of *Music and Transformation. Musical Processes and Social Change: Reflexive Relationships With Identity, Memory, Emotion and Beliefs*; *Whose Music, Whose Country Music, Mobilisation and Social Change in North Africa*; *Music, religion and reconciliation*, all published in 2015; and *Sounds of Dissent: Music as Protest* (2014); *Culture, conflict and change in North Africa* (2013) and “Trying to be normal: Music and conflict transformation in Bosnia” in Music and Arts in Action magazine (2010).

behavioural
Change

Memory

Emotion



Música y
Transformación
Social

Discussion Panels

The International Music and Social Transformation Seminar transcended its dimension of academic debate to become a public forum in the country's capital. In this sense, the Seminar offered specialized information on music and its transforming power in cultural, social, and cognitive aspects. Thanks to the accompaniment of a high-level academic committee, the experiences that through music have achieved an outstanding citizen participation, and those that represent new proposals of socialization, reintegration, and social and community cohesion were identified, many of which have been implemented in postwar environments and other scenarios of multiple rural and urban violence.

Responding to an initial categorization based on the type of social intervention achieved in the impact on various aspects related to human development and in the recognition in the artistic and cultural field, 49 experiences were grouped in 7 dynamic panels that sought to highlight conceptual aspects related with the field of music and social transformation.

1. MUSIC, TERRITORY, AND CITIZENSHIP

Moderator:

Doris Sommer (United States) Founder and director of the initiative "Agentes Culturales" (Cultural Agents) and professor at Harvard University. Director of Pre-Textos

Panel Conductors:

Matt Peacock
(Streetwise Opera, United Kingdom)
Henry Arteaga
(Crew Peligrosos, Medellin, Colombia)
Alejandra Quintana
(¿Por qué cantan las aves?/Why do birds sing?). Bogota-Colombia)

This panel grouped experiences of social transformation that assist populations in conditions of social vulnerability in 3 urban territories: London, Medellin, and Bogota. They are artistic interdisciplinary projects that offer a proposal of creative and artistic life to street people, young people of marginalized communities in Medellin, and victims and displaced population of the Colombian armed conflict resident in Bogota through opera, hip-hop, and singing linking visual, scenic, and visual arts. For this reason, the panel discussed how these initiatives contribute to the strengthening of citizen participation and construction of urban social fabric from the arts. Also, these 3 experiences showed their high artistic quality in addition to social and cultural benefits they achieve in their cities. In this sense, they are experiences that conceive music in itself as artistic practice, and not only as a means or resource to intervene social realities.

1. ORQUESTAS SIN ESMOQUIN/ ORCHESTRAS WITHOUT TUXEDO

Moderator:

Phloeun Prim (Cambodia). Director of the Cambodian Living Arts Center (CLA)

Panel Conductors:

Fabio Chávez
(Orquesta de Instrumentos Reciclad
de Cateura/Recycled Instrument
Orchestra of Cateura), Paraguay)
Sandra Meluk
(Orquesta Filarmónica de Bogotá/
Philharmonic Orchestra of
Bogota - OFB Colombia)
Lloyd Coleman
(Para-orchestra)

Musicians and orchestras that took off their tuxedos to undertake social actions. This panel puts together orchestral projects that offer opportunities based on the threats of social exclusion, inequality, and integral poverty. Specifically, they referred to high environmental and social risk, such as garbage dumps and areas with populations with disabilities and few educational opportunities. They represent risky and innovative projects in great social complexity context. These were successful experiences that have reached an important social appropriation and are recognized for their artistic quality. These 3 orchestras showed how it was possible to incorporate classical and symphonic music in high cultural and social difference contexts. In addition, they reflected on the use of classical music within the framework of social realities very strange to their usual environment. Thus, the Orquestas sin Esmoquin/Orchestras without Tuxedos panel established what were the replicable success factors and multipliers that go beyond the attention oriented to the dignification of a sector of the population to recognize the properties of music.

3. MUSIC AND ORCHESTRAS AS SOCIABILITY MODEL

Moderator:

Mariano Vales (Director of the Music Program at the ASO)

Panel Conductors:

María Claudia Parias
(Fundación Nacional Batuta - Colombia)
Paulo Zuben
(Guri Santa Marcelina Cultura.
Sao Pablo, Brazil)
Lennar Acosta
(Sistema Nacional de Orquestas y Coros
Juveniles e Infantiles de Venezuela/
National Orchestra System, and Juvenile
and Child Choirs of Venezuela)
Beatriz Eugenia Barros (Escuela de
Música Desepaz, Cali, Colombia)
Rodrigo Rubilar Campos (Fundación
de Orquestas Juveniles e Infantiles
FOJI/FOJI Juvenile and Child
Orchestras Foundation, Chile)

This panel brought together 4 projects that originated form the inspiring model of community orchestras of El Sistema de Orquestas Infantiles y Juveniles de Venezuela/ National Orchestra System, and Juvenile and Child Choirs of Venezuela. Over time, each of them acquired unique characteristics marked by cultural peculiarities of their places of settlement. Most programs based on the system achieve high local impact in their countries. In this sense, we inquired about the forms of sociability promoted by these orchestra-school programs by contributing to life projects for children and youth in marginal places of Venezuela, Brazil, Chile, and Colombia. These were some of the questions of the debate: can these pedagogical experiences generate opportunities for the prevention of youth violence? Do the construction of social fabric or interest in creating generations of musicians with great interpretative capacity prevail in the projects? Do the projects constitute mechanisms for the positioning of a territory?

<p>4. SOCIAL DESIGNS AND SOUND EXPERIMENTATION</p> <p>Moderator: Felipe César Londoño (Principal, Universidad de Caldas, Colombia)</p> <p>Panel Conductors: Fabiano Cueva (Oído Salvaje, Ecuador) Carlen Meijer (Drake Music, United Kingdom) Francisco Silva (Desde Fuera del Centro, Chile)</p>	<p>In this panel, contemporary musicians and electronic artists participated with innovative projects of social and community cut, even in rural contexts. These musical and sound practices of collective creation take advantage of the contribution of other disciplines, such as design, electronics, plastic and visual arts. Experiences are related to the binomial contemporary design-art and arise from the interdisciplinary contact between musicians, artists, and social scientists inspired to work together in the laboratory modality and think on projects of social reach, even in the framework of the assistance to disabled people. From this perspective, Felipe César Londoño asked the panelists about aspects such as why and what for to work with a transdisciplinary view in the light of the fourth industrial revolution. The panel also sought to understand how technology increases the social impact of projects and how innovative initiatives emerge in the relationship between music and social impact.</p>
<p>5. MUSIC TO UNLEARN WAR</p> <p>Moderator: Cathy Graham, United Kingdom (Music Director of the British Council in London)</p> <p>Panel Conductors: Ahmad Sarmast (National Institute of Music of Afghanistan) Alfonso Cárdenas (Orquesta Lucho Bermúdez/Lucho Bermudez Orchestra, El Carmen de Bolívar, Colombia) Darren Ferguson (Beyond Skin, Ireland)</p>	<p>In this panel, the leaders of 3 experiences of symbolic reparation through music that develop in societies torn by the war (Afghanistan, Ireland, and Colombia) interacted. With their experiences, the reflection on opportunities for social reconstruction promoted by the arts in high-violence environments were encouraged. Also, projects that shape and transform the lives of its beneficiaries were presented focused on the valuation of music as fundamental element of social cohesion, and in the tradition and consolidation of an identity sense that encourages the development of a restorative culture in postwar environments. Why can music work as essential element in the framework of post-violence and post-cohabitation? How do these projects impact on other forms of violence beyond war? Can violence be object of creation in the artistic field? These were some of the questions encouraged by moderator Cathy Graham.</p>

6. CORRESPONSIBLE MUSIC

Moderator:

David Codling, United Kingdom (Art Director of the British Council for America)

Panel Conductors:

Rosemary Nalden

(Buskaid Academy in Soweto – South Africa)

Laura Hassler

(Musicians with no Borders, The Netherlands, Kosovo, Palestine, Belgrade, Israel)

Sara Lee

(Director of Music in Prisons – United Kingdom)

This panel was formed by charitable international organizations that from the United Kingdom and the Netherlands lead interventions in countries that have suffered wars, or have experienced other types of violence and social exclusion. These organizations ensure the sustainability of social transformation programs with the financial support they receive from international cooperation funds, donations from multilateral agencies, embassies, and other government sources along with individual donations supporting these social transformation initiatives through music. This allows undertaking solidarity and social assistance actions in Northern Ireland, Palestine, Rwanda, Tanzania, Kosovo, among other places. Also, they have structured specialized and specific programs in marginal contexts for the social and cultural reintegration of prisoners, among other specific interventions. This panel discussed the consideration of actions of philanthropy in the XXI century that occur in a panel of geopolitical differences between countries that encourage very special international exchange policies. The sustainability component of the arts, and financing programs and strategies with international cooperation and other voluntary solidarity were a topic discussed among the people who support these interesting initiatives.

7. MUSIC IS KEY IN COMMUNITARIAN LIFE

Moderator:

Gretchen Amussen (International Relations Director of the National Conservatory of Music and Dance in Paris)

Panel Conductors:

Diego Escobar

(Ecos Program in Mexico)

Paola Andrea Navia

(Red de Cantadoras del Pacífico. Colombia)

Odile Katese

(Ingoma Nshya -Drummers of Ruanda)

These experiences correspond to regional development projects aimed at the identification and preservation of cultural ecosystems understood as those that generate value through the preservation of traditions, as in the case of Rwanda where sacred drums are used for social integration of women. In the Colombian Pacific, preserving the songs is protecting Afro-Colombian cultural manifestations. In the State of Jalisco, especially in San Andrés Cohamiata, the work deals with indigenous traditions. In this sense, all promote the preservation of cultural heritage while generating strategies of social inclusion and entrepreneurship through traditional, local, and regional musical manifestations, all with the purpose of protecting cultural legacies for future generations. This panel proposed a reflection on state strategies in contrast to others that respond to a solidarity organization of civil society and configure community networks for the strengthening of the public.



Panel 1.

Music, territory, and citizenship

MODERATOR: DORIS SOMMER

Doris Sommer began her presentation talking about the Declaration of Independence of the United States of America emphasizing that happiness is declared there as human right and celebrating it is so. It proposes that this should be so in all countries. She then asked the question: Why do decision-makers do not seriously consider art? This is a question that highlights the place of art in many countries of the world, and therefore, the need of making an additional effort trying that decision makers understand its importance.

She recalled that culture can be defined as a set of beliefs and practices that a society determines, that occur in specific social contexts. In this sense, culture is conceived as social heritage and it is assumed that members of one same community who are in permanent interrelation share socially learned cultural conditions. She brought Max Weber's definition of culture to the panel, understood as an "iron cage", but that proposes that culture rather than a cage is essentially a field of innovation, creation in which the human being and society may develop and be happy referring to Antonio Gramsci who used to say that "culture is the revolution itself."

She also reminded us how the poet and thinker Friedrich Schiller proposes in the 27 “Letters on the Aesthetic Education of Man (1795) that education is aimed at the ennoblement of the human character to arrive to a truly rational state or society, which is carried out by the moral man: one whose rational and sensible faculties are not in contradiction. Schiller understands that this process of ennoblement is beauty, since this is intimately related to the moral essence of the human being as principle of freedom or autonomy in the sensible appearance, which is precisely to be for freedom. For this reason, the education of man with the purpose of solving the political problem of a fully rational and free society must be “aesthetic.” Here is the importance that this thinker attaches to art. Doris Sommer then observes how true freedom is constructed collaterally from the art. Finally, Doris Sommer proposes art as “a weapon of mass instruction” as she saw it referred to in an installation she found at the Medellin Book Festival where an old war tank was converted into a mobile library, and the motto inscribed on it stated: “Incorporate/Get yourself in the reading!”

This way she left the way to the interventions of the panelists encouraging them to tell their experience of the project they represent in this Seminar.

Streetwise opera. London

Charity founded in 2002 by opera critic Matt Peacock, one of the most influential London activists who uses the staging of operas and musicals to help homeless people and street dwellers in specialised centres around England and Wales. The operas of the Company have received four and five star reviews in the national press, since they combine artistic and social merit. As a cultural entity, its motto is to “focus on the achievements of people, rather than their needs”. Streetwise Opera’s international programme “With One Voice” seeks to help build musical skills through singing and acting workshops offered throughout England and Wales, and to provide measurement of

satisfaction in those who have experienced anxiety and depression for a long time, or the trauma of exclusion since childhood. In 2016, the programme has been involved in community centres in New Castle/Gateshead, Middlesbrough, Manchester, Nottingham, Cardiff and London. The programme reaches over 700 people a year; of these, 76% suffer from mental health problems, 36% struggle with learning disabilities and 65% have physical health problems. Its management and social impact assessment shows that in the period 2015 - 2016, it developed 451 voice and acting workshops, gave 36 performances and created 70 jobs. Ninety-five percent of participants felt an increase in their sense of belonging, their creativity and their interaction with the community.

Crew Peligrosos

Hip-hop musical group founded by Colombian breakdancer and vocalist Henry Arteaga in 1999. The group is composed of Dani Key (keyboards), Candelo (drums), Rocket (bass) and Henry Arteaga (vocal leader); producers are RatRace and Hunter.

Their musical production, especially their album *Medayork*, became relevant in the music scene as “Best Colombian hip-hop artist/group” in 2013. This group of artists, inspired by the philosophy of sharing knowledge as a catalyst for collective growth, founded the “neighbourhood school” *4 Elements Skuela* (4ESkuela), dedicated to four artistic expressions of hip-hop: MCing (rapping), DJing, B-Boy and Graffiti. The Skuela functions in the neighbourhood of Aranjuez between 5 and 9 pm, and proposes artistic alternatives to violence in neighbourhoods with the highest risk of crime in Medellín (Colombia). It reaches more than 400 young people in the urban area of Medellín and other nearby districts, such as Palmitas, Manrique, San Cristobal and El Retiro. Their training programmes have included over 4,000 young people to date, currently having over 600 beneficiaries, with an approximate female participation of 40%, in spite of the fact that hip-hop is mainly considered a male genre.

Why do the birds sing: Women, armed conflict and resistance from music in Bogota

(Alejandra Quintana, Music Research Scholarship 2015, Idartes)

“The impact of the armed conflict in Colombia has brought forced displacement and all kinds of violations to human rights. This situation has had a significant and differentiated impact on rural and Afro-Colombian women, among many others, who have been forced to leave everything and seek new horizons, ending their journey in different localities of Bogota. For many of them, the harsh experience of being displaced and having to start anew has prompted them to rebuild their leadership and generate resistance processes in the capital. Such is the case of three Afro-Colombian women: Daira Elsa Quiñones Preciado, Virgelina Chara and Luz Aida Angulo Angulo, who found in music a way to express, denounce and somehow “heal” the wounds of war and displacement. With *arrullos*, *currulaos*, *alabaos* and different sung airs, traditional in their black roots, the voice becomes the main instrument of memory, denouncing and transformation for them and their environment (...). Like birds guiding the flock with their song to new destinations, these women foster spaces to support and inspire other victims, and sow, with their singing, a discourse that revives, transforms, builds and dreams of peace, truth, justice and reparation”.



Development of the Panel 1

Matt Peacock, Founder of Streetwise Opera (United Kingdom)

Thank you very much. It is an honor to be in this beautiful country. I want to show you a 3-minute movie. It is our last production. With it, I want to provide the context of what we do with the homeless. One Voice is a global initiative that looks to connect organizations working with homeless people and artistic organizations. When one speaks of the needs of the people, one always speaks about the same thing, whether in Rio de Janeiro, Tokyo, or Newcastle, because it has to do with visibility and dignity: people obviously want work, health care, but they also want visibility and dignity, and music is very good at creating visibility and dignity, and in many other countries like in the UK, there are other considerations, such as welfare, in particular where we do most of our work.

Well-being statistics for the homeless are 3 times lower than the national average. They are seven times more likely to kill themselves and do not have access to many things in the UK. It is a global problem related to the relationship between social inclusion-exclusion. Although we have a very good benefits system and social housing in England, there are isolated people, and even if they have homes, they remain even more isolated. I once read that a politician from England said that “the homeless are people you step on when you leave the opera house.” This statement inspired us to take this place to make a representation, all of which was very important for the inner development of these people. In this international program, we connected initiatives around the world working on similar issues to give people experiences and more opportunities to express themselves. Every 2 years, we do a large production. This Holy Week, we did a performance of James Willen directed by Jane Wilde who had been working in New York and was aired on BBC4.

97% of our presentations improved the mental health of the people who participated, so we tried to triangulate all the work we



do with the people who do not have any home or live in the street. Social inclusion is new for them. At one level, we have seen that 84% of the people who work with us try something new in their life, after leaving our program; but then we work with people who have several problems. It is not about putting a person on a job or giving them a home. It is about reconnecting stories with their family, with their surroundings. We had a person who worked with us, who saw his daughters for the first time after 10 years; he also met his granddaughter. It was something positive. I believe the reason we have been successful has to do with promoting identity again. We are reminding people that they have an identity. This has to do with human rights. We remind people that they have a reason to exist, that the definition of themselves does not just go through their problems: they can also be defined by their achievements.

Henry Arteaga, founder and artistic and vocal director of Crew Peligrosos and “4 Elementos Skuela”

My name is Henry Arteaga. The guys at Crew call me “el Jeque-JKE.” Our logo symbolizes gold and the universe. Gold because many foreign international entities in our country are withdrawing water, destroying the land, killing indigenous people and peasants. I apologize for what happened on Sunday with the NO answer in the plebiscite for peace: it is a shame. We know that it is part of the legacy we have since five hundred years ago of the conquest. We have it in the blood. We like to hear bombs and see blood. It is very easy to vote No to Peace from a desk and in the comforts of the farms and big buildings, far from the towns and countryside where the war is really happening.

We are about 22 individuals who believed in an idea. In 1999, when I proposed to do hip-hop, the name Crew Peligrosos was a response to that violent wave of the nineties in Medellin. This time was very dangerous, and it was very difficult for me: they threw me out of school 4 times, and when I asked for a place in another one, I was rejected because of the place where I lived and because we were

normally dangerous. I decided to retake this name and I set the goal that in a few years, when [people] go to Google and search “dangerous (*peligrosos*) in Colombia” our name pop up to show them something else, instead of the results they were looking for and give a positive message; that when people come to look for Aranjuez we would show up instead of Colombia’s most feared band of delinquents. This manner, we began to change our environment and imaginary about violence in that neighborhood of Medellin. I owe this to all the people in the group. None of those guys was in that era except for Key who is an artist. I love him a lot because he was the first member of Crew Peligrosos. I still have him next to me, and all these guys were the ones who got infected to tell you what’s coming.

I am not a musician. I have to be like the guy they showed in the documentary: I humm what I want to hear with the musicians, they interpret what I do. I’m not literate or have gone to the university, but I write what I see and hear. These are stories and my own stories are interpreted in my lyrics. That has given me a lot of strength, because it gives me force in a city where the most important referents are related to those who have money, and money generates power and power is destroying a society. On the other hand, I think of power as capacity and power, and that’s what I saw in hip-hop, in a movie called Beats Street. I do not know if you have seen it. Hip-hop came to me not in Brazilian tights or showing girls’ breasts, not showing coca or weapons; I came to me from dance, graffiti, music production; not the one they usually put on MTV or the big chains, which is what generates violence at the moment. It seems very cliché to me from the United States that the production of this music is so “stiff”, and that it is a way to show drugs, prostitution when they then send money here to Plan Colombia so there are no drugs, and then they try to make organizations so that there is no prostitution in countries where we are supposedly “third world,” in quotes, I would say.

The fact is that I started to know about hip-hop and hip-hop gave me that knowledge, and I told the guy with whom I started this project: “we are going to explain what we know to everyone who asks

us even if we have no idea of what we are doing, even the things we are doing are bad for many who are professionals or experts, but if there are no processes among so many artists in the country - I speak of processes, not of projects - where you can read that people can have this as their life project and live in a satisfactory way in street music, because we are going to do it, and we started. I was approached by a 12-year old boy. He saw me making a turn with the head. I still did not do rap. I used to write a lot and did things. He asked me if it was difficult to turn the head. I said no, that's not difficult. All you have to do is willing to and get what you want to do better than I, into you. The day you think you're going to do it better than me, no one is going to stop you. The guy did not copy me (imitated). He left and returned 3 days after. He just watched me. The only thing I know is that when he arrived I assisted him kindly. That was in the living room of a house in front of where he lived. I lent him the cap. The guy tried it and in less than 5 months he did the turn better than many who have been doing it for 10 years. He brought a boy, he brought the neighbor, the one who studied with him, and they ask me to leave the house where we were rehearsing. I asked the principal of the school if he could lend me a room. He lent me a room, and within a year we saw that all this communication we had with the boys gave us a little more than a hundred people, in a year, who were waiting for us to do something. That gave me the chance to write what was happening. People will interpret it as they want, but it was like an "army" of guys waiting for us to explain what we were doing. That marked me very much, because the dreams of hundreds of guys began to fly.

We, convinced that the transformation all this brought was [possible] through something: first music, but music was not alone. It had its dance. That dance was in graphics in almost all the city: we understood they were 3 elements added to music: dance, painting, and letters. We thought if we could transmit this to the guys, they could create their life projects. And thus, they began to add more and more. This is how the boys start to become professionalized, but we had to work 3 or 4 times more so that the guys could have the same

elements they have elsewhere. We began to study via YouTube, we began to dialogue with the world: this is why social networks are for, and the guys became experts in these subjects, began to be important referents, and that musical school begins to have another kind of sense, another type of meaning: the boys begin to produce their own music and be the leaders of the process.

I am not going to say that we are the best in Colombia, because I am not and we are not. We work a lot, that is different. We believe in what we are doing, which is different. I believe in that if you hire us for a concert, you will have another type of energy, which is totally different. We do not consider ourselves the best, but we are very responsible indeed with our word, with dance, with painting, and with everything that we are passionate about. This becomes a life project, and we live on that and try to live and try to fight with entities such as the state that is astonished when one puts a figure to a concert, without knowing the meaning of what that concert costs and what it means for all the guys behind that performance.

Our music has left us one very important thing: we have great responsibility with our ancestors. To us, the adults, stubbornness is not easy to take away, so the biggest task we have is to teach “the youngest guys” (children) that a better tomorrow can exist. That’s why our school has so many children and we receive even who is 5 years old. This way, in Skuela 4 Elementos, even if we do not have any methodologies and do not have the diploma or we are not professionals to explain a step, we manage so that “that naughty guy” can understand what we are saying. Therefore, the results are very satisfactory to us.

Almost 4,000 boys have passed through our school. This is very successful for me. First, when it started, because we impressed with some movement. I was crazy about it. What does art do: “*descrestar*” (kind of going crazy about something amazing) means touching the soul, for us, if it was not possible with. He has gone to the DJ, and if not, he explores in graffiti, or song, or letters or “lyrics,” and if finally, he finds vocation, he had the most important of all: experience and

knowledge. He learned from these 4 elements. He realized how difficult it was, and that may easily become a person of our audience who contributes to the development of this universe or acquired the discipline that will work for him if he wants to study law or otherwise. It is not a question of striving; it is a free site, it is a place where we really are and we will be us, and that is what, maybe does not apply in many entities of the world, sometimes. When I speak of process it is because I am speaking from 1999 to today. We have a space in a school, because the principal who is a falconer has a story that he could tell, because he is very “impressive” and has enabled us to be in that place and open this opportunity.

Learnings

What is important is what I can bring to you and what you can contribute to me. When I heard the conference of the first guest, he said: sometimes creation is more important than learning to read: when there is no pressure to learn to read; you learn to read and perceive in creation, and that is what I have learned, and I have learned it from you. I have given symphonic concerts, the National Symphony Orchestra Colombia (*Orquesta Sinfónica Nacional Colombia*) was with us. In Medellín, we were with the orchestra of the Network of Orchestras and Music Schools (*Red de Orquestas y Escuelas de Música*), because we have communicated, we have had the opportunity to speak always, and when we speak, and when we discussed, and when we understood each other, and when we know we are different, we can achieve it.

Alejandra Quintana Martínez.

¿Por qué cantan las aves?/why do birds sing project

It is an honor to be sitting here with these 2 experiences. Here should be seated the 3 women character of this project who work with victims of the armed conflict in Bogotá. With lullabies, “*currulaos*”, praises and other different black-root songs, in addition to the incorporation

of new genres and themes emerged in the process of displacement in Bogota, [when] the voice became the main instrument of memory, resistance, denunciation and transformation of them and their environment.

The 3 women arrived abrupt and traumatically to Bogota, in a situation of displacement as victims of different armed actors. Luz Aída Angulo arrived 16 years ago from Barbacoas, Nariño, a region in which constant clashes between the guerrillas and paramilitaries ended up putting her life and that of her family at risk. Virgelina Chará de Suárez, from Cauca was a M-19 militant. She has been displaced 3 times, kidnapped, and threatened for witnessing enforced disappearances. Early 2003, she arrived in Bogota fleeing from persecution. Daira Quiñones, from Pulgande township in Tumaco settled definitively in Bogota in 2005, after receiving threats for her work in the land restitution program, which forced her to seek refuge in the United States, Spain, and Brazil.

They were the women with whom we made the project and are the real musical managers. I simply worked with them, because I did an investigation with Adrián Villa Dávila, when I was working in the District Women's Secretary as communications adviser. We were looking for stories in Bogota with him, so we went to the equal-opportunity houses to look for women stories to tell. In 2014, I found the story of Luz Aída Angulo and I knew that when I arrive in Bogota her first way to solve her economic situation was to start singing in the streets, and she received money and clothes. Then she began to realize that more family victims of displacement from Barbacoas and other regions came. So, she realized that just picking clothes, fixing them, and reselling them was a way to "solve", in brackets, that abrupt arrival in Bogota. This way he founded La Sombra, an organization that helps displaced men and women. This is how this project came about. And I said "I have to do something to visualize what these women are doing to adapt to the city", and we presented the proposal to the District Institute of Arts (*Instituto Distrital de las Artes* - IDARTES) in the framework of the Music Research Grant.

It was thanks to this scholarship and the National Music Research Grant how we could do this project.

Daira Quiñonez's mother was killed. Her sister had precautionary measures from the Commission of the Inter-American Court and she rejected them, because she felt more protected by her ancestors than having a policeman or someone armed at her side. She is a woman, besides, poet, music, wonderful. In addition, she builds territory also from the vegetable garden. She made a vegetable garden in the High Counseling for Peace (*Alta Consejería para la Paz*) on the terrace. A vegetable garden also in the House of Equal Opportunities (*Casa de Igualdad de Oportunidades*) in La Candelaria neighborhood. Finally, we met with Virgelina Chará, a 3-time displacement victim: she was an M-19 militant who created the Peace and Reconciliation Memory Center (*Centro de Memoria Paz y Reconciliación*) here in Bogota. She has the project of weaving looms to cover the Palace of Justice for the victims. She also sings.

The interesting thing about these 3 women is that for them music is not on one side, gastronomy on the other side, but they see all their reality from the cyclical. It is integral: music is something vital, part of their traditions. This project concluded with a 50-minutes documentary, a photographic installation, and an article, because in addition the idea of this project was to reinforce those other forms of socializing the research. After the book *Mujeres y Música Colombia* with the director of the *Caro y Cuervo* institute, the researcher Carmen Millán de Benavides, I decided not to write, but doing it from the audiovisual.

The 3 women formed organizations that promote equity, inclusion, participation, and non-discrimination. They create spaces for other people in the same situation in order that they can develop projects that allow them to find alternatives for survival based on their knowledge. Luz Aída together with 35 Afro-descendant women formed BLACK SOMBRA; Virgelina is the coordinator of the Association for the Integral Development of Women, Youth, and Children (Asociación para el Desarrollo Integral de la Mujer, la Juventud y la

Infancia - ASOMUJER Y LABOR); and Daira is director of the Mutual Association for the Integral Development of Afro-Colombianity and Entrepreneurship (*Asociación Mutual para el desarrollo Integral de la Afrocolombianidad y el “Empresarismo”* - AMDAE). They also participate in the District and National Victims' Table (Mesa Distrital y Nacional de Víctimas, en la Mesa Afro), in the Afro Table (Mesa Afro) and represent women in different decision-making scenarios. These important spaces of political participation do not represent any economic resources. That is why they look for alternatives: Virgelina and her daughter prepare coffee breaks and lunches meals especially for events of the Center of Memory, Peace, and Reconciliation (Centro de Memoria, Paz y Reconciliación). Luz Áida fixes and sells used clothes and started a restaurant with her sister. Finally, Daira works in ancestral medicine projects and in the production of products with fish skins, among others. In their daily life and in the various places where they circulate and mobilize, they look for strategies to continue fighting for peace and defense of human rights. They have generated multiple mechanisms of organization and resistance to face the changes and challenges that lead to the rebuilding of their life project and that of their families. As stated by Luz Áida Angulo:

When so many women began to arrive with children and we had nothing to do was when I said one day: well girls, let's start singing what we sing in my land, and let's go in the streets to see if people collaborate, and we did so [...]. People started to give us clothes and we said: well, with these clothes we will dress, but what about that that does not fit us? That's when we began to organize ourselves, the women, because we are mostly the women who are the ones who always take the initiative. And so we began. First 3 of us left and then we were 6, then 18, and we were all going through the streets of Bogota. Suddenly, we were a broad group, we said: we are going to legalize this group, and that is how Black Sombra emerged, from the need of the people who came from my town, displaced (interview, June 5th, 2016).

For researchers Donny Meertens and Nora Segura,¹ it is important to highlight the difference, from a gender perspective between the affectation and mechanisms of resistance by men and women victims of the armed conflict:

The “male survival” strategies unfold in a double meaning, economic and of gender through desertion, not only as a search for economic alternatives and encounter with the peasant past, but also as the illusion of reissuing the masculine power erased by the violent displacement and of reconstituting the foundations of their self-esteem and respectability. On the other hand, “female survival” in the midst of a trauma of uprooting greater than that of men and despite the double responsibility for the children and economic provision is characterized by strategies, not of re-edition, but of expansion of their horizons, of their roles, of the sources of their identity and self-esteem (Meertens 1997, page 19).

Another of the strategies women use to make their voices to be heard, promote processes, denounce, and resist is music linked to their daily life; productive, communitarian, and political work. For them, everything is integrated, is a struggle. They come loaded with a story of fathers, mothers, and elders (as they call their grandmothers, grandfathers, uncles, aunts) who sang and performed instruments in their homes, at work, at festivals; music they repeated and learned by tradition oral. None learned in academies or schools. They just remember that it was a near and permanent practice, like the song of the birds or the sound of the sea.

Daira remembers the sparrows that sang to wake her at dawn with nostalgia. Luz Aída repeats the song of the “*guaco*” announcing it

¹ Meertens, Donny; Segura Escobar, Nora (1997). “Desarraigo, Género y Desplazamiento Interno en Colombia”. In: Venezuela Nueva Sociedad ISSN: 0251- 3552 editorial Nueva Sociedad volume 148.

is 4:00 in the afternoon. And Virgelina misses humming to the rhythm of the blackbirds. And if we recall they come from regions of the Pacific with broad musical tradition, where in contrast to the traditional masculine music of Colombia (“*gaitas*”, “*charranga*”, “*vallenato*”, among others), these female singers in Bogota are the protagonists. For them the airs are an integral part of their life, played *a cappella* (voice only) or accompanied by a set of marimbas.

In their regions, they used to sing a lullaby, “*currulaos*”, or traditional praise of bucolic and everyday subjects. In Bogota, they interpret these same airs sung in “quilombos” (ancestral medicine groups) meetings, concerts in universities, and diverse district and vic-tim events. But they also make adaptations or new compositions with lyrics referring to their experiences of displacement, sexual violence, peace, against war, or about the nostalgia of leaving their territories. And they do it from their bodies, through their voice, as they learned from their ancestors: an art characteristic of women, which for musicologist Lucy Green, it is “endorsed” by patriarchy when representing the woman-body relationship²: “The singing of women regardless of whether or not it is introduced into the public sphere reproduces and affirms the patriarchal definitions of femininity to a great extent. [...] The voice is a musical instrument whose mechanisms of sound production lack intrinsic relations with something outside the body” (2001, page 37). For John Paul Lederach, peacebuilding is the “capacity to imagine and generate responses and creative initiatives that rooted in daily challenges of violence break their destructive cycles.”³ (2008, page 57). In this sense, the women’s musical creations, their themes, and the spaces where they interpret them represent an action-creation that remembers, resists, and promotes the construction of peace.

2 Green, Lucy (1997). *Music, Gender and Education*, Cambridge: Cambridge Press.

3 Lederach, John Paul (2008). *La imaginación moral. El arte y alma de la construcción de paz*. Bilbao. Gernika Gogoratu.

Daira Quiñones sings when she is invited to conversations national and internationally to talk about her life history and struggle as defender of human rights, and her speech becomes song. She thanks life and invites to reconciliation, to respect and protect the earth and all its living beings. In her song “*La vida es un poema*” (Life is a poem) Daira does not lose hope: “in Colombia we are displaced and killed without firing, because some have lost all sensitivity. Life is a great poem and long live our lives.” And in “*Nostalgia en el mar*” (Nostalgias in the sea), she reminds us: “Life is dying. Let’s see the mangroves, since richness is running out to the sea.”

Luz Aída narrates sexual violence she was a victim of, and racism and discrimination she experienced on her arrival to Bogota: “Going out to find work and coming back crying when seeing I was rejected for having a skin color, she sings in “*A las cinco me levanto*,” (I wake up at five); “I felt violated because of my husband’s hits, because of the sexual violence I had received,” she says in “*¿Por qué me mandas cartas?*” (Why do you send my letters?), Virgelina while leading the “*Costurero de la Memoria*” (Sewing Box of Memory) in several universities and in the Center for Memory, Peace, and Reconciliation weaving fabrics that tell stories of the conflict with which she hopes to cover the Palace of Justice in tribute to the victims also denounces by singing: “*El sol no brilla, la luna no alumbrará más. Las aves ya se fueron y en el campo ya no están. ¿Qué les pasó a las mujeres que no escucho su cantar?*” (The sun does not shine, the moon does not lit any longer. The birds are gone and they are not in the countryside. What happen to women, I do not hear her singing?”. Tell me, Mr. Government, you can answer? Who took the families, we do not know where they are. They were not guerrillas or paramilitary. They were black peasants who came to work, “she claims in her song “*Fosas y Tumbas*” (Tombs and Tombs) and “*Gobierno Débil*” (Weak Government).

Like the birds that left the countryside due to violence as the song of Virgelina narrates, these 3 leaders were silenced in their territories, but they resisted and recreated it in Bogota. Traveling together like birds that with their songs, they guide the flocks to new courses.

These women impel spaces to support and inspire other victims. With their bodies and voices as instruments of creation, Virgelina Chará, Luz Aída Angulo, and Daira Quiñones will continue sowing with their song a discourse that revives, transforms, builds, and dreams of peace, truth, justice, and reparation, not in a static, immobile manner, as part of a museum of memory, but as living memory generating permanent mobilization with their bodies and voices.

The results really are from themselves. The interesting thing about the documentary is that we did in collaboration with them. They proposed what to do, where to go. We were with them for a year and a half, but I think one of the results that struck us most was that on August 25th we presented the closing of the scholarship at the Cinemateca Distrital. It was also a very important day, because on September 24th it had been announced that the signing of the peace agreements in Colombia was closing. Then, we had a panel of questions planned, but the question was: what do you, 3 women victims of the displacement think of the closure of the agreements? They began talking and singing. Well, that day was very. At the end a friend approached me and said: I was going to vote for NO, but after watching this documentary I'm going to vote YES. To me, this was amazing; that was not the idea. The mobilization they generate is impressive. What they do is helping other women, other victims, creating organizations, singing, weaving, cooking ... then, that was what moved this character to say, "I do not vote NO." I believe music is what generates that sympathy that I think was what those for NO lacked: to put oneself in the other's shoes, the profound recognition of the victims, and that is what made this character to say YES. Music is something that is helping and mobilizing other women, and that is what this research project sought to deepen..



Panel 2. Orquestas sin Esmoquin/Orchestras without Tuxedo

MODERATOR: PHLOEUN PRIM

Orquesta Filarmónica de Bogotá

The Bogota Philharmonic Orchestra, cultural heritage of the city, began work as the Colombian Philharmonic Foundation in 1966. Today, it is attached to the District Secretary for Culture, Recreation and Sports, which executes policies of the district administration and disseminates the universal and national symphonic repertoire. It currently has two young orchestras and a band, a teen orchestra and a children's orchestra. The children's and young adult choirs promote and strengthen academic music, symphonic music and lyrical singing. It also has a musical education programme that reaches nearly 19,000 children in district day schools, and offers opportunities for young teachers to perform chamber music, conduct and receive academic stimuli. Its main objective is to pluralise and diversify musical culture in Bogota. The Orchestra has performed in all marginalised localities of Bogota, playing in different venues, parks, cultural sites, education centres and public spaces.

Orquesta Cateura. Paraguay

“The world sends us rubbish; we return music” is the slogan of this musical project. In recent years, it has gained prominent international recognition. This is an innovative project that arises spontaneously from the development of the Proclia Project of the Interamerican Development Bank in the landfill of Cateura, Asuncion (Paraguay), in 2006 and 2007. Its founder was working as a skilled technician when he began teaching music to children of landfill workers, which led to the creation of the Recycled Instruments Orchestra.

The orchestra is made up of children, teenagers and young adults from poor backgrounds, living in the community of Bañado Sur, located around the landfill of Asuncion. The distinguishing feature of the group is the interpretation of music with instruments made from recycled waste. Their instruments imitate violins, violas, cellos, double basses, guitars, flutes, saxophones, trumpets and percussion instruments. Their repertoire includes classical, folk, traditional Paraguayan and Latin American music, as well as the Beatles and Frank Sinatra. They also perform music for films. The orchestra and their slogan have gained prominent international recognition in recent years, which has led to wide coverage in global media.

Paraorchestra. United Kingdom

It is the first professional ensemble entirely made up of musicians with disabilities in the UK. It was founded by Charles Hazlewood and orchestral conductor Claire Whalley in 2011. They are worldwide pioneers as a movement of recognition and exposure for musicians with extraordinary ability. They work in changing the perception of disability, creating a platform for outstanding artistic and musical projects.

Development of Panel 2

Moderator Phlocun Prim

I am grateful to the Fundación Nacional Batuta and the British Council for this magnificent Seminar. I am very proud to come from so far, from Cambodia to Bogota. This is the first place I visit in South America. When I was about to take the flight, and received the notices about the context of Colombia, I thought about many of the similarities Cambodia and Colombia have. Their names have similar sound. The conflict here began about 50 years ago and in Cambodia the conflict also began 50 years ago. In Cambodia, there was a genocide of a fifth of the population, about 2 million people, mainly targeting artists and intellectuals. Many artists were killed at that time, since 40 years ago. Therefore, reliving the arts and culture played a very important role in our culture.

We appreciate our culture and, as someone said this morning, when we are talking you can lose the people, but people have art inside them, and if we all maintain that identity, it is like reviving it, like taking it outside. We must make it flourish, and although we have had different paths during the last 40 years, I think Cambodia has moved forward in contexts different than those of Colombia. It took us quite a while to recover, but it was very important that we commit younger generations to understand the historical context: How did this destruction happen? How do arts and culture play such a key role? The power of art allows us to look towards the future with a vision of change that inspires the next generations. This is the context for this panel.

The people who created the title “Orchestras without Tuxedos” (*Orquestas sin Esmoquin*) somehow wanted to make us think. We have 3 exceptional projects of orchestras of diverse contexts and cultures. What we would like to do is talking about social inclusion in these different projects, so the 3 panelists will develop a conversation about the identification of actions and cases so that you who are multipliers

can extend and repeat what they are doing and what we can do in this society.

Fabio Chávez. Director and founder of the *orquestra de instrumentos reciclados de Cateura/Recycled instruments orchestra of Cateura* Thank you. Well, I come from the garbage dump or “*vertedero*” of Asuncion [that] you call “*botadero*” here. This is the most adverse context one can imagine teaching music or create an orchestra, right? The process we have had to do is precisely not to bring children closer to music, but to bring music closer to children, which is a different process: it is a question of completely adapting musical teaching to the context where these children live, and not only the method, but the instruments, place, language, so that a child living in these conditions can play music, learn music, and have music as a tool for expression and sensitization. The group we have in Cateura already made up of 300 children part of this project shows that culture and music are a basic need. This is not said by the great politicians. This is said by

these children who sometimes do not have what to eat or wear, where to shelter, but have music as something very important in their lives.

Sandra Meluk. General Director of the Orquesta Filarmónica de Bogotá/Philharmonic Orchestra of bogota

Good morning everyone. For the Philharmonic Orchestra of Bogota it is very interesting to be in this panel, because we are a traditional orchestra. We are an orchestra of 96 musicians of great tradition who has played the great musicians of the universal orchestra. What are we doing sitting here where there is talk of orchestras without tuxedo? I will make a presentation of all the projects the Philharmonic Orchestra of Bogota has assumed, because the institution understood that, as an orchestra, it had to have a leadership role and participation in all social activities of the city through music and symphonic music, which is the reason of our institution.

The Philharmonic Orchestra of Bogota has the following musical groups, in addition to the orchestra that gives it its name and turns 50 next year: Philharmonic Orchestra of Bogota, Youth Chamber Orchestra, Youth Philharmonic Orchestra, Youth Symphonic Band, Youth Philharmonic Choir, and Youth Pre-Philharmonic Orchestra. These groups offer 249 concerts for 170,000 attendees annually. Having all these formats allows us great flexibility to tour the city, because one of the tasks and commitments of the Philharmonic Orchestra of Bogota is that one.

An orchestra without tuxedo is not only the orchestra that takes off the suit. An orchestra without tuxedo is “the one thinking without a tux.” I have always thought that we, trained as classical musicians were formed with a tuxedo in the head. We think that if we do not play Bruckner, if we are not in the best possible stage it is not worth it; but there are other places that are ideal other way and that are very important. We have to have the commitment and responsibility to reach them. An orchestra without tuxedo is a flexible orchestra, open to get to know the city, its surroundings, to adapt to directors, spaces, and new realities the city has. That’s why we have other programs.

This includes 2 diverse lines: one is the formation of the schools and another are the orchestral centers. With the orchestral centers, the Philharmonic Orchestra of Bogota is assuming that task shared with other institutions that have already done so in the city, such as Batuta that has been doing it for 25 years. With another project called “*Tocar y Luchar*” (Touching and Fighting) and projects of the Salesian priests, we work in 5 orchestral centers, in agreement with local mayors, because it is very important to do joint work. I think that what we make that these projects transcend and remain is the social promotion the communities make in their projects. Currently, we are in 5 locations, and in the next 4 years we have committed to open another 7 new orchestral centers. We also have a pilot project: the hospital orchestral centers. At this moment, we are in 3 hospitals in agreement with the Secretary of Education of Bogota, which has a very nice project where children who have an extended stay in hospitals maintain their musical schooling. So, we have joined them to maintain their musical schooling also within the activity.

On the other hand, we have the school project: we are working in 31 schools in the district, in 18 locations. We have more than 17,000 children with more than 300 teachers, but we have already received 150 letters of application to be in other district schools. We have decided not to grow, at least for 2017, because we want it to be a project already clearly written, with already defined processes, etc., so that we can move through the schools. With our boys from the orchestral centers and schools, we have already performed in 255 concerts this year for more than 100,000 attendees.

In addition, the Philharmonic Orchestra of Bogota assumes diverse district festivals, such as the Opera to the Park, Festival of Bands, and District Festival of Choirs, and we are always in new projects. For example, this year the Festival of Opera to the Park is producing the first opera with young people. That is an orchestra without tuxedo: an orchestra open to society; a flexible orchestra, that hears what is happening to it and responds to the needs of the environment.

Lloyd Coleman. Para-orchestra

Thank you for the invitation. I'm very happy to be here. In 2011, an English orchestral director had his youngest daughter with medical difficulties when she was born. He realized he was part of a community of people with health problems. After 25 years of conducting many orchestras, he found 4 or 5 musicians who had disabilities, and then, there were hundreds of musicians working with children. Then, in 2011, he joined the 30-member orchestra. Some of you may have heard that orchestra at the 2012 Para-Olympic Games. I am going to show a video of the most recent project we have done with a surprising circus group called "*Cuerpos Extraordinarios*" ("Extraordinary Bodies.")

In the Para-Orquesta we have a mix of musicians, all types of coaches, and we all have some inability; but what I love most about this project is learning from musicians from other cultures: we have music from India, extraordinary, and we work with people from the Lebanon that produces mystical sonorities. We have a collection of guitarists. Some play electronic, as well, and classical music people, violinists. It is what is called an "integrated grouping:" artists with capacity and with disability creating collectively.

Moderator: Why do you think classical symphonic music is important in the work you are doing?

Llyod Coleman: Classical music has had a very smart repertoire. If you have a group of 30 musicians who have learned in an informal way, as we described before, and some who come from a traditional and formal training, you can clearly work with everyone a Beethoven's Fifth Symphony and expect it to come out perfect. But what we do today is playing instruments of diverse tendencies. Then, what we try to include is very traditional music that comes from the medieval periods or of the XV century. We are doing lots of improvisations

based on Yves Lapierre⁴, a great known bass of early music, and we have all heard and learned those simple notes, but then we improvise episodes, if we want to call it that way. Therefore, all musicians in the room, no matter what instrument or path they have can contribute to classical music to use it in the best possible way, and we also do improvisations in “microsleep” and in the English formality.

I do not sing, but we make many “new mens” of the last 50 years. These are productions that can last for up to 10 or an hour and fifty minutes. Then, there is flexibility in the repertoire. The last thing I want to add is that last year I was lucky to try out my composing and writing skills for the British Orchestra. I was able to improvise a little with these materials. We gathered 25 musicians in this orchestra, and we were in the form of a horseshoe playing. We also have another

⁴ Composer, arranger, and singer, (Montreal August 9th, 1946) Director of the Folkloric Orchestra Les Cailloux (1963-68); musical director of the CBC (1982-86). Afterwards, he produced the music of Marcel Lefebvre’s movie (1975, and Ding y Dong, Alain Chartrand, movie form 1990.

professional orchestra based in England. With it, we combined efforts, and that went very well, because we had had some practice with the orchestra, so we understood intimately the needs of colleagues and were able to write a piece, play it with its strengths, and empower them to mix traditional and formal music.

Sandra Meluk: We are teaching music from the formation of practice. Children from the beginning are approaching instrumental music, have instruments in their hands, and obviously, the choir, the living practice of music. Regardless of what one chooses, children are making music, which is very important for us, great music. Classical music contributes to the excellence of children and this excellence does not have to be waiting for them to play like Zimmermann plays the violin. It means the child who plays 2 notes plays them perfectly well tuned, accompanied by other children of the orchestra. Let them sing tuned and share the music with other children in the choir.

Many times, the instrument they have in their hands or to which they have access in the orchestral center has a greater value than what they have in their homes, but they appropriate those spaces, because they have found a way to express themselves through music. The rigor of reaching the discipline, the corporate and collective work an orchestra has, the respect for collectively developing the skills, the sense of co-responsibility orchestral music has is what makes children to take ownership of the project.

Now, making classical music does not mean that we are not listening to other repertoires and other music. It is very important to consider other surroundings. In Colombia, there are many very important composers and arrangers. We are making versions of music they know, music of the tradition of their parents, etc. so that repertoire is part of their learning. It cannot be that I do Beethoven's music and I cannot play the music I grew up with or the one of the origin of my parents. Then, they are simply doing great music, and we are using the symphonic music training school as the tool with which children are growing.

Fabio Chávez: For us at Cateura it has been a great challenge to play music. For example, “playing bass with a 30-liter oil can or Vivaldi with violins made from paint can is a creative challenge.” But we play Bach, we play music by Lucho Bermúdez, for example “Colombia, Tierra querida,” or we play Piazzolla’s tangos. We also play Metallica, because our story was like this: we had to play with Metallica group, a story a little out of the ordinary in our case.

But what I have found in classical music is the opportunity to instill certain values that these children living in this very adverse context did not have. Understanding what it means being in harmony with another child, what it means building something really. We have had classical music as a fundamental ally in this process of social teaching where they have had to learn to concentrate also, because classical music may require deeper concentration than other genres, but in turn, we have had to declassify classical music. I am not sure if “declassify” is the right word, because, for example, as Llyod has quoted Beethoven’s “Fifth,” if one plays violin, one knows that the first movement in C minor demands a position with many flats. We want children to play and approach music properly. That’s why we said no!, that’s very difficult in C minor, so we bring half a tone more here and it’s in S minor, which is relative to R major and the first violin position. We play the First Movement of the Fifth of Beethoven in Y minor. Now, when the children want to play it in the original tone, when they go to the conservatory, they will do it, but also, they have learned to live all that wealth, for example, the mentally necessary phrasing and playing it together, because that is what we are looking for when adapting the music to the situation of the children.

Moderator: How do young people engage in something so fun and beautiful coming from a situation of poverty and inequality, and how it changes them, how it transforms them when they are committed to classical music?

Lloyd Coleman: I studied in the London Academy for 4 years, so I cannot give an answer about suddenly finding myself with classical music. I remember a fantastic musician who made music with an iPad, a New York-type music and he did not have any previous knowledge of classical music, but when we started to reinvent some of the classic pieces in the Para-Orchestra, he said: “I feel like I’m starting to hear.” It is good to learn how to lower classical music a bit from its pedestal and with the same tools trying other music at the same level.

Sandra Meluk: I think the first thing is that a child has the opportunity; that is already important. Regardless of the type of music he makes, the child has the possibility of playing a violin, the opportunity to sing with his peers, the opportunity to be recognized by his community for something different from what other children in his environment do, whether at school, the locality, etc. I think that’s the first thing. How do classical music touch us? I believe that it is we who have the prevention of whether or not we should start with classical music. Children are going to enjoy music, we are teaching them good music, we are choosing good versions, good arrangements, great composers, Colombians, Germans of the tradition where children come from; they are making quality music and that is what is important. We are using the school of classical music, but it is very important when children really appropriate what they are doing, when they are playing together, when they are singing together and feel the community recognizes them. I think that’s a very important thing for them, for the parents, for the environments. The child goes out, sings, sings cute, tuned, enjoys. We cannot forget that we went to study because we liked music, that we went to study violin only because we liked it and that’s it. Children enjoy making music. So, I think what we have done with classical music is that they learn to recognize, they talk together, respect each other, share spaces, share with their families in their environments, for their localities, and see they have a different opportunity, that

there are different paths. They may choose music for life, we do not know, that's why we have to teach them always very well, that's why it has to be quality teaching. It is our responsibility that they have the level that allows them to access a professional level in the future. Other people will come to the concerts, because they were formed with this music. Other people will make families who will accompany new children to learn. The important thing is that these children had other opportunities, saw other and different paths, saw they can recognize, that they can look for other languages, another way of communicating, whether it is classical music or not the path they finally choose. I think we are teaching them to recognize ourselves as human beings and we are recognizing them through the formation of music. That's what we're doing.

Questions from the public

For Fabio Chávez: Have they implemented any methodology to measure impact?

Fabio Chávez. We have never done a study on the real impacts of our work. We must understand that ours is a 10-year project, which has emerged from a personal initiative that is even now being formalized through an entity, a foundation, but [what matters most] is the construction of solidarity and very involved people: the parents, the families of the children. They are not spectators, they are not only beneficiaries, but participate in the process. The more advanced boys in the orchestra teach other new children. The parents of the families participate in the orchestra's decisions, in what we do, and in the social work we have done. A week ago, we were giving a concert at the Kennedy Center in Washington, and today they are back in their community where there is not even a classroom with full roof in their school, so we really try to follow it up so this is an opportunity to improve their life, and we are doing it with the community. We

build houses for the children, we pay for their academic studies from school to university. They have health insurance. Today we have a music school with 300 children and 30 teachers built with the funds the orchestra generates with the concerts, and it is managed by the parents themselves. We do not have the support of the government. We do it ourselves. We did it from a community that subsisted from the garbage dump of Cateura and then moved to generate and manage all that kind of thing. I think much has changed.

For Llyod Coleman: What is the value you see in improvisation and creativity on the part of the musicians who are learning?

Llyod Coleman. Doing improvisation is a good exercise and opens your ears a little, so you do not always depend on a written page. It is a bit scary, but it is a liberating experience because, as in jazz, musicians are not confined by conventions and history of progressions. The first time the Para-Orchestra was in the room, it was amazing how we were identified when we started the presentation. The room was totally silent and gradually, after 10 or 15 minutes, we were all connected with the guitarists and with the history of the iPad man. We had some incredible electronic instruments. This is really exciting and interesting.

For Sandra Meluk. To what extent is the change in the repertoire of universal music towards typical traditional folk music increasing?

Sandra Meluk. It is not a question of making a change from symphonic music to popular music. It is about them living together. We have all kinds of repertoires, all kinds of projects, and this is not only now. Always popular Colombian music and the projects made with new trends of Colombian music have been part of the repertoire, not only universal music. In children and youth projects we simply work with good music, with good versions of both classical

music and popular music. We have a wonderful repertoire, we have great teachers who have made versions for children's orchestras, for children's choirs, and we are just working together. Just as the young people of the orchestra live together and respect themselves, we also respecting all repertoires of music.



Panel 3.

Music and orchestras as sociability model

MODERATOR: MARIANO VALES

National System of Children's and Young Orchestras and Choirs – Simon Bolivar Music Foundation – (Venezuela)

The National System of Children's and Young Orchestras and Choirs of Venezuela is a social and cultural programme of the Venezuelan State. It belongs to the Simon Bolivar Music Foundation, an entity attached to the Ministry of Popular Power for the Office of the President and the Monitoring of Government Management of the Bolivarian Republic of Venezuela.

This pedagogical model, founded in 1975 by musician and educator Jose Antonio Abreu, conceives Orchestras and Choirs as social and personal schools, providing positive skills and attitudes, as well as ethical, aesthetic and spiritual values from the earliest age. Over 41 years of activity, the System has become the strongest social responsibility programme in Venezuela, yielding the highest artistic quality.

It summons masters of orchestral conducting such as Gustavo Dudamel, Diego Matheuz, Christian Vasquez and Rafael Payare; soloists such as Edicson Ruiz and Francisco Flores; and the Simon Bolivar Symphony of Venezuela, regarded as one of the most important in

the world. The System reaches children and young adults of all social classes, without distinction of any kind, of whom 75% come from low-income households and adverse social conditions. By 2019, the programme is expected to benefit one million students.

It also articulates innovative social intervention programmes through culture: it trains young people in the manufacture and repair of musical instruments (Luthiery Programme), works with disabled population and prisons (White Hands Choir and prison orchestras), provides assistance to children and young people who remain in health centres (Hospital Care Programme), and stimulates prenatal development through music in the health system (New members of the system Programme).

It takes care of promotion and preservation of traditional music in Venezuela (Alma Llanera Programme). The global impact of the System, its orchestras and its choirs is reflected in the adoption of this model in other Latin American countries, in its young musicians who perform at the most prestigious venues in the world, and its awards, including the Prince of Asturias Arts Prize and the UNESCO International Music Prize.

Fundacion Nacional Batuta (Colombia)

Created in 1991 by initiative of the National Government, in partnership with the private sector. Ana Milena Muñoz Gomez, first lady of the nation at the time, led the project, which was inspired by the System of Venezuela through direct counselling and accompaniment by Maestro Jose Antonio Abreu. The main objective of the founders was to strengthen and increase the enjoyment, practice and teaching of music in the country, and to generate greater opportunities for the exercise of cultural rights of Colombian children. The National System of Children and Young Adult Orchestras – Batuta – has made it possible to implement musical training projects and create an important presence in all areas of the country, thanks to the cooperation of the Departmental Batuta organisations: the Batuta Caldas

Foundation, the Batuta Risaralda Corporation, the Batuta Huila Corporation, the Batuta Amazonas Corporation and the Batuta Meta Corporation. Fundacion Nacional Batuta has significantly contributed to the improvement of music education in Colombia, not only through the educational project, but also by developing workshops and training programmes for teachers and directors of all of the symphonic projects in the country, in partnership with public and private institutions, while allowing growth and sustainability of the orchestral activity of the System. Currently, Fundacion Nacional Batuta reaches an annual average of 43,000 children, teenagers and young adults, developing musical programmes in 194 centres located in 102 municipalities of the 32 departments of Colombia, and has created and operates 45 Symphony Orchestras, 380 Children's Choirs and 700 musical initiation ensembles.

FOJI (Chile)

During the government of Ricardo Lagos, the Foundation of Youth and Children's Orchestras of Chile was born, with the aim of supporting children's and young orchestral movements through various scholarships and training programmes designed to strengthen and encourage them. The orchestra programme of the Foundation is therefore a unique Chilean creation, combining certain ideas from Jorge Peña, some ideas from the Venezuelan model and the distinctive touch of Fernando Rosas. Each year, 12 thousand children and youngsters participate in orchestras, and a million people attend approximately 3,000 concerts given by children's youth groups in 190 communities in the country. The Foundation's Scholarship Programme encourages children and youngsters with limited resources to participate in orchestras, and talented young musicians. It organises an annual contest that grants scholarships to 1,500 children across the country.

Guri Santa Marcelina. Sao Pablo (Brazil)

This program emerged in 2008 as part of an initiative of the Secretary of Culture of the State of Sao Paulo (Brazil) hosted by Santa Marcelina social organization of culture. The mission of the initiative is to provide quality music education and socio-cultural inclusion of children and adolescents in the city. The program is supported by a social care service that offers an opportunity for cultural growth to children and young people from 6 to 18 years old supported by 2 major music education programs in the state of Sao Paulo, a music program that covers 13,000 children from slums in the metropolitan area (GURI Program) and a pre-university music school for 1,300 students (*Escola de Música do Estado de São Paulo* - School of Music of the State of Sao Paulo - EMESP). The musical-educational premises of GURI are the dialogue, development of autonomy, promotion of solidarity, and shared responsibility and construction of social and musical pedagogy based on participation.

Escuela de Música Desepaz/Desepaz Music School, Cali (Colombia)

The *Escuela de Música Desepaz/Desepaz* Music School of the Development, Security, and Peace Program of the Mayor of Cali (*Programa Desarrollo Seguridad y Paz de la Alcaldía de Cali*) is a cultural school-orchestra project that provides a structured extracurricular offer for girls, boys, and young people with limited economic resources. To build its free training model, the School has taken the Orchestral System of Venezuela as example in successful adaptation to the Cali environment that offers different alternatives face to the few possibilities that existed for the young to start from an early age to learn an instrument. In the vision of Desepaz, musical education, like the practice of other arts or sports is a constructive way to invest free time. This allows children and young people to develop a life project that complements their psychosocial development through new forms of learning and peaceful sociability in the city.

Development Panel 3

Moderator Mariano Vales

Good Morning. Dr. Patel's presentation serves as launching of this panel, because we know the impact that music has on people, and we know it empirically, and even more now with the studies they have done. For all this, we know the value of what the doctor has been talking about. The subject matter of this panel has to do with the orchestra and the music of orchestras as model of sociability tied to the central theme of this Seminar: music and social transformation. The question arises on how to use music and music from orchestras, or ensemble music as model of participation and as model of social inclusion.

What unites us is the type of challenges these movements and proposals of music have, and the understanding of their possibility of transforming the social. Above all, the difficulty of evaluating them, the costly processes of measurement, and the difficulty of financing social development programs in general, but also are challenges that depend on the situation of each experience. I propose to focus on the great model of cultural management that is the Venezuelan "*El Sistema*" (The System) of orchestras, which we have copied or have felt inspired by. In my case, when *El Sistema* arrived in Argentina in the 1990s, it was a way of realizing that I, as a musician had a role of change. That I could also be an actor of social change unknown to me until that moment. This idea has been present in Chile, even since the 60s with master Peña who also used it and was the first seed of the conception of *El Sistema* of youth orchestras. This initiative has expanded at a spatial and temporal level. It has adapted in a different way in each place: here we have wonderful examples of how that adaptation worked and how that adaptation has been changing over time. How has The System evolved in its 40 years of life to have now luthery as one more element in the activities they do? How this idea of social inclusion music has been adapted to its

particular context? Where has it had to do an extra effort, perhaps in management, so that this idea can be captured in the context in which they live and how to describe that context?

**María Claudia Parías. Executive President
of Fundación Nacional Batuta**

Batuta is inspired by the Venezuelan Orchestral System. In its creation process it was advised by master Abreu who worked directly with the people who created the Batuta project in Colombia. From my point of view, war and internal conflict have marked the nature of the Batuta project in the country. Perhaps for that reason in our case, the program with greater repercussion is called Music for Reconciliation (“*Música para la Reconciliación*”). It is a program of musical initiation of ensembles and vocal practice that has had a huge deployment, because it links 19,000 children and young people who are direct victims of the armed conflict. Batuta is present in places very far from the urban centrality, in the confines of Colombia. In an alliance with the Ministry of Culture today, but an alliance born from the state social action, the Fundación Nacional Batuta has built a project that combines both musical training and social transformation tool as a component of psychosocial attention, which is very important in the project due to the particular conditions and characteristics of the population it

serves. In that sense, we have often considered that we are more like the Guri Santa Marcelina Program of Greater San Pablo than the Venezuelan El Sistema. We have many more elements in common from the vision that supports the musical practice as transforming element, and at the same time, we have created an entire psychosocial assistance program that conceives 2 fundamental factors in addition: the subject of human rights as structuring theme of the psychosocial project of the Fundación Nacional Batuta and the recognition of the particularities of children. This project, then, which also has presence throughout the Colombian territory is a program that in many ways differs from The System by the influence of the internal conflict.

Moderator: Were those practices replicated in other territories not so conflicting or are specific to that internal situation of the country?

Batuta is present in the 32 provinces of Colombia. It is in all capital cities, but it has stronger rooting in those places I call “the confines of the war.”

Beatriz Eugenia Barros. Director of Proartes

I am grateful for this fantastic opportunity the Fundación Nacional Batuta has given us to share with you this experience of the Desepaz Music School. This video is not a life story like the one we just saw, but the recount of what is our School. In addition, there is no more relevant moment than this knowing that many of us here are deeply saddened by the results of the plebiscite in Colombia, but maintain a vision of future. We know that music transforms and it will also help us to consolidate this peace process accompanied by many foreigners who are here, because they also share our ideals.

Moderator: How has Batuta adapted to that environment, specifically in Cali?

The first part you saw is an x-ray of the environment in which the Desepaz Music School (that today has 340 students) develops. This school has a very valuable pedagogical characteristic: children attending school should be in school and, secondly, they attend 5 days a week receiving 20 hours of music lessons a week, including grammar, body expression, instrument, and also practices with diverse groups. This training has 28 teachers for diverse areas and instruments, all music professionals and most graduates in musical pedagogy. However, one of the efforts, interest and priority the dynamics of the school has is the permanent qualification to these teachers in pedagogical practices, because the responsibility of forming, from the musical point of view with all the criteria and all demands a conservatory has is one of our goals.

Moderator: What social effects has this school had?

One of them and the main one is that [although] we are in an area where the so-called invisible borders are, the children of the school are respected by the entire community. This also happens with the teachers who work with the project. Secondly, it is the relationship we have with the families if we are seeing an average of 340 today, and there might be 6 members of the closest family nucleus, plus the neighbors, we are positively affecting a fairly large population, because the parents have understood and learned to respect the time of those children when they go to study. In these strata 1 and 2 communities, jobs or job opportunities are to be maids or work in construction, and the obligation, commitment, or task their children have is to help with households or, if not go to work to help supporting the family. These parents with that permanent relationship we have with them through evaluation meetings have understood that what their children are receiving are benefits for the future, and they have respected those times. In addition, parents are also linked directly to the school, and a choir of parents has been formed. We also take them to see their children when they play outside the environment, also in the closest

environment of their neighborhood. When we go out the city to make presentations, parents are the main guests, so they know and recognize how their children bring happiness through the music they play in several places of the city.

Moderator: How do your management as administrators of the project with hostile groups that do not allow people to enter the territories is affected and to what extent does that affect the type of education you teach?

I want to clarify, a concretion that would be unfair not to do. First, I am not the director of the school. I am the director of Proartes, which is the entity that administers and has developed the project. We have an academic director and it would be unfair not to give credit to the people who preceded me. Today I am the spokesperson for a project, because I have been in charge of Proartes for 6 years, but this project is 10 years old, and the pioneers and those who had the vision to develop this project in the east of Cali are Mariana Garcés Cordoba, now the Minister of Culture, who at that time was the director of Proartes, and Paul Dury, who was the director of the Philharmonic Orchestra of Cali for 10 years.

Moderator: What have you had to change from the original methodology or the methodology of the System, even what has the System taken from other models, if there has been any influence or the other way around?

Rodrigo Rubilar Campos. Sub-director of Orquestas Juveniles e Infantiles FOJI/FOJI Youth and Child Orchestras

The truth is that the Foundation of Orchestras, as it was seen in part of the video has its origin with an initiative of a Chilean composer and musician, Jorge Peña Hen, in 1964. That project, which was successful achieving to expand many initiatives in the regions around Serena where the First Latin American Children's Orchestra was

born also had an impact in other countries. They also had a tour in Cuba, Peru, and Argentina; therefore, there is a history in Chile that we are obliged to consider, since unfortunately, this project was interrupted by the murder of Jorge Peña Hen in the caravan of death in the dictatorship. He was assassinated, and obviously, the project was suspended in 1973. For this reason, it should also be noted that the teachers and instructors involved in this project were exiled to Carora, a city in Venezuela, and they began to apply what they were doing in Chile. We have tried to retake this history of orchestras, and this form of school orchestra. Obviously, the Venezuelan El Sistema, above all has an indisputable diplomatic role, but I do not know if we can speak directly of a model, because I believe that in countries like Colombia, perhaps Paraguay, Guatemala that now has a new project are based on the development of music and social transformation.

Why cannot it be a model? Because the geographical conditions of each country are different. I was fortunate to be in Venezuela in 2014. I met Lennar. Also, there, and of course what happens there is unthinkable to happen in Chile due to the geographic conditions, [since] seasons in Chile are much more marked, which also implies that rehearsals in winter are more difficult. We need adequate space for rehearsals, so we need more resources.

We emphasize the musical formation considering a proper repertoire. Jorge Peña Hen composed works specifically for his orchestra. A children's opera was even played for the first time called Cinderella, in 1966. Therefore, creation must also have a voice in the development of these projects. The only way for the musical or creative elite to approach these social projects is that composers also recognize the musical resource these projects have.

Moderator: Let's ask Lennar, who represents the Simón Bolívar Music Foundation, which is the name that the Venezuelan El Sistema now has, how has this been transformed over time and what have they incorporated from other experiences?

Lennar Acosta. Director of the Sistema Nacional de Luthería/National System of Luthery. Sistema Nacional de Orquestas y Coros Juveniles e Infantiles/National System of youth and Child Orchestras and Choirs

Good Morning. I would like to begin by quoting master José Antonio Abreu: “learning a musical instrument opens a luminous path to a child born with social disadvantages. It ennobles and dignifies him. That musician boy also fills his family, his neighborhood with pride, and it also can dignify his country, anywhere in the world.” I believe that this paragraph answers a little the 3 questions of the Seminar. At what level should we take the child artistically speaking? We always bet on the highest level, and within that elevated level we have hundreds of options for this child. These circumstances have led us to devise new strategies. We began with a project of orchestras that was transformed into a special education program, a program of “the prairies soul” (*alma llanera*), a choral program and, currently a program of luthery. Why luthery? Where is the teenager who is in that stage of questioning his talent, “whether I am good or if I am bad.” It is precisely at this point that we have had to devise strategies to make them fall in love again with the musical project, to captivate this group in adolescence, the most rebellious stage of the child or individual. Regarding my particular life story, I have too much to thank for this project, because if there were no such policies, we would have no options. I want to make it clear that we are not the best project in the world. We are one more of all these that are here through which we give an option to these boys, girls, adolescents. We are very grateful to be part of this. I am also proud that there are projects inspired by our project. We also want to continue inspiring ourselves in other projects that surely can have an impact in our society.

Moderator: What things have been specifically inspired by other projects?

**Paulo Zuben. Pedagogic and Artistic Composer
and Director of Santa Marcelina**

Sao Paulo has about 18 million inhabitants. We are in charge of music schools, music projects at conservatory level for children, adolescents, and young people from 9 to 21 years. We have a program called Guri: it is social inclusion and music education for children in poor areas of the city. Sao Paulo has something different: it was a very rich capital, it had money, it had operas since the eighteenth and nineteenth centuries, and the Orchestra of Sao Paulo is a super orchestra. It has a tremendous concert hall and the atmosphere was very musically qualified. In the 70s, they began with the youth orchestra. In the 80s, the Conservatory was created and there were also other smaller music schools. In other parts of the country, there were also other conservatories and so on. Traditional immigrants, Italians, Portuguese, and others changed the musical environment. I have learned from all those experiences, and we have different knowledge. We believe that music education is a right of children. It is the premise we work with. We have also realized that musicians are not always very pedagogical when working with children. That is why we have a social program we have created with social workers. The great challenge is how to integrate the social with musical pedagogy. We have also learned from other peers and have had many opportunities to learn from people who go to Brazil. It has changed the way our teachers work with children. On the other hand, the great challenge we have is how to integrate with the professional music environment, because professional orchestras in Brazil are very, very vertical, they have no voice or vote there, they cannot make decisions about who is going to be the director or what they are going to play, etc.

I believe there are other forms, such as chamber music, or improvisation, jazz, which is freer and another type of more prosocial musical model. However, I believe that the work of an orchestra can give a lot to the children in other respects everyone has mentioned here. I think we need to balance our realities, because most music

professionals are not prepared to be educators. In this sense, we must consider the social function of music, and I believe that is the importance of The System, not only in our country, but in all countries. We would also have to question if we are educating musicians for this new world we have and see how we integrate them into social programs of music education in the real world of music professionals, in our country, in our state, in our city. This has been very difficult. I do not have all the answers. I only have experiences, but I must say that it has taken us quite a while to build the project.

Participation of the public

Moderator: In the education model, what has to do with life skills or behavior modification is a topic for another panel. However: to what extent does music have that reach by itself and to what extent can the orchestra, that is a vertical model can achieve it? There are many models that can be taught within the Orchestra, which

is not only that of authoritarianism. However, we live in a society where there are laws and authorities. So, how do you reconcile this learning?

Public: Whenever we talk about social transformation we think of a vulnerable population, but I also wonder about another population in certain elites. We must think about how we are going to link them to these initiatives, because that population is the one that is going to manage the different paths in the future. We must also talk about the sensitization of decision makers, because it is a population that manages resources, that manages culture, that manages society. Social transformation not only thought from above down, and promoting innovative processes of culture that bring other models than the hierarchical ones of the orchestra.

Lennar Acosta: From our experience in Venezuela, and I believe that for many of us here, [we concluded] inclusion of the different social strata is critical. I believe there is where growth and development of each child, of each individual lies. I come from a very low social stratum, from the Carapita neighborhood in Caracas, one of the most dangerous neighborhoods in my city, and I grew up with peers from the upper and middle class, which allowed me to move through the several social strata, and this today allows me to suddenly be the one who carries the flag in some of the projects of El Sistema.

Public: When it comes to evaluating the impact of all these programs, what empirical and scientific evidence gives us certainty that musical training or in the artistic areas is a transforming element into the social? What would be the “what” of these experiences that gives us the certainty that there was social transformation?

María Claudia Parias: In the case of the Batuta, important research has been carried out on the social effects of the project, both in the

personal and in the community environment where the participants live. We have been able to prove what Professor Patel mentioned this morning: how children who study music actually develop cognitive skills that have to do with reading and math skills. This is proven through technically sustained research. In the community topic and based on consultations with the families and the children themselves who assure that their passage through musical centers favors a state of happiness, which is a somewhat strange term, if one sees it from a technical point of view. What does it mean that a child is happier? Perhaps, it has to do with the fact that they are protective centers of factors of violence and externalities that actually affect the daily life of a child. We could also prove how these musical practices and the work of Batuta diminish intra-family violence. So, there are concrete facts that have to do with transformations in the personal sphere, but also in the community. These are strong effects that have developed over 25 years of existence of the foundation.

Claudia Toni, the chairwoman of the Academic Committee of this International Seminar on Music and Social Transformation was saying to something I fully agree with her: it is the idea that perhaps the most important thing is that we are talking about children, that in the case of Batuta are people of very scarce resources who often do not even have any resources to eat, and nevertheless state that music is what changes them. They affirm that “music is what makes them feel they want to live.” This may seem an epistemological discourse, but it is not, especially when it can be verified with research made with the support of technical entities, such as National Planning (*Planeación Nacional*), and very important universities that have demonstrated that these changes indeed happen.

Moderator: Are you developing a randomized controlled trial?

María Claudia Parías: Yes. This year, with a Colombian company called *Econometría*, a specialist in statistics, we designed a

measurement system that includes social capital. An inquiry into the construction of social capital from the experience of Batuta in Colombia. It has been a costly job to design the indicators and questions that underpin the research, but apart from what our more than 400 teachers and social workers, mothers, families, and caregivers say every day, these tools are useful in many senses: they allow us to understand the social impact of music and build arguments that support the relationship between investment and social return, as well as contribute to deepen the idea of integral human development.

Public: Have any of you had any experience in jazz training?

Lennar Acosta: In El Sistema we have incorporated popular music or, in this case, jazz and Latin-Caribbean music. This is what we call the New Groupings (“*Nuevas Agrupaciones*”) program, because it is a new step for El Sistema that has generated an impact outside the country too, as is the case of the Simón Bolívar Big Band Jazz.

Public: Do you think that there is room inside a conservatory for a class where we are taught to think about the social? Why do musicians always want to leave this country? And why, if you graduate from a conservatory in Colombia do not you have the same opportunities as if you graduated from a conservatory in France, England, or the United States? The simple fact that a child is expressing happiness is already a good result. It would be nice and interesting that some of the beneficiaries were standing there and telling us.

Rodrigo Rubilar: I completely agree with you in the sense that there is a general dissociation between academic training and the formation of such kind of initiatives. Personally, I also educated myself. I studied piano and composition. After, I realized that in the conservatory and in the academy the projection they were giving me was for the formation of soloists. This is oblivious to all the reality that

happens in an orchestra. Unfortunately, the percentage of courses and programs in universities in Chile, which emphasize joint practice is not relevant in comparison to individual training. If my goal is to be Claudio Arrau, I will have a very high goal ignoring what can happen next. There must be a willingness to consider reality and know that it is necessary to generate employment and development of music at all levels.



Panel 4.

Social design and sound experimentation

MODERATOR: FELIPE CÉSAR LONDOÑO

Centro Experimental Oído Salvaje (Ecuador)

The Oído Salvaje Experimental Centre is an interdisciplinary platform enabled in 1995 in Ecuador, created by artists coming from different media, disciplines and geographies. The group originated in 2001 in the laboratories, audio-forums and public space interventions promoted by the Latin-American Artistic Experimental Radio (RAEL). The Centre brings together creators, researchers and project managers of sound and audio-visual experimentation, including Mayra Estevez Trujillo, Fabiano Kueva (Ecuador) and Iris Disse (Germany) as young managers who engage in radio experimentation, which allows them to extend their involvement beyond the environment in which their ideas are generated. The management strategies and lines of work developed by the Centre include: Navigators of Aether, the first sound art programme in Ecuadorian Radio; Hand in Hand Poetry, a sound archive compiling 30 writers and 20 composers from Ecuador; Iquitos Laboratory, a residency for emerging sound artists from Ecuador, Colombia and Peru; Latin American Soundscape Studies (research in process); and Territory and Radio, a portable sound lab activated between Ecuador, Colombia and Argentina. Oído Salvaje members

have received 15 international awards and scholarships, participated in events, symposiums and sound art, poetry, traditional music and experimental radio biennials, and have already concluded critical research on sound practices at the regional level.

Desde Fuera del Centro (Chile)

Desde Fuera del Centro is an artistic, pedagogical, and social project for the rural environment that aims to decentralize access to music and contemporary experimentation. The project was supported by the Fund for the Promotion of National Music (*Fomento de la Música Nacional*) and was sponsored by Los Andes Municipal Library (*Biblioteca Municipal de Los Andes*) and Sociedad Rayo in Chile (2013) to be held at “Renacer” G-94 Rural Basic School (*Escuela Básica Rural “Renacer” G-94*) located at Quebrada de Herrera, commune of Putaendo, fifth region of Chile. The proposal focuses on programs of introduction to contemporary music aimed initially at children in fifth and sixth grade, so that these can relate to sound as physical phenomenon. Through playful activities of musical practice, the experience and conceptualization of the audition, interpretation and figure of the composer are deepened, and ways of understanding the act of “improvising” and “experimenting” through the composition of works for toy instruments proposed by young composers Andrés Núñez, Juan Pablo Orrego, and Francisco Silva are offered. A second, expanded version of the project is currently underway in the public-school network of the city of Los Andes, Chile, and the training with music teachers from rural schools is being considered.

Drake Music (Reino Unido)

With over 20 years’ experience, the group has a vast knowledge on the use of technology to create new opportunities for music making for people with disabilities. One example is the invention of disabled

musician John Kelly – researcher and developer of Drake Music -, who created software to play the guitar with no hands. The main pillar of his work is his belief in the development of appropriate opportunities for everyone to develop their creative potential: the adoption of the of “social plastic” principles to promote skill development. His work focuses on the creation of a musical culture that integrates disabled and non-disabled musicians, while actively defending their rights.

Drake Music launched the first “accessible music” course in the UK, with more than six years of continuous work and a total of 66 students accredited. On the Go is another option in production and musical interpretation training, available to the community in the northwestern region of the country. The project made it possible for disabled music producers to collaborate with Matthew Halsall, a jazz artist from Manchester who was nominated for Music of Black Origin (MOBO), in the use of assisted music technology. Participants tested, remixed and interpreted elements of Halsall’s catalogue of old recordings, with the support of Halsall himself and a team of associate musicians. The project was held in two of The Hague’s main stages: Band on the Wall and Z-Arts.

The focus of Drake Music includes collaborative work with a wide range of organisations and individuals, including schools, universities, arts organisations, local authorities, music services and software developers, as well as musicians, composers and artists from other disciplines. Its aim is to share knowledge and expand its network of partners to improve equal access to music, along with a team specialised in assisted music technology. Likewise, they implement research practices for the development of new musical instruments and technologies. As a pioneer in the development of innovative approaches to teaching and integrated music creation, Drake Music is supported by funds from England’s Arts Council and Youth Music.

Development of Panel 4

Moderator Felipe César Londoño

I want to express the pleasure of being in this Seminar, which I find wonderful. The theme cannot be more propitious. We certainly have a huge responsibility in the field of music and in general of the arts as engines of social transformation. We must work on what the boundaries of music and how music, in dialogue with other disciplines can generate processes of transformation. That is a very interesting topic, because it puts us in dialogue necessarily with other disciplines of knowledge, with other areas, with other institutions. How do we open the music more, so that we have more inclusion, or other problems and dialogues are developed? So, let's talk about what is called "social designs and sound experimentation," which addresses 3 specific topics: the relations of art, science, and technology; the theme of collaborative creation, which undoubtedly also breaks the schemes of the individual musician working alone, enclosed with a specific inspiration; and, of course, that all actions have an impact on a community, in a given context, and have a specific purpose; and then, they bet on social innovation. Each of them proposes diverse methodologies, very complex, open, experimental that take social sciences from the sound and not so much from the musical. Addressing dynamics of social transformation seems to me to be quite provocative, because we are opening the boundaries of music to other very interesting fields.

But what could be better to talk about this than the experience of Fabiano [Kueva] through all that he has been developing in the *Centro Experimental Oído Salvaje*, with all laboratories and radial experimentation he has created in Ecuador, which has also been in Peru, Colombia, in many other places, and that has been widely recognized in various places of the world. Or also what Drake Music has done with such an interesting [busy] process of instituting that concept of affordable music. How to create instruments? How to develop software for people who do not have the ability to move like us

but have other possibilities, other skills, and that these does not have to represent a limitation? This is a very important social work. And of course, Francisco [Silva] from *Fuera del Centro* presents us with another way of contemporary music, how we approach it and how it can also be a transforming element in communities. I then open the dialogue to access the lessons learned from these experiences.

Carien Meijer, General Director of Drake Music

Thank you. Drake Music is an organization based in London and working with disabled people. Most cannot play conventional instruments because of their disability, [so] it is difficult for them to play the violin, piano, or any other instrument. What we do with Drake Music is finding a different way, so that they can make music and progress in the making of music. We use technology and have many discussions with our musicians and communities regarding what music is really. When does sound become music? And, what is an instrument? First, I'll show you a short video where we talk to some teachers, musicians, and participants, and ask them what the music means to them.

When we asked, "what is music?" the answers were varied. At Drake Music, we work with several genres, and that makes us very powerful and interesting. For us, it is about finding the instruments and removing the barriers, so that each person with disabilities can make music. We call it a laboratory. Disabled musicians need an instrument designed and accessible to them. They come to that laboratory to achieve their musical ambitions, to progress. Then, musicians and people who know about technology, hackers, people who write codes, create instruments, adapt instruments are united.

This is room for innovation, a space for experimentation, and an opportunity to create new musical instruments for the artists with whom we work, who want to make music, like any other person, and who are very often excluded from the musical realization that occurs in our country. Some of the instruments we are designing are brilliant, others not so bright; some fail, others we take from a concept to a prototype, and then to an instrument.

Moderator: Francisco, please tell us how you achieve social transformation with contemporary music, because here it is no longer the theme of sound and social-experimental, but contemporary music directly in interaction with children of southern Chile.

Francisco Silva. Founder Member of “Desde fuera del Centro”

Good afternoon everyone. I think it would be good to see the video, because there is a brief explanation, and then I talk a little about what you just asked me.

This project was born in 2013. The initiative came from Camila Roa who speaks in the video, and my initiative in conversations between pedagogy and composition. I come from the academic world. I studied composition. My works were typical of contemporary music. Suddenly, I encountered a paradox: contemporary music was centered on an elite of the university circle, was completely centralized, and was only programmed within contemporary music festivals. On the other hand, there was marginality within the music industry or diffusion made of this music, as well as elitist, unknown, adding to that ignorance certain obscurantism and myths, like considering it music that can only be accessed by initiated people. Then, with professor Camila Roa, we thought that this music could be used pedagogically to generate changes and social transformations in rural communities, for example. We did this social experiment with children by establishing the relationship between the nature of contemporary music and nature of sound. That is why there are no rules a priori to compose and the composer acts by generating his own laws, his own rules. One is obliged in some way to listen, listen without expecting anything from that listening, because in avant-garde music, one does not know if it will end as it began. The sound phenomenon is more open. This intrinsic ability of contemporary music of the listening had much to do with this Project, I believe.

Therefore, contemporary music was also understood as a game and deepening in the sound phenomenon. That is why we always start with the sound, and I think that here is something important,

because that also knocks down the myths, standardizations of music, and items. We do not even talk about serial or other category of music. No! We talk about sound and how to hear or listen that sound. The important thing about this project is that we realized the ability of children to listen: listening not only to music, but listening to each other, which caught our attention. It is a project that is repeated and expanded this year. It is a project in process. Our next step will be not only to include the children, teachers, but also the parents and guardians, because a deeper change in the long term can occur.

Moderator: Thank you very much, Francisco. I think the subject of the search for new audiences is very clear. What you mentioned in the end is very important. It even goes beyond the appreciation of contemporary music, because it also investigates the theme of listening and knowing how to listen. That so complex, academic certainly creates spaces for dialogue between the communities themselves, children themselves, young people, teachers, and so on.

Fabiano, those spaces for experimentation in the classroom that Francisco proposes, or that music as a right that Carien told us, you take it from a slightly riskier perspective by creating laboratories, definitively breaking limits, generating memories of sounds, poetry, spaces, in that group that is well called *el Oído Salvaje* (The Wild Ear). Tell us about that.

Fabiano Kueva. Member of Experimental Center *Oído Salvaje*
All three of us are working on an expanded notion of the musical. I believe this perspective of the sound is important because it shifts the experience with sound or musical experience outside the field of fine arts, which is a modern tradition. Working on that scope of the sound moves certain hierarchies, such as repertoires, orchestral device, and several modern elements that music has, [so that] such hierarchies are destabilized and an expanded scope is generated where I think we have lived the transformation of music and the link with the social,

altering the statement of the Seminar itself. Let's watch the video and share some more ideas.

The process we have had has been long, dilated, and with accidents. We have done it in 4 lines. First, working with the notion of the possible community. I believe that in artistic practices and cultural management the community is sometimes taken for granted, and this is very risky because it necessarily implies certain paternalistic vision of the community, and it is based on an imaginary of the community that has to do with the difference, the other, the subaltern, the margin, which I believe should not be taken for granted. What we have done is generating experiences that are knowledge located in spaces, times that are a space for social experimentation, above all, but that pose the idea of the community as a possibility. That was a finding we have managed because we came from the 1990, from the rise of NGOs, when there was a rather problematic community imaginary that implied that cultural managers or artists capitalize on those experiences and knowledge generated in territory.

The second line has to do with this expanded vision of the sound where what interested us is how to make methodological crosses. We move a lot in a border where certain disciplines cross, but that somehow converge in the horizon we have called "critical horizon." We are interested that the sound is a mechanism that generates a reading of the territory, and that is why our laboratories are now called laboratories of sonority, radially, and territoriality. For instance, a working group that meets in a moment, sets forth agreements, establishes a horizon becomes a community [in] the community, as a possible thing, and there is a device of knowledge that is mobile, portable, and intermittent. We had to assume our limits, because in the topic of cultural management sometimes financing involves a burden, a commitment that is often problematic. Defining limits has allowed us some flexibility to be intermittent and mobile.

On the perspective of sound, we first want to dismantle this canon of association: music equals fine arts, which has a modern and elitist load, and these problems of repertoire. Second, moving

the label, the media imaginary that communities have. And third, to reassess certain social labels that communities or audiences already carry in terms of sound, in relation to which a certain sound or artistic practice [which is thought to] be elitist, difficult to hear, or difficult to access. We have found that the community is a space of important experimentation and that, in some way, that prejudice comes from cultural managers or artistic practices, because the community does not have those labels, and a space of less hierarchy is generated: a kind of equality which allows the critical reading of the territory. We work a lot with field recording. In fact, it is one of the things that works best for us because we have found that field recording allows groups with whom we work to make a recognition of their own space, their body, their sonority.

The format of the laboratory we have now started about 20 years ago. At the beginning, it was called “*La Escuela de la Escucha*” (The Listening School), which had a lot of references, from the sound landscape of Murray Schafer and Paulino Riveros, and the entire Anglo-European avant-garde tradition, but we also injected more localized knowledge. We did not want to place ourselves in this dichotomy of contemporary music, popular music, or ancestral or traditional music. All this led us to make research that aim to generate an interpretive model for these experiences we do, and that do have to do indeed with regimes of listening and with a musical episteme, which is the modern, western, and colonial that we are interested in questioning, because this instrumental-repertoire-score functionality or exclusive modes of orchestral music imply a burden. We are interested in the question of how the ear is historically and socially constructed.

What we do could tentatively be called an “integral musical experience” where sonority has to do with food, with ritual, and with systems of geographical orientation, which are almost all auditory. From this work we have done research, written documents, and above all, an interesting record production. It seems to us pertinent that the situated knowledge, practices we have are discussed in the great

sound debate at global level, for example, with the French line of Michel Chion or Jonathan Strange. We are working a line of sound studies, and when we did the translation, we did it as Sony Stories, not Sound Stories of the Anglo-Saxon line. For us it is important that the displacement of the community to academia, from academia to radio, from radio to museum to symposium, and inscribing these practices in a knowledge, not universal knowledge but a global one, in a dispute over knowledge, which is closely related to power.

Participation of the public

Public: What benefits do contemporary music offer compared to traditional music?

Francisco Silva: Contemporary music by its nature has the ability to make the sound phenomenon Heard. This generates perhaps a transformation also in the way of listening, not only to the sound,

but to listening to others, because there is a kind of otherness face to contemporary music: one is naked, does not know if it started like this, and will end like that. It is not the relation of the tonality that leaves from a certain harmonic field and goes there also, but it is a journey. A trip through listening and that listening allows you not only to let yourself go, to free yourself in front of others, but also to understand others as legitimate other, that is, a total otherness. We are now working with children and teachers, and we realize that children are tremendously less prejudiced than their teachers. It was a battle with music teachers to try to relate them to the sound itself. They always wanted [to know] what those sounds meant, but if one focuses on the sound phenomenon that opens the perception.

Fabiano Kueva: These musical or sound practices construct subjectivities. This discipline of listening builds us as subjects, and causes certain harmonies or canon of music generates certain effects. It is a cultural construction. If I hear a symphony in an urban context and that same symphony moves to a territory where there is no discipline that makes it so normal, that construction will be completely different. In these spaces of expanded music, you can build indeed other subjectivities. Somehow, there is a modification of the subject, because just as the musical sound expands, the ear opens, and that new subject, that new sensory sensation allows him to necessarily have another look and another listening.

Moderator: It would also be worthwhile to explore the concept of the other, that is to interact with the other, since in some way, the canon of traditional composition is broken, because it leaves open the space for dialogue. In this situational knowledge of which Fabiano speaks, collecting a lot from the experiences is allowed and, as Carien says, the right to music is then the right to the difference.

Carien Meijer: We do not work in any particular musical genre. Our music can indeed be called contemporary. But, returning to what my

colleagues were saying, it is about sound. I return to the question I asked earlier: What is music? We talk about classical music as the baseline. That's fine, but it's just a way. In fact, for many of the musicians with which we work this is not the starting point. When we work with very young musicians, we give them control of their process of musical creation and any sound, anything that comes from that place is music. They are being creators and have control.

What we have done is, for example creating a very basic instrument for a 4-year old girl who had never been able to make music. She has a severe disability and can hardly express herself verbally. Then we create a plastic box that she can play and produces a sound. She feels it because it vibrates and produces lights. That was the first time in her life that she understood that she could produce music, that she was in control, and was being creative in a room surrounded by her friends. I think it is important that the creation process is her own. It's about creativity, letting go of your potential, opening up. Anything can make music, and in fact that makes it more diverse. You can be a musician like any other person and maybe it's something you want to do in your free time or maybe you also want to be on stage and present your music as a contemporary classical musician, as a sound artist, as a pop musician, as anything.

Public: I would like to understand how the community is not taken for granted and then how it works?

Fabiano Kueva: We work with the idea of the possible community, because we speak of not assuming a representative role. Our project does not represent the whole community. We make some approaches, some negotiations, and a small community is generated within other communities.

Moderator: How to establish the benefits of these social interventions in artistic practices? How can their transformative power be achieved? Are new technologies necessary to increase the social value of these projects, of these processes?

Francisco Silva: In the project *Fuera del Centro* technologies are not directly related. We are focused on the sound phenomenon. The technologies we use are super-basic, handcrafted, and we use them as a medium. We do field recordings, but it is very basic. The technologies we use are more experimental. For example, the construction of “quotidias” we do with the things they have and the things that we have, because we are a very small project with funding that may come and sometimes does not come. When we present the experience in other parts, the first question we are asked is if this is a Chilean public policy, but unfortunately, we have to say no; that this was a project financed first by the *Fondo para el Fomento de la Música Nacional* (Fund for the Promotion of National Music) and now just by the municipality of Los Andes and its direction of Education, but this is not a public policy.

Carien Meijer: Basic or state-of-the-art technology allows young people, the elderly and the disabled to make music and feel included; participate in creative, artistic processes; generate new music; create different music. It’s good that you can record, recycle, reuse everything. It’s exciting for everyone.

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Panel 5.

Music to unlearn war

MODERATOR: CATHY GRAHAM

Afghanistan National Institute of Music (Afghanistan)

Through a project to recover Afghan music, the National Institute of Music in Afghanistan (ANIM) is a pioneer programme in Kabul, created thanks to initial support of the Monash Asia Institute of Monash University in 2006. It is the first institution focused on traditional music education for children and young Afghans, integrating girls and young women for the first time, regardless of their social or economic circumstances. Since 2010, the number of girls participating in ANIM projects has increased exponentially. They study academic music subjects at a high level. Fifty percent of the students come from orphanages and the streets.

The Institute is comprised of a team of international music educators responsible for training local students and teachers in music and instrumental ensembles, and teaching academic courses in traditional music. It currently consists of soundproof practice rooms, a modern library, a computer room and a media room, classrooms and storage space for traditional musical instruments. A new building for rehearsals, a concert hall and dormitories for girls will soon

complement these spaces. The institute is in charge of organising the Afghanistan Annual Winter Music Academy, an emblematic educational festival of the community of Kabul, which helps students to perform with their ensembles and work with international guest artists.

ANIM has been documented by filmmaker Polly Watkins, and her story “Dr. Sarmast’s School of Music” received recognition at the Sydney International Film Festival in 2012. In 2013, ANIM was chosen to tour the United States with their musical ensembles, offering concerts at the Kennedy Centre in Washington, the State Department, the New England Conservatory in Boston, and Carnegie Hall in New York.

Lucho Bermudez Music School in Carmen de Bolivar

Located in one of the municipalities most affected by the internal conflict in Colombia, the Lucho Bermudez Music School was created by the Ministry of Culture, in partnership with local authorities and civil society, to stimulate artistic practices, particularly in the field of music. The Lucho Bermudez Music School offers children and youngsters in the municipality of Carmen de Bolivar and four of its districts (El Salado, El Hobo, San Isidro and Caracoli) the possibility to access musical training. In the view of the Minister of Culture, Mariana Garces Cordoba, “music, as a process of cultural appropriation, is an alternative to strengthen democracy with a perspective of equality, and coexistence initiatives, since it brings balanced practice, training and musical expression opportunities among different regions and population groups”. The school is a product of the public policy of the National Plan of Music for Coexistence (PNMC) that “seeks to promote a more active presence of music in the realisation of life projects, both individual and collective, as well as promoting bonds of coexistence based on respect for diversity, valuing cultural creation and social participation under equal conditions”.

Beyond Skin (Ireland)

Organisation based in Belfast, Northern Ireland, that capitalises on the arts from the perspective of multiculturalism. It uses music, dance and new media to address problems associated with racism and sectarianism through the promotion and recognition of cultural diversity. The creation of Beyond Skin was influenced by three inspiring artists and activists, including rock icon and human rights activist Peter Gabriel, founder of the pioneering organisation World of Music, Arts and Dance (WOMAD), that embodies the highest standard for international arts and multiculturalism promotion; music and film project duo 1 Giant Leap, for unity in diversity; and musician, producer and activist Nitin Sawhney, for whom identity and history are defined beyond nationality, religion and skin colour. With over eleven years' experience, Beyond Skin is recognised as an innovative, ground-breaking and ethical organisation. Their activities include interactive world music experiences, festivals, art and dance workshops, radio, international radio production projects, courses accredited by OCN, training in diversity, live world music concerts and international collaborative projects. Currently, they develop projects with different partners to set up the radio station network Homely Planet; the Parallel Versing project in Sri Lanka, which uses music to change the life paths of children affected by the aftermath of the conflict; the intercultural arts programme WOMADNI for the promotion of relations in Northern Ireland, in partnership with Peter Gabriel's foundation; and the Orchestre des Réfugiés and et Amis, a project that generates welcoming spaces for artists who are refugees or asylum seekers.

Development of Panel 5

Darren Ferguson: Greetings from Northern Ireland! I know these are difficult times for you, but I want to encourage you, give you hope. You still have a long journey ahead. In Northern Ireland, we are also

going through a very similar peace process than yours and we are very much alike. I believe that you are going to reach a place where everyone is happy. I would like to ask this question: Does anyone here come from the earth? Was someone born off the planet? This is the first question: Where are you from? We're all human, right? We all share the same space. This is key. You are sitting next to someone who has his or her own story too, a life story. We are all creative and we solve our problems creatively. If you are musicians, you are creative, and we all have many skills, many qualities. The video I'm going to show was produced 2 years ago in Northern Ireland and will have negative images, and then what we're going to do is take that negative energy and turn it into something positive quickly.

What we have seen is that a person from Sri Lanka who had very little, [but] recorded music created a project of significant impact in Belfast. In that sense, this is a fairly powerful project. At the end, you saw that we worked with other people. It is an intervention in a rather complex society. In Northern Ireland, there is a Protestant culture that has its own bands and some of them were paramilitaries. So, the last thing we saw there was a job with a paramilitary band, something difficult to achieve.

Alfonso Cárdenas: The Lucho Bermúdez Music School is part of the 950 schools created by the municipal agreement of the National Music Plan for the Coexistence of the Ministry of Culture (*Plan Nacional de Música para la Convivencia del Ministerio de Cultura*). In our region, we have received 2 great gifts in the last 50 years: drinking water and the Lucho Bermúdez Music School. In 2014, the Ministry of Culture made the decision and created the “montemarians” (*Los Montemarianos*) for us, a bet for peace from culture.

We are serving a 277-children population in the school and we have a total of 200 children in the nurseries of the schools. We serve 4 townships in the rural area with 80 students. In addition to the 4 musical practices that are the band, traditional music in bagpipes and drums, traditional accordion music, and choir, we also have a series

of additional activities that have allowed that Lucho Bermudez Music School achieve a great social impact. The school has become so important that any activity done socially has to go through it. This means, it has become a fundamental axis to begin the cultural processes that are brewing and recovering our traditions.

Right now, the Montes de María is a post-conflict axis. It was an area hardly hit by violence. In El Salado, Bolívar, we had the most horrible massacre you've ever heard of: they practically finished with half of a population and the other half had to flee. In that war, many things ended, left, among those our traditional music. Our traditional tunes went out, were turned off, never sounded again. We had to start from scratch, from below, and with the children who had been violated. On the bagpipe, children and adults did not want to know anything, since the massacres were perpetrated to the sound of bagpipes: while they killed people, while they beheaded them, while playing football with their heads, a group of bagpipes sounded, and that affected people in such a way that nobody wanted to know about those bagpipes. Currently, we have succeeded in making these practices happen again, with national level circulation to retell a story to the rest of the country from its roots. We have 6 clusters of bagpipes. We have a municipal band that will be ready in 2 years to represent us and compete in other parts of the country. We have some accordion music groups and we have a choir. The school has been fundamental in this regeneration of social fabric of the people of El Carmen de Bolívar and of all "*montemarianos*".

Darren Ferguson: The first thing required for the construction of peace is having a space in which it can be safely shared. Then ask: What can I work with you? Then share. And finally create. [With the support of musician Baldomero Anaya, a representation on these concepts is made].

Ahmad Sarmast: Good morning everyone. It is a great pleasure to be among you and convey my experience of how we use music in

Afghanistan to transform our young people, our children, and our society. Before talking about our program, I want to show you a video that reflects what we made of 2010 so far.

When we talk about music as a universal language, I want to share the experience of a country that has not had access to this language for many years. As many of you know, Afghanistan was the first country that was subjected to a systematic genocide in the twenty-first century that tried to end a culture within that country. In 2008, I returned to Afghanistan believing in the power of music. Music is not just a type of art. After the collapse of the Taliban, it was the time to return, to give back the rights to the Afghan people, and to take back the musical identity, as well. It was the time to demonstrate to the people of Afghanistan that they are not silent people. I believe that in countries like Afghanistan, Colombia, and Northern Ireland that have suffered years of war, we need the healing power of music. I believe that music contributes enormously to the process of reconciliation.

The short videos you saw show what we are doing in Afghanistan. We are making music, we are not only giving musical education to the boys and girls of Afghanistan. Our program is for everyone, not only for orphans. It is for any person of any social class. We promote gender equality. We want music to contribute to the installation of a modern society. We want people to respect their basic rights. Women in Afghanistan are not allowed access to education. They are not allowed to leave their homes, but then we use music and education to empower girls in Afghanistan, the most marginalized groups, orphans and those in the power of the State.

We use music as reconciliation, and to have a dialogue between Afghanistan and the international community. We are working on a very dangerous situation. In my country music was banned for many years, and the people who forbade it are still there. These people were trying to separate the country from the rest of the world, and this is our answer, that of the students, that of our community, which is quite resilient, is resilient. We will not give up. The only way to advance in Afghanistan is through art, culture, and music. After a bomb

exploded in our school, we introduced the only-women orchestra, the only orchestra in the region: that was our response to violence and extremism in our country. I have time for another video. Since we are talking about music, these images clearly show how we are moving forward in Afghanistan. This is a song about hope for the new generations in Afghanistan.

These children come mostly from the streets of Kabul. This was 6 years ago. Now they are teenagers. Many of them were selling boiled eggs in the Street. There was one who was selling plastic bags (we showed it in the first video) and now he is already playing the piano.

Moderator: Can violence be the cause or inspiration for the creation of art? Can music be the focus of violence or can it be used by violence? How has violence been a force for creation?

Alfonso Cárdenas: Beyond the fact that violence is an inspiration for culturists, for creators, all artists in one way or another are inspired by what happens to them in their lives. We have a clear example: after

all the violence that has been experienced in the Montes de María, we are doing a compilation of great musical works that were hidden during the violence. Through these songs, we realize what the artists were thinking at the time, what their feelings were, what their biggest frustrations were, what their pain was. I believe that violence - as well as the state of sadness, the state of happiness, any state of the human spirit - is an inspiration to make music, to make beautiful songs. When we are in the abyss, we make beautiful creations, creations that make us remember when we listen to them. Any situation that touches the artists is a source of inspiration.

Darren Ferguson: In Northern Ireland, we have a lot of diversity. There is no unique identity. We have indigenous cultures and a Christian and Protestant society. The Catholic community has its Irish music that has traveled the world and is accessible. This is also expressed through marching bands. Music in bands was associated with something violent before, but we say that people should not feel sorry for their culture. What we have done with these bands is to consider that, if they were part of the problem, they have to be part of the solution. We emphasize that they are musicians first, and thus, we generate a dialogue through art. We work with them through different social actors, and today, these bands are perceived differently.

Ahmad Sarmast. In a situation like that of Afghanistan, there are still struggles between progressive forces and dark forces. We have many social problems, but music has helped a lot in the establishment of society. In a concert in 2014, they sent a person with a bomb and many people died. We are working in a very dark situation, very strong. Our school is in a very dangerous situation. We have to invest a lot of money in security that we could use for other purposes. We always respond with beauty, we respond with the values they hate most, we respond with everything we share as human beings: gender equality, human rights, children's rights, music, art, culture, education, empowerment of women, and children.

Participation of the public

Public: Try to imagine how the prisoner in the Auschwitz concentration camp perceived the music, and how the one who was witnessing the massacre of El Salado thinking that he might be the next dead, how he could feel in front of music. I am a little afraid of the great power music has: of instrumentalizing us, of becoming a little like its slaves. However, I get a pretty reflection, and it is precisely about music during the Third Reich: The Third Reich said what could and could not be heard and what they had to think. One of the very few events that demonstrated that German society was resisting the imposition was a movement called The White Rose led by a music teacher. What do you think of the fact that music is something good and beautiful, beyond that we want to use it for something else?

Darren Ferguson: Music gives people the opportunity to express their voice, and I think what happens, which is not very positive is that people are not allowed to give their opinion. It can generate a safe space. Music can then be used for both purposes: as a space of expression and as a stage of security. Music, in this sense can be used to show diversity to people.

Public: Can you include present and past combatants in your programs, and thus help them heal? What is the response of communities to the work you do?

Alfonso Cárdenas: At the beginning, linking those armed agents to school creates a shock. We live it because we have alliances with the army, police, and many agents who remind them of these massacres. There have been times when they have been brought face to face: Why did you do that? Our military has been allowed to enter the process to heal, because they have also done much damage. They are

in uniform at school, and the first few times it made a lot of impression to see a boy playing a bagpipe and see a military man next to the drum. Now, we can say that that tissue is beginning to be repaired and there is acceptance of one another. It is essential that this occurs, that all agents can be integrated into the education and training we are doing in the communities.

Ahmad Sarmast: In Afghanistan, we have many programs of communal scope too. We have received invitations from the government of Afghanistan to play in important political and social gatherings, although we do not have direct communication with the Taliban because they hate music. When our orchestra performs, there are many Taliban in the government who attend our concerts. There was one person who belonged to the Taliban group and worked with the government. He was a Vice-minister. He helped us reach some other Taliban through our concerts. Music is not forbidden by Islam. It is only that group that opposes, so it is something that we are building little by little, that we are changing with music. As parents, we are very pleased to have the support of families and Community. Community support allows us to move forward. It is one of the reasons why the school exists. Without that support, I do not think we could have opened it. I was afraid that the parents were going to take the children out of school because we were a military target, but then I was surprised that after the bomb, even the number of enrolled went up. We could expand the program and we have a very strong relationship with the community.

Public: How do you do to be sustainable? How do they generate income so that the programs are sustainable?

Ahmad Sarmast: For me, this question has 2 elements: one is funding and the other is the future for people who graduate from our schools, those attend our program, what kind of income they will have, and where they can end up. At the beginning, we had support from the international Community for our school, but getting this support from

the international community was not easy. I will never forget a conversation I had with someone in Afghanistan when I tried to encourage him to invest in culture and education. After 40 minutes of talking about the importance of music education, he told me that music was a luxury for Afghanistan. Then, overcoming all this is difficult. We need support of the international community: The World Bank, the British Council, Denmark, Finland. But then, we understood that if funding was to come from the international community, we had to work on pedagogical and financial sustainability. We depended on the expertise of outside music teachers, because there was no such expertise in the country. We had to apply a program where teachers were replaced by Afghans. Two years ago, we started employing Afghans to work with international experts. In 2018, I believe our program is going to be managed by Afghan educators completely. Speaking of financial sustainability, we have a very strong program and we are implementing it.

We are going to deliver free education for Afghan children no matter where they come from. We have also started an evening program for people who can afford their music education. We are using the infrastructure to generate income. Nowadays, we have 3 buildings and a concert room, which is going to be a source of income. Not only do we have our students. We also rent it for other events. We have a facility that can be used for recordings. So, this way, we are working towards the financial sustainability of our program and towards pedagogical sustainability.

Alfonso Cárdenas: That is the concern of almost all the country's cultors. The Lucho Bermúdez School of Music depends directly on the Ministry of Culture in an association agreement with a private entity, which is *Fundación Semana*. Nowadays, the Governor and the City Hall are also included in the agreement. Here, with my new godfather, Dr. Ahmad who is already a sponsor of the School, we realize that the work, however they are from pole to pole on this planet are similar, and we are working with the same purpose and for sustainability. The

recovery that is being done at social level is one of the main sources of sustainability, because, if the community appropriates these processes there will always be those who want to support us.

Darren Ferguson: The first thing I learned is to focus on passion, not so much on strategy. I've always been successful with people. If you bring people together, things are going to work out. Never consider that the people who finance them are a bank. That is a wrong attitude. Consider them as partners. Ask them how they can work together. How they can solve problems and that will be the right attitude. Never build a project if funding is not available. What you have to do first is write the idea, have it clear, and then find the investors. For them, clear ideas are very important. Being sustainable is difficult enough. That should be guaranteed in cash flow, but they must understand what the vision is. The idea should involve the right partners with the right attitude. That's what has worked for us.

Ahmad Sarmast: There was a young man selling plastic bags and playing the piano today: I want to start there. I think he is also going to participate in the Afghanistan orchestra now. This orchestra will be funded by the Bank of Afghanistan in 2018. We want all our employees to be Afghans, so these people will then go to the Ministry of Culture in 2018.



Panel 6.

Corresponsible music

MODERATOR: DAVID CODLING

Music in Prisons

Music in Prisons is built on the principle that music can fundamentally contribute to re-socialisation and reintegration processes of individuals who are or have been in prison. In this sense, it capitalises on the collaborative and creative dimensions of music to generate a powerful impact on the lives of people by giving them security and new social skills, which increases their future aspirations. Founded in 1995 by the president of the Supreme Court, Lord Peter Taylor, the Irene Taylor Foundation offers high-quality, intensive and creative musical projects that contribute to the process of social rehabilitation, education and life skills for prisoners, ex-prisoners and young people who have had difficulties with or involving the Criminal Justice System in the UK. They currently work in national prisons and institutions for juvenile offenders by giving them the opportunity to form music groups and create their own music. They also allow them to record professionally and work on intensive projects with resident musicians who develop community work in London.

Through “Sounding Out”, a training programme for former prisoners, participants undertake creative projects and give performances

to gain work experience as supporting musicians. Making Tracks is a creative musical programme consisting of weekly sessions of intensive monitoring and individualised support aimed at young people between the ages of 16 and 25 living in Lambeth and Tower Hamlets. These programmes help young people to move towards securing a job, offer training opportunities and helps them obtain volunteer work.

In 2013, Music in Prisons gained the recognition of the Royal Society for Public Health, obtaining a special award for the Arts and Health. Lord Woolf, former president of the Supreme Court, has stressed how this initiative “will help break the vicious cycle of transgression, imprisonment, release and reoffending” thanks to its definitive contribution to processes of rehabilitation and social reintegration of prisoners.

Buskaid

Foundation registered in 1992 in both South Africa and the United Kingdom by British viola player Rosemary Nalden, in a social philanthropy response elicited by a BBC report depicting the difficulties faced by some bowed string musicians in Diepkloof-Soweto, Johannesburg. In 1992, Rosemary won the support of 120 of her colleagues and launched a “busk” initiative, a colloquial expression meaning “singing in the streets”, in sixteen British Rail stations to raise funds to help youngsters in the South African municipality. In two hours, they collected £6,000. This experience inspired them to continue working in 1992 to support African musicians. Buskaid school opened in early 1999 and comprises seven studios, a music library and a cultural activity. Most instruments have been donated through the Buskaid-confidence strategy, particularly the violins. Over the years, they have received instruments from organisations in South Africa, the United Kingdom, Ireland, Germany, USA and New Zealand. However, bigger instruments (violas, cellos and double basses) were purchased with contributions from the British National Lottery Trust Fund.

Buskaid was listed by Gramophone magazine as one of the ten most inspiring orchestras in the world, along with the Berlin Philharmonic, the London Symphony Orchestra, the New York Philharmonic and the Simon Bolivar Youth Orchestra. Since then, the foundation supports talent with scholarships in England, training for educators and luthiery workshops, and sponsors other artistic and recording projects. The institution currently has 115 students and a dozen associate teachers.

Musicians without Borders

Musicians without Borders is an organisation working in areas affected by war, developing innovative approaches to build peace through the power of music. With the motto “War divides and music connects”, Musicians Without Borders has advanced this work for more than 15 years in the Netherlands, with regional offices in Jerusalem, Belgrade and Kigali, also directing efforts in the Balkans and Western Europe, the Middle East and Central Eastern Africa. It is part of an international network that focuses on innovative approaches to build peace through music and connect communities, close gaps and ideological divisions and heal wounds. Its social intervention programmes include: the Mitrovica Rock School (Kosovo), active since 2008, which brings together the Serb and Albanian youth through passion for rock music, being the only ethnic cultural institution in the city; Palestine Community Music (West Bank, Palestine), active since 2008, which works in refugee camps and small isolated populations of the West Bank, training young leaders, social workers and community music teachers giving them leadership skills; Rwanda Youth Music: since 2012, it trains young HIV carriers as music leaders for the community and helps empower them as agents of change in their own communities; Music Bridge (Derry, Londonderry, Northern Ireland): from 2013, it works to erase the old divisions in Northern Ireland, where centuries of conflict have left deep wounds; currently, in cooperation with Culturlann Uí Chanáin, training programmes extend their efforts

to reintegrate refugees and people displaced from war-torn regions into the community; and Training Trainers, a programme that educates musicians, therapists and other music professionals who want to get involved in the initiative.

Development of the Panel 6

Moderator David Codling

I have the honor of being with 3 women leaders: Laura, Sara, and Rosemary. We have decided to have a conversation with them, but first of all, we are going to present the videos of these experiences.

Rosemary Nalden. Founder and director of the Buskaid Musical Academy

This video allowed me to highlight a lot of things. The first thing I want to emphasize is that the participants have been trained by students: they teach, they play, and if they play, they teach. It was very difficult to move from the teaching mode of London to reality in Soweto⁵, because it was about training the musicians in a group, and then making that the same musicians were teachers of others. It was very difficult to bring people from Johannesburg due to insecurity and violence. I would say that this was one of the best decisions we have made in our lives, because we have a group with the best black teachers. They make classical music and make their own music too.

Sara Lee. Creative Director of Music in Prisons

Everyone noticed that this was not recorded in the prison, because there are difficulties to enter the equipment, cameras inside the prisons, in the United Kingdom. Everything has to do with the creation

5 Note of the editor: Soweto is an urban area located 24 km south-west of Johannesburg, in the province of Gauteng, South Africa.

of music, whether we do it inside the prison with the people or we do it with ex-prisoners, when they have been released. The important thing is understanding that everyone can have another opportunity.

**Laura Hassler. Founder and Director,
Musicians without Borders**

This video takes a look at what we do. There are many other videos that you can consult on our website that show the different projects in more detail.

Moderator: I would like to ask you if you can tell us something about your experience from the passion and vision of sustainability.

Sara Lee: I was part of a group of the Drama School and they invited me to one of London's biggest prisons to perform about the 1980s. 10 of us went with our sketch and it took us forever to be able to pass security with all our instruments, so we did not have time to rehearse. We went straight into the church and started playing when everyone was already inside. Those people asked, "what's inside that box and what are they going to do?" which gave me the idea that the intervention would be very interesting. We made such a nice presentation that one of the convicts gave us a score written by him. He had never had a music lesson, but he wrote it. It was my responsibility, because I was asked to play it with a colleague and sing it with his companions. Then everyone clapped in the end. He had never experienced such a thing. They were all proud. A teacher there asked: "Does anyone want to come here to teach music?" and I said yes; and even today I am very proud to have focused on this project. The first day I found myself in a room with 12 men, without instruments, and I asked myself: "What are we going to do here without instruments?" Then I said to them: "You will soon realize that this is the first class I am giving, then support each other and I will simply answer all the questions."

It has been 11 very happy years, although it sounds ironic talking about a prison, but after being there for 11 years, I still feel the same

passion for what we do. At 21 years of work, my experience has simply grown, and every time I go to a prison to do that work, I see exactly the same answers, which shows me the enormous power that music has over a group of people who are very repressed, but that has a soul inside. I love what I do, and this is what we should do with people: getting the passion, bringing color to the work that is being done, counting on the energy of the people with whom the work is being done, because if at first they believe they cannot do it, and they succeed, it's wonderful.

Rosemary Nalden: I heard on a radio show that there was a music project in Soweto that lacked resources. I decided to put a bucket [to pass the hat], so that my peers gave money to send it there. One person encouraged me to go and I went with a journalist who had already written a note about this ghetto. By courtesy of the British Council, I had the opportunity to travel to South Africa in 1992. We arrived to the teaching place, which was next to a camp in a community center. We went to the back and found that teaching was taking place in the

bathroom. Imagine the shock for a person in London who had very good practices. At that moment, the children started to come in, and stayed and touched me around. That was when the passion began: although everything was messy and dirty, there was something that caught me here and deep in my heart.

Unfortunately, they stole the money of the instruments and we could not rescue anything, because the person who was stealing it was arrested. In 1996, I volunteered for 4 months, and the second phase of the passion took place: I realized at that time that my teachings were answered in such a positive way and with such passion for these children that I could only gather everything all of this. In 1997, I returned for 1 year, and the idea was that we should have white teachers whom I had to train, and then I would go back to my regular life back in London; but I realized that the perception of that people is that it was a very dangerous place and that made it very difficult for teachers to go, so I stayed. If we have passion for something, it is simply possible: this passion is what makes us get the money, it is what persuades people. I believe that I have been able to share my passion, and it is a fantastic thing in my life. It is something I love.

Laura Hassler: I did not have a real plan. I had a vision, an experience, a passion, and a community of people around me with whom I had a lot of empathy. I understood, in the multicultural environment that music could have a significant impact in the context of armed conflict and reconciliation. I had an undergraduate degree in anthropology because I was fascinated with diverse cultures. This was during the Vietnam War and, in fact, I was a peace activist and of the organizers of the community. At the same time, it was non-formal music, it was a person trying to be part of the power, and wanted to generate and create community. Basically, I had a great desire to work from the community, but understanding what is going on in the world. I started making a lot of music from Eastern Europe, and also a lot of music from the Balkans. During the Balkan wars, we became aware of the news of the refugees, bombed villages, and genocide. I was asked to

do a memorial concert about World War II. That's how we did a traditional song concert, taking the musical tradition of ordinary people from different cities, different nationalities, one side and the other. We presented a concert with many songs that all people could and wanted to sing. That concert had a significant impact on audiences, but also on musicians. Then one of them, an exiled percussionist, told me: "Laura, I think we should take this concert and put it on a train and take it to Kosovo." This was a great idea. So here, I started looking for people and connecting them through music, looking for musicians in those regions where we could access, understanding that we are all interconnected: this is the vision.

Moderator: Is there a particular contribution from a feminine point of view that can contribute especially in these situations of conflict?

Sara Lee: When a woman enters a very masculine environment, a climate of respect is generated no matter what may be happening there. Maybe they say they cannot say this or that because there is a woman here. When men enter a feminine environment, as a women's prison, they can be referents of the masculine to them. As a woman, my passion for music, my passion for people, and my other passion, which is soccer, have helped me a lot because in a male prison we can always talk about soccer. In the UK, there is a lot of leadership in justice developed by women. This must be because they do things very well. This must be the meaning with which they do things ... it Works for them.

Laura Hassler: In the field of peacebuilding, the active presence of women is essential. The United Nations recognizes this in Resolution 1325, according to which a peace process is relevant, authentic, and lasting if women are involved. Sara and I have been talking about a feminine structure of leadership. We spoke about a type organizations with these structures, flat structures in which all have the power to do what they can do, in which all the talents are used. That there is

nobody who says what is to be done, but that there are many consensus within the organization and many crossings at all levels. But I must say that there are also some great male leaders who do all this. Women almost always choose to support communities.

Rosemary Nalden: When I arrived to Soweto, I did not have any knowledge on cultural management, in addition to the fact that I am White. It took me a long time to realize that I was at a huge disadvantage because I am a woman in a male dominated community. I have had very difficult encounters with parents who consider that the fact that a woman leads the process is a problem, but I realized that it was not a personal matter. That's just the way it is there. At first, the girls tended to take the back seat. The girls simply hid. Then, one of my missions was to motivate them to take a more prominent role. Today, we have 150 young people who are training *voicethread* - a revolutionary online tool that allows us to create multimedia albums where we can insert PDF, Microsoft Word, Excel, and PowerPoint documents, images, audio, and video with the added value that those who visit them can leave voice comments through a microphone, and most of them are girls. My maternal instinct was extremely important for all these children. In that sense, I consider that my work is not just as a teacher. It is also related to personal care and social work. When you are a music teacher, you are in a one-to-one situation with a child, so you are not simply teachers, but a mother or father. One has to get involved.

Intervention of the Public

Public: Have you thought of expanding the Musicians without Borders project to other countries where there is no war? I think it would be fantastic, because people would open their minds a little more and could be more cosmopolitan.

Laura Hassler: Absolutely. We would love to work in other regions, and we are also very busy trying to connect with musicians from all over the world. We are talking with an organization here in Colombia thanks to this Seminar. I was invited to El Salvador to work with UNICEF, and we have been talking to a great young girl in Mexico to work there. We have been invited to work in Sudan with female groups to change the tradition of war songs into peace songs. We are not a very big organization, but they are long-term projects, because we will be here until the project is consolidated and the locality assumes it. After that, we will be silent partners. To have more impact, we are offering training to trainers. We organize an intensive 5 to 6-day course, and we bring musicians from all over the world. Last year we had musicians from Korea, Hawaii, Mexico, South Africa, 2 from Iceland, there was 1 from Lake, and we trained 50 musicians who will then be working on our projects. This means that we share skills and knowledge. It is an invitation to collaborate. This is a model for sustainability.

Public: I know that working in prison is wonderful, because prisoners are there and have their disposition, but when they leave, how can they make music or do they live in music?

Sara Lee: When people leave the prison, we invite them to be part of a 2-year training program where each person will have the opportunity to work in a band and will have someone to sit with them for the next step they must do in their life and work. They can also join us as musicians working with young people in difficult circumstances. Most people are not going to be professional musicians. They simply love music as an option for enjoyment and entertainment. However, the programs we work take into account people who have great skills and people who are also in learning processes. One thing that needs to be understood is that people coming out of prison have exactly the same needs as we all do: paying rent, caring for the family, eating ... I suggested paying prisoners when they leave prison, and we are going

to do this, which means that the ex-prisoner can make some money, live from this, and join our work.

Moderator: Rosemary, would you like to make a comment on life with the participants in the work you are doing?

Rosemary Nalden: We are employing part time, about 35 individuals coming from Soweto. In Colombia, there is an unemployment rate of 9%. In South Africa, it is about 27% today, and out of that 27%, 75% are black youth: it is a vast number of people. We know that we are very small, but I believe that small is beautiful. We pay first to teachers and our artists, and we have another system to prevent people from leaving school. When they leave, they can go to other countries and universities in the UK to have their professional qualifications. For those who want to become musicians, we have a program called “Leaner Cheaper”: it is a learning scheme in which we pay them to practice and we have a great feedback, because obviously, they become part of the system. We are invited to dozens of corporate events in Johannesburg and around the country, so we charge for it leaving part of it as donation to Buskaid and the other part paid to young people. In fact, they support their families and themselves with Buskaid money. We also made videos and CDs. This is how we work.

Laura Hassler: I believe that culture must be supported by society, because it is not easily self-sustaining financially, unless we are talking about very commercial forms of culture. I do not feel the need to apologize for acknowledging and expressing that we need money to handle these things, since society puts millions and millions of dollars and pounds and euros, and everything else into wars and big industries. In this sense, I believe we have to demand resources and rights for culture and community work.

Public: From your experience, what could be the call to universities to get involved in these projects directly?

Sara Lee: Financing is something we all need, and we need solvency to do all of this. We are always looking at how to sustain this properly, and in this puzzle, universities can become key institutions.

Laura Hassler: I believe there are necessary alliances with universities. I would love to see conservatories training students in the field of community music and connecting them with organizations that do community music. We are looking for an alliance with the University of London to develop appropriate ways to monitor job evaluations and donor requests. Universities can do very interesting research to show impacts and have credibility, because once we have the articles published about our excellent job, the doors can be opened. This is mutually beneficial, since universities have experiences in this field, in the real world.

Rosemary Nalden: The Music Department in Johannesburg does not coincide with what we do. We need to make an alliance with a professional orchestra, but in Johannesburg there is no orchestra for these young people where they can enter. This persuades their parents that this is an unworkable profession. Parents want them to become entrepreneurs. Our alliance is with universities in England where we send our best youngsters.



Panel 7.

Music in the Key of Communitarian Life

MODERATOR: GRETCHEN AMUSSEN

Ecos de México

ECOS is a programme of the Secretary of Culture of the Government of the State of Jalisco that promotes formal musical education as a tool for social development. The programme creates, operates and maintains a state-wide network of centres offering free musical training to children and teenagers between the ages of 6 and 16. Its objective is to develop humane qualities in youngsters and exhort them to explore their abilities and talents, thus contributing to the personal development of the students themselves and the renewal of state community. The initiative works through the installation and/or adoption of community centres for musical education in marginalised delegations and neighbourhoods of Jalisco. Thanks to teaching methods and activities organised within the ECOS centres, students, their families and the community get involved in a positive synergy that favours the reconstruction of the social fabric and provides comprehensive support for children and youngsters in Jalisco.

Cantadoras del Pacífico Sur

Voice and song are two notions permeated by spirituality that characterise the musical activity of funerals and ceremonies for the dead, where song and prayer are simultaneously offered for the soul of the deceased. In Colombia, these ethnic musical traditions of Afro-Colombian communities in the Pacific coast are known as *alabaos*. Women who took the voice of these traditional musical airs in southern Colombia are called “*cantadoras*” (singers).

The South Pacific Singers Network is a regional cultural development programme promoted and invigorated by the Canapavi Foundation, which is oriented to the recognition and appreciation of music and traditional songs, such as arrullo, alabao, chigualo, and bambuco viejo. This initiative comes as part of a comprehensive strategy created in 2008, called *The Marimba Route*, which initially received support from the Ministry of Culture of Colombia and culminated in a cultural policy for the Colombian South Pacific region. This policy was aimed at promoting the organisation and leadership of groups and singers, emphasising their symbolic, spiritual and social cohesion traits.

As a cultural network, they seek to highlight and vindicate the role of women as transmitters and guardians of ancestral knowledge in different social and political spaces, thereby encouraging participation in their communities. This in order to visualise the region’s potential and demonstrate that this network’s purpose is not just singing. Canapavi has succeeded in creating 12 community non-profit organisations that oversee the recovery of children and young victims of the Colombian armed conflict through artistic expression. They have also undertaken the promotion of their musical and culinary heritage.

The network is currently comprised of 280 women and men in the South Pacific region who have established cultural spaces for the exchange of knowledge, visibility and circulation of community processes. It also promotes research, dissemination and promotion of activities aimed at unity and territorial social development for peace in Colombia’s South Pacific.

Ingoma Nshya

Ingoma Nshya means *Women's Initiative*. It is a visionary project set in motion by theatre director, actress, filmmaker and activist Odile Gakire Katese, who assumed the responsibility of setting up a culture of remembrance reparation in Rwanda after the genocide perpetrated there.

The initiative led to the foundation of the first group of women drummers in the country, with over 150 members who broke the taboo of using a sacred instrument strictly designated to be played by men. This, together with other women's initiatives, resulted in the creation of the most representative ice-cream factory of Rwanda, called "Sweet dreams". Currently, the main drummer group consists of 20 women; the rest assumed strategic and commercial roles in the factory.

Ingoma Nshya's project of social transformation through music has different goals: healing, reconciliation, and social and financial empowerment of women to help them reconcile with their country's violent past and their own personal tragedies. In this sense, it is a cultural, psychological and social intervention proposal that conceives percussion and ice-cream production as a direct path to "joy", and a means to "oust sadness and depression". It is a form of collective therapy for participants and spectators. Felicity Thompson has said that it produces "happiness with contagious exuberance before which no one can stand still. You will immediately find yourself smiling like crazy and will soon be on your feet!" The project also creates new opportunities for sharing and socialising after the division brought by war. In this regard, participants say that their involvement has helped them in their moral and physical reconstructions, as well as society's.

The experience of Ingoma Nshya has been the subject of a special film production by siblings Lisa and Rob Fruchtmann in 2012. *Sweet Dreams* is a documentary that tells the journey of Ingoma Nshya. In the words of its directors, the film mainly shows "how it is these small projects, rather than large government projects, that can really change lives ... We feel that the film is about resilience, hope, strength, resourcefulness and the ability to change the course of our own lives."

Development of the Panel 7

[Odile Gakire Katese sings, founder of Ingoma Nshya, “*Tambores que Curan*”. Paola Andrea Navia, creator and manager of the “*Red de Cantadoras del Pacífico Sur*.” Paola’s peer states in a prayer: “For the souls let us all return to pray ‘May God bring him out of sorrow and take him to rest. In the name of the Father, Son and Holy Spirit, Amen’”. Paola sings along with her peer.]

Moderator Gretchen Amussen

In this panel, we are seeing 3 very different experiences, organizations that have evolved in different social ecosystems that have been touched by war, reconstruction, and exclusion of women. Even if they are different experiences, we see there are shared contexts and needs. Let’s start by sharing your stories with a video and some additional words, and then we’ll talk about specific issues.

Diego Escobar. General Director of Sector Development and Hiring, Secretary of Culture of the State of Jalisco

You saw the nucleus of 1 of the 37 schools open in Jalisco. ECOS is a program that installs music schools in colonies, or neighborhoods of villages where there are few or no recreational and training options. It is a program that invites children part of the school system, who are between 6 and 16 years old. The nucleus offer a wide range of ensembles, because teachers and regional specialties are not the same everywhere. We have symphony orchestras, symphonic bands, mariachi ensembles, and ensembles of flutes, guitars, and choir. The case of Valle de Guadalupe is interesting: it is a municipality that is not particularly violent. There, you could see the children’s house: there is television, a sofa to be in a kind of room, but there are many differences from one nucleus to another. We have 2 nuclei in the north of the state of Jalisco, in the Huichola mountains, in villages or

towns that are 6 hours apart from the municipal head of the municipality of Mesquitic, which in turn is 4 hours away from Guadalajara. Getting there takes a day and a half. Here in Colombia, we are not strange to this type of distances and times. It is a very broad and diverse program.

**Paola Andrea Navia. Founder of the
“Red de Cantadoras del Pacífico Sur”**

Good morning everyone. I am very grateful to the Lord for being here representing all women and men of the Pacific who through their songs and music resist and also claim their role within the Colombian sociocultural context. What we have just seen is a small documentary video of the last phase of strengthening we have been working since 2008. Our greatest resource is spirituality, our most valuable resource. The one that moves us, call us, and makes us responsible for a manifestation with several connotations in our territory. The “Red” or Network is a group of people and groups that joined voluntarily to evidence, preserve, and maintain the traditional

marimba music and songs of the Colombian South Pacific declared Intangible Heritage of Humanity in 2010.

There are many stories, trips, progress, achievements, but punctually I want to highlight 3 important things to then continue our conversation. The Pacific woman is the fundamental pillar of our families and it is this woman who has sustained everything we are from generation to generation, our history, and our memory. Behind the marimba there are also some luthiers, some builders. There is a story, a jungle, and a conservation of that jungle. However, the subject of the vocal, sonority, songs have always been known and shown by the singer women or “*mujeres cantadoras*.”

The *Red de Cantadoras* appears to exalt the role of women in all that cultural complex and to show that the voice is the one that allows to collect our memory, history, daily life through it sonorities, with that spirituality that has always characterized us. Women are responsible for the raising, transmission of knowledge, singing, solidarity from life to death. With the Red or Network, we seek that women achieve her self-recognition, self-esteem, and give herself a prominent place. The female singer or “*mujer cantadora*” is a fighter, passionate, strong, hardworking woman. As one of our top leaders Pilar Montaña used to say: “she is our sting, our needle, the one always maintaining a constant relationship throughout the Colombian South Pacific. Women are the carriers and the one who maintains the armor, and that armor protects our territory.” It is a political manifestation for social change, where women resist and also calls for the rights we have as inhabitants and pillars of the Pacific.

Odile Gakire Katese, founder of Ingoma Nshya

I am very happy to be here sharing my story. We looked for people who had time to invest in artistic activities, and we realized that women were those who wanted to do it: mothers who were in their homes and needed activities, and they were hundreds. I wanted to show them something new. I did not want to create a traditional group of dances. I wanted to work in artistic areas where women were not present, had

little representation, or were being exploited. So, we chose this drums activity because it was easier too, because it did not require much funding. We had spaces, we had drums, and the women only had to carry their sticks to touch them, and this did not even cost them a dollar. So, it was the easiest project we had on hand. We were not conscious at first of what we were doing. I wanted things to be fun, especially in a post-conflict society where we were overwhelmed by pain and despair. Most of them were widows, victims of violence. We wanted to change their daily lives. We wanted to bring them fun. We started to have sound studios and filmmaking workshops, but we had a bad reputation in the country, because we had broken a taboo. The Minister of Culture said we were a perversion of Rwanda's culture.

After the genocide, 70% of the population that remained alive was made up of women. For this reason, we began to invade political spaces. This was not traditional in Rwanda. We did not necessarily want to make changes, but have fun: we wanted to empower women and we did so with this program. The women we were working with never expected to have an extraordinary life. That was not an

expectation for them. However, the drums allow them to have an extraordinary life: they travel around the world, bring income to their families, and nowadays they have confidence in themselves. They even look haughty, have grace. That was the change we took.

We now have an ice cream store, which we opened because we wanted to bring fun to the town. We chose ice cream because we are a country of milk and honey. When the machine arrived, there was also a Discovery: it was the first time people tasted ice cream in Rwanda. We try to have low prices so that they could buy it. Anyway, the cost, even when it was lowered was expensive for them. Sometimes we sued to buy 2 scoops of ice cream for 2 persons, and they share it, and that is enough for me, because I know that although it is expensive for them, they do it because they want to do it, because they want to feel good and this is very important.

Moderator: As you can hear, many issues are emerging in this panel: the empowerment of women, and their role in tradition and care. We are also talking about cultural heritage, and its transformation and protection. Some of the things we want to talk about today have to do with community, empowerment of the Community, and how these actions strengthen them. Some have already talked about them implicitly, but I want to ask Diego to tell us about his experience in Mexico.

Diego Escobar: Guadalajara is not a particularly poor city, but many of its neighborhoods do concentrate a large number of people living in poverty. In 2012, 3 orchestral schools began in Guadalajara. After, that same team happened to be of the state government, and there was the idea to take the program to very various places. We went from a metropolitan city to much more dispersed communities, to communities that are in towns, away from the municipal head, and that have little that unite them, beyond the school, patronal festivities, and church. We began to organize music schools in colonies, such as the one they saw in Valle de Guadalupe, in totally indigenous villages

near the bank of Chapala, the largest lake in Mexico where we began to perceive the need to encourage other development opportunities.

ECOS was born to be an aid to the academic performance of children in the school system, since there is important evidence regarding the development generated by music in cognitive processes. We wanted to influence the qualifications of those children in Spanish and mathematics, and thus make desertion much less likely. Now, the link between school performance and dropout has been discussed, and many say it is not entirely solid. However, that was the theme we wanted to learn, and we believe that by improving school performance of children we gain something important. Even so, we saw that things began to happen in the nucleus, which were very positive. They spoke of additional results, of results we were putting on paper. We began to see parents organizing themselves around schools. This was partly spontaneous, but also directed. Why? Because while ECOS pays teacher salaries and instruments, the municipality is responsible for the physical facilities where musical activities take place, and the

parents are responsible for buying small inputs used to keep instruments or facilities, and sometimes toilet paper.

This is interesting because a lot of people talk about in philanthropy, people always want to go for the most glorious things: “I want to fund this concert in that expensive theater.” People tend to forget about the most common things, like toilet paper, but equally important. Then, around ECOS and their needs, parents were involved. Another way to include the community is through the installation of reading rooms for parents. These are not libraries. It is a person who has been trained to encourage reading, foster dialogue about literature, and who has in his possession a collection the State provides. Finally, another crucial factor that has strengthened community relationships around music and ECOS are presentations. In all ECOS, no matter their level, municipal authorities are asked to include these schools in their celebrations, to have presentations in the schools, that the work and effort of children is shown, and in the end, this principle of circulation is being replicated at state level with orchestras. There are 2 orchestras: the José Pablo Moncayo Youth Orchestra, which includes the best young musicians of the state [Jalisco] and the Ecos Symphony Orchestra, which brings together young people from all over the state. They are the best ECOS students. They have presentations that sometimes happen in the most representative theater of Guadalajara and throughout the city. Christmas concerts and others are organized at other times of the year.

Moderator: To follow up on what Odile has said, I would like to ask a little more about that attention to and from a musical heritage, and changing the heritage with an innovative vision. Maybe you can talk about how this has transformed your community.

Odile Gakire Katese: Yes, drums were banned for women for political reasons for centuries. Drums have only been played for the king and through selected men who could approach the king. After I went to the museum, I asked myself before creating this Project: “There may

be a good reason for this taboo?” People say it is like that and period, and they ask, “why do you want to change it?” “Why do you want to change our beautiful and beautiful culture?” Is it because we have very heavy drums ... women wonder how we are going to carry them; they are very heavy for us. Then I said, “Let’s see how strong we are. If we are not strong, we will surrender.” I wanted women to invent this space. We could have failed, we could have not find funding or fun, but the fun and joy we found in that period made the story great because we were desperate. We were desperate women. We had complicated lives, and having this tool, these drums filled us up as human beings. Some of them said: “I feel that I have a conversation with the drum and it helps me with my stress, and I feel better when I go home”. Another woman said: “Participating in the project has given me an identity. I used to go out on the street and nobody noticed me, but nowadays they say “Oh! That woman plays the drums.” It has given me a face, I feel that I exist.” I remember a university professor saw me and said, “That woman had a terrible story, and it is the first time I see her having fun, enjoying, laughing.” One of the motivations I give women is “I do not know where we’re going, I do not know if we’re going to succeed, but then let’s write our names on the histories of the drums.”

We always talk about 2004, the year in which women began to form the group of tambourines, and it is always clear that this woman could be you: the woman who enters history. Why are not you that woman who enters history? Women came hiding their sticks to play the drums because they did not want the people to notice. So then, they surprised themselves when succeeding, when learning to touch them, to become good interpreters. This became part of their lives, because it allowed them to travel around the world, and this has touched me a lot. They do not know how to write. It is very difficult to fill out immigration documents, but they are traveling, they are having extraordinary lives. At one point, they began to feel the need to learn to write. So, at first, I would ask myself “why do I want to

change them?”, but they began to change. We do not have many opportunities in the country.

Even when playing the drums was taboo for women, we created our own festival. It is called the Ingoma Nshya Rwanda Drum Festival. *Nshya* means “new” and *Ingoma* means “instrument”. We say we are in a new time where we, women want to give the country an army of happy women. This is the first and only national festival in Rwanda. The first time we had a presentation with 127 women playing the drum, it was very complicated financially, and the group was reduced to 20. We have worked with them for 7 years, and the last 2, this has been their work. They are paid every month. We are rehearsing and creating new pieces of music, because we also have to be competitive in the music industry. Inheritance, legacy is not the only thing. We have to transform and create. I like to say that our culture is dynamic, but nobody really wants to be dynamic, especially in the Ministry of Culture. They want to stay as they are. But the most important thing I’ve learned on stage (because I’m an actress) is to create things out of nothing. The first time I faced an empty stage, I was very frightened. I wondered “what are we going to do?” But I’m surprised how things come together in a scene, and when I turn around, review my life, my home with all the creativity I have, I know I’ve become a powerful citizen: I know that nothing is impossible. In addition, we always find symbolic forms on stage: yes. It’s all we have: symbols, and that’s what we’re doing.

I think that through drums we deliver creative women to the country. They are women who have confidence on the stage and outside, in their lives. As citizen, I have to contribute something to change things. If, in my case, the contribution is to break a taboo, then that is very important for me. The contribution of the women of drums has renewed this old art form of Rwanda, which is also a form of exercising power. We need women to break taboos and give the country a new breath.

Moderator: Paola, how has traditional music contributed to the revitalization of your communities and how has it had a transformative effect?

Paola Andrea Navia: Music permeates all our fields. It is present from birth to death with a very important component that is solidarity, and from solidarity and spirituality, the commitment and responsibility that each of the singer women and men singers with their region, with their locality. Through music, they protect themselves and protect the territory. In our rural municipalities where the weakness of the State, corruption, and armed conflict have been present, and groups outside the law are also present, music and singing have mediated to improve the situation and forget for a moment that this conflict lives and that families, men, parents, children, brothers, and siblings are disappearing. I feel that the work that we have been doing from the Red de Cantadoras with the subject of recognition and appreciation is very important for the territory. It allows us to know that this woman who is present cannot only sing, but can also be linked to other community spaces, political spaces, and that has made a difference.

Listening to Odile I also feel proud because within everything we do we feel our Africanness and our closeness, which also fills us with much hope, and knowing that there are many things happening there that also happening in our territories. Music is present in our daily life and has made it possible to transform thoughts through the contents of those songs and those musical repertoires. We maintain a tradition, but culture is Dynamic, and there are other ways to manifest, there are other ways to highlight and tell what we are doing and how we feel. Young people, our Pacific Risen people, our women, and our knowledgeable men have a permanent dialogue, and that makes that tradition adds to innovation. Thus, the touch young people put to our music also mediates in the conflict. To make songs and being the solidarity song allows to advance in that reconstruction of our social fabric. It is important to think of singing as a manifestation that must be preserved and kept as a way of resisting, vindicating,

and manifesting in front of the locality, institutionalism, State. We are people, we are citizens who create and have fundamental rights. All this movement generated by the process of the *Red de Cantadoras* is a voice of encouragement for the rest of the people, and that music and songs have made many people become empowered and believe that music is their main weapon to fight the conflict. Thus, we have been working. The women themselves are who manifest it.

On the other hand, it is important to emphasize that the Network is not just for singing. There is a potential within a territory, abilities of women midwives, healers, traditional cooks, craftsmen, ethnoeducators, teachers, and all this sum of capabilities has broken the paradigm that the musical is only for sharing. It has allowed us to know that the musical can serve as a weapon of defense and armor for our territory. The Network has been transforming our territory. We have healed, we have been more resilient, more resistant, we already have other dynamics, and we think positive. In fact, we are not all the time thinking that we are the forgotten of the country and that we are in geographically dispersed territory where we have no options. No! Our music, our song alleviates us and give us many other possibilities. In this context, I believe that our music has made our women and men more empowered than what we share. They have managed to transform their conscience, they have generated feelings that have made them retake the most elementary, such as connecting with the territory, with what the territory gives us. That is the main thing, that is the fundamental thing. In the cities, you live a very hectic life. Our territories are more passive. We have the possibility to have lunch in our homes, to take a nap, to share with our children, and that makes relationships, sonorities, corporalities, always present.

A young documentalist girl from Pasto, in the province of Nariño in Colombia visited us last year and told us that she wanted to show a new narrative of traditional music and songs. It was a very beautiful work showing the other side of these songs: who is the singer woman? who is the Singer men and what is his work and place within our territory? We had women cooking, washing in the river, and counting.

Everything we do in the Pacific is music, so we have big groups, such as *Canalón de Timbiquí*, which has brought music national and internationally, and also *Herencia de Timbiquí*. There is a woman who sings a well-known song in Colombia called “*Tumaco lo quemaron*” (Tumaco was burned down). This is Anita Hernández, an 85-year old woman. She has gone all over the world telling the experiences of the Pacific and showing what we are. It is there where we feel and think that music is our main weapon to maintain and sustain our territory and, thus, to continue to transform it.

Moderator Gretchen Amussen: Thank you for sharing your experiences and your inspiration.



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Life Stories

MODERATOR: JUAN LUIS MEJÍA

Participants

BALDOMERO ANAYA

His life testimony focuses on how his musical vocation has given him a chance to rebuild his life after being a victim of the armed conflict in Colombia. He was born into a family of guitarists and composers. He has composed about 50 songs, 12 of which have been recorded by renowned artists. Baldomero has won awards in several occasions as King of the new song, and as a professional guitarist in different festivals of the Colombian Caribbean region. In 2003, he received the title of King of the song in the municipality of Chibolo; as part of the guitar trio *Escala Caribe* in 2004, he won first place in Codazzi, Cesar; in 2013, he won the award for unreleased song in the context of the *Sentimiento Provinciano* Festival. As a guitarist, he has played in different groups. He currently makes part of the vallenato group *Codigo Diez*, along with singer Jairo Garcia and accordionist Jasir Salgado, with whom he works in Chibolo, Magdalena.

EILEEN EASTAUGH-MASCOLL

She became involved with the programme Music in Prisons (MIP), of the Irene Taylor Foundation, following a visit of the organisation to the prison where she was serving sentence. This inevitably revived her love for music. Through this programme, she initiated a sequence of creative projects, among which the children's songbook titled 'Beyond the Secret Door' stands out. This publication initiated the revival of her career as a regular singer in pubs and clubs in the tourist district of Great Yarmouth, and as winner of the talent show Anglian Idol in East Anglia. She is currently a member of Platform 7, a band of former prisoners supported by MIP's "Sounding Out" programme. The group enjoys wide recognition and acceptance throughout the London music scene, and has shared the stage with artists such as Mark Knopfler of rock band Dire Straits, and Police Dog Hogan, an eclectic band of seven musicians that fuse country, pop, folk and urban bluegrass into rock. Eastaugh-Mascoll has had a diverse musical career, enriched by many different experiences. She has participated in numerous charity concerts, and competitions in Jamaica, USA and Britain. During some of these events, she shared the stage with some of the biggest names in the international music scene, such as Harry Belafonte, Salt'n Pepa and Al Green, before going to prison.

MELODY ALONDRA JEREZ CARRASCO

She was born in Curanilahue (Chile) on 19th March 1986. He began studying violin at age nine, in the Curanilahue Youth Orchestra, where she served as concertina and soloist. She first started as violin instructor at the Children's Orchestra of Contulmo (1999 and 2000), and the Curanilahue Seedbed Orchestra (2000 to 2002). She undertook studies at the University of Talca, having graduated with Highest Distinction in the Bachelor of Music programme, majoring in Violin, Orchestral Conduction and Musical Pedagogy (2004-2009). She began her professional career in the city of Chonchi (2009), as violin and viola teacher and Director of the city's Philharmonic Orchestra, making it gain recognition as one of the most important of

the region. For this reason, she was selected by the producer Fabula to tell her story in a short film directed by Marialy Rivas, titled “Melody”. She taught violin in parallel at the conservatory of the University (2004 to 2007), the girls’ shelter of San Jose (2006), and the Ludovico Rutten Children’s Orchestra (2007). Some of her most outstanding performances include the Gala concert with the Emsland Orchestra (Germany) in Curanilahue (1999), and her tour of Germany and Spain (2000). In 2015, she received an award from FOJI for her contribution to the Young Orchestras Programme in its 14th Anniversary.

GEORGINA GERMANIA YOLANDA ÁVILA NARANJO

Her life testimony is centred on how her musical vocation and her bonding experience with her teacher Melody Alondra have allowed her to fully develop artistically at her young age. She was born in Chonchi on 25th September 2001. In 2010, she began viola lessons with Melody Jerez at the Chonchi Philharmonic Orchestra. For work reasons, her family moved to the city of Mejillones (2011) in the north of the country. A few months later, she returned to Chonchi under the tutelage of her teachers Melody Jerez and Cristian Pereira. She was selected to make part of the Chonchi Municipal Chamber Orchestra (2012), and received a scholarship from FOJI (2013- 2014) to participate in a Master Class with Maestro Joaquin Riquelme, violist of the Berlin Philharmonic Orchestra (2014). The documentary “Melody” tells part of the life of her teacher and her devotion to the viola. Since 2015, she is a member of the Chonchi Chamber Ensemble, along with teachers and outstanding students of the Orchestra, and was promoted to head viola in the three groups in which she plays.

JEYFFER RENTERÍA LOZANO, “DON POPO”

With 26 years of artistic career and 8 CDs produced, he is one of the founding leaders of the hip-hop movement in Colombia. He is director of the Fundación Familia Ayara, the representative and executive producer of 150 artistic groups, consultant with an MBA degree in Business Creation, and trainer in human rights, post-conflict, and peace.

ÓSCAR ZULUAGA

Born in Anserma, Caldas, on 9th October 1969. He began his musical studies in the band of his town at the age of 12, and from a very young age became involved with several orchestras and ensembles. In 1993, he settled in the department of Guaviare, municipality of Miraflores, a region affected by violence, where he created the Band of Musicians. Because of the armed conflict, he was displaced to Villavicencio, where he became Conductor of the department Band of San José del Guaviare in 1996. In 2010, he was appointed Secretary of Culture and Tourism for Guaviare, and in 2012, Department Secretary of Education. Creator of a large catalogue of band works and a prominent music manager in remote areas of Colombian geography.

DINKO MATUTE

He is a social leader creator of “*Rancho Aparte*”, a foundation offering alternative ways of getting involved with the traditional music of the Colombian Chocó for young people who are part and have formed violent gangs. With this musical group made up by 10 musicians from Chocó, Matute sings to the forced displacement and about deforestation of the forest, among other social preoccupations with his political lyric. At the same time, he is responsible for the festive culture of his region with *revulú*, *bunde*, *chirimía*, and *contradanza* rhythms danced for 20 days during the celebrations of San Pacho in Quibdó. With his group “*Rancho Aparte*”, he was invited to the Womex Word Music Expo in Budapest with the typical instruments of the traditional *chirimía*: the “*bombardino*”, clarinet, and drummer.

Introduction

BY JUAN LUIS MEJÍA

I want to tell you an anecdote I once read about Winston Churchill. In the middle of London bombings, the underground of the subway was used as a bomb shelter and London musicians moved to accompany

the people by making music while the bombings occurred. At the time when the hardest of the German bombing of London occurred, army commanders went to see the Prime Minister and told him: “We need all the resources available to the military forces, so that those resources that are being destined to museums, to keeping libraries open, to keeping orchestras alive must be moved to the armed forces!” and Churchill replied: “And if it is not to keep libraries and museums and orchestras open, why are we fighting this war?”

I wanted to start with this anecdote, which appropriate for this moment of the country, so that we begin with these 6 life stories, 6 life stories about 3 themes. The Pacific singer summarized it in 3 words: preserving memory, resisting conflict, but above all, maintaining social cohesion. Around these 3 axes this event has turned. That is why, we are going to listen to these 6 life stories around these themes.

We start with Baldomero Anaya. He comes from the Colombian Caribbean Coast. He is a singer-songwriter. He is a man who plays the guitar and goes through the Colombian fields carrying his songs. So, Baldomero, you are very welcome to the Seminar.

Baldomero Anaya: Thank you, especially thanks be to God and the Fundación Nacional Batuta that invited me. My name is Baldomero Anaya. I come from Chibolo (Magdalena), I am from a very humble family, because God wanted it so. My father is Antonio Anaya Salcedo, part of the Anaya of the same blood of the old J. Anaya, the composer of the cacique Diomédez Díaz, of Beto Sabaleta, and of Poncho. My mother, who God may have in His glory because she passed away, her name was Martha Córdoba García, daughter of guitarist José María Córdoba who was the first guitarist to record *vallenata* music. I started working since I was 10 years old because I had a hard life making bricks, making blocks of clay in a pottery place, but since I had musical genetics in my blood by my dad and my mom’s side, my dad gave me a guitar and I started to receive the first classes with my grandfather José María Córdoba. My mother was Christian from the United Petencostal Church of Colombia, and she took me to the

masses. I started making songs. When I began to make melodies, I recorded the first Christian song at around 15 years old. Because of certain circumstances, I started making myself known through music and I started to receive economic benefits. People started to look for me to play at birthday parties, many times [in] *parrandas*. Since I was not yet old enough to have that money for me, my mom would take it away from me to buy food. In music, you are also involved with many people who suddenly drive their mafia, their things, their way of life, and one day I ended up immersed in it, taking bad roads. Even more, I ended up being part of an armed group. God wanted that I come alive out of that imprudence, and today I am here with the help of the ACR, the Colombian Agency for Reintegration (*Agencia Colombiana para la Reintegración*) and the help of the psychosocial staff to tell you this story.

Moderator: Baldomero, why don't you tell us your story singing it to us?

Baldomero Anaya: Ok. That's why I come for and that's what I like the most. Talking makes me nervous, but at least now, singing, it's easier for me. I am going to share with you a song with which I will participate in the Festival of the Jagua, in Cesar. It is a tribute I made to my mother who died, talking about all the pieces of advice she gave me, about everything we lived in that hard childhood.

My mother had sugar problems. She was dying, and I used to see her making plans with her grandchildren, with me, with her children, because that is being a mother: they are dying and they do not really tell their children what is happening, and she used to say that my father found another woman; [and] my sisters used to tell her, "you should dress up, be cool, dye that gray hair," and she would say "no, I'm not going to dye my gray hair because he was the one who made it and he has to love me the way I am." It was a funny or strange way of seeing life, but I respect it. Then, out of all those pieces of advice and all those things of my mother, of all that that we lived so hard, I

made a song called “Words of a Mother” and I want to share it with you before taking it to La Jagua Cesar, if God allows me to do so.

Eileen Eastaugh-Mascoll: Good morning. My name is Eileen and my life story occurs mainly in prison and working in prisons with music. Life before entering prison was a mother’s life singing, traveling, shopping, but I used to sing with many people working in entertainment in New York, Jamaica, Bermuda, and many Caribbean countries, and performing in cabarets in Jamaica. What I missed the most when I was in prison was to be that mother. I missed my daughter, who at the time was 3 years old when I left her, and when I realized I was not going to be with her my heart broke. Music was my way of escaping from everything that was happening, and I miss that too. I miss that freedom, because before I got on planes, I did shows, I traveled to the most beautiful places, to my place of birth, Jamaica, I used to go shopping, and I switched to be handcuffed behind these bars, and I could not do the small things I did not value before. I was in the second year of an 11-year sentence and I felt I could not help it, and I decided that suicide would be the solution. So, my apologies [...], I turned up at the hospital because I tried to take my life and someone saved me, and when I left the hospital I worked with the Department of Education in the prisons, and they told me that there was an organization that was going to go to the prison and wanted to work with me. They asked me if I was interested. At that moment, I did not feel interested, because everything related to music was the last thing I wanted to be a part of, because I was going to remember what I was no longer experimenting out there, but they saw something in me that I really have not seen. They encouraged and motivated me to go. So, I went to the session and started the workshops. We entered this workshop and the Music in Prisons team was there. There were instruments everywhere, music, there was everything on the desks and on the floor, and even that, I was not interested. Everyone started to pick up the instruments, they made some very strange noises, and I said “stop, please, no more.” But what I found interesting and

caught my attention was how they managed to handle the workshop, the music in prison. Usually, they gave us permission to do what we wanted, but I saw we could play these instruments. We could make noise. Suddenly, we were in a room where we felt free, like if we were no longer in jail anymore. I noticed that Sara was sitting there and was listening everybody making noise with the instruments, and in less than an hour the noises became music, and I felt respected. I felt they were not judging me. I felt confidence immediately and everything began to fit into place, so I learned quickly. I learned that the project was for children or about children, to be able to send a message to our children, and I thought “Oh my God, this is another strike,” and I thought it would be difficult for me, but I thought that I would love to start playing. I want you to just listen to this song... [a song in English is heard]. That was me, singing, and that’s the music we created in that workshop. That was the first opportunity they gave me to talk to my daughter, to express what I wanted to say. At the time, she was 5 years old.

My friends and everyone who had heard that song could not believe that there was an organization that gave us those opportunities. Music and Prisons supported us, helped us, and they basically were throughout the project as a guide. They allowed us to make and show the songs. Our project was called “Beyond the Secret Door”: they made us a beautiful book with a CD and images. They were all songs for children and we could send those songs, and I could send that book to Jamaica to my daughter, and we did not talked about it until many years later. So, this is what I gained from being part of this organization. I used to say “suicide, what is suicide?” After prison, I finally started working on prison projects. I started as someone who got help from Music and Prisons, so I was asked to be a project worker. I went to those prisons and helped that organization breaking those barriers. It was easy for me, because I really understood what the workshop members experienced and [I] spoke the same language, but at the same time, I had to be very professional, because I was representing the Music and Prisons organization, so I was on

both sides of the experience. I really loved it. Later, I was promoted as advisor to the committee, and nowadays, I am an advisor for the committee for Music and Prisons. [They] hear my voice, they treat me equally, and it's always been that way. From the first moment, I knew about the organization there was equality, respect, and it has always been like this.

Today, I am part of a band, and I have the opportunity to work with some incredible people who have also had the same experience as me. We are sending this message through music, and we have a show in November that really excites us a lot. We wrote our songs, we sing them, and I had no idea I was a composer, but I am, thanks to Sara. That's why we have the opportunity to do shows. To finish this up, I would like to say 2 more things: I have a scar here: that was a scar that I chose, because I said, "if this vein explodes, I am done," and that is the scar that shows me that it is not a question of surrendering, but of surpassing those barriers, and whenever I look that scar, I strengthen myself. I would only like now to repeat the words of a psychologist from the United States that summarize the experience of music in prison with the organization: "When someone truly listens to you, without judging you, without trying to take responsibility for your place, without trying to mold you, it feels very good." Thank you very much.

Moderator: Many thanks to Eileen. Beautiful words. 16 hours by bus to arrive to Santiago de Chile; 5 hours by plane to get here: she is Melody. I tell her she is predestined with that name. She's with Georgina who is her student. Let's hear the life story of Melody and Georgina from the Chilean Youth Orchestras Network.

Melody Alondra Jerez Carrasco: [To begin, she presents the pictures of her hometown and comments]: Good morning everyone. Well, my story begins when the first children's orchestra is created in my hometown called *Curanilahue*. At that time, it was known as a mining town, because of the tragedies that have occurred there. Its

people are very humble, hardworking, and very affectionate too. My story begins with group classes. Afterwards, my teacher brought 4 instruments so we could play, so we had to go to a place and take turns with those instruments, so we could all practice during the day. Many months went by before we could finally have each instrument. The orchestra was emblematic for me, because I was born in a place where there was no music, nobody knew the instruments, there were no resources to buy them. Then, they postulated several projects to obtain the inputs. We did not have a room either, so every time we did rehearsals we had to take all the tables out of the room, and get in there, squeeze in there, and then leave the room clean and nice to have classes on Monday again. I had many experiences. I believe I could never have lived what I lived if I had not been in the orchestra. It is impressive how many people you know: teachers with joy and fascination for music who transmitted us happiness and desire to want to learn. My mother, who is a basic education teacher taught me, and she was always present in me wanting to teach, wanting to transmit somehow all I was learning in my life.

When I travel to go to university, I go to Chonchi. It is a wonderful island, beautiful, with also very hardworking people linked to all the work of the sea, of a lot of green, of very beautiful landscapes. There, I inherit a 10-student orchestra with whom I start to work on an orchestra. In the way, 5 more added; therefore, I had 15. The first year was very difficult. Well, until today it happens to me that they ask me a lot about my age. They think I am very young, so it is very difficult to convince others that I would take care of children and small people. To that, the idiosyncrasy of the place is also added, that the women of the place spend a lot of time at home. They do not work. So, when they see me as the director of this orchestra, I had a strong rejection from the community. In 2010, the year after I arrived in Chonchi, a new generation of students started, and at the end of that year, five students from my first generation left me, which was a pretty hard blow, because what they said was that I was anti-pedagogical. So, I had 2 options: leaving, starting a new life elsewhere, or staying

and facing the situation, and see how everything was working out. My bosses supported me every minute. I had no problems with them.

When I arrived on the island, I came by myself. In 2010, my partner had just arrived, who had been studying in Argentina, and of course, I felt the support, but I had waking up, stating, continuing. I questioned many things to myself too, but however, I stayed there and continued. That was the choice. With the students that remained from my first generation, I formed the Chonchi Chamber Group. I started playing with them. I started raising the technical level, because since I was playing well, I wanted more from my students. It was very entertaining, and that also changed the faces of the students who had stayed with me: they were very happy that I chose to stay.

Georgina (Melody's student): My name is Georgina Ávila. My parents are Marcos Ávila and Karen Naranjo. At that time, both were working in a fishery. My brothers are Cristóbal Ávila and Emiliano Ávila. When I was a kid, I did not play any instrument, and knew anything about music. In 2010, my parents enrolled me with the Chonchi Philharmonic Orchestra, and there I met my teacher Melody Jerez. I began studying the viola with her, and I liked it a lot.

Melody: Well, when I started teaching Georgina, there were many things that caught my attention. She came right from school to my class, and one day I found her with a piece of paper with the multiplication chart, so I asked her: "Georgina, do you have any math test? What do you have to do the multiplication chart?" Her answer was no. She had no test and that the truth was that she was studying the multiplication chart because she wanted, not because she had been asked to do it. Then, little things like that started to break me a bit with her. Her responsibility when rehearsing, her dedication. She used to go to class and then asked me if I could study in the next room, and they would go to pick her up super late, when I finished class, around 8 pm which is very dark in Chiloé. An 8-year-old girl who stayed all afternoon studying was marking things on me.

Georgina: Well, my teacher gave me individual lessons, and I attended the orchestra, and that was something new, and I was really enjoying it, but it turned out that after a year and three months, I received a word from my parents saying: “due to our job, we are moving North.” That was tremendous change. That’s why I had to go to my teacher Melody’s place and return my instrument, and say goodbye to my band mates. When arriving to Mejillones, there were some changes. For example, the weather was very hot. The landscape was like a desert. There were not many trees, as in the south, but I had to get used to it. Despite these changes, I did not leave the music aside. I was enrolled in the orchestra of Mejillones. So, I was very happy, because I was going to continue with the viola and I was not going to leave it aside, but it turned out that the first day I attended that orchestra, I was not given a viola. I told them I already knew how to play viola, that I knew the theory, but they insisted. So, I was bored for 3 months, and I did not like that. Well, when they finally passed me my viola, it was very big, and I was not comfortable with the instrument.

Melody: In that meantime, I was also aware. I used to call Georgina from time to time, asked her how she was doing, and I could hear in her voice that she was sad. It was not the Georgina I met in the South. She talked to the mom too, since they left. I always told her that hopefully what Georgina was doing was kept and also that she could do other things, but that she had many skills that needed to be kept in her.

Georgina: After 6 months, I received news from my mother. It turns out that she had spoken to teacher Melody and told me that there was a proposal for me to go back to the South to continue with my orchestra. It was something I did not expect, and I accepted the proposal, because I was happy with that orchestra. I liked the fellowship there was there. We all helped each other and got along well. Then, I told my mother that I accepted and she was always with me, supporting my decisions, and she came to leave me to the South, and we said

goodbye there, and I stayed at teacher Melody's home, and that was a radical change, different in my life. We began to do many concerts with the orchestra. Among the highlights is the visit to the Municipal Theater of Santiago (*Teatro Municipal de Santiago*), which was on August 10th, 2014. I remember that concert a lot, because we were all very anxious and nervous. We only wanted to play. So, when the concert started, we were all focused on looking at the teacher, and it came out very nice, and we were all very happy. I also remember a trip: we traveled to Contulmo to see a "master class" of the Quintet of the Harmonic (*Quinteto de lo Armónico*). That quintet came from Germany, [and] we learned many interesting things about music. Other than playing instruments, there is a choir in the orchestra. It is directed by professor Christian Aaron Pereira, and we started little by little, and we have done more nice concerts, and people were happy.

Melody: Well, that orchestra currently has more than about 80 students. It is a full orchestra. Over the time, we have been able to buy other instruments. More teachers have arrived. We have also made new groups. We are always reinventing ourselves. We are always looking how these students of ours can go forward, enhancing their skills. Well, in that, of course, the choir was created. We have a chamber orchestra too, which was specially made to accompany soloists. We have accompanied Chonchi soloists and accompanied soloists of national and international renown. Accompanying is very difficult, but that gives another plus to the guys. We have produced a new program this year that includes making ensembles of instruments where each name was identified with its commune. Of course, a lot happens that what one wants to be from the capital and does not want to be from the small town that nobody knows. Then, the names of the ensembles are *Los Chonchilines*, *Los Choncholas*, *Los Chonchelos*, etc. We have been feeding, nurturing, and making them feel comfortable saying "I am definitely from Chonchi," just as I am also proud to be *Curanilaguina*, a town never named anywhere, and I rescued that. The work is done with the heart. I always work as if I were in the best orchestra

of the world giving 200% of me to them. I'm a workaholic, and the children tell me every time "teacher, stop, stop," and they love me a lot, so that's my reward: as long as I have energy and desire, I will continue to work for them, and for all who come in the future. I keep a phrase from a Chilean teacher who created the orchestral movement in Chile. He said "all children have skills and talents. We just have to give them the tools to develop them." Thank you very much.

Moderator: Many thanks, Melody and Georgina. Congratulations. I do believe it is the best orchestra in the world. Now we are going to the urban music, with a reference of it in Colombia, of the pioneers of the hip-hop movement. There is a friend who says that for one to know what is thought in the city you must listen what rap says, what hip-hop says. "Don Popo", welcome, and thank you very much.

Jeyffer Rentería Lozano, "Don Popo": thank you very much. Thanks to the friends who taught us a lot with their stories that are very touching and feed us a lot. Brothers and sisters, good afternoon. I am Don Popo, urban artist. My story is really embodied in the history of hundreds of thousands of hip-hop movements. Now, despite being tired about these last days, after the results of the referendum, after we have had marches, songs, murals, poems, I feel very happy, very satisfied. I feel my heart shines, because it is a moment of hope for us, which we had not lived since we started with this hip-hop movement, here in Colombia. There is hope. It is a hope of ephemeral peace, very ephemeral, like a sigh, that every time we sharpen the pupil, it disappears, but it is the first time we feel it as young people of the cities here in Colombia, and of the countryside, where there also are young people belonging to the hip-hop movement.

We got hip-hop in the 80's in Colombia. [They are] almost 30 years now doing hip-hop. I am one of the precursors of this movement in Colombia. That is why some call me "Don Popo" within the movement, but my grandmother and aunts still call me Popito. That is the way I feel the childhood inside me. Hip-hop came to

us at a time when there was no hope. Rather, hopelessness was in the neighborhoods, because drug cartels were the ones generating employment opportunities, of development of belonging to some group, of recognition. There were bombs, the capture of the Palace of Justice, we witnessed the birth of paramilitarism or at least of this postmodern paramilitary movement. We, young people, children, as always were the ones who fed the war capital of these groups. At that moment, the hip-hop culture came to us, which is a democratizer of the arts and culture to us. For the first time, we could feel artists, that we made songs, that they called us musicians, and that they called us plastic artists when we made graffiti; that they called us poets without having attended any academy, without having received any training, only inspiration.

The hip-hop movement became for us a nation of exile. We self-exile in that nation. We took refuge there, and from there we begin to build ourselves as human beings, as people, as movement. Hip-hop taught us to love us, to see us in the mirror, and to appreciate what we saw there. It gave us discipline, gave us an organizational form, strengthened our perseverance. Hip-hop also gave us ambitions and real possibilities of having resources, of having money without being involved in the war. That is why hip-hop is such a popular culture in all corners of the world: in Afghanistan, Palestine, Africa, China, Japan, Europe, Colombia, Chocó, Montes de María, Arauquita. There is hip-hop in all municipalities, because in addition of being the culture that inspires you, it motivates you, fills you with illusions, aspirations. It also generates real expectations of life, self-inclusion, self-appropriation of spaces, construction of ventures in you. That is what hip-hop culture made on us.

Mr. Iván Benavides, who was working for the Ministry of Culture at that time, told me: “I’ve gone through all the towns, and there’s hip-hop, there are guys doing raps, making music, songs, murals. I believe that this movement is like 3 million young people”. So, I said: “we have there a strong political capital of negotiation.” Clarisa Ruiz, former Secretary of Culture of the district administration of Bogota,

told us: “We believe you are like 900.000 young people in Bogota, more than the people who elected city major Petro. You can make transformations,” and that’s what we are doing.

When I was 12, I joined the hip-hop movement. At 18, I founded the organization *La Familia Ayara* with the intention of capitalizing on all this inspiration, all this passion, all this vision that generated the hip-hop movement here in Colombia. We were artists. We registered. I could not register with the Chamber of Commerce yet, because I was still underage. That must change, of course. That is where entrepreneurship is born: with young people. *La Familia Ayara* started as an exclusive clothing line for our hip-hop nation. We had 17 shops, 2 factories. We provided work for 10 satellites, and it was the way to generate income, and from there continue to make CDs, set up cultural centers in the neighborhoods, sponsors new artists. After 2003, when the demobilization of the AUC began, they arrived to shopping malls, and then, they began to “collect vaccinations.” (extorting) We had already started giving workshops with victims, so that was seen very rare, sponsoring security with armed groups in commercial areas, and at the same time giving workshops. We started closing stores, and the capital we had was donated to *La Familia Ayara* foundation, which is the figure with which we work now. We no longer have clothing stores. We generate entrepreneurship from the art. We sell our services to private companies, murals, songs, communicative strategies. With all the experience we got from life, we built a psychosocial methodology to work with the people who have had affections, like almost all of us. If anyone needs attention for the peaceful resolution of conflicts, it is from dialogue, it is from rap, and another methodology for entrepreneurship from art. With these methodologies today, *La Familia Ayara* is providing training in 50 municipalities of the country, in the border municipalities where the conflict has been more rooted and has generated more destruction. We are there, inspiring children, telling them that it is possible to dream, and that it is possible that those dreams materialize. We have made a network with other artistic, theater, circus, and football

organizations, and with that network we share the methodologies that have worked for us and the implementation model, and we circulate it a lot in the networks.

Moderator: Thank you, Popito. From the neighborhoods, we go to the deep Colombia, we go to San José del Guaviare with a man who was not born there, but curiously in the Colombian Andes, in the coffee-growing Andes, and has developed all his activity in that beautiful land. The Minister and I learned to know that land with a wonderful man who was the Gordo Román, who was who taught us El Guaviare, La Lindosa, and all the musical wealth El Guaviare has. So, welcome, Oscar.

Óscar Zuluaga: Thank you very much. First, I want to thank God for this opportunity, the Fundación Nacional Batuta, the British Council, and the Ministry of Culture, [with] a special greeting to the Minister. I come to tell you that music for me has been a life-transforming tool. I was born in Anserma, Caldas, and my first closeness with music was through the band in my town. Caldas, I would say has a very high level of musical bands, and has been very judicious in promoting this musical practice. That was my first closeness to music. I was an ordinary person, but the moment I joined the music my life changed, because I was no longer the common man, but a reference for my friends, for other people who were making music. Music helped me for many things in life, I must say: all the achievements I have achieved are thanks to God and thanks to music, and obviously to institutions and the people I have met along the way.

Through music, I could become Secretary of Province Education of the province of Guaviare. I could be Secretary of Culture and Tourism of the province of Guaviare too. But to get there, I had to go through many situations. My life changed radically when I decided to go to the province of Guaviare invited by friends who told me “Zuluaga, let’s go to the prairies (“*llanos*”). I had not been to Guaviare like the clear majority of Colombians who do not know those territories. I

have a brother who had been in the prairies, in Arauca and Casanare, and he had told me that it is very beautiful. I was very excited. I left what I was doing and came to “*los llanos*”. When I arrived at Villavicencio, I found a sign saying, “Gateway to *los llanos*”, and I saw the landscape, the horizon. I was very excited. I was very happy, but my happiness lasted 5 minutes, because we did not get off the bus when we were already asking for a taxi to the airport, because we were going to Miraflores, Guaviare. Even so, I did not know what Miraflores was, where it was located, whether they were prairies or what. As it turns out, Miraflores was the world coca capital at that time.

Moderator: Thank you very much, Oscar. Above all, I was very calm, because 30 years later, I knew where the instruments we sent from the Ministry were. I think the prosecutor’s office is still investigating me, because we had lost the instruments. From El Guaviare, that wonderful area of Colombia, also a suffered are we go to another territory equally beautiful and suffered. We go to the Atrato River, with Dinko Matute. The San Pacho festivities just finished, the most beautiful ones in this country, and Dinko is a front-line actor in those festivities. Welcome, Dinko.

Dinko Matute: Good afternoon. I want to begin my speech by thanking all my colleagues who are here with me: Eileen for her stories, Melody, Georgina, and Oscar, and I want to leave Don Popo last, because I want to certify that they employ people, because I worked with him a few weeks ago. My name is Edwin Manuel Rentería Reyes. That’s how my parents called me. Later, I decided to call myself Dino Manuel, in my urban actions. Later, I transformed my name to Dinko Matute, as an act of vindication of my people, their culture, and their tradition, and now in the list, they changed me to Matute, but it does not matter, it does not matter. I am the same. I am a musician, composer, director, and vocalist of the group *Rancho Aparte*, creator of the group *Rancho Aparte Chirimía*, and co-founder of the Fundación

Rancho Aparte. I want to tell you about music and social transformation, with immense joy.

I have always believed that saying “music as social transformation” is a bit academic, and we, the musicians, and even more traditional musicians are revolutionaries. Then, I would talk with the respect this encounter deserves, of music and social revolution. I was born in Quibdó, Chocó, northwestern Colombia, on the Atrato River. This is my town. A town inhabited by approximately 150.000 inhabitants, which has been a town of negative news throughout our history. Positive news is rarely seen. About Chocó, we hear or speak of hunger, malnutrition, neglect, lack of education, and all of that is true. I am not going to deny it. That’s why we are here. That’s why Rancho Aparte is here. The social decomposition Chocó is living, that Quibdó is living is significant, and in these last 7 years, we are suffering the largest wave of violence we had never lived. What is social decomposition? For me, social decomposition is nothing but that society decomposed, and it decomposed because one day it was composed, and what must be done is to re-compose it. This is a task of whom? Is it a problem of whom? We got used to saying that the major does not do anything, “such or such does not do anything,” “the governor does not do anything.” I am going to tell you a secret, here between us, only: he or she does not do anything, but it turns out that we, the inhabitants of Quibdó and Chocó, we must learn to do things too. We must do, education, art, sport, culture.

Look the way this man looks at us. Let’s talk about this. Let’s talk about the sports scenarios. Let’s talk about how and where our athletes are prepared or trained, under what conditions. Let’s talk about these fighters who despite adversity go out every day to bring rain, to bring sun without any support, because I did not come here to cover up anyone. With their hands, their fingernails, their own efforts each one tries to get ahead. There are many examples in music. It could take my all the conference to name them. We can talk about master Jairo Varela, teacher Alexis Lozano, teacher Zulli Murillo of ChocQuibTown, of all that Quibdó that has been revealed, that has

revolutionized, that has come out, and that has believed that what it has to do is transforming the environment.

And, then? When I decide to change my life, at least my own life, and transform my environment, at least my own, I must ask myself if I am going to stay there or will I do something to contribute to transform the environment of others. Many made the decision that once we barely get our few pennies, we forget the others, because we are like Jackson Martinez, trained in the court of his own neighborhood: a sand court, and he only left for Medellín and was gone, and then he was in Mexico, and then he came to Europe, and he is in the national team, and then that is his. I think that's not the way. So, you must have ideas. The one we had was to use music, *chirimía* music, the one we make to contribute.

These are images of the traditional festivals of Chocó known as Fiestas de San Pacho, and what you see there in images is called a “*bunde*”. What is a “*bunde*”? A *bunde* is nothing more than a tumult, group, herd of people dancing, jumping, enjoying behind a *chirimía* in all the streets of Quibdó or any town of Chocó. That's a *bunde*, so you do not get mixed up with the definition of *bunde*. *Bunde* is like a “pogo,” but walking and not getting so close, getting close but only one to each other, close. Sadly, the *bunde* became violence. Last parties registered it so. Since the enemies are there, those of the other neighborhood, machetes, knives, shots, and everything start in the middle of a *bunde*. The idea that through the *bunde* we would be able to congregate the young instead of dividing them arise from it, and we could be contributing something new. Here we are going to see it on the video, but you will live it right now, at 5 pm when Rancho Aparte Chirimía group comes out. The only requirement is dancing. Let's do a *bunde*, do you agree?

Bunde without Barriers is a project that came to us first as a trans-media project, and we did not know what a trans-media project was when we sat down to write it. We started looking for project models and someone said “over there, there is a trans-media project, a project we tried. Let's go and see if can propose to gather all the

young people of the communes of Quibdó in a *bunde*. Keep an eye on this. This has to be at night, and cross all the communes of Quibdó.” Quibdó is divided into communes legally, but clandestinely, it is divided in around 200 more: the invisible borders. The famous invisible borders came to us along with urban violence, along with everything I just told you. How did we think about doing a *bunde* at night going through all the most dangerous places in Quibdó? When we started to present this idea, one of the first people that connected was Iván Benavides. He was temporarily in Quibdó, and I said: “Go, Iván, there is *bunde* today, shall we?” and Ivan responded: “Now, at night, in Quibdó...? Come on! Ivan told me: “I will go, take a look, and come back to the hotel.” Ivan went, saw, and returned to the hotel, because the *bunde* went though there. His poor waist could not dance anymore.

Then, we started, we had to sensitize first, go to the neighborhoods, and tell them “Come on, guys. Let’s take a tour, go with no machete.” We had nothing more to offer them than philosophy, and they need no more philosophy. Then [we said]: “hey guys, the idea is that we can live together in peace.” And, why do you have to believe us that a guitar, a clarinet, a *bombardino* in their hands is better than a gun, than a machete? Why? Because it is, because until that moment we had no other reason than the heart that moved us to reach them. We use the image of our group to enter, because we have good acceptance from them. Many of them, although they cannot do it physically, they want to do what we do, and we know that. The first *bunde* came out and the boys were going out when they got to a point. They were leaving where they had to leave and nothing happened. That way, the objective was not fulfilled, because we did not break the barriers. The barriers stayed there. But we insisted.

We started studying the *bunde* without barriers, and we thought about an objective. The objectives of this project are:

- Creating tissue in a city target where there are no exclusive borders due to violence

- Strengthening relationships and leisure time in the youth of Quibdó
- Disseminating the expression, traditional manifestations of Chocó, and the way young people relate to them
- Promoting the improvement of young people's connection with their environment, communicative skills, autonomy, and capacity for their own initiative; their social interaction in participation, communicative intentionality, expressive capacity, and language.

You all know that we are the loved ones. We get to those young people and then, well, we're going to teach them how to play. With what? Where are the instruments to teach them to play? The only instruments that were there were those of *Rancho Aparte Chirimía*, and then, the thing was getting a little complicated, because it is complicated with the working instruments. They do not know how to play them, and thus we started: some had instruments saved from the projects, as well as instruments you did not know where they were., like those Oscar found there. There are many projects in Quibdó like that, that buy and go, and throw them there, for the community to finish with them. There are many who have instruments, so they started to bring them. "Teacher, I have this instrument here, but I do not know how to play it." "I got it in the neighborhood, but I want to learn", and we started with a few. When I knew about *Corporación Manos Visibles*, the first thing I did was posing this concern to my lawyer, my friend Paula. My friend Ivan told me: "We have something to do," and we did it, and it was very fast and very effective. They gave us a donation of instruments that was not 20 or 30 instruments. It was a full *chirimía* with 2 clarinets, 2 saxophones, 2 *bombardinos*, and the percussion of the traditional *chirimía*. I want to ask for a round of applause to that single support we have had in this story. Thank you very much.

We continue: at night, all dressed in white, this is a *bunde*. Let's start mentalizing yourself: the same guys are the musicians. We bond with them. We make a band. On Fridays, the *bundes* without borders

leave. The police told us “you cannot go out at night on the street, guys. That’s not safe. You have to ask for permission from the major’s office.” The major’s office will not give us permission for that. It has never given it to us. The Family Welfare office (*Bienestar Familiar*) is not involved with this, because it says that it has nothing to do with childhood and adolescence being protected or claiming their violated rights. We have heard such things many times, but we have continued resisting with our *bunde* without barriers. The project has allowed young people from different neighborhoods in the municipality to identify themselves in a space that allows them to express their thoughts using instruments. It has become a reference of the municipality, which encourages young people to continue participating and have a positive recognition. It has been shown to young people that music is also a way of life and that an instrument opens more doors than the “patch on the corner.” I brought the patch thing. Here, I did indeed my contribution, and someone once said that “whoever uses an instrument will never use a weapon.” Let me tell you that this is not so true. More than 20 people of our project have been killed. They were musicians and played, and were still immersed in their world, because while the environment does not change, they will be able to play all the instruments you want, but they are not going to change and their reality will not change.

Here is the Minister of Culture, and I would like to greet her, I would love that the Vice-ministry is here too, a person whom I do not have great affection for, not something personal, and please excuse me, because I did not come here, as I said, to be diplomatic, because I am a musician, right? There was never support for culture in Quibdó and, if I am lying, I am open for concrete figures and evidence. There was never support for culture in Quibdó. There is no Secretary of Culture in Quibdó, so you know. There is a cultural coordination in Quibdó, which is a “little dirty office” there in the City Hall, where there is a computer and 2 girls who will see what they can think of about some project. That is the Secretary of Culture of Chocó. It is a politized bureau office, a post they use to pay a favor to someone who

contributed in the campaign, who has nothing to do with culture, who knows nothing about what we live, who has not suffered this process. So, here, there are some personalities who can help us to echo, not of *Bunde* without Barriers, but of this reality we need to transform, so that whoever uses an instrument hopefully never uses a weapon. We are here to show you that it is possible; that young people can do it, without resources; that we do not need to be running after nobody, nor that they ask us to wait for 4 in an office. That's *Rancho Aparte*. We are in the social networks. Here I am Dinko Matute. Thank you very much.

Moderator: Well, we exceeded half an hour, but it was impossible to cut off these life stories. I want to close giving thanks to each of them, from so different perspectives, from so different corners. I think they are united by one thing in common, which is what we value in this meeting: their passion for life and for music. Thank you very much.



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Technical Tables

The International Seminar on Music and Social Transformation acknowledges the value of the exchange of methodological experiences to which artistic practices have addressed to achieve meaningful transformations in individuals and communities, especially in countries affected by armed conflicts, acts of terrorism, or exclusionary practices that threaten human rights and human life.

This is the reason that encouraged the holding of 3 technical tables of specialized agents in the cultural field. The experts met with the purpose of identifying key aspects of best practices, the basis of achievements in proposed social transformations, and the construction of a culture of peace and coexistence; all this to contribute to the qualification of theoretical foundation, pedagogy, and practices, and with a view to the construction of coherent and deep public policies. Each of the tables had a general coordinator and an assistant rapporteur.



Working Tables 1. Project Leaders

GENERAL COORDINATOR: ALFONS MARTINELL

RAPPORTEUR: MÓNICA ÁVILA BALLESTEROS, KATHERINE BORJA SALAZAR

SUPPORT: AGENCIA PRESIDENCIAL DE COOPERACIÓN INTERNACIONAL DE COLOMBIA (APC) (PRESIDENTIAL AGENCY FOR INTERNATIONAL COOPERATION)

Key Words: innovation, adaptation to the new century, music as collective memory, co-existence, interdisciplinarity, ethical commitment with communities, social and community intervention, intermediation spaces

Profile of the General Coordinator

ALFONS MARTINELL

General Director of Cultural and Scientific Relations of the Spanish Agency for International Cooperation of the Ministry of Foreign Affairs and Cooperation of Spain (2004-2008); President of Fundación Interarts, European Observatory of Urban and Regional Cultural Policies of Barcelona, which is an institution dedicated to research and guidance on territorial cultural policies and the promotion of international cultural cooperation (1995-2004); Expert in fields, such as training of cultural managers, cultural cooperation and development, territorial cultural policies and culture, and education; former Vice-Principal of Continuing Education at the Universidad de Girona, and General Director of private foundation UdG: Innovation and Training (1999-2002); Professor of the Universidad de Girona (1992-2014), and currently Emeritus Professor; Academic Director of Euro-American Cultural Cooperation Campuses held in Barcelona (2000), Cartagena de Indias (2002), Seville (2003), and Buenos Aires (2009) jointly organized by the Organization of Ibero-American

States (OIAS) and Fundación Interarts; director of training seminars in cultural management organized by Red Iberformat, OAS, Unesco, Conaculta (Mexico), Ministry of Culture of Chile, among others; author of books, articles, and works in the field of cultural management, cultural policies, culture and development, international cultural cooperation, education in free time, municipal management, and social education.

Objective

Determining success factors of artistic-musical projects of the participant experiences with 2 essential purposes:

Group 1. Generating a genuine and productive exchange of knowledge among the several experiences

- What are the reasons for the success of the experience?
- How have they achieved success?
- What are the factors that have contributed to the success achieved?

Group 2. “*Puentes*” (Bridges) Strategy: guiding strategic collaboration agreements among the participant experiences that encourage mutual growth and the possibility of creating new projects jointly.

Guests

- Claudia Toni. Cultural Advisor, Universidad de San Pablo, Brazil
- Jorge Franco. Research Component, National Plan “*Música para la Convivencia*” (Music for Co-existence), Music Area, Ministry of Culture, Colombia
- María Claudia Ferrer, Director of Art, Culture, and Patrimony, Secretary of Culture, Recreation, and Sports, Colombia

- Matt Peacock. Streetwise Opera, United Kingdom
- Paulo Zuben. Guri Santa Marcelina, Brazil
- Beatriz Barros. Escuela de Música Desepaz (Desepaz Music School), Colombia
- María Claudia Parias. Fundación Nacional Batuta, Colombia
- Sara Lee. Music in Prisons, United Kingdom
- Rosemary Nalden. Buskaid, South-Africa and United Kingdom
- Laura Hassler. Musicians without Borders, The Netherlands
- Fabiano Kueva. Oído Salvaje, Ecuador
- Carien Meijer. Drake Music, United Kingdom
- Favio Chávez. Recyclers Orchestra of Cateura, Paraguay
- Diego Escobar. ECOS, Mexico
- Rodrigo Lubilar. FOJI, Chile

Group 1. Experience Exchange

GENERAL SYNTHESIS

The project leaders' table was aimed to share and analyze successes and advances that experiences can contribute to others. It was not a detailed description of each of them, but a recount made by the participants of those aspects or variables that have allowed their projects to achieve positive results. Therefore, successes, goals achieved, and good results were presented with the willingness to share and socialize the learnings obtained. The following was concluded from this exercise:

- It is worth highlighting the diversity of experiences coming from different realities to which the work in music gathers them as a tool for social transformation.
- Most of the experiences are not included in what we could call "cultural-musical circuit", which is stereotyped by cultural policies. In some cases, they are located at a certain level of informality outside the classical institutionality.

- A success factor for projects is the selection of objectives according to the reality of their context, this is the capacity of responding to real needs and problems, which are characterized by: 1) defining the social person or group as an objective, especially children and youth as a bet for new generations and the future of the community; 2) trying to link the personal with the social through culture to recover their place or position in the community, and developing the exercise of citizenship; and 3) considering music in its different forms and expressions as an goal and a medium in all its potentialities and dimensions.
- Present experiences are characterized by establishing goals that relate music to its social reality from educational and social objectives. This requires the design of projects adapted to each context with clear objectives, and combining artistic and musical purposes with psycho-social purposes.
- Experiences are built on a clear commitment to the social problems of the environment. Among them are child abuse, family violence, gender violence, AIDS prevention, alcoholism, sexuality, school dropout, poverty, exclusion, among others.
- Experiences show the ability to know the community environment from the identification and characterization of the recipients of the intervention. Also, the incidence in families is valued, which become crucial cooperators to achieve the objectives of the projects.
- The success of these experiences lies in the ability to encourage an increase in the sociability of the participants from the musical expression. These processes affect the increase of the social respect for others and the social, institutional recognition, and of the population participating in the projects. In general, there are changes in the people and the community that lead to a greater social appropriation of the activity.
- Experiences show the importance of structuring itself as an organization open to its territory and with the will of public service, whatever its financing is.

METHODOLOGICAL ASPECTS

- The importance of having own methodologies of musical work adapted to the characteristics of the population of the project and its environment is verified. Results analyzed show the usefulness of innovation, initiative, and creativity of these projects to find novel ways of intervention in the daily operation of the cultural sector.
- All projects state the need to have involved and creative human teams as essential variable to achieve the objectives. These should be adapted to the purposes of each project. Most agree on the necessary articulation among music professionals, education, and social work; however, teams are also reinforced by the contribution of volunteers in several fields. Human resources of the projects, in general require continuous formation of trainers of their own adapted to the reality of their contents.
- In addition to the strategies for the participation of the target population, it is important to define others for the incorporation of families as a framework for collaboration and social change.
- It is considered essential that projects have communication and visibility strategies, such as tools for social presence and consolidation.
- Successful practices are achieved through the provision of a well-defined plan and strategies. The simple coincidence is crossed and the initial score is surpassed to obtain a consolidated and continuous project.
- Despite the evidence of the results presented, there is concern about the sustainability of the projects, hence continuity and permanence are valued as success factors.
- These projects require greater flexibility in the educational system and cultural system to favor the incorporation of broad social sectors into cultural practices from which they have been excluded. The contributions of the more informal methodologies allow to evolve and open expectations to organizations of the more formal artistic education.

RELATIONSHIPS WITH THE ENVIRONMENT

- Projects must maintain multiple relationships with their environment to ensure their participation and collaboration. In this respect, 4 types of relationships are observed:
 1. Relations with local, regional, or national institutions based on covenants and agreements. These allow to establish systems of support to the project. However, not all the projects presented have relations with the public administration, since there are great differences in the type of alliances or cooperation between public policies and the promoter organization. The relationship with local governments becomes important because of their proximity and ability to understand the goals of the project.
 2. The relations of the music sector within a broader cultural system. The objectives of the projects interact in the fields of creation, interpretation, diffusion, research, and training, and strengthen each other.
 3. For an effective work, it is essential to establish relationships with the community life of reference through civil society organizations. This is important, especially when there is a wide cultural diversity and indigenous peoples with their own cultural characteristics.
 4. Relations with the private sector related to the field of music to promote expressions in future markets and circuits. These can help to finance the projects from dynamics of both patronage and corporate social responsibility.
- One of the most important aspects of the relationships with the environment is the financing of projects. The experiences presented offer a wide range of strategies in this field ranging from full funding by the government to projects with private and autonomous patronage. Also, there are many experiences with mixed financing systems within the framework of public policies in the social and cultural field of each country.

- To achieve their objectives, experiences require that public administration or civil society provide proper infrastructure and facilities for their practices.

SOME NEEDS EXPRESSED

- The path of the experiences of music and social transformation shows the existence of important knowledge and practices. In this sense, the generation of knowledge and research in musical, pedagogical, social, and political dimensions of these practices can be oriented toward:
 - › Encouraging the creation of a community of specialized knowledge in this area based on cooperation among projects
 - › Conceptualizing practical experience to have a common frame of reference for sharing and dissemination
 - › Analyzing results and impacts of experiences to extract lessons learned from good practices
 - › Expanding the analysis of certain experiences through comparison and contrast as vehicle of conceptualization
 - › Evaluation and presentation of project results as a manner to obtain resources
 - › Creation of specialized publications where conceptual advances can be disseminated
 - › Communication and dissemination of knowledge of these experiences to promote development in broader sectors of culture, specifically in the field of music, as these are often closed to usual or traditional practices
- Networking is highly valued as a means of consolidating projects. This type of work transits from necessary relations of proximity that allow to assure the operation of the experience up to national and international networks of exchange of practices and knowledge.
- Taking advantage of the Seminar, the creation of an “International network of music and social transformation” is proposed to

increase exchanges and consolidate experiences from comparison and cooperation.

- Projects presented direct or indirectly promote mobility as internal work tool. Exchanges, tours, trips, meetings, among others, national or internationally are essential to consolidate the daily work done locally. In this sense, promoting more stable mobility support systems within the framework of creation of an international network is proposed.

THEMATIC LINES ADDRESSED

- Ability to adapt to the changes of the new century: music as collective memory and preservation of tradition in permanent dialogue with contemporaneity
- Music has an aesthetic function as human expression through musical languages and social function as structuring of co-existence, learning, and strategy for assuming social transformation.
- Management of practical knowledge
- Interdisciplinary work
- Rupture of traditional schemes to locate in places where social problems of contemporary society are found
- Cultural self-esteem
- Music as strategy to restore the dignity of communities
- Intervening from music in conflict zones, devastated areas, cultural deserts
- Spaces of experimentation: new forms of relationship between the individual and music, and between the individual and art.

REFLEXIONS OF DAY FIRST

What are the reasons for the success of the experience?

This guiding question refers to the positive results, innovations, and achievements obtained with a lot of effort and few resources. Success reasons identified by the leaders who participated are listed with the following aspects:

- *Flexibility to adapt to the conditions of the contexts in which they intervene from the musical practice:* a characteristic shared by most programs is that they serve populations whose rights have been violated by the economic and social conditions of their countries, war, or social conflicts. The programs adapt to these contexts, breaking traditional music training schemes with flexible models that take advantage of the resources available to the community and the beneficiaries. In this sense, the community is not seen in a paternalistic way, considering only its vulnerability, recognizing its potential and capacity for transformation.
- *A unique response to a single context:* one of the success factors is to recognize the particularities and needs of the contexts where the programs are located; it is not possible to replicate a project from one territory to another.
- *Vital, non-administrative response:* the programs not only respond to the musical training needs of a community or territory. Their presence gives meaning to other processes, such as the recovery of dignity or the reconstruction of social and community fabric broken by the affectations of violence, as with Escuela de Música Lucho Bermúdez (Lucho Bermúdez School of Music). This way, these processes contribute more than musical education, since they also contribute to the strengthening of cultural self-esteem and dignification of communities.
- *Management capacity, and articulation with state and private entities for the establishment of alliances and financing of the processes:* organizations constantly seek resources for the economic sustainability and growth of their projects in their territories of interest. This is how they have developed management capacity and articulation with state sectors at distinct levels (national, provincial, or local), and the private sector. There are very few organizations that claim to have independence for their financing, especially from the state sector.
- *Interdisciplinary work teams:* for many of the organizations, a factor associated with success is having a team that in addition to

musicians, it links other professionals, especially from social and human sciences. For some, this interdisciplinarity arises in virtue of the complexity of social problems of people attached to the programs and projects. Music, in articulation with social pedagogy is a tool of transformation in the communities. Some organizations consider interdisciplinarity as comprehensive care strategy for both direct beneficiaries and their families.

- *Leaving installed capacity in the communities:* another success factor (besides being a permanent challenge) is to leave installed capacity in the communities in which the programs intervene. As stated above, the precariousness of some contexts in which the programs are developed is related to the lack of professional musicians trained for musical training. In fact, many organizations have designed “Training for Trainers” programs that allow the qualification of empirical musicians, sharing experiences, evaluating and providing feedback pedagogical models from which the formation of each organization is stated.
- *Articulation of families of beneficiaries to the process:* for almost all organizations, articulation with the families of beneficiaries is a fundamental element that guarantees the good development of the programs. With this logic, family support strategies have been developed that bring the family closer to the formation process, linking it and making it feel an active part of it. This is also one of the most valuable strategies for overcoming vulnerability.
- *Process vision:* the organizations have worked for several years in music education, share a process vision, and acknowledge that transformations and social changes they point to with their programs are long-term goals that require permanence and continuity in time.

OTHER REFLEXIONS

- For some organizations, the framework from which their intervention arises is social pedagogy understood as the guarantee of rights and principle of citizenship.

- Entities part of the table are diverse organizations that share music as a fundamental element of their mission. With the exercise, it was possible to identify that beyond music, their main objective are people and human groups. For organizations, music is an end and a means, so that they generate impact and transcend, in terms of the important number of people participating in their programs promoting social inclusion processes.
- Organizations intervene with music in conflict areas, economical and socially devastated areas, “cultural deserts”, places where there seems to be no chance for something to grow or thrive. However, it is in these areas where the arts, specifically music constitute a tool of social change.
- Music training with social objectives responds to the dilemma of access to excellence. In this regard, it is discussed whether this is not a false dilemma, since excellence will always be important for culture and its manifestations. In the process of training children, the aim is not always to become professional musicians. The training they receive should help them to perform in the best feasible way, in any field of life, whether professional or personal. An example are the transits that musicians of interpretation can have to musical management or of interpretation to the musical education.
- Dissociation between academics and social initiatives. This happens, for example, when there is a lack of new-music repertoire, and can be seen when musical avant-garde is out of the system, because new composers consider that there are no orchestras to interpret their works, so they do not consider the exercise of composing for the context they live.
- Art should include a critical reflection on something that is happening. Having new repertoires and involving the avant-garde releases the prejudices generated by classic repertoires. By having new repertoires, one has the possibility of widening the musical perception and the environment, which generates a political transformation. It is important to involve the avant-garde, so that the participants in the processes are not left out of these new proposals.

REFLEXIONS OF DAY SECOND

¿ How have they reached the success achieved?

The main elements identified in this day about the achievements and ways in which they have been achieved are the following:

- Approaches that seek to dignify and restore the rights of the population they serve are predominant. There is a conception of access to art and music as a right. From the point of view of organizations, the correlation between the exercise of cultural rights, universal rights, and the full exercise of citizenship is sustained.
- A tendency was identified in organizations to have children, adolescents, and youth within their target population, and a concern to contribute to the development of new generations with a future vision of society.
- Music education is a strategy to improve the quality of life of citizens, including people of all conditions: disabled, victims of conflict, street dwellers, etc. Ongoing processes contemplate strategies to transform the imaginaries of the communities vis-à-vis the historically excluded people.
- One of the most crucial elements to reach the achievements identified by the organizations is to have pedagogical models built and validated, in a permanent dialogue with the contexts and their realities. Another fundamental element is the presence of interdisciplinary human teams.
- The synergy among state agencies, the private sector, and community organizations has enabled the development of processes in the territories and community ownership by them, which guarantees sustainability.
- Developing an awareness of identity and territory with musical work contributes to the validity and protection of living heritage.
- Organizations raise a musical education that introduces experimentation, creation, diffusion, and the possibility of turning citizens into protagonists of their expressiveness.

- Proposals for the creation of laboratories and other spaces for experimentation arise, in which new relationships between the individual and music, and between the individual and art can be considered.
- The considerable number of participants in each experience or project results into significant social returns.

REFLEXIONS OF DAY THIRD

¿ What are the factors that have contributed to the success achieved?

The factors identified during this day as facilitators of the achievement of results are listed in the following categories:

- *Sustainability and permanence of the programs in the communities:* this is a relevant factor, since musical training conceived as a strategy of social transformation requires time and permanence in the communities. Therefore, programs should be thought of as long-term processes. In this sense, cooperation and institutional will of public-private partnerships, entirely private one and communitarian one guarantee economic sustainability and the rooting of processes in the territories and communities.
- *Community ownership of the processes:* this factor has to do with the sense of belonging of the community to the process of musical formation. The work done by the teams in the territories generates affective bonds based on cultural practice.
- *Creative cultural management:* the permanent reading of macro and micro contexts guarantees the sustainability to develop the ability to design proposals, with creative thinking, other than the traditional task of the organization that respond to the realities that emerge in the territories.
- *Formation and training of work teams:* training work teams is a permanent concern of organizations. To achieve this, it is necessary to do follow-up to processes through feedback, the socialization of experiences, and the acquisition of new knowledge in several areas of musical practice.

- *Integrity in training processes:* the organizations coincide in proposing that a factor of success is the integrity of the processes. It is not only about musical education, but about processes that aim at the human and social development of the people with whom they work and the communities in which they intervene. In this sense, organizations share characteristics such as:
 - › The interdisciplinarity of work teams, which are made up of professionals from other areas, in addition to musicians, such as social sciences, engineering, etc.
 - › They have a pedagogical structure that adapts to the characteristics of the participants of the projects.
 - › They are organizations that are open and accessible to citizens, whatever their condition is, that provide a public service to the community.
 - › Organizations have commitments to the social problems of the environment.
 - › Some develop strategies to facilitate access of the beneficiaries and their families to basic services offered by the State, and this way, they guarantee the restitution of some rights violated.
- *Visibility strategy of the processes:* the visibility of the processes is assessed through communicative strategies that contribute to sustainability. These strategies target many audiences, including families and communities in the immediate environment (the neighborhood), and are transmitted through local and national high-impact presentations.
- *Follow-up and accompaniment to people leaving the programs:* most organizations contemplate strategies to accompany and support children, youth, and adults who leave their programs, and this way guarantee their linkage to higher education or work environment. That is, the commitment does not end when the training process in the institution ends.

CHALLENGES RAISED BY PARTICIPANTS

- The setting of national and international networks is important. Cooperation is a tool to locally strengthen the work of organizations, but it also serves to position in the lines of work that are developing worldwide in music.
- Moving from the experience to the generation of knowledge is necessary, so that the practice is transferable and replicable. That is, research processes must be strengthened, both musical and pedagogical, social, and political. Research must be multidimensional.
- Organizations must strengthen evaluation processes to have structured information (qualitative and quantitative) on the results and impact of their work. This is a critical tool in the acquisition of resources.
- Also, it is also important to disseminate research, and the production of musical knowledge or developments from the psycho-social.
- Opening spaces of creation and experimentation in the projects is necessary to reflect on the sound phenomena and contemporary music. This allows to change the relationship with the environment.

Group 2: “Puentes” (Bridges) Strategy

Making a productive, creative, and long-term connection between 9 experiences is proposed, according to the empathy they develop through the proposed methodology. This strategy, which we call “*Puentes* (Bridges) begins with the recognition and conversation about knowledge and practices, continues with the election of a strategic ally, and concludes with a plan that allows them to advance in this meeting.

WORK GUIDE*

What is the development goal?

- Key: change you want to obtain with the project
- Consider current institutional challenges

Who would you invite as participants?

- Key organizations

What would be the intermediate results?

- New knowledge acquired
- Strengthened capabilities
- Actions taken from the knowledge learned
- Consensus and improved teamwork
- Strengthening of networks
- Greater application of know-how

Which institutions or people would you select as knowledge providers (agents of change)?

What exchange instruments would you use?

- Community of practice
- Conference
- Visit of experts
- Fair of knowledge
- Conversations between connoisseurs and implementers
- Interdisciplinary dialogue among partners
- Study tour
- Twinning

Type of activities or deliverables

- Presentation activities
- Discussion activities
- Practice activities
- Analytical activities

* Format: Agencia Presidencial de Cooperación Internacional de Colombia
(Presidential Agency for International Cooperation) (APC)

SOME PROPOSALS EMANATED FROM “PUENTES”

- Developing an exchange program
 - › Online knowledge-exchange platform
 - › Proposal of program to be shared and provision of feedback by participants
- The gender cross-cutting approach is proposed.
- Formation of a network to make exchanges and permanent learning
- Sharing related events
- Sharing strategic documents
- Formulating an action plan with a series of face-to-face or non-face-to-face meetings to detail and strengthen the proposal
- Presenting the proposal in discussion spaces that allow its financing and execution

CONNECTED PARTICIPANT’S PROJECTS

These were the “Bridges” or articulations between projects that were committed to be advanced in long-term mutual exchange and support, due to shared interests:

Group 1	Recycling Orchestra of Cateura (Paraguay)	Proyecto Cultural Moravia (Colombia)
Group 2	Streetwise Opera (United Kingdom)	Laboratorio Clan / Idartes (Colombia)
Group 3	Centro Experimental Oído Salvaje (Ecuador)	Vokaribe Radio (Colombia)
Group 4	Music in Prisons (United Kingdom)	Laboratorio Clan- Inpec-Idartes (Colombia)
Group 5	Musicians without Borders (The Netherlands)	Proyecto Changó (Colombia)
Group 6	Ingoma Nshya. Iniciativa de Mujeres (Rwanda)	Cantadoras del Pacífico Sur (Colombia)
Group 7	Guri Santa Marcelina (Brazil)	Orquesta Libre de Quibdó (Colombia)
Group 8	Drake Music (United Kingdom)	Batuta. Disability Project (Colombia)
Group 9	Afghanistan National Institute of Music (Afghanistan)	Escuela de Música Lucho Bermúdez (Lucho Bermúdez Music School) (Colombia)

GROUP 1. RECYCLING ORCHESTRA OF CATEURA – PROYECTO CULTURAL MORAVIA IN MEDELLÍN

The *Orquesta de Recicladores de Cateura* wants to visit the project in Medellín and establish a connection with the group operating there. To build this bridge, 2 paths have been identified: the one of the trained artist who wants to experiment and the one of the trained artist who wants to train children. For the project of Cateura, it is an educational process in which concerts are rather something additional given by the curiosity of seeing the recycled instruments. That is, they are not their central objective. They also recognize that the Moravia Cultural Project has the advantage of having the support of the municipality, but warns that it must be carefully because these instances are inconsistent and depend on political will. The director of the Moravia Cultural Project, on the other hand values good practices of community building from the music made by the *Orquesta de Cateura*, and the coincidence in the environmental theme that helps to build and transform the territory. In the end, an exchange of knowledge and music is proposed: in Moravia from traditional music, and in Cateura from classical orchestral music.

GROUP 2. STREETWISE OPERA OF LONDON – LABORATORIO CLAN / INSTITUTO DISTRITAL DE LAS ARTES (DISTRICT INSTITUTE OF ARTS) - INSTITUTO DISTRITAL PARA LA PROTECCIÓN DE LA NIÑEZ Y LA JUVENTUD (DISTRICT INSTITUTE FOR THE PROTECTION OF CHILDHOOD AND YOUTH)

Both projects work with street people and are especially interested in sharing their methodology built for the work with this population based on music. The Laboratorio Clan project (local center for the arts for children and youth) has only few months of work; Streetwise Opera, 15 years. For this reason, the project from London could provide many learning, despite it works with institutionalized population, while Clan receives people who are still in the street. Streetwise Opera works based on public performances of opera as final product, and

Clan has made only one presentation of urban music to which the citizens did not attend. Streetwise Opera offers its networks in the world, so that learning can be shared.

GROUP 3. CENTRO EXPERIMENTAL OÍDO SALVAJE (EXPERIMENTAL CENTER “OÍDO SALVAJE”) – VOKARIBE RADIO IN BARRANQUILLA

As a sound experience in the field, in the jungle, especially, of community radio that related with the territory, Oído Salvaje shares points in common with Vokaribe. This brings the 2 projects closer in the pedagogical profile. Both consider cooperation at different scales, with *in situ* exchanges where the radio is a node to which many experiences come, which must do with radio and listening, but also with other instances and disciplines, to generate a type of record, a written record based on critical reflection, but also a radio and sound file: a collective memory that tells the process. Among other objectives, both projects hope to promote decentralized and nodal work. For Oído Salvaje, it is valuable that Vokaribe has the continuity its project does not have, so that the alliance is consolidated as an enrichment agglutinative space for both projects.

GROUP 4. MUSIC IN PRISONS – LABORATORIO CLAN / INSTITUTO NACIONAL PENITENCIARIO Y CARCELARIO (NATIONAL PENITENTIARY AND PRISON INSTITUTE) / INSTITUTO DISTRITAL DE LAS ARTES (DISTRICT INSTITUTE OF ARTS)

Both projects work with people deprived of freedom. Music in Prisons has been with the project for more than 21 years, while the Clan and National Penitentiary and Prison Institute only have a few months, so the Colombian project will have much to learn. An exchange of knowledge that promises to enrich the 2 experiences from a project built in detail was proposed with the exercise.

GROUP 5. MUSICIANS WITHOUT BORDERS – CHANGÓ IN TUMACO PROJECT

Projects are recognized and the commitment is made to advance in a concrete project that allows to make a systematic exchange of knowledges.

GROUP 7. GURI SANTA MARCELINA OF SAN PABLO – ORQUESTA LIBRE DE QUIBDÓ

Both representatives claim to have lofty expectations of exchange learning, especially on pedagogical lines, musical instruments, social strategies, methodologies, and arrangement of repertoires. The idea is to make virtual and personal exchange. To this end, a schedule of visits, the formulation of a project, and the signing of a letter of intent between both institutions were planned.

GROUP 9. AFGHANISTAN NATIONAL INSTITUTE OF MUSIC – ESCUELA DE MÚSICA LUCHO BERMÚDEZ (LUCHO BERMÚDEZ MUSIC SCHOOL) IN CARMEN DE BOLÍVAR

The representatives socialize each experience and agree to make a knowledge exchange project, since the similarities between the projects are remarkable: both grow and flourish in war zones, and both contribute to improving the quality of life of children and young people; both have a focus on traditional music and classical traditions; they share winds and strings ensembles; they have similar administrative structures; and even provide similar services to their beneficiaries. At the National Institute of Music in Afghanistan, there is comprehensive financial support for students to combat dropout. The program is aimed at the poorest people and provides subsidies to boys, girls, adolescents, and youth who used to work to help their families. The Escuela de Música Lucho Bermúdez (Lucho Bermúdez Music School), on the other hand does not have a financing system.



Work Table 2. Contributions of the Arts for the Construction to Peace

COORDINATOR: ALBERTO ABELLO VIVES

RAPPORTEUR: FRAY MARTÍN CONTRERAS FORERO

Profile of the General Coordinator

ALBERTO ABELLO VIVES

Economist of the Universidad Externado de Colombia and Master's degree in Studies of the Caribbean by the Universidad Nacional de Colombia. He held the dean office of the Faculty of Economic and Administrative Sciences of the Universidad Tecnológica de Bolívar (Cartagena de Indias). He directed the Master's degree in Development and Culture (UTB), the was de node coordinator Cartagena de Indias of the Red de Desarrollo y Cultura at the same university, and is the co-director of the Laboratorio Iberoamericano de Investigación e Innovación en Desarrollo y Cultura (L+iD). Between 1998 and 2004, he served as director of the Observatorio del Caribe Colombiano (Colombian Caribbean Observatory), where he directed the magazine *Aguaita*. He has specialized in studies on the Caribbean from an interdisciplinary perspective (economics, culture, and society). He has been a consultant of the World Bank and United Nations Development Program, and has been an advisor for the Departamento

Nacional de Planeación de Colombia (National Planning Department of Colombia).

Objective

This panel seeks to generate a purposeful discussion on peacebuilding and social transformations from musical practices. Experiences most related to situations of post-conflict or extreme vulnerability, and the representatives of the network called “Creative Cities of Music” and the Unesco participated at the tables: Salvador de Bahía (Brazil), Kingston (Jamaica), Medellín, and Bogota (Colombia), which allowed the creation of a communication scenario to promote the exchange of models, experiences, and knowledge with other participants of the seminar.

Guests

- David Codling. Regional Art Director, British Council, United Kingdom
- Cathy Graham. Music Director, British Council, United Kingdom
- Craig Robertson. Music and Peace Construction Expert, University of Leeds, England
- Carmen Pardo. Music and History Expert, Universidad de Girona, Spain
- Claudia Mejía. National Plan “*Música para la convivencia*” (Music for Co-existence), Music Area, Ministry of Culture, Colombia
- Ahmad Sarmast. Director of the Music National Institute, Afghanistan
- Doris Sommer. Founder and director of the initiative “Cultural Agents” of Harvard University, USA. Art Adviser for the program “Safer Habitat Cities – ONU”

- Juan Ángel. Director of the Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Iván Benavides. Coordinator of Bogotá Ciudad Creativa de la Música, Secretary of Culture, Recreation, and Sports, Colombia
- Edison Moreno. Formation, Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Giovanna Chamorro. Music Management, Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Juan Luis Restrepo. Training and Entrepreneurship Director, Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Diana Castro. Advisor of the Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Adriana Cardona. Social Management Coordinator, Fundación Nacional Batuta, Colombia
- Alejandra Quintana. Co-researcher of “Mujeres, conflicto armado y resistencias desde la música” (Women, armed conflict, and resistances from music), Colombia
- Phloeun Prim. Director of Cambodian Living Arts, Cambodia
- Odile Gakire Katese. Director of the Woman Cultural Centre (WCC), Rwanda
- Paola Navia. Director of Red de Cantadoras del Pacífico Sur, Colombia
- Darren Ferguson. Director of Beyond Skin, Northern Ireland
- Alfonso Cárdenas. Escuela de Música Lucho Bermúdez (Lucho Bermúdez Music School), Colombia
- Henry Arteaga. Founder and Director of Crew Peligrosos, Colombia
- Dominic Cobran. In representation of Musical Creative City, Jamaica
- Lina Botero. In representation of Musical Creative City, Colombia
- Soraya Pessino. In representation of Musical Creative City, Brazil

General Synthesis

BY: ALBERTO ABELLO VIVES

The table worked through plenary sessions and working tables. These were organized in such a way that the lessons learned from the practice of the several national and international experiences could be known, and from there, guidelines could be built, so that they allowed to return to the cultural practice in times of peace building. Therefore, at first, we worked in plenary to learn about more than 10 cases organized for presentation on issues associated with racial issues (especially in the context of conflicts), peacebuilding, reconstruction of historical memory, and equity of genre. To get to know the experiences and their lessons, we heard various presentations focused on the question “What have been the evidences of the contributions of culture and arts to the construction of peace of the national and international experiences?” Subsequently, the table was divided into 3 simultaneous tables in which all attendees had the opportunity to work. Each table had a moderator, rapporteur, and private translators. These had their respective guiding question: How, based on the experiences guidelines for post-conflict processes, which have served the subjects involved (victims, protagonists of the war, receiving communities, reinserted, among others) can be recommended to processes (of reconstruction of memory, reparation, and reconciliation), and to the temporalities of actions (symbolic acts, signs, meanings)? After the exercise of the tables, we came back to plenary to draw conclusions and bring them to the closing ceremony of the seminar.

MAIN EVIDENCES

- Participants could corroborate the great capacity of culture and the arts for social transformation from innumerable examples, and found that there is no single form that can be homogenized to achieve this transforming power. However, they were aware that barbarism and peace have common languages in different geographies.

- It was possible to imagine a world in which there is a network of communicating tubes or cylinders, as in the French horn, image of the Seminary, with which sounds can be made both soft and sweet, as well as harsh and hard.
- There is no single way to understand and act based on the intentionality of the transforming power of culture and the arts. This leads to that the issue being addressed in the construction of public policies and requires institutional renewal.

Some of the conclusions were:

- Social capital is the great individual and social security for peace.
- The importance of interdisciplinarity beyond music was evidenced. It is about the existence of a large toolbox for social transformation, of multiple and combined ways of work, of communicating vessels. As part of this, communication systems play a unique role.
- The validity of multipurpose initiatives and experiences was corroborated. A program or project can address issues associated with memory, identity, poverty alleviation, gender equity, social inclusion, respect for differences and diversity, access to cultural consumption, expansion of cultural life, protection of human rights, and reconstruction of the social fabric.
- We need to recognize human groups to which contributions are directed. We need to focus, to gain efficiency and effectiveness. However, no exercise can become a factor of segregation of post-conflict strategies, since communities and families play a fundamental role that forces us to think of integral reparations of the social fabric.
- A first-rate assessment was made of the recognition of specificities of the population, and therefore the importance of the contexts and the proper relation with the territory, with the cultural origin, the traditions, among other aspects. However, it aims to be attentive to new visions and racial perspectives, such as the role of women and the treatment of the body of people, among others.
- It is possible to organize the intentionality of interventions in differential, human rights, or human development approaches. In

general, experiences seek to generate human, group, community, and institutional capacities and skills for living, co-existing together, being, creating, producing, thinking, acting in society, solidarity, resilience, leadership, and the construction of networks, everything so necessary to live in society.

- The importance of the intentionality of art processes in social transformation and peacebuilding (what, how, for what, with whom) warns about the role of the State, which should not affect differences, cultural diversity, cultural freedoms and their fields, and the possibilities of innovation and recognition of contemporary expressions and creativity.
- Music contributes to memory, identities, beliefs, and emotions. However, we should never think that we can solve everything. We should not believe in the exclusive goodness of culture and arts is critical.
- These exercises force us to be vigilant of the changing times. The ideas of excellence of yesterday and the different forms of action of the arts and culture for social transformation will not be the same of the present.
- The need to address the conflicts arising from diversity in the midst of post-conflict and to construct new narratives, which must be mixed, plural, heterogeneous, never configured from power, but always from the ground up was evidenced.
- Understanding the complexity of contexts is vital. Although it is necessary to give strength to the bearers of the traditions, it is necessary to strike a balance with the immense capacity to create and innovate of the population, especially of the youngest one.
- There is considerable evidence of the transversality of culture with other fields and sectors. From there is the importance of inter-sectorality. A fundamental sector is the educational sector, which requires reviewing existing education models. It is also necessary to recognize the role of the arts and culture in other structural issues, such as regional inequalities, whose solution

addresses fundamental issues in dealing with serious national problems.

- Regarding the interventions, the need for external agents to take precautions was evidenced. These should have an ethics that allows them to participate in a respectful way, with intentions far from colonial thinking and knowledge of the territory.
- Actions should pay attention to the place where public policies are “cooked”, the collective construction, and the enormous capacity of integration of the arts and knowledge in regional contexts. Deep down, these are delicate issues, like giving meaning to life again. Building peace is building life.
- We need to recognize that people and communities are at the center of peacebuilding processes. That is, we need to understand that in order to act they are the most expert in their historical and cultural evolution, and not the external agents.
- Policies should have differentiated approaches if we want to contribute to the construction and reconstruction of the sensible in subjects and communities, and from there weaving bonds of trust and solidarity. The processes that derive from these new policies must be addressed to the population and be integral. In no way should they be conceived as welfare or remedial processes. It is critical to generate integral processes based on the understanding of those involved.
- Symbolic acts must start from the real needs of the community. The inhabitants are the owners of their own symbols. Each context is different, each duel is different and, therefore, the acts must be different.

It is imperative to have a pedagogy, not to instrumentalize culture in long-term processes and multiple times. Policies in reconciliation and reparation processes cannot treat artists as victims and victims only as beneficiaries of passive programs or objects.



Música
Transf
Social

General Rapporteur

The conversation focused on identifying the achievements of the work based on the arts to achieve peace in 9 significant and inspiring experiences, 5 international, and 4 national ones.

- Evidence de each experience reaffirms in unison that the arts and especially music have contributed and will continue to contribute to the social transformation of individuals and peoples.
- The working table referred to the contributions made in the collective reconstruction of memory, traditions, identities, integration, dialogue, exchange of knowledge, experiences and practices, reconciliation, social inclusion, equity, human rights advocacy, beliefs, and emotions.

However, lessons to consider are pointed out:

- Recognizing the specificities of people or population groups, territories, knowledge, symbolic restitution of agreements, intentionalities, and ethical responsibilities
- Do not homogenizing or imposing initiatives or policies
- Expanding social participation
- Generating empowerment, articulation, and innovation
- Having greater incidence in the generation of changes

The management of these initiatives is exigent, since it requires its managers (citizens, artists, public or private entities, groups, organizations, and institutions) to guarantee sustainability over time in order to achieve more and better results. All this involves establishing relationships among artists, cultural managers, and activists; understanding the changes of times and paradigms; and building the most relevant knowledge of realities or populations where it is involved.

Evidence shows the possibilities of innovation, creative experimentation, and social, artistic, and cultural research, and consider interculturality and interdisciplinarity. On the other hand, they highlight the value of listening, communicating, raising awareness,

transmitting, socializing, and constructing measurement or impact indicators. In general, we must identify the problems and difficulties that may arise in post-conflict, and so from there analyze what would be the contributions of the arts to peace, which will involve building new narratives and new visions. What is identified as a problem, can also be a solution.

OTHER EVIDENCES AND CONTRIBUTIONS OF THE EXPERIENCES TO PEACE CONSTRUCTION

A cultural strategy can have multiple objectives, and contribute to profound and significant social transformations in the following fields:

- Memory recovery
- Gender equality
- Poverty alleviation
- Social inclusion
- Ethnic or community dialogues
- Collective process construction
- Respect for differences
- Access to cultural consumption and expansion of cultural life
- Defense of human rights

OTHER CONTRIBUTIONS

- It is key to deepen in the intentionality of initiatives and reflect on what, how, and why, but it is also necessary to think about the limitations of music, the arts and culture in general.
- Integration of knowledge: integrality happens in other areas of life and it is extremely important to promote it in the field of culture.
- It is essential to return to the origin, territory, places of origin, especially in populations in movement displaced by force.
- Violence in Colombia has valued a new role for women. The Colombian woman has assumed a position very different from the one she had before due to the appearance of new expressions about her body and new perspectives on gender and ethnic, among others.

- Beyond excellence in music or in an art, or musical skills and competences, other fundamental life skills emerge. In words of Amartya Sen, it is “the expansion of the human capacity to have a freer and more dignified life”, and in Martha Nussbaum’s words of what she calls “fundamental human capacities” of respect for cognition, practical emotions, sociability, among others.
- The experiences of the Seminar refer to other capacities, such as leadership, solidarity, collaboration, resilience, networking, which are also critical to life in society.
- Cultural strategies and policies cannot be homogenized, because they must respond to differences in contexts, populations, and territories.
- It is critical to know how to read and consider the changes of the times: “What occurred yesterday, does not occurs today anymore.”

Group 1: Memory / Reconciliation / Reparation

COORDINATION: JUAN LUIS RESTREPO

MODERATING: IVÁN BENAVIDES

“It is only for the sake of those without hope that hope is given to us.”

Walter Benjamín

The need for a change of perspective in which victims are not considered beneficiaries or passive subjects of the processes is proposed as initial approach. They should be agents of transformation, agents of change, bearers of knowledge and culture, leaders of construction.

MEMORY

Key Words: forgetfulness, resignification, overcoming, non-repetition, common memory

Following are some key elements about memory:

- Why and for what memory:
 - › Not to repeat
 - › To have to remember when memory is destroyed by conflict
- Various scales of memory are recognized:
 - › Intimate: personal, individual
 - › Social: group, family, community
 - › Cultural: general, national, official.
What becomes truth, in history.
- Memory times are recognized:
 - › Before: positive collective or individual memories that can be reconstructed
 - › Now: now as space to re-construct and re-signify the memory
 - › After: the future in which leaving the individual and collective imprint re-signifying the past is hoped
- The role of culture and art is resignification.
- Memory is selective: there is no memory without forgetting, without building forgetfulness, of active forgetfulness. This is the process of writing the history.
- Memory allows the construction of narratives at all scales with which identity and models of reality are constructed. Narratives can convince diverse groups that they share the same cultural memory, even if they do not do so objectively. It is why, we need to understand the mechanisms through which these processes of shared memory are achieved.
- Culture and knowledge of communities must be the basis of memory processes. Culture has the capacity to shape and reframe memory. In its diversity, it can be the object of tensions expressed in narratives.

- Art “recycles” the trauma and allows the victim to be interpreter of his memory, to dominate it, to become a manager of it. Thus, moments and conflicts are not forgotten, but their meaning is transformed (is re-signified) and overcome. Art is a space in which identities are valued, enter dialogue, but are not built, but are actively engendered.
- The official (national) memory may eclipse the memories of groups and generate conflict between art and ancestral knowledge that may unfavorably incline against ancestral knowledge. The latter must be preserved and taken as reference. However, one can aspire to influence them in the official history from communities.
- There is a danger of opening the wounds, which raises the need for an intervention ethics for the external agent. There are limits to the possibility of attention and accompaniment from the arts considering that there is a deep psychic and emotional affectation.
- In any case, the construction of memory must recognize and favor dialogue among generations, among those who lived before the conflict, those who lived the conflict, and those who did not lived it.
- Memory does not refer to what it was, but to what touches us today, what made us, or what makes us what we are, which allows us to understand where we will go.
- Resigning the past and present is important in achieving a shared vision to build the future.

RECONCILIATION

Key Words: knowledge, *re*-cognition, reconciliation, *re*-conciliation

Regarding reconciliation, the following can be evidenced:

- Recognition is necessary at all levels: self-recognition, recognition of the other, and recognition of the collective and society in general, of which it is also a part
- Is it possible a reconciliation where there has been no reconciliation? The conflict persists and is permanent, which is why new spaces for conciliation must be identified and facilitated.

- Art allows a parallel dialogue to the conflict, a neutral terrain in which victimizers and victims construct new narratives.
- A shared empathy must be achieved, which can be achieved in inclusive and safe spaces of music and art, in which different voices can express their pains, fears, and dreams, without being judged.
- Art, through creative exercise, activates and favors the skills of change and willingness to take the risk of speaking, showing, expressing, participating, and creating shared collective experiences.
- Art makes it possible to live with the other, to make my grieving recognized, and to recognize that of the other. From this recognition comes mutual support and solidarity, and from the latter, reconciliation. Art, thus becomes a space for forgiveness and recognition of collective needs, the previous stage of reparation.
- Realization in the long term of repeated, shared, positive experiences, and aesthetic nature can lead to a series of common memories that reduce painful memories to the point of making them bearable.
- The knowledge of the other, the recognition of his knowledge and feelings, and the respect that comes from this recognition make solidarity and tolerance possible. These, in turn allow to rebuild trust, belief, self-confidence, confidence in the other, and collective well-being together with hope, faith, and “dreaming together.” Restoration of trust enables healing, reparation.

REPARATION

Key Words: healing, recognition, empowerment

- Victim is the one who is repaired. The victim is the one who forgives. Thus, the scar is assimilated, which is the evidence of something that happened, that each one of us must process and integrate into his life. The recognition of the knowledge and own memories is part of the right and aspiration of the affected community at all scales. Reparation processes must be dealt with by

the communities and victims themselves. In Colombia, we have all been affected by the war processes.

- Recognition processes must reach the entire population and all social groups. Ideally, each case must come to a transformation of collective memory associated with processes of knowledge. For this, the manifest will of the educational system is critical, to guarantee a broad and lasting impact.
- More than a rigid and tight knowledge of a curriculum, a sensitive and aesthetic, creative, collective or individual, contextual, free knowledge, akin to cultural arts and practices must be promoted, which recognizes the ancestral and the links with the land of root (“*raizales*”) communities.
- The empowerment of victims and communities favors their self-esteem and ability to heal. Healing is a process of reparation associated with forgiveness and recognition of self-error, in the case of the perpetrators.
- Possibilities for recovery of positive collective memory are then associated with the capacity of communities to process their own reconstruction processes. Each local community should be given the opportunity and ability to manage materials and tools to manage its own repair. Recognition of leaders who can be agents of this reconstruction is also essential.
- It is evident, however, the general need for an external agent that reactivates the communities’ own resources and facilitates the processes of memory, reconciliation, and reparation. In many cases, precisely leaders have been the first ones affected or suppressed by violence, which represses their participation.
- Healing has the virtue of bringing the healed to help others in their process. This “natural” proclivity makes evident and important the work with the generations that have not suffered the conflict (children and youth). This way, the effects of the dispute (which, nevertheless, last) can be dealt with a memory that allows the

construction of a common future, and as far as possible prevents the reappearance or generation of new conflicts.

- Art provides an emotional space in which thought and meaning can be intervened to modify attitudes seeking to transform behaviors in a profound way.
- Here, we talk about processes, not products. It is therefore necessary to overcome ephemeral projects and seek repeated, reiterated, or permanent initiatives.
- In this process, all human activity becomes art, becomes a drive to create and play (*Spieltrieb*) in which everyone, like artists or as artists can recognize us in our differences and specific contributions.
- Spaces and processes developed, in addition to acting in the long term should have the capacity to receive and support those who want to build transformative, social, or economic life projects.
- The basis of this reparation is associated with the possibility of reducing inequalities and the activation of opportunities for populations violated and still vulnerable.

Group 2: The Place of the Subject in Peace Construction

COORDINATION: DIANA CASTRO AND ANDRÉS FELIPE JARA

MODERATING: ADRIANA CARDONA CANO

Key Words: specificities, the sensitive, artistic practices, healing, reconstruction of the social fabric, artists, subjects

IDEA 1. THE CENTER OF THE PROCESSES MUST BE SPECIFICITIES OF THE INDIVIDUALS, GROUPS, AND COMMUNITIES

Access to arts must be a right of individuals and communities. Therefore, such access must be guaranteed to the entire population. In this sense, it is necessary to incorporate differential approaches and of

rights with emphasis on ethno-education in Afro-descendant and indigenous communities.

To this respect, the importance of the following is highlighted:

- Guarantying differential and action-based approaches without harm: recognizing that the experts are the communities, since they are those who have lived the historical, social, and political future.
- Strengthening territorial initiatives: it is necessary to take back the processes that occur in the communities, as they have built a historic future of resistance.
- Asking who are the subjects of war, with whom they are going to interact (victims, perpetrators, civil society), identifying needs and interests, and recognizing how victimizing facts have permeated and affected their life histories. These elements allow responsible actions. It is about naming the actors of war not to label or stigmatize, but to recognize their specificities.
- Advocating for a systemic approach to the practice, enjoyment, and comprehensive training

IDEA 2. ARTS IN THE POST-CONFLICT MUST CONTRIBUTE IN THE TRAINING OF THE SENSITIVE

Artistic practices have the vital function of the formation of people sensitive to the reality of others, in post-conflict scenarios, in order to build harmony based on empathy and solidarity. In addition, they strengthen the emotional and relational world of boys, girls, adolescent, and youth as they enable processes to heal the wounds of war. Other ideas stand out at this point:

- Arts in post-conflict must influence the formation of the sensible in all people. The whole society must be formed in the sensible, that is, to understand the other, to generate empathy, to claim the human being. Arts build bridges between people, so we should work with everyone, not just the victims.
- Arts in post-conflict should enable the expression of the emotional world of people, as a tool of healing and catharsis. Linked

to emotion is the relationship that is weaved with others. In this sense, interactions based on non-violence must be allowed, so that children and youth learn other ways of relating.

- We need to identify the needs of people after the conflict. War destroys the social fabric, divides people, and creates poverty, so the arts must dialogue with the realities, with various strategies to mitigate these effects. Music can cope with the misery of war, heal people, welcome orphaned children, contribute to the reunification of a country, and generate economic alternatives for people. Education must be inclusive and create opportunities for all. Music is not just art/entertainment. It is a healing tool.
- In war, life is decentralized; order and structure of communities are lost. Arts allow for the resignification of the sacred.

IDEA 3. THE DISCURSIVE INCLUSION OF ARTISTIC PRACTICES

During the conversation 2 suggestions were made regarding the use of language; therefore, it is argued that it is better to speak of artistic practices and not of the arts to include the several urban and street expressions. In addition, not to use the word subjects, but persons or individuals is proposed. Thus, the following is proposed as important:

- Do not talk about arts, but about artistic practices, to be more inclusive
- The notion of subject involves recognizing *what is* subject. Artistic practices should allow the person to question; therefore, defining the type of person that wants to be built is not convenient.
- One must start from the experiences being developed. We must accept singularities.

IDEA 4. THE INTENTIONALITY OF ARTISTIC PRACTICES IN SOCIAL TRANSFORMATION AND PEACE CONSTRUCTION

In post-conflict contexts, it is indispensable that artistic processes have a clear and ethical intentionality. For this reason, it is necessary to strengthen processes of resilience and peace-building, and at

the same time contribute to the reconstruction of social fabric. All processes must be located and contextualized. From this idea, we highlight the following:

- In a post-conflict context, artistic practices must have a clear intention, since arts *per se* do not generate changes in societies. Music may generate conflicts if contextualized processes and related to the needs and interests of the communities are not implemented.
- Artistic practices should generate reflective exercises on the individual and collective subject. Also, they should influence the possibility of posing political, aesthetic, and ethical stances face to what we are and want to achieve.
- Music education must influence the construction of creative subjects and strengthen the process of individual, group, and cultural identities.
- A strategy to ensure that all persons have access to artistic processes is their inclusion in the curriculum of educational institutions. However, it is evident that this option runs the risk of falling into traditional education, which inhibits creative processes of people, since it is inserted in the logic of the grade to identify whether or not the objective of the teacher was achieved.

IDEA 5. THE ARTICULATION OF THE SEVERAL INSTITUTIONS THAT PROMOTE CULTURE AND CONTINUITY OF ARTISTIC PROCESSES

The need to promote the creation of more bridges between the several organizations of the cultural sector of the country stands out. This is intended to generate articulations and long-term processes allowing people to enhance their being through the arts. Thus, the following is proposed:

- Promoting articulated work among the several entities or organizations present in Colombia working with the arts
- Ensuring the continuity of artistic processes in communities, since social transformations take time for cultural changes to take place

- Bear in mind that in many cases the industrialization of music or arts deprives social and cultural value to the processes.

IDEA 6. PEDAGOGUES AND ARTISTS MUST BE SEEN AS TRAINING SUBJECTS

Artists and pedagogues must be trained to take on the challenges of artistic processes in post-conflict contexts. Therefore, universities must include lines of thought and praxis in their *pensum* related to the needs and interests of the populations. It is important to keep in mind that:

- We must work with pedagogues and artists together so they can assume the challenge of sensitive and inclusive education, and foster a culture of peace based on the arts, as responsible and ethical exercise.
- University education emphasizes the creation of artists and not so much the training of professionals who respond to current needs of each context and process. Therefore, organizations must train their officials so that they can contribute to social processes through the arts, as cultural managers or pedagogues.
- Arts must be thought of as a process with specific levels and territorialities that dialogue (between the local, regional, national, and international spheres), and include diverse methodologies, not only based on professional education, but also in trades, thus diversifying artists' profiles
- It is necessary to seek the means so the artist can live out his professional performance.

Group 3: Symbolic Acts

COORDINATION: NATALIA BONILLA MALDONADO AND ANA CAROLINA ÁVILA

MODERATING: GIOVANNA CHAMORRO

Key Words: relevance, transformation, symbol, process, community, temporality, artistic practices

HOW A POST-CONFLICT PROCESS IS ADDRESSED IN TERMS OF THE TEMPORALITY OF ACTIONS, PROCESSES, AND SYMBOLIC ACTS?

The first key word that appears in this reflection is “relevance.” Are symbolic acts relevant? They are needed? Who needs them? In order for a symbolic act to take on the transformative dimension it seeks, it is indispensable that it be thought and developed in accordance with the real needs of the community, and that its inhabitants should retake their own symbols, so that they can be assumed and modified in order to achieve the transmutation each one needs.

The second key word is “temporality.” Each process is different; therefore, each requires various times. Each duel, whether individual or collective is processed in diverse ways and at various times. That is why the accompaniment to the communities in the construction of symbolic acts must be done in a respectful way. To speak of the temporality of actions is to speak of events and moments in time. In a context of peacebuilding, one can speak of changing temporal events into permanent situations. We need to think about the nature of events and how they are related to memory, how they build, and affect it. We need also to be aware of how these facts communicate, how we tell what happens in a responsible way.

Symbolic acts not linked to processes with the community can create new wounds. That is why it is indispensable that the community feels represented in the construction thereof. This way, they cannot be detached from individual and collective emotions, and must necessarily respond to the particularities of individuals and communities.

Also, processes and symbolic acts should not be imposed on a community, since there is a risk of attacking their own sensitive tissue. Only when these acts or processes are based on symbols belonging to each community, these will be recognized. In this case, acts also work as tools for the construction of symbolic capital.

To establish what is symbolic, we must recognize the “belonging,” the third key word here, which makes us ask: What belongs to me? What are the signs of the community that establish a relationship of identity with a reality that it evokes or represents? What do I want to show? To who? At this point, the reflection on the difference among symbolic acts produced resulting from the implementation of state plans (such as those given in collective reparation to communities that have been direct victims of the armed conflict implemented by the Unidad para la Atención y Reparación Integral de las Víctimas (Unit For the Integral Care and Reparation of Victims) (Colombia), and symbolic acts resulting from collective or community processes outside of State frameworks and strategies become evident. Here, the question arises regarding whether any symbolic act necessarily obeys collective processes or these also appear as a way of complying with institutional requirements. Ideally, any process or symbolic act, even if framed within the parameters of the institutional should be based on the real needs of a community. Also, each society must be understood as unique, since symbols that may have meaning or be representative for one collectivity are not necessarily understood the same way by another. The efficacy of the symbolic act is to recognize the singularity of the symbolic expression a specific community requires transforming a need and, from there to structure processes that lead to the symbolic and that manage to transmit and re-signify the collective feelings.

The discussion expresses the urgency of mutating fear. Societies that live captured by fear need to reconstruct the symbolic elements that have marked them. For this reason, it is necessary to reframe the elements of daily life based on the true representation they have historically had for the community and not the meaning imposed on them

by others in the conflict. With the new memories, we can help build ways to get closer to your own and create a true sense of belonging.

Artistic practices work based on the symbolic and the sensitive, that's why it allows us to enter into relationship with the other. In this sense, it is important to recognize and understand artistic practices inherent to each community, as each has its own way of relating the world. From there, it builds its memories and social fabric. This way, rites, symbols, and elements (critical in the reconstruction of identities) that help overcome the fear of speaking, being heard, the other can be retaken. Artistic practices, then become tools of dialogue to reach consensus based on non-violence and strengthen the trust in the other.

In this sense, processes of formation, experimentation, and creation are fundamental when educating respect and tolerance, and re-educating our understanding of difference. These processes should not be imposed nor can it be supposed that the academy, from a distance, without recognizing the practices of each community solve the problems. The artist must be understood as a mediator and facilitator of processes. Also, artistic practices should be understood as a single universe, that is, they should not be disconnected from each other. There must be transversality that allows multidisciplinary work of arts and is a reflection of how these are understood and lived in the communities.

All processes, both formative and creator of the symbolic should promote the restoration of "trust in the other." To do this, one must do some work to understand the other, his needs, reasons, actions. The symbolic act must be seen as a necessity not only of the victims, but also of all actors involved in one way or another in the conflict: no victims, strange to the conflict, perpetrators, spectators. All as a society require symbolic processes and acts to create our memory of the armed conflict, and understand it. Therefore, it is important to review what already has meaning, ask what it tells us, how we understand it, what are symbols and symbolic acts that have built the memory of

conflict, war, life, and how these have served to construction of new forms of life.

Processes must be kept over time, nourished by a dialogue between those who can offer tools to strengthen, refresh, and nurture process leaders in communities, since they are active players in the transformation process of their community.

Here the question arises as to the pertinence of the permanence of these symbolic acts in time: Should they change according to inherent transformations of society or be permanent? The materialization of the invisible that occurs in an event creates a break point. The question arising from this point is whether it is possible to change realities from the realization of a single event or if it is from the repetition of several events that speak of the same as the idea is installed, takes effect, and becomes a reality and an accepted truth, or even if the repetition of the symbolic act simply succeeds in desensitizing us and creating indifference before the facts. On the other hand, the question arises: Is it a single symbolic act enough to ask for forgiveness or is it necessary to ask for forgiveness repeatedly, so that a society accepts it as genuine and can forgive?



Work Table 3:

Music and Education

COORDINATION: CATHERINE SURACE AND ANDRÉS SAMPER
RAPPORTEUR: MARÍA DEL ROSARIO OSORIO

Profile of the Coordinators

CATHERINE SURACE

Academic Director of the Fundación Nacional Batuta (Colombia); Music Professor and oboist of the Pontificia Universidad Javeriana with a master's degree in Oboe Interpretation from the University of Michigan; Fellow of the Ministry of Culture for studies abroad and of Scholarship Carolina Oramas para Jóvenes Talentos (1999). As an interpreter, she has given recitals in Luis Carlos Galán, Pablo VI, and Félix Restrepo auditoriums of the Pontificia Universidad Javeriana, as well as in the Young Interpreters Cycle of the Luis Ángel Arango library in Bogota. On several occasions, she has worked as oboist for the Bogota Philharmonic Orchestra, where she also acted as soloist. She was a full-time professor at the Department of Music of the Pontificia Universidad Javeriana (1997-2014) and director of the Music Studies undergraduate program (2001-2010). Manager of the 3 versions of the National Encounter of Oboists of Colombia. She currently finishes her master's degree in Musicology at the Universidad Nacional de Colombia.

ANDRÉS SAMPER

Professor of the Music Department of the Pontificia Universidad Javeriana (PUJ) where she has been a member of the guitar, music appreciation, and music education lectures, of the groups of research in artistic education of the Faculty of Arts. She holds a PhD in Music Education from the Institute of Education - University of London under the assistance of Professor Lucy Green. President of the Colombian chapter of the Latin American Music Education Forum (FLADEM), she is a specialist in Cultural Management from the University of Rosario and holds a Master's degree in Education at the PUJ. She was a member of the Montreal Guitars Orchestra and guitars duo Hora Zero (1997-2001); she coordinated the PUJ's Children and Youth Arts Program (2006 and 2009) and directed the institution's Music Department (2010- 2013). Since 2004, she directs the radio program "One guitar, a thousand worlds," transmitted by the Javeriana radio station. She has given lectures on appreciation of music and music education in various cultural and educational institutions in Latin America, and has participated as jury in several music contests promoted by provincial governorships and the Ministry of Culture nationwide. Her research interests focus on instrumental teaching, informal learning of music, traditional music, and evaluation in music education. She has performed as a soloist in several halls in Colombia and North America. In 2009, she published a compact disc with Colombian composers pieces for guitar.

Objective

The Academic Direction of the Fundación Nacional Batuta in collaboration with the Department of Music of the Pontificia Universidad Javeriana developed this work table to encourage a reflection on various practices of musical formation. The Ministry of Culture, the Ministry of Education, and the Secretary of Education of Bogotá participated in it along with leaders of educational projects in the field of music. With a comprehensive view of the academic, traditional

training, and non-formal education spheres, the members of the board were called to develop a collaborative and systematic work with the logical framework methodology in order to establish a broad definition of the musical education and its transformative possibilities, in the light of future work articulated in association with the participants.

Guests

- Gretchen Amussen. International Relationship Director of the National Conservatory of Music and Dance of Paris, France
- Keith Swanwick. Emeritus Professor of the University of London, United Kingdom
- Alejandro Mantilla. Coordinator of the Music Area, Ministry of Culture, Colombia
- Federico Demmer Colmenares. Director of the Conservatory of Music, Universidad Nacional de Colombia
- Carmen Barbosa. Director of the Master's in Music-Therapy, Universidad Nacional de Colombia
- Omar Beltrán. Director of the Department of Music, Universidad Pedagógica Nacional de Colombia
- Paul Dury. Advisor of the Fundación Nacional Batuta, Estrategia Digital (Digital Strategy) project for the support to musical education for children and youth, Colombia
- Leonardo Garzón. General Coordinator, Programa Clan (Clan Program), Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Ligia Asprilla. Researcher, Universidad Distrital Francisco José de Caldas, Colombia
- Mariano Vales. Director of the Music Program, American State Organization
- Leonidas Valencia. Director of the Degree in Music and Dance, Universidad Tecnológica del Chocó, Colombia



General Synthesis

BY CATHERINE SURACE

TOPIC 1. EDUCATION TO, FOR, AND IN MUSIC

The conceptualization of what it means to talk about pedagogical work *to music*, *for music*, and *in music* refers to different but complementary perspectives that support the importance for the human being of musical education. At first, the task *for music* it is understood as that related to the trade within the wealth and autonomy of a discipline and profession. This makes a quality offer necessary and points out the pertinence of the existence of academic programs, which allow the development of those people who decide to travel this route with a competitive, international sense, in line with what is happening in the world.

In relation to the second perspective, *for music* or better *through music*, that is from the developments observed in several areas thanks to processes of musical formation and conscious listening, its importance is marked especially in contexts where the integral development

of the individual is sought. However, this instrumentalization of music must be tempered without overshadowing the perspective that sees its intrinsic value as aesthetic experience and of enjoyment, which indicates in it an uncommon dimension, in a context where the concept of productivity prevails and the idea of that music should “serve a purpose.”

Although one thinks of the musical activity as an activity that enriches the human being, it must also be valued as an autonomous task, valuable in itself. Then, one thinks of educating *in music*. It is necessary to educate the environment to value music as an element of enjoyment, and consider it a field of professional and disciplinary development. In fact, the working group considers that we have talked about music from perspectives that instrumentalize it, which must be weighed through a pedagogy that considers music as an autonomous and relevant discipline.

In Colombia, in the future, we need to develop the competitive, artistic, and professional component of music, and turn it into an alternative of personal or disciplinary development for anyone who feels the vocation. Also, a way to the formation of audiences must be traced, so that they consume quality and excellent music.

TOPIC 2. MUSICIAN OR ARTIST?

On this topic, the members of the main table shared their thoughts on the training profile currently being implemented in Colombia. In this direction, they questioned whether academics should focus on a universalist scheme, which presupposes a professional formation that deepens (at the same time that it excludes it) the contact with other disciplines with a more universal formation, in favor of the disciplinary process.

Professor Gretchen Amussen points out that currently the Paris Conservatoire, an institution that represents the tradition in musical formation since the eighteenth century of which it is part implements a series of strategies in which the need to form comprehensively the musician is fully identified, especially to be an entrepreneur who

proposes and is willing to interact in the medium through tools, such as empathy, a robust artistic project, civic awareness, and knowledge of cultural, geographical, social, economic, and political context. A musician must be transdisciplinary, flexible, with teamwork skills, and open minded. In addition, he must develop competences in management, marketing, business, analytical skills, communication, and management of new technologies. All of the above is developed around the projects that he is proposing and managing during his formative years in the institution.

In this sense, collective reflection points to the need of orienting training towards the subject, incorporating its context, needs, and the role it plays within society. For this, the need for a systemic approach that integrates, not only a pedagogy, but multiple articulated pedagogies.

TOPIC 3. FORMAL AND INFORMAL LOGICS OF MUSICAL APPROPRIATION: CHALLENGE OF A DIALOGUE OF CULTURAL KNOWLEDGES

RAPPORTEUR MARÍA DEL ROSARIO OSORIO MURILLO

The main table shared reflections on the need of appropriating and re-interpreting traditional conceptions about musical education, knowledge transfer and development in order to include several pedagogies. By the way, emphasis was placed on the musical and cultural richness of Colombia, and how academic music and traditional music are transferred was acknowledged, and how from both practices they propose pedagogies that can enrich each other. The previous points to the imperative need to develop research incorporating methodologies and approaches where the synergy and construction of knowledge is promoted, and the vision of a cultural ecosystem is included where the different practices and musical knowledge of a “Mestizo pedagogy” are made relevant. To this end, repertoires have now been integrated, which enrich musical practices, although the most traditional are part of a vision and cultural meaning, which forces to incorporate them in the look at music in the world today.

METHODOLOGY

The music and education technical table developed the following topics: 1) Education to, for, and in music, 2) Musician or artist? and 3) Logics of musical formal, and informal appropriation: challenge of a cultural knowledge dialogue.

Reflexion on the First Day. Education to, for, and in music

Key words: musical education, diverse perspectives, social transformation, musical pedagogy in Colombia, joint reflection.

In the field of contemporary pedagogy of the arts emerge 3 positions that stress and question, the ultimate value of artistic education from different perspectives. These are 3 dimensions that in no way exclude each other. On the contrary, the concatenation of one within the other powers significant processes in the teaching practices that assist the artistic. In the first position, education *to* music has to do with purely disciplinary development. In this sense, it has to do with the incorporation of all those competences, knowledge, and dispositions that make possible a solid practice of the musical trade in the medium or long term. Regardless of whether or not a student engages in a future musical career, this approach seeks to develop abilities to produce quality musical objects (e.g. performances, compositions, etc.) according to standards defined by some type of disciplinary canon.

For the second position, education *for* music supposes a reflection on its value in the processes of formation of other skills, knowledge, or values not necessarily “artistic” ones in persons. With this we mean the development of other dimensions, such as attention, concentration, imagination, divergent mental operations, memory, fine and gross motor skills, or the ability to keep sustained efforts over time. Music, from this point of view also contributes to issues, such as self-esteem, self-awareness, and interpersonal relationships.

A third position, that of education *in* music seeks to rescue the intrinsic value of music. Regardless of the specific musical abilities and repertoires developed (education *for* music) and the contributions of this to other disciplinary areas and dimensions, such as motor, attention, or memory (education *to* music), this posture rescues the value of the music given by its ability to produce an *aesthetic experience*. Thus, it is understood that music is important, not because it “serves something”, but because it is a celebratory act, of joy, and of nourishment for the spirit, with a value *per se*.

Based on the above reflections, the participants answered the following questions:

- Which of these positions has been most strongly expressed in the institutions and projects in which you have worked?
- What limits and possibilities exist in each of these 3 visions of music education?
- Do you find tensions between these 3 positions? Which?

Some of the main considerations in the debate on *to*, *for*, and *in* music were as follows:

From the perspective of master Keith Swanwick, when a problematic situation is faced, we think of a metaphor. Here you can make the analogy with soccer: if you teach soccer or another sport that handles balls, to be practice it properly, why are social skills taught? The 3 dimensions (*to*, *for*, and *in*) serve us at this point to see that several potentials can be developed. A possibility is to live soccer, even though you do not play soccer. After all, thousands of people see it and only some people play it on Sunday morning. This fact emphasizes the value of not just being an active player, but a spectator. If so, what would be the purpose of teaching it in schools? The teacher would say that if you are going to play a game, play it for the game itself and other things will come in addition. If we substitute the word music for soccer, we could have an approach to this answer. The impact of music on other skills has little evidence. That that talks

about the relations between music and scientific subjects is still fragile and subject to contradictions. However, the relationship between the development of the motor and the execution of an instrument is proven, so that music should be made and expected to arrive in addition.

From the perspective of Leonardo Garzón, it is not easy to draw the boundaries between working *for* an artistic practice and *to* an artistic practice. The artistic practice must guarantee a strong experience to the beneficiary that exposes him to a creative and expression process. On this, in schools and the Ministry of Education, the question has permanently been asked: how much do arts contribute to children doing better in mathematics? And a turn has been given to the question: how much mathematics contributes, for example, to literary creation? Arts are a field of knowledge that contributes very specially to the development of aesthetic sensibility, symbolic expression, and other important skills. In this sense, arts do not have to be subsidiaries of another field of knowledge. For the District Institute of Arts (Idartes), the artistic practice is intended as a right. These programs seek to contribute to the construction of citizenships, which allow us to build ourselves as individuals and society, and to build possible realities.

From the perspective of Ligia Asprilla, these are flexible limits. There is always a development, potential, some knowledge, practice when we make music. Music is made individually, but has collective meanings, so that music is always made *in* culture. Hence, the importance of educating *in* music. In music education, musicians have not bothered to systematize these experiences, as institutions have done through studies. They reflect the contribution that music makes to the development of discipline and concentration, that is, the general development of individuals. There, the value of educating *for* music is present. Now, if one refers to personal experience, one can see that there are different areas that require the musician, in addition to being a musician is a teacher and researcher.

The education *to* the music refers to the disciplinary formation, because it normalizes it. The old pedagogical interaction between

teacher and student, as in the model of the conservatory where the teacher is self-referential becomes a source of knowledge in which experience is very important. Despite the methodologies, pedagogies and didactics are written and transmitted verbally. The traditional model of musical training uses writing as a reference and ignores new graphics proposed by contemporary music, improvisation, and traditional music. All of this calls musicians, educators, and researchers to update the model from a conceptual, technological, and pedagogical point of view. It seeks to open up the dynamics of the context, the enrichment of teachers' pedagogical repertoires, and the understanding that new technologies are changing the processes. In their role as teachers and researchers, they need to be concerned about the dynamics of the context to design new pedagogical models guided by competencies, musical intelligence, etc.

When educating *in* music, meaningful collective experiences are articulated. Music is not understood here as a written sound system, but as a system of collective memory linked to other practices, such as dance, construction of instruments, customs, and the very life of communities. Educating *in* music invites to learn other conceptions and ways of living it, only of the communities that practice them, but of culture in general. As for educating *for* music, a research group from the Universidad Distrital works on a first strategic research program funded by Colciencias, with a duration of 4 years.

Federico Demmer proposes a distinct perspective of these 3 aspects raised, and refers to the right of citizens to receive quality artistic training throughout their lives. Colombia, as a State is a signatory of the Unesco Roadmap for Artistic Education. It states that this type of education is a right for the entire population and that the State has the obligation to guarantee it in the best conditions, according to the economic possibilities of the country. In this regard, a question arises: is this right being guaranteed in Colombia? and, if it is guaranteed, what would it take to make that right in accordance with the commitments the country has acquired by signing the Road Map? In Colombia, there are 2 models for education also applied to artistic

education and music education stressed by a contradiction between rights formally expressed in the Constitution and approaches of the World Bank.

The Constitution guarantees the right to education, which in the end determines artistic education as an obligatory and fundamental area. Unfortunately, the vision implemented in Colombia is not that, but that of the World Bank, which proposes that education systems in Latin American countries should concentrate on the areas for the insertion of people in the labor market. This means that formal education systems should focus on providing basic skills (languages, numbers), and additionally citizenship skills. The proposal of the World Bank does not start from a reflection that evaluates the best thing for the integral formation of citizens, since it is only based on the economic one. Throughout the time, the destitution of other areas has been evidenced, such as history and artistic education supposedly due to the lack of resources.

Alejandro Mantilla puts a perspective of integration of the 3 lines (to, for, in) in the experience of the National Plan of Music for Coexistence of the Ministry of Culture. It has been seen there that it is fundamentally about the degree of appropriation and linkage that a subject or community establishes with the musical and the role music plays in their daily life, beyond that whether it manages to be a very skilled musician, and regardless of whether he does it professionally. This shows that it is not necessarily a matter of situating the *to* in an academic space, the *for* in the open educational area where it is instrumented, or the *how* in a community environment. In the experience of the Ministry of Culture, these 3 forms or degrees of linkage can be mixed or associated in the same context. In the same sense, it is seen how all these roles are played in the same community, all those possibilities of links.

With respect to the 3 tensions raised, the following aspects are highlighted:

- Like the general education of the country has responded to a homogeneous almost one-dimensional model, there is a tendency to homogenize the curricula and approaches of musical education relating musical practices and perspectives of professional practice.
- The inability to recognize the diversity of forms of knowledge that underlie different musical practices in the social.
- The scarce research and systematization development of the country's knowledge and musical practices, as if it were collectively accepted that only certain music is susceptible to research or theorizing, that is to systematic implementation.
- In Colombia, there is a fantastic opportunity to expand and de-stratify the relationship with the different musical practices and knowledge, both of creation and research, which is another type of creation. Also, there is the opportunity of systematizing epistemologies and methodological approaches in our cultural pluralism and in front of our unusual ways of seeing and constructing reality around the musical.

ADDITIONAL CONSIDERATION

- It is important to understand that there are multiple forms of access to music, distinct types and degrees of musical ability, and different options to appropriate, enjoy, communicate, and create through musical sound language.
- The 3 dimensions (to, for, and in) come together in the practices, knowledge, vocational and professional interests of music.
- We need to identify the several social and cultural functions of music, and seek its complementarity and articulation.
- A systematic approach must be sought from the management of methodologies that address the multidimensional structure of the human being in the cultural context. It has to do with a comprehensive education based on the ontological and axiological of the human being.

- It is critical to understand musical constructions in functionality, that is according to their use, application, consumption, and classification with their respective contexts and institutions.
- We need to seek the dialogue of knowledge (understanding, understanding, and in general inclusion).

RECOMENDATIONS

- Opening formal music education programs
- Supporting the creation of regional music programs
- Encouraging the creation of multi-media urban music programs
- Valuing music in its various possibilities of contribution to human development
- Overcoming prejudice and radicalism
- Avoiding homogeneity in approaches and models
- Developing strategies based on principles, so that education is performed *to, for, and in* music as 3 dimensions that interact, and have an evaluation and regulation of musical development from musical activity.

Reflexion Second Day. Musician of Artist

Key Words: profile, musician, artist, higher education, multidimensional, society or community

“The professional field of art tends to reduce artistic experience to only one of its components, and speaks only of the world of the works of art. Its contemporary characteristics, legitimating institutions, circuits of circulation, and possibly exchange value are discussed. It does not invite students to propose their own sensibility as an object of study; the path of their thinking as a problematic terrain constituted by a system of relationships that goes from its primitive biological condition to the dense cultural

contents absorbed throughout life as second nature. Often, the high school divides the student, separates his experience from life and his experience of learning a trade”¹.

In the practices of musical formation (academic music), the knowledge and development of skills of the language domain and musical technique have an almost total protagonism. Musicians spend much of our existence isolated in our personal studies crumbling the musical exercise, knowing the smallest details of the work to be performed, and testing our technical, musical, and physical skills. We spend our life knowing and managing a language, but we are not trained to say something with it; that is, we have the language, but we do not have the discourse. On the other hand, within the composition of the social collective, the artist is attributed the responsibility of questioning, “putting his finger on the wound”, moving and influencing, dreaming, going further, and manifesting from the mastery of our trade what others may not, because they do not dare or think to say it. This privilege is only of arts, as the result of an integrating, holistic, and multidimensional experience of the human being.

Based on the above considerations, the participants answered the following questions:

- What is the profile of the professional musician that Colombia needs in the next 10 years?
- What limits and possibilities are there between the competitive development of the musical profession (disciplinary training) and the development of consciousness, understood by the artist as an agent of change ascribed to the reflection on the reality to which he belongs?

1 Ministry of Cultura. “Educación artística y cultural, un propósito común” (Artistic and cultural education, a common purpose). *Cuadernos de Educación Artística* (2007).

- How is it possible to neutralize the “neutral discourse” of musical education with a differential approach that responds to current considerations within the field of citizenship and culture?

Some of the main considerations in the debate “Musician or artist?” were the following:

Omar Beltrán speaks from his position as director of the Department of Music of the Universidad Pedagógica Nacional, a 42-year institution that has trained music teachers for the country. With regard to the question about the profile of the professional musician Colombia needs in the next few years, he says that since 10 years ago the University has had the possibility of doing a reading of the country through the supervision it makes of the *Programa Nacional de Concertación* (National Concertation Program). This has allowed him to see the cultural, the artistic, and the training in Colombia recognizing its immense diversity, even in pedagogical practices. Also, the University has participated in the last 8 years in the development of the “Colombia Creativa” (Creative Colombia) professionalization project assisting a large percentage of musicians in the country. This professionalization exercise does not belong to the institution as a holder of knowledge, but as an open and flexible entity that receives several looks and ways of musical education from all students.

In this scenario, the University must have trainer-artist musicians understanding that in the last years most of them end up teaching. For this reason, it must work on the profile of a musical educator able to reflect and raise awareness, who is always thinking in the context, and who is asking for musical education for the non-musician. Thinking about the profile of the musician is thinking of a musician who collects various collective practices of the country able to understand that music in Colombia has been built from the collective and not from the individual process. There, in the collective scenario, a wide training space is generated.

For Leonidas Valencia, it has to do with the training of musicians who recognize the education located contexts, in musical realities of

the students. For him, a context where a different practice comes in intervenes the cultural everyday life of the region. No limits should be set. Popular manifestations should be incorporated. The musician should not only worry about the technique. He must be trained as an interdisciplinary musician (manager, researcher), and not only play in class or in an orchestra when there are so many scenarios that claim the presence of musicians.

Federico Demmer points out that when occupying the space of higher education, the Conservatory of the Universidad Nacional de Colombia is one of the institutions at the top of the pyramid of musical education. This institution has recognized the need and importance of having a seedbed, so it has always had a child and a juvenile level. Without this, it would not be possible to have a higher-education program. Educational processes of music have a certain unilaterality, both in their methodologies and repertoires. Thus, they ignore other ways of doing and teaching music, of relating to music and other repertoires, and are partly responsible for that these other forms do not reach students in the process of education.

In every community or society, there is a group of people who want to be a professional musician. Also, there are musicians who want to be trained at the highest level in the international repertoire and play in chamber groups or as soloists. That is, many people seek to make music a profession. Institutions have focused on this type of people and have given them the training conditions that allow them to achieve their goal. This is a very important contribution to cultural development. The professionalization of the artist, in this sense is not a negative thing. Questioning rather leads us to thinking about what is the profile of the artist-musician who wants to be trained in the next 10 years.

Considering that music education should be a guaranteed right in the country, institutions responsible for this type of education must create the right conditions, so that anyone who comes to music finds his profile and contribution to the cultural development of the country, from that specific field. It is not a question of defining a profile from

the musical medium, but rather creating the conditions for that all these profiles have a place: that popular music artists can develop their work and live of it, and that they have the conditions to teach children, and thus to continue with the musical tradition of their towns, with no need of entering the commercial or industrial environment. Many teachers are still anchored to medieval or pre-modern music education principles, which is not acceptable in a country with such an immense cultural wealth. The methodologies of higher education should incorporate other practices, as pointed out by master Omar Beltrán.

Master Swanwick mentioned soccer as an analogy to answer the questions of the first reflection. It is clear that there are people who want to be high-performance sportsmen.

These people should be given the opportunity to develop in this field. People who do not want to have this profile, but are interested in practicing it with other purposes should also be provided these spaces. To the extent that there are contextualized policies, all forms of education and musical professionalization will be able to mesh and provide good results. Catherine Surace invites to ask for what remains if the music is removed from the musician, independently of the field of action offered by musical formation and practice, as pedagogue, educator, researcher, instrumentalist, executor. With this, he calls for reflection on the role of the musician as an expert in the management of an instrument, in composition, or in direction, and proposes not to lose sight of the fact that the musician must, in a specific context, like any artist challenge the world to speak for humanity.

Carmen Barbosa points out that her training and work in the Conservatory, in the masters of Music Therapy has allowed her to show that the career as musician is in interpretation, composition, pedagogy, theory, and musicology. It would only lack scientific research to complete everything. Through musical activity, we can have a systemic approach, which is important in the pedagogical training, not only in context, but addressing the way people are seen. That is, training not only must be musical-academic, but in the several

dimensions of the human being that intertwine and allow integral formation. In this sense, the work that assumes a psychological, social, cultural, and spiritual view allows a systemic approach to academic programming.

The musician must be aware of the social, cultural, and political reality, and devote himself to the study of the national context and its social problems, not only to its instrumental academic formation as interpreter. Music education must lead the musician “towards the human being.” Another important aspect of professional training is that of Participatory Action-Research, which brings the student closer to the context and reality of the country. With this, it is expected that in the coming years not only the creation, but also the look to the social is present. The analysis of the fields of labor action can show the evolution taking place in academic programs. Gretchen Amussen quotes master Carmen Barbosa regarding the importance of Participatory Action-Research within training. For 20 years, Amussen has worked with studio groups on the music profession in Europe and the musician’s artistic management. The question as to the role of this figure as researcher has aroused a whole discussion, since interpreter musicians say they cannot write. This paradigm of work must be overcome, since musicians have questions in which themselves are interested in working for their own practice.

Currently, the profile of musicians in Europe has been rethought. Some studies have rethought the concept of the professional musician seen as one who has to work very hard to be a soloist and travel the world, who less fortunate would be an orchestra musician or, with even less luck should dedicate himself to being a professor or teacher. The current trend in musicians consists of “portfolio” careers, from which they manage, make chamber music, organize festivals, compose music for TV commercials, teach, and in some way become managers of their own portfolio. Undoubtedly, this questions the somewhat outdated hierarchy in which the solo musician is located at the highest point, and at the lowest is the professor or teacher. After, it is mentioned that musicians do not land on prefabricated roads,

but each builds his own artistic path. In this sense, the concern for the approaches raised in the first reflection (education to, for, and in music) is somewhat relativized, since the professional scene is diverse and standards are not clear. A second issue refers to “performance artist”, people who must have mastery of various fields being able to invent their own projects, manage them, and finally have high competences in digital media.

The idea of the musician as an artistic manager should be clear. It is not about doing anything, but about having a vision of what one wants and being anchored in a social context thinking about the construction of an artistic project with a perspective of social responsibility. To achieve this, the manager musician must develop 2 key skills: the so-called “hard” ones, which have to do with management, negotiation, accounting, marketing, etc., and the “soft” ones defined by the ability to do collaborative work, build networks, and develop empathy. The sum of these skills and an artistic project allow to build products linked to the audiences with which he wants to work, in some cases as co-creators. Also, it should be clear about the project, target population, and above all management of it, since it may remain “dead letter” (or dead music), if one do not know how to put it to circulate. In general, we speak of a citizen artist who develops himself as an artist, but who has clarity about his role in society.

In European education curricula, these ideas have been progressively incorporated. In the first cycle, students come into contact with their real context, and begin to develop skills or competencies in writing. Thus, they begin to think of a personal professional plan. In the second cycle, they start the development of a concrete project. This can be small: from how to organize a concert to a small tour, all within the scope of the curriculum and with the accompaniment of teachers. By contrast, many conservatories are built like ivory towers where musicians lock themselves to study for hours. To this respect, there are doubts about its historical and cultural need, and the possibility of a musician actively connected with society and aware of his role opens.

Mariano Vales considers assertive the term “*Innovatoire*” in replacement of “*Conservatoire*,” as a response to this reflection. With this concept, reference is made to the need for innovative actions. The reality is that the musician must have more than musical skills. In general, it is a question of artists being able to live integrative, holistic, and multi-dimensional experiences rather than just thinking about technique. In Europe, there is a tendency to esteem *leaders* (leaders of faculty), where musicians are trained in other disciplines to carry out their ideas beyond the instrumental practice or connection to an orchestra. Taking into account the above, it is necessary to reflect on how we transfer this multidimensional vision through pedagogy. The issue is how to make the artist apply all the knowledge he has in the role of pedagogue. The director or professor/teacher should always think of himself as artists, because if he is perceived as failure, that is precisely what he will transmit. The challenge is how to do it technically within the conservatory or inside a university. In the USA, the term “art teacher/professor” is used and does not refer to an artist exclusively or a teacher, but someone who knows how to integrate the 2 things in their profession.

Alejandro Mantilla considers that the orthodox conception of the professional needs to be overcome. It is fair to stop thinking about the professional as the academic, because this is a great limitation in every sense. In fact, there is evidence in musical history of the world and Colombia of what the link with the musical or artistic represent with a professional projection deeply achieved, with and without academic paths. In practice, at least in Colombia, this orthodox notion has led to the construction of a limiting field of professional practice, both in curricular models, and many alternatives for life and active exercise of the profession. If something is needed in a country like this is to have an open, diverse, rich professional field full of conflict, functions, ruptures ... and when opening these margins, when breaking these barriers, one will really begin to be an artist and not a performer of a job. This opening of spaces and opportunities will

extend the possibility of personal enjoyment and collective enjoyment, besides generating income.

From an overall perspective of State obligations, the need to develop agricultural, industrial, and manufacturing production, and to generate infrastructure, guarantee services, etc. is recognized. However, the public resource is not always intended to meet these needs, which in part explains the current violence. This same situation lives the music. Everyone knows that the most logical thing is for citizens to enjoy their bond with music, to understand, and practice it more, especially if the musician disposes himself according to the audience. However, there is great professional narcissism and as a result society is subject to 2 yokes: that of hegemony and that of the market, because one does not work under the principle of artistic enjoyment for all.

The dualism of artist-musician compared to the social function can be reversed by returning to basic elements that everyone can understand, develop, and appropriate collectively. Among them are a construction away from the ego, a sense of the creative from the basics, a rigorous play, that is to say a principle of life, game, innovation; a daily doing of the aesthetic sense, taste, the valuation of what is enjoyed, what is done, and not do it only for the applause. Andres Samper also poses the tension between being and what has to be, that is, between the canonical disciplinary training offered by the curricula and the human being thought of as artist: Who am I as a musician? What are the repertoires I prefer and given to me more easily? In front of the canon of academics, what does the repertoire suggest? How can the curricula respond to the construction of the human being as artist?

CONSIDERATIONS

- Conceiving music as a practice and cognitive form, as an area of development of the symbolic, formal-logical, critical, and intuitive thinking, and as a privileged field of creation and research
- Extend the musician's conception and fields of realization towards art, knowledge, and culture

- Valuing the contribution of artistic experience beyond musical practice, and promoting the multidimensional sense of art
- Reflecting on the principles proposed by Unesco especially in learning, learning to do, learning to be, learning to share
- Determining the profile of the musician or artist in the vision of formal and non-formal institutions

RECOMENDATIONS

- Consolidating and managing an educational project in arts diverse, creative, connected to the context, and projected in the intrapersonal, interpersonal, community, and social transformation dimensions
- Taking on a pluralistic and open professional approach and practice
- Promoting the artistic sense of life, both in art professionals and population as a whole
- Generalizing the artistic practice in the school environment
- Maintaining a proportional balance that allows self-perception to enrich the processes of generating self-confidence to project them to the musical task
- In order to make the required transformations, a leadership instance is required to bring together those who integrate the musical field: professor/teachers, students, cultural managers, researchers, creators, performers, music critics, directors of research centers, cultural houses, music departments, etc.
- In order to move progress, it is necessary to implement a massive educational strategy aimed at children, youth, and adults in the creative, playful, aesthetic, and analytical sense. It is also necessary to maintain flexibility in discourses and include diverse logics in multiple domains.

Reflection of Day Third. Formal and Informal Logics of Musical Appropriation: a challenge of cultural knowledge

Key Words: tradition, music, academics, cultural diversity, structures

For several decades, formal and non-formal areas of musical education in Colombia, such as universities, music schools, and cultural centers, among others have been incorporating repertoires of traditional and popular music into their training programs. Recently, an interest to investigate not only the musical contents, but also the logics of appropriation or forms of learning has generated, which underlie these repertoires. They depart from the basic premise that informal world, in particular orality implies ways of transmission different from those of the traditional academy. These, in turn sign alternative ways of constructing cultural meanings of seeing and relating to the world in connection with particular human contexts.

Attention to these “other ways of learning” has led to the posing of key questions about how and to what extent musical qualities of popular and traditional practices are affected by the way they are transmitted. Also, this has allowed “the inclusion of ways of learning, alternatives to academic music, ...” or “inclusion of alternative ways of learning academic music, integration of interpretation and creation, collective practice, autonomy, and systemic thinking” in some environments, among others. In this sense, a true dialogue of knowledge has been generated in several spaces, which refer not only to the meeting between academic and traditional/popular repertoires, but also to pedagogies and forms of transmission. In this framework of ideas, the participants made a reflection based on their experience, in relation to the following points:

- What potential the processes of inclusion of traditional and popular repertoires have in formal and non-formal settings?

- What challenges does this situation pose to institutions in terms of differential approaches, curricular flexibility, methodological, and didactic frameworks, evaluation, and research processes? Are there other challenges?
- What concrete actions are considered pending to meet these challenges?

The main considerations emanating from the debate about being “Musician or Artist” were the following:

Andres Samper points out that the central theme is cultural diversity, which has gone through the entire Seminar. The task is to see how cultural diversity, in the light of musical education begins to become more concrete. To do so, Samper proposes 3 dimensions ranging from the concrete to the widest:

- *Repertoires*: through them, we establish a dialogue with cultural diversity. This has an impressive aesthetic power, and from the point of view of creative projects this can create important aesthetics for the interlocution of knowledge among several types of music (academic, traditional, urban popular, “raizales”, from the country side/peasant)
- *Logics of musical appropriation or ways of learning*: this opens the question of how repertoires are learned. For example, by orality, collective work, holistic thinking, the relationship between music and territory, etc. This may refer to a kind of *pedagogical episteme* that can be moved even to academic music. Why not study classical music also based on collective formats in connection with cultural systems?
- *Learning paradigms*: how can this cultural diversity expressed through repertoires and appropriation logics lead us to other ways of seeing the world, alternatives to the “white, scientific, western” paradigm that has gone colonizing formative spaces? What do these forms of seeing the world have to do with the formation of notions of time, body, spirit, territory, culture, ancestors?

In general, we have to ask about the challenges all this represents for the training and work with that cultural diversity: What is it needed to know of these cultural contexts and repertoires? How much exposed one must be during the musical training to that kind of aesthetics and logics that frame them? How to get there and act when you are working in other places? What is the call that makes us this cultural plurality? How to read the site to which I arrive? What to look at that cultural system? This requires our musicians listening skills to be cultural translators. That is, musicians who are halfway between the academy and the world of diverse cultural practices are needed to make their pedagogical proposals.

Leonidas Valencia points out that many years ago a group of professionals began to work Afro-descendants music. Due to the little understanding of its logics, this music was attributed very little value or not taken into account like music of Colombia. Over time, from movements such as Petronio Álvarez and the schools of the Ministry of Culture, this music managed to have visibility in the rest of Colombia even though with many stigmas. From this reflection, we began to study our music, to transcribe them, to make publications.

Leonidas Valencia says about it:

We presented, then, a unified proposal of formation in music and dance because in the Afro culture these 2 are united, although the academy separated them. We were introduced to a degree program in music and were told that dance was one thing, and music was another. And not for us. For our vision, they are united, not separated, so it was a rather hard battle, but at last, we succeeded, and the initiative in music and dance was born. Locally, it is necessary that the musician knows of the musical part, but also the dances that almost never are dances of the afro. Most of the music in Colombia and even more the Afro is a mixture, since Europeans entered the Caribbean, Magdalena, and Atrato, and we received that influence.

From there, I will talk about what we have called “influenced repertoires” and others we have called “autochthonous.” Those influenced is European music with indigenous influences that have also been invisibilized. Many times, when talking about the Pacific it is believed that you are talking only about blacks. Thus, in the program, we proposed to know each other, to have a very strong research component, to be able to account for our cultural expressions and their particularities.

We have local thinking that responds to our needs, but the world understands it as well. We study from musical literacy, because we do not despise the advances of humanity, but also, we must understand what we do and how we can reproduce it, so that others understand it. In repertoires, there is a very determinant logic that may not coincide with other logics, because there is music that does not have to obey rules previously adopted. Many times, we must take that own music and submit it in a system that does not fit. That is still an open discussion. What I want to make clear is that we have our own pedagogies in our own music.

Yesterday it was said that a musician who failed in academics because he did not become a good interpreter was dedicated to being a teacher. In our case, it is the opposite. The best must be the teacher: the master of a people who plays the drum is the one who teaches, not the one who fails in the drum. The best drum student is what the children are looking for to learn. A mediocre cannot be a teacher.

Art tends to be different and not to homogenize, because it would be the end of art. If the Ministry of Culture did not support municipalities with music schools, we would still be more hidden. We have local resistance. In San Pacho festivals, you do not hear the music from Miami, but music that people like in the collective, because that is what people understand. We do not dance just for dancing. There are codes that express joy, others that express sadness. Just like texts, there are also some that are very basic, but not because they are basic they do not matter. On the contrary, they

have greater importance because if your territory is well limited you cling to the natural thing.

We are not against high performance. In the artistic, we can be formed people who consume music for fun, but there must be a majority that is part of the public music, which is the most important. In Chocó, many people do not study music, but they understand it. Everyone uses it for something. We must understand that the logic of Colombian music is not one, but many; that there are meeting points, but there are points of difference, and that is what makes them multicultural and diverse.

Professor Swanwick says that there is a tension always present between being the teacher who decides what is taught and how it is taught, and being the student who can decide what he wants to learn and how he wants to learn it. Mariano Vales points out that at some point the Americans adopted jazz as part of their musical idiosyncrasy. Jazz thus becomes part of the university. There is an exchange between classical musicians and jazz musicians. The question here is what is the idiosyncrasy of Colombian music? To what extent the music of the Pacific is part of it and what place must it have in the academy? Ligia Asprilla stresses that after having the privilege of working with traditional musicians from the South and North Pacific and researching about regional music, we must keep in mind that in these songs:

- The form of transcription is different, since music is created based on a sound system associated with a system of collective memory that favors oral transmission
- The figure of the author and interpreter are merged. In this music, there is no such a separation created by the disciplinary conception in which one is a composer, another is an interpreter, another is a pedagogue, and another is conductor or choir director. This merger has some issues. An example is the master Crescencio Salcedo, composer of the song “La Múcura.” When he did it, people

liked it very much, because the song had to do with traditions. One day, he wrote it with a pianist who invited him to his house. There, along with another person, they recorded it. After on, Crescencio was asked why he had allowed it, and he replied: "That song is not mine, it's the town's." The master's story is painful, because he died in poverty, when he should have received the benefits of all his compositions.

- What happens in that fusion between author and interpreter? It is believed that the music of the communities does not belong to anyone, although it is the music of the communities and their heritage. This is, this music has owners, but then, when they are taken to make fusions and re-interpretations, the rights of the author are of those who make the fusions. Here, there is a great gap in terms of the copyright of popular music, whose benefits should revert to the communities that own those constructions.
- This is music that contains a holistic conception in which music is indissoluble of the dance or construction of instruments. Neither can it be separated from the stories of traditional wisdom, customs. When investigating these pieces of music, an interdisciplinary approach should be used, as they are not given in a disciplinary way and have a very intimate connection with all areas of culture.

Music of oral tradition is generally associated with forms of production that have to do with the land, water, whether they deal with agricultural or fishing themes. There is a cultural system that depends heavily on forms of production in which territory is critical. These types of creations cannot be understood simply through schooling, because they are intimately related to an environment, which must also be understood.

In traditional music, there are professional musicians and others who are not. This generates a variety of forms of access to music, types, and degrees of musical ability, and way music is appropriate, enjoyed, and recreated in different human communities. This does not mean that there are many paths leading to music, but there are

many paths leading to different music, so it is so difficult to make educational statements. Now, what happens in the case of traditional or regional music? They are music whose pedagogies are not necessarily in schools, so the most interesting is in community practices, in other cultural spaces: parties, funerals, trips, casual encounters. This is what really impacts.

Leonidas Valencia tells the following about it:

When you go to a meeting, musicians begin to play at 3 in the afternoon. The song begins, the marimba begins; what I call recital of *cununos*. It is 8 at night, and this is taking more force. Then, musicians alternate, improvising. Other people come together, some stop. It is midnight and they continue. At 5 am music is still on. Music is not a moment of presentation. Music has no purely aesthetic purpose. It is not a moment of demonstration. Music is a communion, which reveals that it is another conception of how different the music is.

I want to emphasize the poverty that proves to believe that incorporating a repertoire is incorporating music. No. What is being incorporated is a repertoire without creative dynamics, without meanings, without understanding of what that repertoire in the culture means. A stronger and more successful work in research is required.

Gretchen Amussen points out that improvisation can be a way to interconnect music beyond pedagogical systems. In the Conservatory of Paris, for example, improvisation classes are offered from the music of India. It can be a creative tool, so that music can be incorporated into the curricula without changing the pedagogical approach. Amussen points out how in the Conservatory there is a department of jazz, as if it was a kind of sub-culture within this, with a lot of collective practices and a very different interaction with classical musicians, exploring other types of logics.

Alejandro Mantilla considers that these reflections connect with an experience developed during several years in the Academia Luis A. Clavo with Samuel Bedoya, the precursor of the description and deep analysis of music of the regional tradition. Practice makes us see that in traditional music, although they have some common laws or structuring principles constituting them, each of the speakers is contributing or introducing variants with logical connection with that structure and with those common principles. This way they diversify and enrich them expressive and technically. It is not easy for outsiders to understand these logics and know what is of those principles, of that structure, of that language, and what not. That is when comments like “you’re messing up with that music,” “you are making it sound from Bogota” (*cachacando*), “it is not sounding as it is,” either by the way of interpreting it or due to the proposals of variation made.

This refers to the importance of associating music with co-existence and participation in social life. However, we see these musical systems as repertoires and treat them superficially.

Incorporating repertoires, which reassure our conscience, but we are losing the understanding of that culture, of that deep structure that is what we have to work much more, and not only with respect to traditional and regional music. In a diverse context such as ours, we have the enormous possibility to know these different logics more deeply to learn from them and understand their creative dynamics, dynamics of expression, and able to appropriate them. This would enrich and give us power of formation and very deep enjoyment, especially with this analytical approach.

Also, it is striking that nobody has been interested in systematizing and investigating these songs intensive and collectively. In the history of Colombia, foreigners have made better investigative contributions and left us a very good legacy. Little by little, we have been awakening

in the sense of forming research groups interested in reaching musical practices, getting inside them, and sharing with musicians.

Appropriation could enrich pedagogies. For example: combining academic logics with those of urban, youthful, and popular music, or with the traditional ones of the country side. We are talking about many musical systems that could be known beyond their melodies. Samuel Bedoya stated, among other things that we must know the deep structures, not only of the music of the regions, but of all Ibero-American music, from linguistics and semiotics, to get into the deep structures of Latin American music.

Carmen Barbosa points out that music represents the human being in context. Improvisation is fundamental in the formation of the musician, and so is the development of metaphor. An important aspect is knowing that music is inherent to the human being. That is, that it is in us, and each of its constituent elements is part of the being, because music is not only rhythm and melody, but communication, expression, and variety. These are critical elements the student of music must deepen. Another important aspect is inter-generational work, understanding how music is a form of oral transmission and customs that should not be lost.

Paul Dury tells that after 25 years of life in Colombia, he feels a victim of European music education, from time to time. In his case, the experience turned out to be something similar to that of a concentration camp. However, the reality is that sometimes you get to reject the old methods so radically that you forget that there are positive things in them. Today, it is possible to see a positive change in Colombian, and we do not listen any professional who questions the importance of Colombian folk music and its benefits, in terms of musical training.

For Leónidas Valencia, the most representative format of the North Pacific is called “*chirimía*”. This dominated and prevailed.

The opposite occurred with the non-tuned marimba: another system adopted it and dominated it. Church, for example

brought different traditions and dominated with them. Let understand, then, that all these are appropriations that are made. We also changed rhythmic structures, such as the case of polka, which changed its accentuation form, and yet remained polka and coexisted with others. The discussion is not who wins or who loses, but there is a dialogue. Let's everybody understand that there is a story behind everything.

Ligia Asprilla recalls a research of Professor Carlos Miñana on the tuning of the marimba of *chonta*. In it, he showed that its tuning (called traditional tuning) varied in 3 populations, but it had common points, such as tuning $\frac{3}{4}$ of pitch, and a very similar to that of marimba, in certain regions of Africa. The conclusion is that there is a tonal memory in the descendants of Africans that was applied to the marimba of *chonta*, that by the way, the song picks up. The several types of music are not separate. They hybridize. There are games of power, creativity, pedagogical games, and there is a relationship among people. Even if the marimba is tuned, the song enters another sound scope, that of the traditional tuning. Singing is critical, and does not depend exclusively on instrumental tuning.

Omar Beltrán believes that incorporating the logic of traditional music into academic logic or institutionality is a political change not solved in a year. It is not just a matter of knowing the theory, because it is also the entire tradition. Universities must surround themselves with a team of teachers who understand that logic, and make the thoughts and way to approach the musical formation flexible. Traditional music, in general is done collectively. Therefore, to start with they suggest a different way of approaching musical education: an education that traditionally has always been individualized.

RECOMMENDATIONS

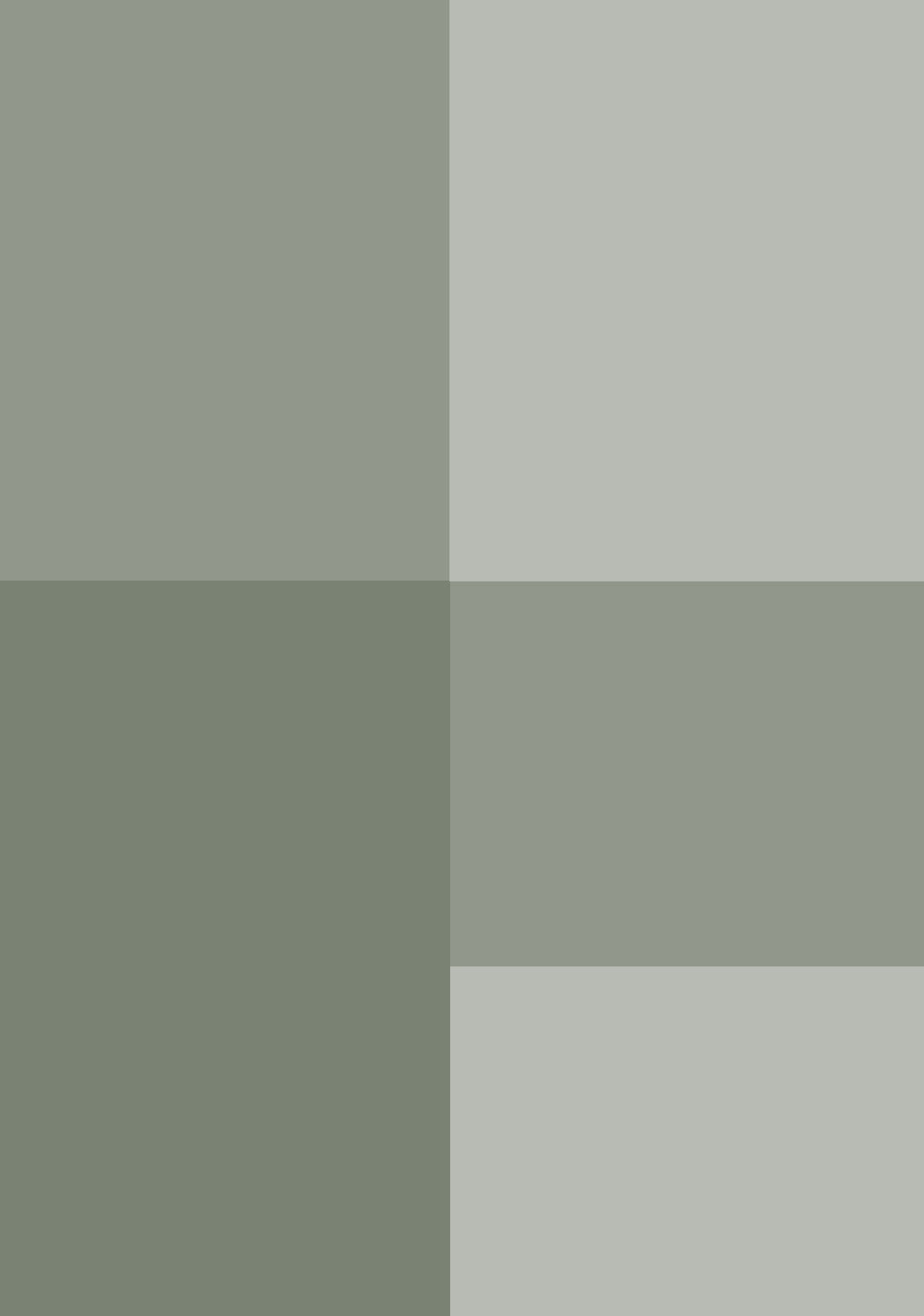
- Incorporating cultural diversity, with its rhythmic, melodic, and tone richness into musical education in all musical pedagogies in Colombia

- Understanding the forms of transmission, creative processes, and social function of academic music of oral tradition and urban multimedia music
- Understanding several musical universes part of the sound landscape
- Transcending the forms of instruction and musical teaching towards an appropriation of logics and deep structures of different music
- Opening formal music education programs
- Supporting the creation of regional music programs with teachers in this field
- Overcoming the notion that music is reduced to repertoires and schemes
- Understanding and encouraging that each music has its forms of knowledge and expression
- Promoting the development and recognition of pedagogies of each music as a system
- Achieving that musical activity becomes a social experience that links from its emotional and communicative traits

OTHER CONSIDERATIONS

- The compilation and systematization of the research collection on Colombian music as a strategy of knowledge and strengthening is needed
- Opening spaces for dialogue of knowledges of all kinds is required
- Strengthening projects among musicians and music to allow new forms of creativity and musical integration is needed
- Spaces for the socialization of formal and informal experiences of musical education must be promoted
- Strategies to allow the continuity of processes between generations must be designed





Workshops

Pedagogic and
Training Activities



Workshop 1.

Cultural Leadership for Social Transformation

WORKSHOP CONDUCTOR: KATHERINE ZESERSON

RAPPORTEUR: ORLANDO CARVAJAL

Key words: learning, empowerment, connection, collectivity, leadership

Profile of the Workshop Conductor

KATHERINE ZESERSON

Independent cultural consultant in music. She is committed to the achievement of human empowerment through the practice of music. As Director of Learning and Participation at Sage Gateshead, she was responsible for the strategic design, and direction and implementation of the program from 2002 to 2014. She is internationally known as coach, music educator, and consultant. She has directed programs and projects for communities from diverse educational and social contexts, with different age groups from pre-school to postgraduate level. Since 2009, she has developed training projects with the British Council in Sao Paulo, Brazil for Guri Santa Marcelina. Her publications include *Inspiring Music for All*, a review of basic music education in England, commissioned by the Paul Hamlyn Foundation (2014), and chapters in *Debates in Music Education* (2012), *Making Music in the Primary School* (2011), and *A Practical Guide to Teaching Music in the Secondary School* (2009).

Participants

- Paula Pradilla. Escuela Galán
- Esperanza Barragán. Escuela Galán
- Santiago Morales. Universidad de los Andes
- Fabio Rave. Universidad de los Andes
- Claudia Ramírez. Universidad Pedagógica
- Dora Rojas. Fundación Bandolitis
- Angélica Ángulo. Universidad del Rosario
- Iván Paipilla. Universidad del Rosario
- Edwin Rodríguez. Universidad Inca de Colombia
- Johana Vela. Fundación Nacional Batuta
- Carlos Mario Benítez. Fundación Nacional Batuta
- Antonio Suárez. Universidad del Rosario
- Mónica Muñoz. Universidad de los Andes
- Orlando Carvajal. Fundación Nacional Batuta
- Alejandra Ordoñez. Fundación Nacional Batuta
- Camilo Van. Major's Office of Bogota
- Sandra Navarro. Fundación Nacional Batuta
- Ana Cecilia Restrepo. Red de Música de Medellín (Music Network of Medellin)
- Claudio Peña. Universidad de los Andes
- Sol Karina Suárez. Clúster Música CCB
- Santiago Gardeazábal. Nova et Vetera
- Lina Botero. Secretaría de Cultura de Medellín (Secretary of Culture of Medellin)
- Nicolás Sánchez. Universidad de los Andes
- Luis Jaime Ortiz. Fundación Boga
- Carlos Alberto Buitrago. Fundación Bolívar Davivienda
- Jorge Tribiño. Fundación Nacional Batuta
- José David Duarte. Fundación Nacional Batuta

Objective

This workshop was developed in response to the growing need for participation and exploration of cultural managers, within the framework of cultural industries and new challenges in the cultural sector, which demand innovation and artistic skills for cultural management. Specifically, it focused on the development of leadership skills and capitalization of change situations. This manner, it brought together students, academics, artists, and managers in order to design sustainable projects that promote dialogue between productive segments and find a strategic ally in the arts for the achievement of its goals.

Specific Objectives

The workshop had 3 main axes: learning, empowerment, and networking. Through cooperative construction (“co-construction”) of knowledge, participants were expected to learn significantly from the experiences and input of other group members. Katherine Zeserson said: “I would be very disappointed if they only learn from me and not from all of you, because what I have to give is just a small portion of all the knowledge that is in the room. I am only one among 40 people. My work will be facilitating, guiding, challenging, and supporting them during the process.”

The subject of the workshop was initially addressed with the following reflection: “What kind of leader do I want to be if I seek to generate social transformation?” Katherine Zeserson commented:

Because the body, heart, and mind are part of the same system. If we stop using one of these parts, we go back. To use the head in greater proportion and to always think causes other things to be neglected. If we only move, we forget to analyze. If we only feel and do not think, we lose analytical capacity. But if we do not feel, we will not have compassion or values. For this reason, we must try to do everything at once. The good news is that it will be the easiest thing to do, because that means being human, and



when we talk about leadership, we need to talk about humanity. Leaders who have inspired me most have shown their humanity to me. I believe in the leadership that comes from our humanity, which means mind, body, and heart.

Methodology

The development of the content and knowledge transfer were carried out using the “cooperative learning method.” This unlike individual learning is based on the interaction between equals. In fact, social interaction favors learning due to the contradictions that it produces between own and others’ concepts and experiences. From this conceptual approach have been derived several teaching methods and techniques. Cooperative learning is a way of organizing teaching in small groups to enhance the learning of each member with the collaboration of others. “With questions, we will generate new questions, we

will guide and guide, but each participant will be responsible for his workshop and generated knowledge,” said the workshop conductor. Throughout the workshop, an overview was made of the aspects that characterize a leader and we saw what that role it plays from the art and culture is fundamental for social transformation.

Stories that inspire Katherine

“Where we lived, a violinist who was well known by the community and led all sessions also lived there. He would sit at the front with his violin and the most experienced musicians would sit next to him. The rest of the group stood where he could see them. Then, all the music came by heart, and he knew thousands and thousands of tunes. He started to play, and everyone who knew the tone would join. Those who did not know looked at those who did, and so played a note of ten. This way, people were learning the songs. Then, he would stop to invite someone to sing or play something. This was the deepest part. Every week he asked the same person to play the same tune, particularly the older and children, in order for them to mark their position within the community. Old John always sang the same song, though he sang it badly. That was his job. Sometimes visitors came to the pub, and this leader invited them to contribute something, to which they replied: “No, no, I have nothing prepared.” This was considered extremely rude, since his invitation was to contribute, not to be perfect.

With music, we can transform the community, if we all contribute. Thus, the job of the leader is to make it possible for everyone to contribute. I have taken this lesson throughout my professional career, because it is something that has nothing to do with music: if the leader creates conditions for everyone to contribute, it is moving towards something tangible. To be a leader, one needs to have the ability to listen, because of the advantages that others contribute to the cooperative construction of thought.

First Day

FIRST ACTIVITY

The activity consisted of meeting 3 people and asking them: who are they, why are they here, and where do they live? They were also asked for some additional information they could deduce from another person just by seeing him. After, the following questions were asked:

- Who knew other people working in institutions similar to yours?
- Who knew other people who work in institutions of which they had no prior knowledge?

The activity was divided into 6 groups of 4 people organized in circles, because of the importance that everyone can see the face. Once organized, the following questions were asked:

- Why do I do what I do?
- What motivates me?
- What are the objectives of my actions?
- What challenges do I see?

Each participant identified statements, objectives, and challenges that could be established as motivators. Later, they shared common concepts.

FINAL ACTIVITY

The workshop conductor started from the following question to make a reflection: what is the relationship between art and hope? From his perspective, “perhaps art is a means by which we can discover hope. There are several connections between the two. One does not depend on the other, but there is a relationship between them. Lack of hope can also be an engine. In the role of leadership, the leader

must be able to motivate himself. We must find the motivation and that of the community: the leader must be working on processes of motivation all the time.”

The activity consisted of creating questions that served as context for the problems faced by a cultural leader to generate processes of social transformation in the national reality. The workshop conductor asked each group to generate at least 3 questions about the relationship between the practice of art and social conditions of the environment, and how to influence cultural areas of organizations towards the generation of these processes. The questions were answered graphically describing the actors and articulation of the components that make up the problem.

From this exercise, we highlight the following reflections:

- The training of artists in the country is not focused on the generation of cultural management skills.
- What strategies can be used to generate sustainability in cultural projects, if supports are not cyclical and, when they are finished, the projects are archived?
- How to link the population with culture taking into account their socio-economic limitations?
- What aspect of the arts promotes and fosters personal and social transformation?
- How to articulate, organize, and structure the cultural and entertainment industry within a market dynamics that generate sustainable opportunities in parallel with a positive impact on the economy of the region and the country?
- How to create conditions for people to have opportunities to expand their cultural horizons?

Second Day

FIRST ACTIVITY

The first activity was focused on deepening the leadership-transformation relationship. So, we worked on the elements that make social transformation effective considering some of the examples presented by the panelists in the conferences, and the questions and answers of the day before the workshop. The workshop conductor asked the participants to organize themselves in an imaginary continuous line, and she would pose questions whose possible answers would occupy a specific place within the continuous line.

The first situation posed by the workshop conductor occurred within the artistic practice scenario: the continuous line was divided between those who create art on a daily basis, sometimes per week, and lastly, never. The following situation was raised in the scenario of attendance at cultural events: the continuous line was divided between those attending cultural events and those who did not.

The following scenario led the participants to describe how they spend their time on a scale from 0 to 100: how much time they spend in front of the computer and how much time per day do they spend talking to their peers or colleagues? In a week of working life, how much time do you spend thinking about the future objectives, and how much time per week do you employ in solving a crisis? How safe are they in what they will do in 6 months?

At the end of the activity the workshop conductor made the following reflection: “Question yourself what are you doing with your time, with your career. Our most powerful tool is our time and the way we use it. This connects us with our motivations, and clearly makes us leaders of change.”

SECOND ACTIVITY

The second activity consisted in exchanging experiences of the last 2 days that have had a fascinating impact among the participants,

especially of what caught their attention. After this, the workshop conductor asked to share key words about these experiences. During the interaction, the following resulted: authenticity, perseverance, sustainability, innovation, paradigm breakdown, flexibility, recursion, passion, commitment, equality, self-criticism, confrontation of reality, life stories, inclusion, consciousness of collectivity, determination, networking, entrepreneurship, leadership as consequence and leadership as a response.

The workshop conductor described the importance of strategic thinking to lead successful processes and turn ideas into reality (Figure 1).



Figure 1. Model of strategic thinking

Strategy is the organization of resources and people over a period to achieve a certain purpose. “Whatever the idea is, a strategy is required to make it a reality. There is no proper way. The right one is the useful one.”

FINAL ACTIVITY

Each group chose a problem-question among the ones exposed by all on the first day, with the purpose of elaborating a specific strategy using the strategic thinking model.

Third Day

FIRST ACTIVITY

The session started with an integration activity in which attendees joined the morning talks with the people who did not attend to contextualize the most relevant aspects of the talks and panels offered by the leaders. After, there was a moment to reflect on the following questions, from the experiences presented in the morning. What was the leader's role in relation to the several aspects of the project, for example, in the establishment of the project structure? What tools did you use to generate sustainability of the program? What kind of leadership was the leader (manager, facilitator, visionary, group)? We then proceeded to a socialization in which we emphasized those leaders with the role of facilitators, that is empowered, passionate about their causes, and notorious for their ability to generate alliances.

“There are no key personalities to lead. We must be honest with ourselves, believe that the way we consider correct is the right one. This is what keeps us connected with ourselves. Practice forges the character and we must find the balance between passion and strategy. You have to follow your heart and not become a leader with which others do not feel comfortable.”

FINAL ACTIVITY

Called “Guess who is the leader,” it consisted of a person leaving the classroom. The group organized in a circle to choose someone whose role would be to make movements so these were imitated by the rest of the group. Subsequently, the person returned to the classroom and his task was to guess who guided the movements of the whole group. From this activity, the workshop conductor concluded: “We can do a good thing the first time, but the challenge is to maintain it, to maintain success as a constant, no matter what is happening around us. Let's stay focused. We must smile, but always be focused. Leadership styles are valid. It's about finding the right one for each

moment.” The workshop conductor emphasized the leader’s fundamental characteristics such as resources and ability to adapt to changes in the environment.

At the end of the day, participants were asked to reflect individually on the learnings and applicability in practice. Among the conclusions of the group, we can highlight the following:

- Each moment can become a learning space. This requires listening skills.
- The importance of finding a balance between passion and strategy
- Let’s stop fear, and enjoy and be human.
- Chaos is a creative asset. If there is disorder, we are on the right path.
- The mind, heart, and body must be in balance and harmony. Leadership connects with these 3 elements.
- Being isolated does not allow doing what must be done. Leadership is the product of living in community, and whoever identifies himself as leader must take responsibility.

Finally, the workshop conductor concluded the day by saying: “We must put our feelings on the table, continue learning, learn constantly; exchanging more is learning more.... Give yourself a space to learn, because it gives you energy, gives you spirit.”



Workshop 2. Entrepreneurship and Innovation in Music

WORKSHOP CONDUCTOR: JOHANNA PINZÓN

RAPPORTEUR: CARLOS RAMÍREZ

Key Words: entrepreneurship, enterprise, resources, creativity, innovation, persistence, risks, challenges

Profile of the Workshop Conductor

JOHANNA PINZÓN

Psychologist with emphasis on psycho-analysis. She was the coordinator of Rock to the Park (rock al Parque), Jazz to the Park (Jazz al Parque), Hip-Hop to the Park (Hip-Hop al Parque), Salsa to the Park (Salsa al Parque), and Colombia to the Park (Colombia la Parque) between 2010 and 2012. She was assistant of the Arts Office and coordinator of circulation, stimuli, and international cooperation of music of the Ministry of Culture (2006-2009). She is a jazz and electronic sounds pianist considered one of the most outstanding entrepreneurs in the field of music and arts. She is the creator and director of the firm “Poliedro”, a creative content innovation company.

Objective

Cultural industries are being integrated into the productive sector, and becoming an opportunity for sustainable development and an

innovative and enriching option for artists. They need tools to identify the opportunities around them, as well as to understand access to them in a novel way, which is a challenge for new entrepreneurs.

Through a participatory workshop addressed to musicians and the public, the experience of the young Colombian entrepreneur Johanna Pinzón, creator of “Poliedro”, a creative industry that has explored in the management of technology and application for oriented musical projects to a range of amateur artists and professional musicians.

This workshop had an average of 12 participants among entrepreneurs, pedagogues, composers, and musicians, some with experience in undertaking their own projects and others with interest in knowing about the subject and with a concern to guide their careers successfully in the field of cultural industries.

Participants

- Julián Osorio. Director of FACE metal band. Member of the Consejo de Arte, Cultura y Patrimonio (Art, Council, and Patrimony) of the locality of Fontibón
- Alicia Orjuela. Specialist in cultural management. She works with the Universidad del Chocó
- Charito Acuña. Composer. Director of a choir and her own music school
- Carolina Rodríguez. Music of the Pontificia Universidad Javeriana. She works in projects with the Banco de la República (Central Bank)
- Diana Vergara. Professional in music. She works in the Fundación Nacional Batuta in Riohacha, Colombia
- Santiago Hernández. He works with the Filarmónica Joven de Colombia (Young Philharmonic of Colombia) and her own company Music Move
- Julián Navarro. Member of the group Música Ficta

- Daniel Lozano Martínez. Professional of the Universidad Pedagógica Nacional and Professor of the program “40 por 40”. Blind
- Members of the collective Mario Grande

Entrepreneurs or Businessmen

Johanna Pinzón started the workshop with 4 questions about the relationship between entrepreneurship and businesses:

1. Can we all be entrepreneurs and all can be businessmen? Entrepreneurship can be understood as a series of actions that we can all carry out in our lives. However, not all are businessmen, because many dynamics and creative factors influence this. You must have vocation and business passion.
2. What are the abilities a businessmen must develop? A businessman must develop comprehensive abilities. This is the ability and versatility to connect ideas and produce projects. It is not just about producing ideas, but about being able to lead them, project them, and materialize them.
3. What motivates you to do or make an enterprise? Businessmen must be oriented to the generation not only of income, but of employment. Having an enterprise in Colombia is not a short road. One must have very specific interests and accompany it with a spirit of contribution to the transformation of the country.
4. What resources does your company, project, or organization has? The most valuable resource are contacts, and therefore, they should be taken care of as a treasure, and maintain a very good relationship with them.

Other opinions:

- The entrepreneur characterizes by his concern to develop integral capacities or abilities, to be visionary, to imagine his organization, and to be able to defend legitimately the interests thereof.

- The entrepreneur constantly studies his audience, and seeks to generate an interaction and assertive communication that allows him to identify the services that can be offered.
- An entrepreneur characterizes by his permanent ability to dream, generate ideas, and value human, social, and professional resources, rather than financial ones.

Characteristics of a Good Business Management Process

Considering her own experience, the workshop conductor explains what are the keys to making business management successful. From her point of view, the following are the essential elements to ensure business success in the cultural field:

- *Identity and corporate self-esteem:* the most successful enterprises are not those who have tried to imitate others, but those that have their own identity, their own seal. Those that have achieved the positioning of their brand develop strong credibility in themselves, in what they do. It's corporate DNA. Business self-esteem is business pride, the recognition of know-how with quality. It is what has led enterprises to be sustainable. It is a business model built to provide and deliver very good service to customers. It is giving more than what they ask for.
- *Risk:* Being an entrepreneur implies a passion for risk. Betting on a myriad of projects can be highly stressful, but that is the dynamics of business management. Out of a thousand projects developed, one hundred analyzed, and ten selected and financed, only 2 materialize. The entrepreneur knows how to take those risks, and makes innovative and risky proposals. Projects should not necessarily be thesis type. These tend to be slower in processing. Today's customers no longer read all the projects, so they should be more visual and practical. The most effective projects are written in no more than 4 to 5 pages or with a few slides.

- *Persistence*: the individual who best sells the enterprise is each one, the leader, the creator. You are the best commercial agent of your own company. If everyone does not lead his idea, someone else is going to sell it.
- *Knowledge and disposition of the business formality*: it is critical to be aware of what an organization implies in what has to do with the legal framework, both from the tax and labor points of view. It is important to comprehensively understand what this entails.
- *Advising for the preparation and presentation of proposals*: the entrepreneur must make enough analysis to prepare a proposal that meets the needs. He must consider the supports provided by technology as fundamental element to provide dynamics to the proposals, and their action and impact on the business model.

Models of Successful Businesses

What is innovation? It is to imagine, to create, to consider possibilities. It is the “what if”, a small semantic construction that always precedes the birth of a new idea. The successful business culture models are the innovators.

Some successful business models of the company “Poliedro” are the following:

- *Colombia Loops*: creation of a bank of sounds of own instruments of the regions of Colombia and their traditional context. For example, there are virtual instruments and sounds of accordion, bagpipes, milo reeds, *chonta* marimba, etc. for sale
- *Manual on how to create a portfolio*: design of a communication mechanism that allows musicians and other performing arts artists to describe their projects, their qualities, and their technical requirements for business promotion purposes.

- *Machín Machón*: an application where children can connect to learn about heritage, and in a didactic way, about the knowledge of music, regional instruments, and culture in general.
- *Design and construction of the recording studio in Providencia*: innovation in architectural design focused on artistic production and circulation of symbolic contents.



Workshop 3.

Vocal Practice / “World Voice”

WORKSHOP CONDUCTOR: JANE WHEELER

FACILITATORS: RAMÓN GONZÁLEZ AND JENNY MONROY

RAPPORTEUR: BLANCA NUBIA GIRALDO

Key Words: dynamics, creation, improvisation, practice, music, voice, choir, teaching-learning

Profile of the Workshop Conductor

JANE WHEELER

Director of Living Song. She is passionate about singing as the foundation of music education and as a shared experience to build harmony in individual and community settings. She directs several choirs and musical projects in London and its surroundings, working independently. Between 2004 and 2008, she was music consultant for the London district of Newham organizing creative music projects. For 10 years, she was music director for a school in the center of the city of London where she taught music at Sixth Form College and at the University of East London. From 2008 to 2011, she created the music program for ARK schools where she included her multiple singing and advanced choir SPARK program and formed teachers and vocal artists. As a part of her activities, Jane Wheeler runs the New YVC Community Youth Choir at Stratford Circus, and every she also runs the CME Teaching and Directing course based in the city of London. In 2015, she was a fellow of the Teach Through Music program led by Trinity Laban Conservatory and Sound Connections. She currently serves

as the vocal leader for the World Voice program led by the British Council. There, with teachers and children of the UK and around the world, she seeks to raise awareness of cultural diversity through singing, involving teachers in reflexive practice in their pedagogy, and facilitating the development of local alliances and participation of the program beyond the confines of her visits.

Participawnts

Professors of the District Education Secretary:

- Ana Cecilia Cerón Rodríguez
- Ana María Pérez Aguilera
- Blanca Adriana Cepeda Bernal
- Carmen Elena Hernández Ramírez
- Claudia Patricia Ruiz Aranda
- David Francisco Rodríguez Cárdenas
- Fenyt Inés Barrera Páez
- Gemmy Soraya Carvajal Acevedo
- Gladys Ruiz Aldana
- Helga Rocío Velásquez Espitia
- Henry Martínez Aranda
- Jardanys de Jesús Mosquera Machado
- Javier Ricardo Valencia
- Leonor Astrid Rentería Tello
- Luisa Fernanda Rueda
- Luis Vargas
- Luz Andrea Villamil Céspedes
- Luz Angélica Huérfano Beltrán
- Luz Nelly Lanza Moscoso
- Lyda Cristina Salamanca Molano
- Melba Patricia Ortega Vargas
- Nancy Fabiola Medina Angarita
- Nilsa Aidé Galeano Rodríguez
- Olga Lucía Dueñas Gómez

- Omaira Lucía Grimaldos Díaz
- Omar Fernando Romero Velasco
- Oscar Fabián Penagos Lara
- Yolanda Daza Gama
- Yolima Bolaño Guerra
- Gloria Inés Becerra de Herrera
- Sonia Edith Montenegro Pardo

Professors of the Fundación Nacional Batuta (Facilitators):

- Carolina Prada Ortiz
- Dora María Osorio Almanza
- Julio César Atencio Salazar
- Lewis David Sotelo Ochoa
- Patricia Eugenia Cardona Castrillón
- John Alexander Amézquita Gaitán
- Margarita Rosa Molina Martínez
- Valentina Cardona López
- Nelly Valencia Caizamo
- Claudia Josefina Dávila Calderón
- Germán Gerardo Ruiz Montenegro
- Sandra Inés Barney Gutiérrez
- María Oleyda Bizcaino León
- Ronald Alexander Sayago Martínez
- Robinson Castellanos Sánchez
- Sergio Andrés Díaz Mantilla
- Ruswell Fabio Yasno Triana
- Hugo Fernando Lozano Cuesta
- Cristián Camilo Álvarez Ramírez
- Ramón González

Obective

It was sought that the choral song becomes a useful learning tool in the school, directed to the cultural awakening and the musicality development of children of school age. Through a practical workshop, strategies and pedagogical tools were focused on making singing a permanent ally for learning. The workshop was aimed at elementary or secondary teachers without previous musical knowledge who sought to include novel and complementary tools in their teaching.

First Day

“Efficiency is what keeps the enthusiasm alive.”

Jane Wheeler

With the support of the teachers of the Fundación National Batuta and through practical, Jane Wheeler provided guest teachers of the Secretary of Education with pedagogical methodologies for choral practice with children’s songs that allow learning in various academic subjects and increase the motivation of elementary school children. All this through the incorporation of musical tools, body percussion, and new songs.

After a couple of vocal and corporal exercises, we proceeded to learn a song with the help of a stuffed puppet as facilitator. The exercise was based on the projection of a score. Afterwards, an exercise was done where participants could learn and practice basic elements of music, such as tone and texture, applied to a song, and using rhythms, sounds, coordination of movements, times, breathing, attention, improvisation, creation, and spontaneity.

To put into practice what was learned, we suggested to form 4 groups. Each was given a sheet of newspaper and markers. They were then asked to:

1. Choose a topic of interest for children who wish to learn
2. With the same melody as the previous song, create a new one
3. Write at least 1 stanza and 1 chorus to present to the workshop peers.

The teachers worked 40 minutes in the creation of the song and they socialized it at the end. Some groups went beyond what was required, putting into practice all the teachings of the workshop with new melodies, adding to the body percussion exercise, other rhythms, dance, tonalities, and a lot of creativity in the lyrics of the songs. After this socialization exercise, all teachers met to evaluate the day. These are some of the conclusions of the exercise:

- Most participants will practice these learned techniques.
- Qualities are recognized for singing and creating from the given guidelines of some teachers.
- Making it easy and fun is a way for children to learn more easily (they even tell their problems to the puppet).

Second Day

“Always reciting the song with the story,
with the meaning, with the intonation.”

Jane Wheeler

The groups of teachers selected a representative to direct an activity of creation and improvisation. The purpose of the exercise was to demonstrate that the learning of other subjects is facilitated through collective choral practice. The idea was to teach guest teachers to lead a different and creative classroom with the children of their classroom, to explain techniques, to offer songs that can help overcome some

problems of the children, such as hyperactivity, shyness, lack of tuning, rhythm, and concentration, changing voices in adolescents, etc. To this end, the presentation of a new puppet was made, which was kept in a special bag and would only leave there if they sang in three voices.

The 4 groups of teachers of the Fundación Nacional Batuta prepare 4 songs to work with the teachers of the Secretary of Education with the purpose of teaching and applying methodologies for working with children in the classroom. For the work with preschool children, the teachers offered some tricks with the lyrics of the songs, like the use of costumes, painting, etc. How valuable it is to start with breathing exercises and develop a welcome song and sounds with the voice was highlighted, as well as the use of songs in several languages.

Third Day

“When teachers practice what they have learned,
they can change lives and improve their health.
They need these techniques.”

Jane Wheeler

The workshop conductor proposed to focus on the children in 2 things, being the most important to demonstrate to the teachers that what they learned can be replicated with the children, when they feel confident that it will work out. One of the teachers put into practice what she learned in the workshop, and discovered that this can change lives and improve the health of teachers. For this reason, the objective of the day was to work with children (Jane Wheeler and the Fundación Nacional Batuta), and to commit teachers to be integrated into all activities and not just spectators. It was about feeling that they should always be and keep the children happy. Then, all lessons were consolidated in a collective practice with 25 children, where the teachers of the Fundación Nacional Batuta put into practice musical and vocal strategies that allow to discover, and support the musical

and vocal qualities of the children and the capacities of the teachers to work with them in the classroom.

FIRST EXERCISE

The workshop started with the introduction of the children putting each name a melody and a rhythm. After, the workshop conductor carried out a warm-up activity with movements and body percussion that allowed children to improvise and create new movements and rhythms, while the teachers carefully observed the methodology of work.

Subsequently, another activity was carried out in which the children took the rhythm of the song proposed by the workshop conductor passing a world map. Singing a song about holidays and fun, children were making moves and inserting new cities and countries into the song. Some teacher brought movements and rhythms that pleased the children. Other teachers accompanied the song with the keyboard and drum. The children organized themselves in front of the public to sing and do the choreography at the end of the activity.

Another team performed a warm-up activity with the song “*A que tú me tata*,” so that the children would be settling and preparing for the central musical activity with the song “*Se va el caimán*.” The children were told where Santa Marta is in the world map. They were told about the sea, how they could get there, and they were shown a plastic caiman to liven up the activity. Little by little, the lyrics and melody were taught. With the help of 2 teachers, they made body percussion while another played the keyboard. The children stated that they were having fun, and wanted to continue singing and learning new things.

Another teacher carried out a greeting activity, with the purpose of preparing the children for an activity with the song “*A peixe vivo*.” After teaching the lyrics in Portuguese, the following exercise consisted of the children expressing what they thought the lyrics were translating.

Another teacher performed the final activity with 2 songs: “*Debajito de la palma*” and “*La piragua*,” which taught the children with the collaboration of all teachers. After learning and rehearsing them,

both songs were recorded to tour the world, since they were chosen to be left as a legacy of this workshop to the “World Voice” program.

These were some of the conclusions and suggestions by the teachers:

- Assuming the multiplication of knowledge, strategies, and methodologies acquired as a commitment throughout the workshop, and making use of the social networks and official sites of the Fundación Nacional and British Council to expand the repertoire and strategies for working with children and adolescents through collective choral practice
- Acquiring new knowledge and skills to make classes more fun and effective, while strengthening singing, music, and creation in children and adolescents
- Including music in each of the classes and in various subjects brings many benefits to improve the learning of children
- Extending expectations and strategies to achieve educational objectives with children through music and singing
- Expanding knowledge and strategies for teaching work through workshops such as this one
- Including some typical instruments
- Suggesting and recommending other professors and schools the implementation of workshops of the British Council and Fundación Nacional Batuta for the strengthening of musical and choral skills of children and adolescents, improving the academic level.



Workshop 4.

Body Percussion

WORKSHOP CONDUCTOR: TÚPAC MANTILLA

SUPPORT: VÍCTOR HUGO GUZMÁN

RAPPORTEUR: NELLY RODRÍGUEZ

Key Words: acknowledgement, encounter, the essential, memory, body, neuro-plasticity

Profile of the Workshop Conductor

TÚPAC MANTILLA

Colombian percussionist Túpac Mantilla is recognized today by international critics as one of the most versatile and creative artists of his generation, a praise he backs with a prolific and active musical career that in recent years, in addition to deserving a nomination to Grammy nominations, including collaborations with artists such as Bobby McFerrin, Bill Cosby, Savion Glover, Zakir Hussain, Reinhard Flatischler, Lisa Fischer, among many others, as well as important appearances at festivals, institutions, and theaters, such as Carnegie Hall, Montreux Jazz Festival, and the universities of Harvard and Stanford in the United States. In addition to an active career as interpreter, pedagogue and workshop conductor of the international scene, Mantilla dedicates much of his time to social, cultural, and educational projects through his organization “*Percuaction*” (Global Percussion Network) making use of diverse activities related to rhythmic and percussion practices around the world. His experience as university professor includes Harvard University, Stanford University,

New England Conservatory, Berklee College of Music, New York University, and Colombian universities such as Pontificia Universidad Javeriana, Universidad Nacional de Colombia, and Juan N. Corpas.

Participants

- Lloyd Coleman. Para-orchestra, United Kingdom
- Martha Lucía Barrero. Universidad Central, Colombia
- Eileen Eastaugh. Mascoll, United Kingdom
- Yeison Daniel García. Universidad Central, Colombia
- Yira Catalina Martínez. Fundación Jazz para la Paz, Colombia
- Paola Andrea Melo. Fundación Nacional Batuta, Colombia
- Laura Lorena Merchán. Universidad Central, Colombia
- Víctor Hugo Múnera. Fundación Nacional Batuta, Colombia
- Hugo Murillo. Consejo Local de Cultura de Bosa (Local Council of Bosa), Colombia
- Fredy Orozco. Instituto Distrital de las Artes (District Institute of Arts), Colombia
- Laura Milena Páez. Universidad Central, Colombia
- Simón Reyes. Banco de la República (Central Bank), Colombia
- Genoveva Salazar. Universidad Distrital, Colombia
- William Leonardo Simarra. Instituto Distrital de las Artes (District Institute of Arts), Colombia

Objective

Body percussion has become one of the most widely used rhythmic activities worldwide in recent years due to the wide versatility of application in contexts ranging from the artistic and educational to the therapeutic. This has facilitated inclusive spaces of interaction through a practice that maintains a close relationship between movement, exploration, and sound body creativity.

This universal language, which facilitated the evolution of the human being regains the leading role, and constitutes the starting point of all the contents of global percussion network “Per-cuaction”, which has developed one of the most complete and comprehensive rhythmic methods of body percussion today. The workshop given by Colombian percussionist Túpac Mantilla, artistic director of this network was based on the body percussion method of his first book “*Percbody*.” This workshop focused on the work and development of artistic and pedagogical tools based on sound and verbal body language, and from the direct application in social and community settings.

The element of interaction through collective work that promotes the workshop at the service of a common goal converts this type of projects into a social laboratory where consensus, tolerance, respect, diversity, and the peaceful resolution of conflicts play a fundamental role by developing behavioral structures that allow a transfer to present and future everyday situations.

Main Proposal

The workshop starts from the human being in its deepest historical and cultural connection with rhythm, and from there, it poses the possibilities of building new societies based on respect, values, recognition of the other, and coexistence.

Methodology

Through an interactive methodology, body percussion is considered a tool of social transformation. The workshop provided artistic and choreographic tools at various levels.

Work Line 1. Rhythm as Critical Element in Human Relations

“Rhythm is a common force that identifies us, that allows us to connect and understand up to the process. That instinct is critical and part of a basic impulse that is the heartbeat.

Cultures are connected from the brain from rhythms of life.”

Túpac Mantilla

Regarding rhythm as a fundamental element in human relations, says Tupac Mantilla:

One of the fundamental elements of body percussion is rhythm. When you talk about rhythm, you talk about life, and when you talk about music, rhythms, shadows, you talk about the rhythm of life. That is what we are! Letting ourselves influence, positively affect other people who come into our life and make us. The body as such is what makes us human, unlike the rest of life. The body itself brings us to a very high point of consciousness: everything is part of the physical whole, which is the body. The body receives all the situations. In a country like Colombia, the body receives everything. Think of the value that has to re-find the body with the value of life, everything we have to care for, values such as respect and tolerance. It is about connecting with the other, perceiving, and returning to the essentials of life. Every human being has a rhythm. The important thing is to discover and connect with it, to generate forms of being, and being in the world in an unusual way than those accustomed ones. In human relations, it is necessary to develop respect and tolerance as primordial axis of social transformation, starting from identity processes and the recognition of individual and collective history.

Work Line 2. Music: about musical/individual acknowledgement to the connection with the other

“Music generates confidence.

It gives the feeling that everyone is known.

We have a natural ability to do things at the same time,
to be connected, synchronize, communicate.

Music invites us to connect with each other.

It is essential to be with others.

It is like a call to the primitive, the original, the connection.”

Túpac Mantilla

The workshop conductor states regarding the cultural/individual acknowledgement to the connection with the other in music:

What happens is that when I do this [African movements] or when I do things like this [a clap], the universal information that exists in the human being appears from the union of the 2 hemispheres. We all share the amount of information that exists in this and it is part of the human evolutionary process. We are connected, and if we touch, regardless of what I do or what you do, there is a body that connects us as humans. The tradition of body percussion is millenarian. It is the communication tool, the form of expression that has been used in the evolutionary process. Systematizing in a body percussion method seeks to find common patterns that allow us to be connected without sharing the same culture.

Following this, this workshop called for the recognition of percussive elements that have laid the foundations of cultural expressions in various parts of the world, and which have impacted on history generating links and patterns of identification and expression of peoples, with

its clear representation and connection, when observing the several musical genres. Some examples of them are:

- Brazil, Río Grande: Capoeira and Zamba
- Argentina: *gaucho* dance
- Colombia, Caribbean Coast, and Pacific: shoe dance/tapping and drums
- Peru: shoe dance/tapping, Peruvian celebration
- Japan: body movements-shouting

“When you see the map, you understand that body percussion has guided a series of genres in the world: each thing has the basic connection between the hands and feet,” says Túpac Mantilla. Some of the most representative body percussion techniques worldwide are: *hambone*, American technique similar to rap, with total black heritage; *claqueé*/tapping, *juba*, and stepping in the United States, typical of the fraternities of the 60s and 70s that later connects with hip-hop; *saman aceh*, practiced in Indonesia and some parts of India, like crossing a loom, weaving, crossing hands, and passing; *palmeo* and flamenco/shoe dance in Spain; and *gumboots* in Africa. There are also groups recognized worldwide that dedicate to body percussion, such as *barbatuques* in Brazil, *mayumana* in Israel, *tekeyé* in Colombia, among others.

The workshop conductor invited us to return to the essential, to the body, to history, to being, and beyond that, to the recognition of the collective and the possibility of growing together with others from individual “rhythms.” Knowing who we are and who we can be in the relationship with the other. The instincts of percussion come from animals. Communication is transformed by interaction with nature. It passes from the body to the instrument to communicate. As Mantilla says:

We are connected. There is an identity of its own. The body percussion movement has advanced and will reach the moment in which it is part of the educational processes. It is time to return to



the body. The body is the medium of being on the physical and human plane. To return to the body and understand it is not to make sounds with the body. It is to understand the why, where, and where. Here is the key to this: connect the tools to find the key to recognition and respect for the other, if we understand that it is a matter of rediscovering and recognizing the body for what it is. It is incredible! We do not need anything. The starting point is here: everything begins in the body. Let's understand it as such and we will go ahead beyond that. We all do body percussion all the time.

This extends the possibilities of working with communities. It requires pedagogical strategies that start from the participants, from what they contribute, from their rhythms, and from their collective encounter. When hierarchical relationships are established in pedagogical processes, one feels uncomfortable because it tries to get into a pattern and cannot do anything. The important thing about this is that we begin to confront corporality. There is the value of body

percussion. We have a common element that identifies us, but that differentiates us: the body. We have tools that allow us to recognize ourselves, but also to share with others and to be able to help. The body, then is the beginning and the end. Think of the body in a violent world, respect it, take care of it, and reinterpret it.

Hence, it is important to understand that every human body sounds different. The invitation is for everyone to explore the sounds of your body. Each has an own rhythm. Each has an own voice. How do we approach the body and the other? I respect you and I listen to you, but change the abuse by caressing. Tolerance, respect, autonomy, and difference start with oneself. It is the fact of respecting the sound itself, but also that of others, being one's integrity the first thing. What can we contribute from this proposal?

Work Line 3. Acknowledgement of the Reality from Diverse Contrast Spaces

“Feeling from another place: as a teacher, one stays in the same place and does not generate spaces of contrast.

Observing reveals the importance of taking into account the perspective of the other, to contribute, and build from there.”

Túpac Mantilla

The workshop started with warm-up exercises on several levels using various parts of the body with rhythmic and sonic elements. Afterwards, attendees were invited to participate in rhythmic communications that are being fed under the leadership of the workshop conductor. In addition, attendees had the possibility to improvise and create new sounds using their body. They proceeded with breathing exercises and corporal percussion movements using the mouth and including the voice of coordinated way, with legs, hands, and feet in rhythmic sequences followed by the participants.

The workshop conductor welcomed everybody to the workshop. The introduction of the attendees was done incorporating percussion elements, and the participants were invited to “share experiences of actions of critical thinking” that serve to life, but above all benefit other lives.

Technically, it departs from using the body as a musical instrument to produce body percussion or body music in rhythms based on sounds originating in 8 areas of body and sound balance (head, chest, arms, stomach, hands, legs, feet, and voice), and 2 body axes (transverse and longitudinal). The entire system is handled on body scales and arpeggios. Each work session included 3 warm-up phases:

1. Activation of circulation
2. Rotation
3. Body stretching

Coordination of movements, dissociation of limbs, laterality, concentration, and attention and infinite creative and expressive possibilities were worked from 2 tools: 1) a story with 2 key information, beginning and end, initial gesture, final gesture; and 2) observing how it begins, what is central, and how it ends.

Gradually, percussive exercises of cerebral plasticity are developed, “so that internal structures begin to relate in an unusual way and execute other orders,” in more and more advanced levels. This involves the various sound areas and leads the participants to develop skills related to elements of long-term memory, association, independence, rhythmic coordination, sequence execution, rhythm-tempo management, and improvisation leading to group compositional processes and inclusion of artistic elements. It is recognized that not all humans have the same rhythms. Therefore, simple rhythms are also valid.

The workshop conductor included the most relevant technical elements during the different working sessions:

- The body and fluidity at the service of music, regardless of the metric. The arrangement of circles helps the rhythmic fact.
- The teacher as model must know basic aspects of correct body technique.
- It is customary to start slow and move to something fast, in the pedagogical field. This proposal addresses real *tempos* and turns the technical obstacle into a real and immediate fact.
- The workshop conductor makes an analogy between bilingual teaching and poor musical learning practices. Fractional information does not help generating macro concepts of appropriation and incorporation of new elements.

A symbolic closure of the workshop was held with which lessons, experiences, and acknowledgments were shared.

Techniques Used


- Exercises
- Geographic contextualizing
- Support of videos to expand and facilitate the teaching-learning process of:
- *hambone / kneeslap; stepping / amazing finger percussion; barbatuques / baianá; tekeyé / “essence”, and verbunk.*
- Body percussion based on the intercreative system that according to Mantilla “is nothing more than connecting, speaking, listening, and being on the same level. Discussion spaces are generated. In this process, stories come out, and from that, spaces are motivated. It consists of that everybody contributes from their personal experience to the creative process: interaction, action, and creation.”
- The method incorporates 9 rhythmic nucleons divided into processes A, B, and C. Process A works the pulse handling in a simple subdivision into nuclei 1, 2, and 3 concentrated in pulse work. B divided into nuclei 4, 5, and 6 including bars of amalgam and compounds. C, which works advanced binary subdivisions.



- Specific notation system related to the pentagram: sound areas are related to the heights in the pentagram, whose center line (3) is taken as the *snaf* on one of the axes. The first lower additional space relates to the feet. Each sound possibility according to each area has a specific location in each of the lines and spaces of the pentagram, which generates a clear and organized code.
- We worked with different rhythmic combinations with reading scores.
- Exercises were developed using the contents of Tupac Mantilla's book "Perobody".

To the question, how to generate processes of social transformation from the contents of this workshop, the answers were as follows:

- Performing activities that privilege collective enjoyment and at the same time generate trust and affection in others and in oneself
- Transformation must begin with oneself and then multiply it to society, where this experience is adaptable to other processes.

- 
- Knowing the body as a tool face to a creative process becomes a relevant link strategy to understand the other.
 - Body percussion is a tool of communication and respect for the other, and it also equals us in everything, because it gives us the same language, eliminates barriers, and engages us in a community. By generating this effect in a social environment, we can positively transform a community and strengthen it.
 - The body is unlimited. Like any other instrument, it is a different hue and it can be integrated with other processes.



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reconciliación

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NUEVO PAÍS**

Batuta

Workshop 5.

Let be Touched by Music

WORKSHOP CONDUCTOR: MARÍA CRISTINA RIVERA

ASSISTANT: JOHN DANIEL RUIZ MORENO

SUPPORT: ENSEMBLE OF THE CENTRO MUSICAL BATUTA,

SANTIAGO DE LAS ATALAYAS, BOGOTA

RAPPORTEUR: RAFAEL ENRIQUE ESCOBAR SAUMET

Key Words: significant links, sensitization, confidence, union, fun, humility, inclusion, learning, work team

Profile of the Workshop Conductor

MARÍA CRISTINA RIVERA

Director of the Music Education Department of the Fundación Nacional Batuta. Professional in music from the Universidad Pedagógica Nacional. Member of Colombian Andean music groups as *triple* performer, including the Colombian Orchestra, Ruth Marulanda Trío, Nogal Orquesta de Cuerdas, and Cuarteto Cuatro Palos, among others. Since 1991, she works actively with the Fundación Nacional Batuta in the structuring of the pedagogical model, in the design and execution of workshops for the continuous training of teachers of initiation ensembles, and in the design and elaboration of pedagogical materials required for the development of programs. She has participated in the publication of *Matrimonio de Gatos*, *Batuta en Navidad*; *El Abrazo*, and 24 ensemble arrangements (volumes 1, 2, and 3). Its content nourishes the repertoires of the musical centers of the foundation. Since 2010, she has also participated in projects developed by the music department of the Ministry of Culture, such as “*Cuerpo Sonoro*,” “*Sonidos Escolares*,” (professionalism program

for musicians and teachers), and “*Colombia Creativa*,” along with the Universidad Pedagógica Nacional. Between 2015 and 2016, she helped with the preparation of the “Musical Initiation Guidelines” and “Basic Formation Guidelines” aimed at teachers of municipal music schools. She also participates as co-researcher in the project “Alondras y Ruiseñores,” developed by the Universidad Distrital, Fundación Éxito, and Fundación Nacional Batuta with the support of Colciencias.

Participants

- Diana María Corredor. Corporación Universitaria Minuto de Dios, Colombia
- Lilia Jeannette Díaz Linares. Banco de la República (Central Bank), Colombia
- Rafael Escobar. Fundación Nacional Batuta, Colombia
- Duvist Yongi Gálvez. Corporación Universitaria Minuto de Dios, Colombia
- Yuri Eustasia Longas. Ministry of Defense. Grupo de Atención Humanitaria al Desmovilizado (Group of Humanitarian Assistance to Demobilized People). Bogota, Colombia
- Diego Armando López Díaz. Corporación Universitaria Minuto de Dios, Colombia
- Natalia Lozano Mancera. Independent, Colombia
- Catalina Moreno. Philharmonic Orchestra of Bogota, Colombia
- Ángel Eduardo Moreno. District Cultural, Recreation, and Sports Secretary, Colombia
- Liryen Lorena Restrepo. Idartes, Colombia
- María Cristina Rivera. Fundación Nacional Batuta, Colombia
- Laian Teo Rodríguez. Casa Lúdica, Colombia
- Naidu Judith Rodríguez. Casa Lúdica, Colombia
- Diana Marcela Ruiz. Idartes, Colombia
- John Daniel Ruiz. Fundación Nacional Batuta, Colombia
- Diana Toro. Universidad del Rosario, Colombia

Objective

The workshop “Let you be touch by music” (“*Déjate tocar por la música*”) was aimed at executives from different disciplines, people who lead organizations and the general public. This workshop has existed for 15 years. It has been developed and implemented with the Universidad de los Andes. With the expert accompaniment of tutor María Cristina Rivera, a unique experience was given by children for the formation of an ensemble of musical initiation with which it is possible to internalize and learn about the dimensions of oneself, the construction of relationships, the creation of healthy organizational environments, and the development of strategic management skills.

María Cristina Rivera says that the objective is “to think of oneself, to use music as a vehicle of transcendence, of being, and connect it with a potential social transformation that must be fed day by day with acts of discipline, kindness, humility, and health coexistence.” And she added:

Understanding that a child can teach us, accepting that we can learn from a child, and determining that this experience can surprise us, because, ultimately, we do not know everything in life. The idea of the workshop is to be able to move the corporate organization to the musical one, and that with that executives realize, with the heart, and not with the corporate diplomacy that without the action of one instrument does not serve the other, because all are important to generate harmony, whether organizational or, in this case, musical.

Methodology

Games, active, participative, and inclusive methodology built in a joint way with all present, following simple indications of the workshop conductor. Children and youth of the ensemble, together with the workshop participants were an active part of the workshop.

The Start

“This activity allows us, the artists and those who are not to engage in the social transformation of Colombia, even more in this age of conjuncture, face to the possibility of finally validating a stable and lasting peace agreement. This workshop confirms to me that music is a great vehicle in the creation of social fabric and the motivation of a potentially happy society.”

Manuel Rodríguez, music professor

The workshop started with spatial movement exercises, body recognition, identification of vital signs through awareness of the rhythm of breathing and playful activities in pairs that showed the confidence or distrust the human being can face, and that, in one way or another can change your way of appreciating moments of life. It was very important to break the ice, to be part of an activity that involves not being passive, but always active: walking and running through space, closing your eyes, kneeling, letting yourself be guided, and touching for a subtle massage, walking backwards, stumbling, identifying laughter as a sign of nervousness and insecurity, being able to stop on time, and also being aware of the right way to stand, to breathe deeply, to oxygenate the brain. All this accompanied by music, which strategically set each stage.

The Development

“I learned that we have to put music to the road of a new Colombia.

This is a very valuable opportunity, more at this moment in which we want to consolidate an articulation with Batuta, thanks to which we want to reach 20 municipalities in 2017. These are places where there is no presence of other State institutions. We want children of those places to know the music up close and see it as life alternative.”

Lieutenant Yuri Longas, Group of Humanitarian

Assistant to Demobilized People, Ministry of Defense

About the subject, the workshop conductor approached the activity by selecting a group of children who acted as teachers during the 3 sessions, each with an adult (musician or musical neophyte) who had no close knowledge of the musical performance of Orff instruments (xylophones, metallophones, sweet flutes, and percussion). In this practice, children taught adults the most practical way to play the instrument selected by the workshop conductor supported by the notes of the piece “*Un canto a la paz*”, a composition of Batuta master Víctor Hugo Guzmán.

During the practice, the constant was always the interaction between child and adult, in this case, between teacher and apprentice. The former were always expectant and even excited, since they reflected in their faces the intention of wanting to do well in their role as teachers. In the latter, the scene was one of wonder and desire not to disappoint, because the sense of humility played in favor of the stage that congregated at that time, when receiving instructions from younger people.

One of the memory exercises implemented was learning the lyrics of the song. There was not only a good interpretation of the instrument, but rather singing the musical theme and entering on the times in which each apprentice of the instrument had to do it. With the learning of the lyrics, concepts such as vocalization, intonation, nuance, contextualization, impression, sonority, accompaniment, and

lyric effectiveness emerged. All these are strategic points that allow the song to have a solid and credible sound speech. At the end of the 3 afternoons, the group of adults with the children was coupled to play the musical theme.

Some Conclusions

“The experience of being taught by a child is something totally different. It is a 180-degree turn in relation to what I do as a teacher. Today, I could see that what one teaches from the height of teaching parallels the nobility of one who is apprentice.”

Teo Rodríguez, teacher at Casa Lúdica de Barranquilla

- The workshop was an excellent opportunity to generate a pleasant interaction between adults, music connoisseurs and not, and children, adolescents and young people of the ensemble.
- According to the workshop conductor, the experience of 3 afternoons showed that “music is an exercise as a whole, focusing on self-care, in order to depend on the other, so that the result of creation and musical practice is the best.”
- The workshop allowed to emphasize the learning of a special behavior before the musical exercise, among other, and to see it beyond a cognitive or cultural theme, that is to say, as a place for emotional and personal consciousness in which it was achieved to identify the affectation that this practice has in the social appropriation of the content offered.
- The Methodology of the workshop allowed to recognize the need for listening and attention, which are key points now of interaction between teachers and students with the musical instrument.
- Aspects such as the discipline of memory, dispossession of mental loads through relaxation and confidence exercises, as well as the common motivation of the effort to achieve the objective of musical practice framed these 3 days of workshop.



Workshop 6.

Orchestral Pedagogy

WORKSHOP CONDUCTOR: JUAN FELIPE MOLANO

ASSISTANT: JUAN PABLO VALENCIA

RAPPORTEUR: NATALÍ ESPINOSA HERRERA

Key Words: to respect, to adapt, different capacities, expression, to take the risk, essay, full orchestra, concert, plurality, enjoyment, public, communication, expression

Profile of the Workshop Conductor

JUAN FELIPE MOLANO

Graduated with honors from the Vienna Conservatory. He was nominated for an international competition by Los Angeles Philharmonic as director of the Los Angeles Youth Orchestra since 2014. During 2016, he has been the director of the Young Musicians Orchestra of Claremont; Director of Orchestras of the Take a Stand Festival and Resident Conductor of the American Youth Orchestra. For 6 years, he was the National Director of Orchestras of the Fundación Nacional Batuta, the Young Philharmonic of Colombia, and the Chamber Orchestra of Caldas. As director of the Symphony Orchestra of Yucatán (Mexico) between 2003 and 2008, this institution became one of the most outstanding orchestras of that country with an eclectic repertoire of symphonic and opera. He has worked with artists such as Plácido Domingo, Eric Aubier, De Pasquale, Ryu Goto, and the Latin American Quartet, among other. He has directed in several European countries, Asia, and America in orchestras such as the Philharmonic of Los Angeles, Medellín, Bogota, and Cali, and Monterrey

Symphonies, Slovak Radio, Vienna Conservatory, Japan System, Via Dei Concerti, the National Symphony Orchestra of Colombia, Universidad de Nuevo Leon, Morelia, and the Politécnico Nacional, and the Orchestras of Universidad Michoacana, YOA of the Americas, Youth of the Valencian Community. In addition to his activity as a director, Molano has a great passion for education. He is currently professor of education at the Longy School of Music of Bard College and has been professor of orchestral direction at several universities in Colombia, the United States, and Mexico. He is also a frequent lecturer and adviser in events related to youth orchestra systems in the United States, Korea, Argentina, Colombia, and Norway. He currently resides in Los Angeles with his wife and 2 daughters.

Participants

- Carlos Camacho. Fundación Nacional Batuta, Colombia
- César Augusto Doncel. Fundación Nacional Batuta, Colombia
- Juan José Toscano. Fundación Nacional Batuta, Colombia
- Valmore Escandón Garcés. Fundación Nacional Batuta and Somos Pacífico, Colombia
- María Consuelo Guarnizo Carrera. Fundación Nacional Batuta, Colombia
- Mario Navarro. Instituto Distrital de las Artes, Colombia
- Leonardo Pavón. Philharmonic Orchestra of Bogota, Colombia
- José Miguel Luna. Philharmonic Orchestra of Bogota, Colombia
- Gabriel Jaime Arango. Fundación Nacional Batuta, Colombia
- Luis Fernando Silva. Philharmonic Orchestra of Bogota, Colombia
- Hernán Rodríguez. Fundación Nacional Batuta, Colombia



Objective

This activity offered challenges to specialized trainers regarding the need to have adequate pedagogical and methodological tools for the assignment of repertoire, as well as the achievement of effective resources that allow the leadership of an instrumental orchestral group and training in instrumental technique, orchestral language, and the setting up of works and musical interpretation. Currently, the projects of children and youth orchestras have multiplied their presence in Colombia. These are processes that complement and enrich the integral formation of children and young people, which has made public and private projects to include the conformation of collective music practices, within their training processes, such as the string orchestra and symphony orchestra. The workshop was aimed at professional musicians or students who prepared for their professional performance. Through a practical workshop coordinated by teacher Juan Felipe Molano, participants were faced with the challenges of integral leadership of a group: the Orquesta Metropolitana Batuta Bogotá.

Proposal of the workshop

All pedagogical, theoretical, and practical strategies aimed at experiencing *in situ* situations and situations common to all processes of orchestral training with children and young people from programs similar to those of the Fundación Nacional Batuta. “Risk, experimentation, and enjoyment are 3 key words to mention what I believe would be the objective of this great workshop,” stated master Juan Felipe Molano.

First Day

“The difference between the best musical groups and those that are not so much is precisely that capacity of collective development of two actions: listening and observing.”

César Doncel, participant

At the beginning, a participatory conversation was opened on “the eight habits of the mind.” The importance of each one of them and openly socialized experiences and examples lived by participants, both musical and extra-musical was explained. Many of them referred to everyday events. “The eight habits of the mind” are a useful tool for every musician, but above all for those musical leaders who want to become pedagogical teachers in orchestral teaching, especially with children and young people. These habits are:

1. *Performing the job*: It refers to the continuous ability to analyze and work towards the practice of training oneself as a leader of a process and of students. Do not skip any steps. We must understand that development is something that obtains a result that visibly appears “one day,” but that in turn carries a conscientious work behind.

2. *Getting enthusiastic and persist:* To achieve the development of a trade, it is important to learn and instill persistence and, in turn find the tangible and practical way to become enthusiastic and motivated constantly.
3. *Imagining and predicting:* Imagination is something that you have to train as teacher-educator. This training usually occurs at the preparation stage of the class or trial. It is important to train one's imagination, and at the same time imagining what imaginative tendencies the students of the orchestra would have. In that sense, you can predict what will happen in technical, interpretive, and musical terms, as well as the various situations that can happen in the daily life of the profession.
4. *Listening-observing:* Powerful tool to learn reflexively about the people in charge, and in this way putting in context considerations that make that person feel in a place, and their own and close environment. Listening and observing are 2 actions that are in constant development and use when it comes to making music together.
5. *Expressing:* Expression is inherent in music. However, although it evokes and generates emotions that allow it to be done in diverse ways, it is important to know that the exercise of expressing ourselves is something more complex that must be practiced to achieve formation, training. Considering the above:
 - a. We must explore in ourselves what are those images that allow us to find the expressiveness in the music we produce.
 - b. We must “re-imagine” what or what would be those images or experiences that the children or young people in charge have lived. This is to look for examples that allow to remember real things in them, and this way relate it with the music.
 - c. The musical process, especially that of the expressiveness of music is clearly physiological and cognitive.

4. *Reflecting*: This allows us to make a conscious and constant review of all the factors that surround our office, life and the lives of those in charge. It allows us to constantly ask ourselves the what for, why, and how of our work.
5. *Understanding the world of music*: Music is not only the world of sounds, but also everything that surrounds it, or everything that is lived and consolidated around it. It is necessary to understand that world, and in turn teach it to the students.
6. *Exploring, going beyond*: Risk allows exploring and going beyond regular conventions of teaching and learning.

ORCHESTRAL REHEARSAL AND APPLICATION OF CONCEPTS

“The orchestra needs to be understood as a laboratory.”

Natalí Espinosa, Rapporteur

During the rehearsal, priority was given to the following subjects: verbal and non-verbal communication, and space management; hearing and sight as fundamental meanings for effective communication. The workshop conductor worked and apply the concepts mentioned above, and achieved the following:

- Common parts to music that were shared among instruments of different nature (violin-oboe) were identified, from the same place where they are in the orchestra. How the senses of listening and vision behave were experimented, so that a unified technical and interpretative criterion exist musically.
- Through discourse and communication, how various effects and results could be achieved in the same orchestral passage was shown.
- When the members of the orchestra were asked to sing one of the passages of the works being performed (*Scheherazade's* third

movement) was explored and we went beyond that, with the unexpected result of greater naturalness and musical continuity.

From these and other examples, a new test technique called “intersectional” was explained, which is precisely that type of test where one works intentionally with instruments that although they do not have similar acoustic and physical characteristics, they have identical musical passages. The repertoire worked during the day was the following:

- *Polovetsian Dances* 2 and 3 by Alexander Borodin
- *Kalamary* (fragments) by Alex Tovar
- *Scheherezade* (third movement) y Rimsky Korsakov

Second Day

“In music and technique, I have risked to several things, like using pizzicatos where there are bows, to achieve precision, accompanying the musical dynamics of choreography with the body, playing with lighting effects, and watching the reactions of the audience and students, moving through space as they play, understanding the orchestra as living being.”

Juan Felipe Molano

With the name “A society called orchestra” the first phase of the day opened with the same dynamic of conversation between the auditorium and the workshop conductor. Molano introduced the conversation by talking about projects related to Batuta, such as Chile, Brazil, and Venezuela, and spoke of “musical work with children with disabilities” proposing to call it “musical work with children with special abilities.” This led to the reflection of “respecting and adapting



learning to everyone.” He also shared some pleasant experiences in his lengthy career.

Like the previous day’s session, the workshop conductor started with the open question of how participants had evidenced the application of “the eight habits of mind” during the rehearsal of the previous day, and how this related to respect and adaptation of the learning of each of the members, rows, and sections of the orchestra. Later, a reflection began on where and how the application of each of the eight habits in practice had been identified, with the following comments and considerations:

- *Getting enthusiastic:* using a positive, thoughtful, and at the same time reflexive discourse. The repertoire becomes a tool to get students enthusiastic, and make them feel happy and motivated to play what it is proposed to them. To this respect, instrumentation and arrangements used or chosen are particularly important,

especially in processes involving very young children and initial processes.

- *Going beyond:* Taking risks in the staging, the movements, in what the members of the orchestra do with their instrument and bodies
- *Expressing:* This habit was visible when he started to sing to the children of the orchestra, because each one sang differently at the beginning, and at the end, they tried to unify a concept through singing. From the perspective of the workshop conductor, all the expressive references are related to previous moments.
- Including folk percussion instruments in the audience
- Leaving the orchestra playing alone, without a conductor
- *Understanding the world of music:* Polovetsian dances have an extra-musical plot directly related to the text sung. It alludes to various themes of Russian culture and the plot of the opera for which they were written. It is important to emphasize the meaning of these texts and their relationship with music.

As for the practical aspect of the rehearsal, we also talked about the importance of considering the fundamental issues of the day before a concert. In this regard, the following was mentioned:

- Providing, reviewing, and adjusting production issues, such as lighting, acoustics, and the need for amplification
- Letting the orchestra play the entire work, listening, and then correcting
- Giving continuity and fluency to the rehearsal
- Opening the senses and mind
- Giving confidence and trust

Third Day

The name of this day was “Concert as social transformer.” During this day, the fruits of the work done in previous days were collected. It was shown what it was built between the participants, the workshop conductor, and the orchestra. In the introduction, the workshop conductor reflected on the difficult circumstances that had arisen, such as the change in acoustics, new members who joined the trial, people who were missing, students disconnected by reaction to acoustics, discomfort on the part of some listeners and the members of the orchestra, concern for the production team, and speculation on strategies to improve the sound, etc. This way, the concept of “degrees of vulnerability” was introduced. This means that we are always vulnerable to certain situations out of our hands or not. However, we must learn to differentiate their degrees and prioritize them according to the level of maneuverability we have and the positive effects that have overlooked or give them importance. We must learn how to handle those moments of tension and organize our ideas properly. After, the main subject of the day and the closing of the workshop were introduced: the concert. With this, discussions were opened on the reasons of a concert and the subject was approached in 2 aspects: the formative and the artistic:

- *The formative:* The concert must be the result of a process of technical-musical, cognitive, motivational, and artistic formation/training. It is the tangible moment in which students see and prove the development of the trade that allows them to share with others the joy of knowing something different and learning new things. It is the moment where the student is legitimated, since there are others who recognize mastery and perfection of that task in him. It also infuses that figure of leaders into the members of the orchestra, becoming a focus of direct communication through music and art, having the power to transform an environment, a moment, and a place from their knowledge. It should be noted that according to



the workshop conductor's experience, it is important to perform concerts at least every 3 months.

- *Artistic:* Concert is a medium and a communicative end. It is important to teach, create, and achieve the ability of the group to communicate with the public. It is also very important to have the ability to innovate regarding aspects or elements of the concert that enhance the close and accurate communication with the listeners. Aspects as greeting, a few words, a fixed and determined look at the audience, or things that allow innovation in the formality of the concert, etc.

Although the communicative process is something that occurs unconsciously, it is fundamental to remember that the expressiveness transmitted is an intellectual and physiological ability to relate events of our life with the sounds and interpretive orientation of the group.

Finally, indications were given on how to approach the order of the rehearsal and on those issues that are important to identify for the general rehearsal, such as:

- The order of the rehearsal: they were 4 pieces, so the order is suggested by the mood and its effectiveness. In this case, a gag order, that is starting at the end (4-3-2-1).
- Identifying the objectives and context of the concert: closing concert of a seminar and a workshop, laboratory concert, collective result.
- Identifying what should be prioritized in the general rehearsal: technical aspects of production: acoustics, sound, lighting, and concert time; agenda, connections, and difficult musical transitions
- Trying some fragments with concert energy and others reserving that energy (This technique is called “dialing”, and it is widely used by singers and dancers.)



Workshop 7.

Musical Contemporaneous Composition

WORKSHOP CONDUCTOR: FRANCISCO SILVA

RELATOR: FATTY GÓMEZ

Key Words: sound, improvisation, game, composition, listening

Profile of the Workshop Conductor

FRANCISCO SILVA

General director of the “Desde fuera del centro” project. He studied composition at the University of Chile and Pontificia Universidad Católica (1997-2002). In 2008, he participated in a tour in Germany along with the UC Workshop Ensemble of Contemporary Music presenting works of Chilean composers in the cities of Munich, Oldenburg, and Cologne. In 2009, along with composers Juan Pablo Orrego and Andrés Núñez, he founded the score editorial called Figura Ediciones Musicales, where he serves as member of the editorial committee. To date, he has published 22 works by Chilean composers. His projects of creation and diffusion of contemporary music have been selected in several opportunities by the Promotion Fund of National Music (*Fondo para el Fomento de la Música Nacional*), and his works have been awarded in composition contests like Luis Advis and Latin American Composition of the Goethe Institut, and in the call of the Symphony Orchestra of the University of Concepción. In 2013, he was elected Outstanding Citizen of Los Andes, Chile, and in 2015

he was invited to the “Festival Nuevas Músicas por la Memoria” in Buenos Aires, Argentina to exhibit and show a documentary about his project “Desde fuera del centro.”

Participants

- Susan Sánchez. Music student. Universidad Central, Colombia
- Domingo Sánchez. Music student, Colombia
- Martín Parea. Student. Universidad Pedagógica, Colombia
- Juan Pablo Pantoja. Music teacher, Fundación Nacional Batuta, Colombia
- Pedro Cortés. Teacher, Colombia
- Yulied Patricia López. Professional in Child Pedagogy, Colombia
- Laian Teo Rodríguez. Sound Engineer, Casa Lúdica Barranquilla, Colombia
- María José Patiño. Music student, Universidad de los Andes, Colombia
- Fabio Vergara. Councilor, Instituto Distrital de las Artes, Colombia
- Federico Guillermo Demmer. Musical Director, Colombia

Objective

The objective is reflecting on the role of the game in teaching and composition, and discussing about the ability of listening and what it means, both for music and for pedagogy. Through this experience focused on contemporary music, the project “Desde fuera del centro” offered innovative ways to understand the act of improvising and experimenting through the composition of works for toy instruments, among other innovative pedagogical proposals of young creators like Andrés Núñez, Juan Pablo Orrego, and Francisco Silva. “Desde fuera del centro” is an artistic, pedagogical, and social project carried out

for the rural environment to decentralize the access to music and contemporary experimentation both in children and adults.

Methodology

Combination of expository classes, experimental workshops, and rounds of discussion for musicians, composers, music teachers of basic education who participated.

Proposal of the Workshop

- Getting to know the Chilean project “Desde fuera del centro” in depth and with details
- Participating in experimental dynamics around sound and its pedagogical possibilities
- Reflecting on the role of the game in teaching and composition
- Discussing the ability of listening and what it means both for music and pedagogy
- Enriching pedagogical and musical knowledge through this experience, focused on contemporary music and aimed at children

First Day

SESSION 1

“There is a tremendous capacity for children, especially children from rural schools, to open up to any sound phenomenon.”

Francisco Silva

The workshop started with a work session where participants were invited to the workshop through 3 basic questions: name and age, experience with music, and expectations about the workshop. This acknowledgement allowed breaking the ice between the workshop conductor and the participants, and connecting with the interests that attracted them to the workshop. Also, it encouraged participants to share their compositions, works, or scores to review and link them to the content of the workshop.

Afterwards, the workshop conductor introduced the proposal “Desde fuera del centro” with the projection of slides and a documentary. This was the artistic, pedagogical, and social project that was carried out in 2013 mainly with children of grade 5 and 6 of Basic Rural School Renacer G-94 located in the town of Quebrada de Herrera, Commune of Putaendo, V Region of Chile.

Professor Silva pointed out that during the first stage of the project (April-August 2013) there were 10 workshops on the “Initiation to Contemporary Music.” Children had the opportunity to relate to sound and “physical phenomena, such as with the construction thereof through the dynamics of the game.” Contemporary music was approached from several edges in each of the sessions: sound, hearing, interpretation, characteristics of the composer, improvising, and experimenting. In parallel to the workshops, Andrés Núñez, Juan Pablo Orrego, and Francisco Silva composed 3 works for toy instruments, which were the meeting point between children, performers, director, and composers in the project, since they all were on an equal

condition when confronted with such instruments. Here the game is the common denominator. In the second stage (September-November 2013), the members of the Workshop Ensemble of Contemporary Music led by Pablo Aranda performed 3 mini concerts, one per month, directly in the classrooms of the Escuela Renacer and exclusively for the children who participated in the workshops.

The workshop conductor points out the reasons that personal and academically led him to design the project “Desde fuera del centro.” Among them, he refers to the fact that access to contemporary music in Chile is focused to universities (Contemporary music festivals are exclusive in universities.) and that contemporary music composers have the idea that children “are not going to understand this strange music.” Studying pedagogy and in his practice in rural schools in the Andes, the teacher realizes the great sound capacity of rural children, and considers that a project where music and pedagogy adapt, with an emphasis on contemporary music could work very well.

Before the screening of the documentary, a conversation was held around trends in musical composition in Chile and Colombia. In Chile, there are 2 of them: the first one can be found in the University of Chile, where one must study for 12 years. There, one begins with a basic 4-year cycle to learn the language and music theory, and then continues with a superior cycle where tradition is known from history. The student first begins to make *motetes*, *fugas*, and moves towards harmony until reaching contemporary music. Half of the students leave the mission by seeing that they must start from scratch after 9 years of studying classical music. The second trend is that of the Universidad Católica de Chile. There is an immediate immersion in contemporary music with 2 years of workshops and experimentation with composers’ accompaniment, and 2 years of writing and composition theory. In Colombia, there are other trends, but they are not institutionalized. The university is adjusting the profile depending on the teachers. Students, on the other hand analyze the academic trends and the profile of universities that are in accordance with their training expectations, depending on their needs.

About the documentary, attention is drawn to issues that call for attention, among which we highlight the following:

- This is not an institutional project, but a particular one: a personal creation financed by the Music Fund (*Fondo de la Música*). There is no state-funded line of projects that allows rural people to access contemporary music.
- The State considers that the support to contemporary composers should be to write a play, record a Cd, do a concert at a university, and that's it. With the diffusion of the documentary, the fact that the municipality financed the project was obtained. However, its continuity is uncertain due to the constant entering and leaving of majors.

SESSION 2

“We are tourists of sound, always alert to listening.”

Francisco Silva

During this session, we emphasized on sensitivity to sound through the game and listening. One of the exercises is with blindfolded. Several objects are used to this purpose: sheets of paper, disposable cups, keys, etc. One by one, the participants go on to describe the sounds, sensations, and tonalities the objects produce. In the end, each of them had the mission to reconstruct the sound production with different objects, keeping the description previously made.

In a second activity, the participants had the possibility to go out in couples to “hunt” sounds with the recorder of their cellphone, in the workspace, to produce sonorous landscapes. These sounds were then reproduced by the workshop conductor to recreate a sound landscape with the experimentation of listening and delight of sounds. From this exercise, these were the reflections obtained:

- “To me, the relationship with sound is very much about the future of the child. Every time he listens, he hears something new, simply because time has passed.”
- “I felt I was relating sound to an image.”
- “The first thing I did was to gather memories, the different tones of a zeal or violin. Then, I felt like a game in my head trying to define what the instrument was made of. Is it made of wood? Is it be made of plastic? Then, memories, feelings gathered, and obviously, the experience to be able to build.”

Faced with these comments, the workshop conductor explained that it is not a question of discovering the object that is making the sound. The intention is precisely to discover the sensations of sound. Guessing the object ends with magic. If it were a game to discover the names of the instruments that produce the sound, it would lose the possibility that the brain is installed in another context, another parallel of the mind trying to decipher the color of sound.

SESSION 3

The workshop conductor invited the participants to explore the production of sounds and the listening with the objects to create sound situations using *coti-diaphones*: glass jars, whistles, corrugated hoses, keys, balloons, sewing thread, etc. This way, works are constructed, which are then reviewed and adjusted according to recommendations.

Work 1. Geometric shapes are used to define sounds. There is no definite *tempo* in the work. Between sound and sound, there are no dynamics, but in the end, there is a sound that grows announcing the end. The work begins with short sounds that extend its length indefinitely until yielding other instruments that do not have any determined duration. The work consists in mixing some sounds to make a variation in the wind instrument (corrugated hose) with a roll that makes the triangle.

Work 2. This work follows a sequence in scene from the following acts:

- Free start and end
- The frog is free, she moves as she desires.
- First act. The nothing/nated/swimming come in.
- Second act. The nothing/nated/swimming realize it.
- Third act. The lagoon admires.
- Fourth act. The lagoon stops admiring.

To close this session, the master shared the work *Aquí y ahora en el sonido*, composed by him and Pedro Paredes Vargas interpreted by the Orchestra and choir Colegio Elisa Valdés de Puente Alto, and directed by Francisco Cila Quintana (<http://aquiyahoraenelsonido.blogspot.com.co/>).

SOME LEARNINGS AND CONCLUSIONS

- Sound becomes relevant in contemporary musical composition. Participants could recognize the sound and its properties as range, timbre, and rhythmic pattern for the structuring of the music.
- Sound is the center, the basis for the creation of musical works where listening to the other and improvisation become elements that propitiate and accompany contemporary musical composition. Sounds have qualities and with their particularities, composers have the possibility to create works with the sounds surrounding them. Sound is valued as an element that contributes to the pedagogical exercise in the construction of musical language.
- Exploration allows the development of instruments with unconventional objects that have the property of producing sounds. This enriches the creation and imagination of the participants, and expands knowledge about music and composition. Some participants claim that “the sensory experience of sound becomes a creative tool,” that sound is a “unique element for innovation”, and we should not “limit ourselves when composing a work.”



- With the documentary “Desde fuera del centro”, participants understand that silence does not exist. Although we have the idea that silence is possible, we conclude that sounds are always present in the environment or interior, as in the case of the constant heartbeat of the human heart or the sound of breathing. That is why reaching the deepest sound exploration is valued.
- There is the possibility of learning new words. The use by the workshop conductor of words such as tri-pentagram (acute, medium, serious) and scale is emphasized in the sense of a guideline and tool to measure, or distance acts or sound events in the creation of scores of contemporary music.
- The participation in the workshops allowed for an encounter with each other and with the other. This made it possible to break down barriers and motivate the undertaking of similar projects in spaces or communities in which musicians work. In this sense, the experience of participating in the workshops can be seen as a “provocation” to do new things.

- The workshop allowed the construction of sound situations, which leads to think of the strengths that each one has when composing or improvising.
- For the participants, the learning acquired in the workshop contributes to strengthening their performance as composers and music teachers. What is learned favors the use of improvisation techniques in landscape construction or sound situations.





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Hearing Research

REVIEW

Can nonlinguistic musical training change the way the brain processes speech? The expanded OPERA hypothesis

ANIRUDDH D. PATEL¹

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ABSTRACT

A growing body of research suggests that musical training has a beneficial impact on speech processing (e.g., hearing of speech in noise and prosody perception). As this research moves forward two key questions need to be addressed: 1) Can purely instrumental musical training have such effects? 2) If so, how and why would such effects occur? The current paper offers a conceptual framework for understanding such effects based on mechanisms of neural plasticity. The expanded OPERA hypothesis proposes that when music and speech share sensory or cognitive processing mechanisms in the brain, and music places higher demands on these mechanisms than speech does, this sets the stage for musical training to enhance speech processing.

¹ Dept. of Psychology, Tufts University, 490 Boston Ave., Medford, MA 02155, USA.

Tel.: þ1 617 627 4399; fax: þ1 617 627 3181. E-mail address: a.patel@tufts.edu

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When these higher demands are combined with the emotional rewards of music, the frequent repetition that musical training engenders, and the focused attention that it requires, neural plasticity is activated and makes lasting changes in brain structure and function which impact speech processing. Initial data from a new study motivated by the OPERA hypothesis is presented, focusing on the impact of musical training on speech perception in cochlear-implant users. Suggestions for the development of animal models to test OPERA are also presented, to help motivate neurophysiological studies of how auditory training using non-biological sounds can impact the brain's perceptual processing of species-specific vocalizations.

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Introduction

BACKGROUND

Humans rely on learned, complex auditory sequences for communication via speech and music. From a neurobiological perspective, learning corresponds to experience-driven changes in the functional anatomy of the brain (vs. changes due to intrinsic factors such as maturation). Such experience-dependent changes can occur at multiple spatial scales including changes to: 1) the synaptic strength and/or number of synapses connecting neurons, 2) the size and topographic organization of cortical maps, 3) local patterns of neural arborization and cortical thickness, and 4) the integrity of white matter tracts connecting different brain regions (Huttenlocher, 2002). Given that speech and music are fundamental forms of human communication, and that both rely heavily on auditory learning, the nature and limits of experience-dependent neural plasticity within auditory networks is a theme of major importance for cognitive neuroscience.

Research with nonhuman animals using non-biological sounds, such as computer-generated tones or noise, has revealed a remarkable degree of experience-dependent plasticity in the auditory system of both juveniles and adults (for a review, see Shepard et al., 2013). In humans there is good evidence for neural plasticity in the processing of more ecologically realistic sounds. Experiments show that that linguistic experience and/or training can alter the neural processing of speech sounds, both cortically and subcortically (e.g., Callan et al., 2003; Song et al., 2008). Similarly, there is evidence that musical training can alter the brain's processing of musical sounds (see Herholz and Zatorre, 2012 for a review). In other words, speech and music both show within-domain neural plasticity, whereby training in one domain (e.g., speech) alters processing of sounds in that same domain.

This paper is concerned with a related but less-explored topic, namely cross-domain auditory plasticity. Cross-domain plasticity refers to changes in neural processing in one domain driven by experience or training in another domain. The domains of interest in this paper are speech and instrumental (nonverbal) music. The central questions addressed by this paper are: 1) Can nonlinguistic musical training drive neural plasticity in speech processing networks?, and 2) If so, how and why would this occur?

Why focus on the impact of instrumental music training (vs. singing) on speech processing? This decision reflects the current paper's focus on cross-domain plasticity. Song, by definition, combines elements from speech (phonemes, syllables) and music (e.g., melodies built from musical scales and beat-based rhythms). Thus any impact of singing-based training on speech abilities could be partly or wholly due to within-domain plasticity, i.e., to the effects of the linguistic components of song. Indeed, songs have several features which make them well-suited to drawing attention to the sound structure of language, and thus for implicitly training speech processing. For example, songs are typically slower than ordinary speech

(in terms of syllables/sec), giving the brain more time to process the spectrotemporal details of syllables. Furthermore, songs often involve repetition of word sequences (e.g., refrains), predictable rhythms, and frequent rhymes, all of which help emphasize the sound structure of words over and beyond their semantic meaning. In other words, four distinct factors in song (rate, repetition, rhythm, and rhyme) act to highlight the sound structure of language. Hence finding an impact of singing-based training on the brain's processing of speech could be largely due to within-domain plasticity.

Note that this is not a value judgment. It is possible that song-based training will prove more efficacious than nonverbal musical training in changing the way the brain processes ordinary speech. This is an empirical issue that can only be resolved by future research. This paper's focus on nonverbal musical training reflects a focus on cross-domain plasticity. Thus henceforth in this paper, 'musical training' refers to nonverbal training (e.g., learning an instrument such as flute, cello, or drums) unless otherwise specified. Furthermore, while this paper focuses on the impact of musical training on speech processing, it is important to note that there is interest in (and research on) the influence of language experience on music processing (e.g., Bidelman et al., 2013; for a review see Asaridou and McQueen, 2013).

CROSS-DOMAIN PLASTICITY: THEORETICAL AND PRACTICAL SIGNIFICANCE

If musical training can change the way the brain processes speech, this would inform theoretical debates over the degree to which speech is 'informationally encapsulated' from other types of auditory processing, and would refine our understanding of the neural relationship between speech processing and auditory processing more generally. From a practical perspective, finding that musical training impacts speech processing would be relevant to a growing body of research exploring the impact of musical training on language skills (Kraus and Chandrasekaran, 2010).

For example, Bhide et al. (2013) recently investigated links between rhythmic training and phonological abilities in 6-7 year old children. The idea that there may be a connection between rhythm processing and phonological processing may seem counterintuitive at first, but a growing body of evidence suggests that there is a link between these abilities (reviewed in Thompson et al., 2013). As noted by Thompson et al. (2013), one reason for this relationship may be that sensitivity to patterns of timing and stress plays an important role in both musical rhythm and speech rhythm (cf. Patel, 2008, Ch. 3). In terms of links between speech rhythm and phonology, these authors state that “Sensitivity to the predominant stress patterns of a language is clearly important for extracting words and syllables from the speech stream, and therefore for phonological representation.” Connecting these ideas to neuroscientific research, Goswami (2011) has proposed “that an underlying difficulty in neural rhythmic entrainment found across the IQ spectrum is one cause of the poor phonological skills developed by children who go on to become poor readers.” (p. 113).

Motivated by these ideas, Bhide et al. (2013) compared 2 months of rhythm-based training to an equivalent amount of training of phonological skills, and found that the two types of training resulted in roughly comparable enhancements on a variety of standardized tests of phonological processing. This study is one of a growing body of experimental studies finding links between musical training and phonological processing (e.g., Chobert et al., 2012; Degé and Schwarzer, 2011). Such studies are complemented by a larger body of correlational studies which point to links between musical training or aptitude and linguistic phonological abilities (e.g., Moritz et al., 2012; Slevc and Miyake, 2006; Tierney and Kraus, 2013). Since phonological processing plays an important role in the development of reading abilities, there is great interest in discovering whether early music training can impact the development of phonological skills, especially in pre-reading children who are at risk for reading disorders based on familial, behavioral, or neural measures (Guttorm et al., 2010; Maurer et al., 2009; Raschle et al., 2012)

Another area where cross-domain plasticity research has practical significance concerns speech perception in cochlear implant (CI) users. While modern CIs provide good speech intelligibility in quiet environments, hearing in noise remains a challenge, as does perception of pitch-based prosodic patterns (e.g., the ‘melody of speech’ or speech intonation, See et al., 2013). Interestingly, hearing in noise and prosody perception are two abilities which appear to be strengthened in musically-trained normally-hearing individuals (e.g., Parbery-Clark et al., 2009; Thompson et al., 2004). Thus the question arises whether musical training might enhance speech-in-noise perception or prosody perception for CI users. Research on this topic has barely begun, but some preliminary data from a new study are discussed later in this paper in the hope that more such research will soon be conducted.

OVERVIEW OF THIS PAPER

The remainder of this paper is divided into 4 parts (Sections 2e5). Section 2 discusses the type of evidence needed to demonstrate that nonlinguistic musical training can change speech processing, and discusses some limitations of existing research. Section 3 addresses why such cross-domain effects might be expected to occur, and introduces the OPERA hypothesis and the expanded OPERA hypothesis. Section 4 describes a new study of musical training in cochlear implant users motivated by the OPERA hypothesis, and presents preliminary data from 2 participants. Section 5 describes ideas for animal studies motivated by the OPERA hypothesis, focusing on animal models of the impact of musical training on the processing of species-specific vocalizations.

Evidence for cross-domain plasticity

EVIDENCE FROM LONGITUDINAL STUDIES

Conclusive demonstration of cross-domain neural plasticity from music to speech requires experimental, longitudinal research which examines the impact of musical training on the neural processing of speech. Such studies require random assignment of individuals to training in music vs. an active control (e.g., painting), along with pre- and post-training measures of neural processing of speech (as in Chobert et al., 2012; Moreno et al., 2009). To explore the functional consequences of any neural changes in speech processing, behavioral measures also need to be taken both pre- and post-training (e.g., hearing speech in noise, prosody perception, and/or phonological abilities), and correlations between neural and behavioral changes must be computed, statistically controlling for pre-existing differences between experimental groups (e.g., in age, IQ, etc.). That is, one cannot simply assume that changes in neural processing of speech correspond to perceptual enhancements (cf. Bidelman et al., 2011).

Finally, if one is studying children, then in addition to an active control group it is also desirable to have a passive control group with no training, in order to distinguish any changes in speech processing due to musical training from those due to maturation.

As noted earlier in this paper, demonstrating purely cross-domain plasticity requires that the musical training not include singing or other speechemusic blends (e.g., chanting, vocal rhyming, poetry, etc.). Spoken language will of course need to be used in the musical training (e.g., for communication with participants), but the crucial point is that this is equally true of the active control condition (e.g., painting), so that any post-training differences in speech processing between the music and control groups can be confidently attributed to music and not to speech.

Fortunately, there is a growing body of experimental, longitudinal research on the impact of music training on speech processing

(e.g., Bhide et al., 2013; Chobert et al., 2012; Degé and Schwarzer, 2011; François et al., 2013; Moreno et al., 2009; Overy, 2003; Roden et al., 2012; Thompson et al., 2013; cf. Lakshminarayanan and Tallal, 2007). These pioneering studies have produced fascinating results. The study of Bhide et al., (2013) was already mentioned above. To take two examples from other laboratories, Chobert et al., 2012 studied 8-10 year-old children randomly assigned to music or painting training for 12 months and found that children in the former group showed enhanced pre-attentive processing of syllable voice onset time (VOT) and duration (but not syllable pitch), based on measurements of the mismatch negativity (MMN). Thompson et al., 2004 studied the impact of piano training on children's ability to decode affective speech prosody, and found that such training enhanced sensitivity to emotion in the voice as much as did training in drama (which actively trained vocal affect).

While such studies are making vital inroads into the study of music-driven changes to speech processing, none have met all the criteria outlined at the start of this section. That is, either the studies did not include neural measures (e.g., Thompson et al., 2004), or the musical training included singing or other speech-music blends such as chanting (e.g., Bhide et al., 2013). For example, in the study of Chobert et al. (2012), “the proportion of purely instrumental training was about 50%. The other 50% was divided into 30% singing and 20% musical listening.” (J. Chobert, pers. comm., March 25, 2013). To be sure, the above studies were aimed at exploring the impact of music training on speech processing, not at isolating cross-domain (vs. within-domain) effects. Hence the studies were successful in achieving their aims. However, from the standpoint of establishing cross-domain plasticity, they do not allow strong inferences to be drawn.

EVIDENCE FROM CROSS-SECTIONAL STUDIES

Cross-sectional studies examining how musicians vs. non-musicians process speech sounds are far more numerous than longitudinal studies (for recent reviews, see Asaridou and McQueen, 2013; Besson et

al., 2011; Kraus and Chandrasekaran, 2010). Many such studies have reported neural and behavioral enhancements in speech processing in musicians vs. non-musicians (behavioral enhancements include better hearing of speech in noise and enhanced sensitivity to vocal affect and speech intonation). The most common neural measure employed in these studies is EEG, which has been used to examine cortical and subcortical processing. To take just one example, Wong et al. (2007) used EEG to measure the midbrain's frequency-following response (FFR) to spoken syllables, and found that the periodic portion of the FFR more faithfully reflected the fundamental frequency (Fo) contour of spoken Mandarin syllables in musicians vs. non-musicians, even though both were equally unfamiliar with Mandarin. They also found that the degree of correlation between the FFR periodicity trajectory and the syllable Fo trajectory correlated with years of musical training. This correlation suggests a role for experience-dependent plasticity in driving the observed differences between musicians and non-musicians. However, as with any correlational study, causality cannot be proven since individuals who elected to train in music may have had pre-existing neural differences from individuals who did not make this choice.

Interestingly, most cross-sectional studies of the impact of musicianship on speech processing have focused on instrumentalists (vs. singers), making the studies relevant to the issue of cross-domain plasticity. However, unlike experimental studies, cross-sectional studies cannot tightly control the type of musical training which participants have. It is thus possible that many musicians who play instruments have also had more singing experience and/or training than non-musicians. This raises the possibility that within-domain plasticity plays an important role in the finding of superior speech processing in musicians. Thus cross-sectional studies do not allow strong inferences about cross-domain plasticity.

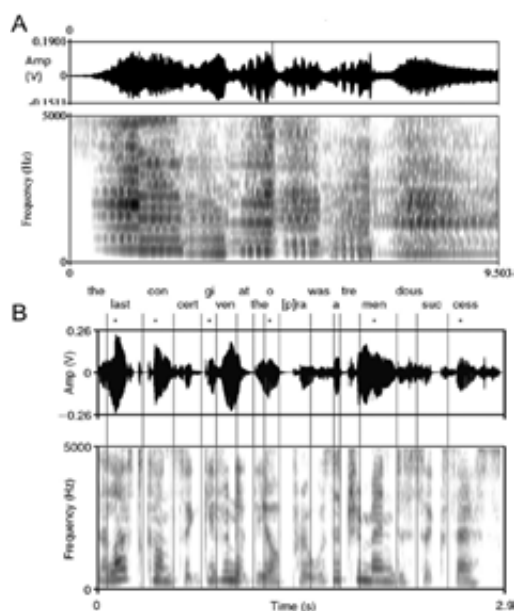


Fig. 1. Wideband spectrograms of solo cello vs. speech. A. Waveform and spectrogram of the opening 7 notes of *The Swan* (by Camille Saint-Saëns, performed by Ronald Thomas). B. Waveforms and spectrogram of the sentence “The last concert given at the opera was a tremendous success” spoken by an adult female speaker of British English. Syllable boundaries are marked with thin vertical lines, and asterisks below selected syllables indicate stressed syllables (from Patel, 2008). Note the difference in the time axes in A and B. Audio in supplementary information.

What would drive cross-domain plasticity?

SPECTROTEMPORAL DIFFERENCES BETWEEN MUSIC AND SPEECH

As discussed in the previous section, conclusive proof that nonverbal instrumental musical training changes the neural processing of speech has yet to be obtained. Nevertheless, while awaiting such evidence it is worth considering what factors could drive cross-domain plasticity, particularly since ordinary speech and instrumental music

have rather different spectrotemporal characteristics. Consider for example Fig. 1. Fig. 1A shows the waveform and wideband spectrogram of a cello playing the opening notes of ‘The Swan’, while Fig. 1B shows the waveform and wideband spectrogram of an English sentence.

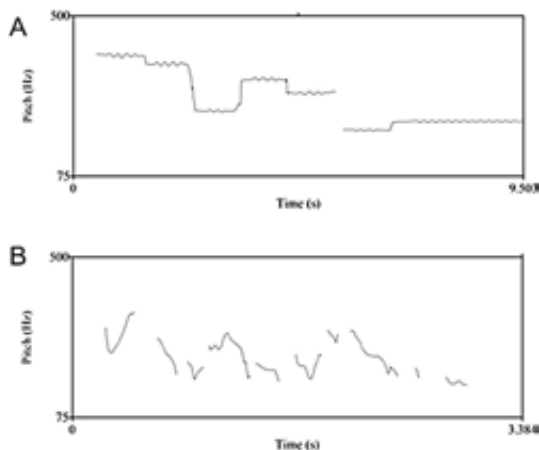


Fig. 2. Fo contours of solo cello vs. speech. A. Fo contour of the cello passage shown in Fig. 1A. B. Fo contour of the sentence shown in Fig. 1B. Note different time axes in A and B.

One striking difference between the cello and the speaking voice in this example is the rate of events: the cello plays 7 notes in about 9 s, while the speaker utters 17 syllables in about 3 s. If musical notes are conceptually equated to spoken syllables as fundamental temporal units of organization in music vs. speech, in this example speech is about 8 times faster than music in terms of event rate. Of course, instrumental music is often played faster than this particular cello example, yet it seems likely that on average the rate of notes/sec in music is significantly slower than the average rate of syllables/sec in speech, when comparing monophonic musical lines (such as melodies played on the violin, clarinet, trumpet, etc.), to spoken sentences. In support of this conjecture, Greenberg (1996) found a mean syllable duration of 191 ms (sd $\frac{1}{4}$ 125 ms) in his analysis of approximately 16,000 syllables of spontaneous American English speech. In contrast, on the basis

of an analysis of over 5000 monophonic musical melodies (>600,000 notes), Watt and Quinn (2006, and personal communication) found a mean note duration of 280 ms (sd $\frac{1}{4}$ 291 ms), which is almost 50% longer than the mean syllable duration in speech.

Returning to Fig. 1, another salient difference between the spectrotemporal characteristics of music and speech is that the amount of change in spectral shape within each musical note is less than within each spoken syllable. This is to be expected, as each syllable contains rapid changes in overall spectral shape which help cue the identity of its constituent phonemes. The spectrotemporal differences between instrumental music and speech also extend to patterns of fundamental frequency (Fo). This is shown in Fig. 2, which displays the Fo contours of the cello passage and spoken sentence in Fig. 1.

While the cello and speech examples in Fig. 2 have roughly comparable Fo ranges, they show substantial differences in the details of their Fo trajectories. The cello shows step-like changes between discrete pitch levels, characteristic of instrumental music (the smaller Fo oscillations within each note correspond to vibrato), while the voice shows the gliding pitch contours characteristic of spoken sentences (Patel, 2008, Ch. 4).

These salient differences in spectrotemporal structure between instrumental music and speech make the issue of cross-domain plasticity especially intriguing. Why would musical training impact speech processing?

TWO EXISTING PROPOSALS

Two existing proposals which address the issue of cross-domain plasticity focus on the impact that musical training has on auditory attention and auditory working memory (Besson et al., 2011; Strait and Kraus, 2011). Both argue that musical training strengthens auditory attention and working memory, and that this has consequences for speech processing. For example, enhanced auditory attention and working memory appear to benefit one's ability to understand speech in noise (Strait et al., 2013; see Fig. 6 of Anderson et al., 2013).

This idea of instrumental music and speech having shared (partly overlapping) cortical processing for auditory attention and auditory working memory is supported by neuro- imaging research (Janata et al., 2002; Schulze et al., 2011).

Strait and Kraus (2011) and Besson et al. (2011) also both argue that music training “fine tunes the encoding of” or “enhances sensitivity to” acoustic features shared by music and speech (e.g., periodicity and duration, which play important roles in pitch and rhythm processing in both domains). The two proposals differ, however, in other respects, although these differences do not make the proposals mutually exclusive. Strait and Kraus (2011) emphasize the idea that cognitive (attention, memory) and sensory (subcortical) processes interact in a reciprocal fashion via the confluence of ascending and descending pathways in the auditory system (see Kraus and Nicol, in press, for an overview). Indeed, Kraus et al. (2012) have suggested that “musical training first drives cognitive enhancement that, in turn, shapes the nervous system’s response to sound.” That is, while sound processing is typically thought of flowing ‘bottomup’ from cochlea to cortex, Kraus and colleagues make the interesting suggestion that plastic, training- related changes in subcortical responses to speech (e.g., as seen in Song et al, 2012) are preceded by cortical changes, which affect subcortical structures via topedown corticofugal projections (cf. the ‘reverse hierarchy’ theory, Ahissar et al., 2009). As stated by Kraus et al. (2012), “In the last decade, we have moved away from the classical view of hearing as a one-way street from cochlea to higher brain centers in the cortex.” This view helps us reimagine the role of subcortical structures in speech processing, such as the inferior colliculus in the midbrain. Rather than being a ‘primitive’ brain center which does innate and inflexible computations, Kraus argues that the human auditory midbrain should be viewed as a sensory-cognitive hub for speech processing, where experience- dependent plasticity occurs and can be quantified using the tools of modern neuroscience.

Turning to the proposal of Besson et al. (2011), these authors suggest that increased sensitivity to basic acoustic parameters shared

by speech and music (driven by music training) could lead to sharper linguistic phonological representations in long-term memory. Related ideas have been suggested by Goswami (2011) in the context of exploring how deficits in nonlinguistic auditory processing in dyslexics could give rise to some of their phonological processing problems, and how musical training might ameliorate these problems.

THE ORIGINAL OPERA HYPOTHESIS

A notable feature of the two proposals discussed above is that both posit that music enhances auditory processing in ways that are relevant to speech, either via improvements to auditory attention or auditory working memory or via the fine-tuning of auditory sensory processing. Neither proposal, however, specifies why musical training would enhance auditory processing in these ways. Instrumental music and speech are both spectrotemporally complex and place significant demands on the auditory system. Thus what principled reasons can be offered to explain why musical training would enhance auditory processing over and above what is already demanded by speech?

The original OPERA hypothesis addressed this question, focusing on enhanced auditory sensory processing. The hypothesis (first presented in Patel, 2011, 2012) is that musical training drives adaptive plasticity in speech processing networks when 5 conditions are met. These are: (1) Overlap: there is anatomical overlap in the brain networks that process an acoustic feature used in both music and speech (e.g., waveform periodicity, amplitude envelope), (2) Precision: music places higher demands on these shared networks than does speech, in terms of the precision of processing, (3) Emotion: the musical activities that engage this network elicit strong positive emotion, (4) Repetition: the musical activities that engage this network are frequently repeated, and (5) Attention: the musical activities that engage this network are associated with focused attention. According to the OPERA hypothesis, when these conditions are met neural plasticity drives the networks in question to function with higher precision than

needed for ordinary speech communication. Yet since speech shares these networks with music, speech processing benefits.

A key idea of OPERA is that music demands greater precision than speech in the processing of certain acoustic features shared by the two domains. For example, periodicity in the acoustic waveform is used to construct the percept of pitch in both domains (Yost, 2009). It seems likely that music demands more precision than speech in terms of the precision of pitch processing, because in music small differences in pitch can make a large difference to perception. For example, a w6% or 1 semitone pitch difference can make the difference between an in-key and out-of-key note, such as a C vs. a C# in the key of C, which can be perceptually very salient. Speech, in contrast, does not rely on such fine distinctions of pitch for signaling important contrasts between words, a point made by several authors, including Peretz and Hyde (2003), Patel (2011) and Zatorre and Baum (2012). The latter authors suggested that fine-grained vs. coarse-grained pitch processing might be carried out by distinct cortical networks. Should this prove correct, then the “overlap” condition of OPERA would not be met at the cortical level. However, there is little doubt that the sensory encoding of periodicity in music vs. speech overlaps at the subcortical level (e.g., in the inferior colliculus and other structures between the cochlea and thalamus).

Independent of the coarser pitch contrasts used to make structural distinctions in speech vs. music, there is another reason why speech likely demands less precision than music when it comes to processing pitch patterns. Even when pitch carries a high functional load in speech (as in the tone language Mandarin), pitch-based distinctions do not appear to be crucial for sentence intelligibility in quiet settings. This was shown by Patel et al. (2010), who found that native listeners found monotone Mandarin sentences just as intelligible as normal sentences when heard in a quiet background, a finding recently replicated by Wang et al. (2013) and Xu et al. (2013). This robustness of Mandarin perception to flattening of pitch contours is likely due to the many acoustic redundancies that are involved

in cueing phonemic and syllabic distinctions in speech (McMurray and Jongman, 2011) and to the use of syntactic and semantic knowledge to constrain lexical processing in sentence contexts (DeLong et al., 2005).

Importantly, the ‘Precision’ component of the original OPERA hypothesis was not restricted to pitch, even though pitch was used as the primary vehicle for explaining the concept of precision. Timing, for example, is an acoustic feature important to both speech and music: the timing of musical notes and of spoken syllables play key roles in establishing rhythmic patterns in each domain. Musical training that emphasizes rhythm (e.g., drumming) may place higher demands on the precision of temporal processing than does ordinary speech, if small differences in note timing are structurally important for music. Of course, small differences in timing are also important for speech (e.g., for distinctions in voice onset time [VOT] between consonants), but once again the critical issue is whether sensitivity to such small distinctions is as important for speech comprehension as it is for music perception. Due to the redundant cues used in signaling lexical contrasts in speech, the demands for highly accurate temporal perception may be lower than the demands made by music. To take one example explored by Lisker (1986), a difference in VOT between /p/ and /b/ plays a role in cueing the lexical distinction between “rapid” and “rabid”, suggesting that the accurate perception of timing is critical to speech. Crucially, however, VOT is but one of many partly-redundant acoustic differences that help cue the distinction between these two words. Other differences include F₀, vowel duration, and numerous other factors (Lisker states “as many as 16 pattern properties can be counted that may play a role in determining whether a listener reports hearing one or these words rather than the other.”).

Furthermore, in connected speech, words are typically heard in semantic and syntactic contexts that help disambiguate what word was intended by a speaker (Mattys et al., 2005). Thus while speech may involve subtle acoustic contrasts, it also builds in a good deal of redundancy and contextual constraint, so that speech comprehension is

likely to be robust to diminished sensitivity to any particular acoustic feature. This makes evolutionary sense, given that biological nervous systems inevitably vary in the precision with which they process any given acoustic feature, and that speech, as our evolved communication system, should be robust to such variation. Music, in contrast, can demand more of the auditory system, particularly when one tries to achieve a high level of performance.

Turning to the Emotion, Repetition, and Attention components of OPERA, these are factors which are known to promote neural plasticity, e.g., from laboratory studies of nonhuman animals (Shepard et al., 2013). Music has a rich connection to emotional processing and dopamine release (Salimpoor et al., 2013). In other words, engaging with music is often a rewarding activity for the brain. While the psychological mechanisms behind music-induced pleasure are still being investigated (Huron, 2006), from a neuroscience perspective the key fact is that music links intricately structured sound to biological rewards, and rewards have consequences for auditory neural plasticity (David et al., 2012). The resulting neuroplastic changes are likely to be persistent when the associations between sounds and rewards are themselves persistent, as they are in long-term musical training. Such training also involves a good deal of repetition, including playing certain musical passages over and over, and thus is a natural vehicle for “massed practice”, a type of training known to facilitate neural plasticity (Taub et al., 2002). Finally, musical training also involves focused attention, which is known to influence neural plasticity in auditory training studies (Polley et al., 2006). In terms of neurochemistry, emotion, repetition, and attention have been associated with release of neuromodulators such as dopamine, acetylcholine, and norepinephrine in the cortex, all of which facilitate neural plasticity.

THE EXPANDED OPERA HYPOTHESIS

The original OPERA hypothesis focused on the demands that music training places on sensory processing (e.g., sensory encoding of waveform periodicity or amplitude envelope). The expanded OPERA

hypothesis broadens this view and considers the demands that music training places on sensory and cognitive processing. Following the logic of the original OPERA hypothesis, the expanded OPERA hypothesis claims that music training can drive adaptive plasticity in speech processing networks if:

1. A sensory or cognitive process used by both speech and music (e.g., encoding of waveform periodicity; auditory working memory) is mediated by overlapping brain networks.
2. Music places higher demands on that process than speech
3. Music engages that process with emotion, repetition, and attention

The expanded OPERA hypothesis seeks to unify the original OPERA hypothesis with the ideas of Strait and Kraus (2011) and Besson et al. (2011). These authors proposed that music training enhances auditory working memory and auditory attention, and that this impacts speech processing because speech and music have overlapping brain networks involved in these processes. In support of their view, Strait and Kraus (2011) and Besson et al. (2011) provide useful reviews of research showing enhanced auditory attention and working memory in musicians, and overlap in the brain networks involved in auditory attention and working memory in music and speech. However, neither proposal addresses why musical training would drive these enhancements. Speech and music are both complex sound sequences that unfold rapidly in time, and both require auditory attention and auditory working memory for processing. Thus why would music training drive these processes to higher levels than that demanded by speech?

The expanded OPERA hypothesis proposes that music training enhances speech processing when music places higher demands than speech on a shared sensory or cognitive process, and engages this process in the context of emotion, repetition, and attention. In the case of auditory working memory, the idea that music often makes higher demands than speech seems intuitively plausible. In spoken

language a listener rapidly converts the sounds of speech into a referential semantic representation (Jackendoff, 2002). Auditory working memory is required in order to make syntactic and semantic connections between incoming words and past words in a sentence (Gibson, 1998), but the past words need not be stored as sounds per se, but rather, as meanings. This ‘semantic recoding’ of incoming sound is not possible with instrumental music, which lacks referential propositional semantics. Thus when listening to music one must store the acoustic details of recently heard material in auditory working memory, e.g., in order to recognize that an upcoming phrase is a variant of a preceding melodic or rhythmic pattern (Snyder, 2000). In other words, it seems plausible that instrumental music places higher demands on auditory working memory capacity than does ordinary language, due to the lack of semantic recoding in the former domain.

Turning to auditory attention, it is less clear why music processing would demand more attention than language processing. Playing a musical instrument demands attention to sound, but so does listening to the speech of someone in a crowded room, or to a news broadcast while driving. Furthermore, OPERA already has the notion of attention built into its framework, so it may seem circular to suggest that OPERA can be used to explain why music training enhances auditory attention. There may be, however, a difference in the type of attention deployed when playing a musical instrument vs. when listening to speech. Playing an instrument often requires selective attention to certain dimensions of sound (e.g., pitch, timing), in order to gauge if one is in tune or in time with others. When listening to speech, we rarely consciously attend to particular sonic dimensions. Rather, we aim to understand the message as a whole. Of course, sonic nuances do play an important role in language (e.g., the differences in prosody that signal seriousness vs. sarcasm), but our apprehension of these nuances does not depend on a conscious decision to pay selective attention to any particular acoustic dimension of speech. For example, vocal affect influences many aspects of speech acoustics (Quinto et al., 2013), so its apprehension does not require focused

attention on just one aspect, such as pitch. Thus one could argue that that musical training often places higher demands on selective auditory attention than does ordinary speech comprehension (e.g., attention to pitch, or to timing). This could set the stage for musical training to enhance selective auditory attention over and above what is demanded by speech, if selective attention is engaged in the context of emotion and repetition. (In this case, the ‘attention’ component of OPERA is redundant, since it is attention itself that is the cognitive process in question.)

To summarize, the expanded OPERA hypothesis proposes that it is the higher demands that music places on certain sensory and cognitive processes shared with speech that set the stage for neural enhancements in speech processing. When these demands are combined with emotional rewards, extensive repetition, and focused attention, then enhancements occur via mechanisms of experience-dependent neural plasticity.

Research motivated by OPERA: can musical training enhance speech perception in cochlear implant users?

Despite continuing advances in cochlear implant (CI) technology, two aspects of speech perception remain quite challenging for CI-users: speech perception in noise and pitch-based prosody perception (e.g., perception of sentence intonation contours). There is growing interest in auditory training programs to improve these abilities in CI users, based on the idea that neuroplastic changes in the brain may help CI users improve their speech perception abilities. One type of processing which could benefit both speech perception in noise and sentence intonation perception is melodic contour processing (processing of the ups and downs of pitch patterns over the course of a musical melody or sentence). Research on speech intelligibility has shown that when speech is heard in noise, sentences with intact F₀ contours are more intelligible than equivalent sentences in which F₀ variation has been removed (i.e., resynthesized monotone sentences,

see Miller et al., 2010 for English; Patel et al., 2010 for Mandarin). Hence enhanced sensitivity to melodic contour in speech could potentially boost CI user's speech perception in noise. It is known that musically trained normal-hearing individuals show enhanced mid-brain encoding of speech F₀ (Wong et al., 2007) and enhanced speech perception in noise (e.g., Parbery-Clark et al., 2009). It is also known that auditory training can improve nonlinguistic melodic contour identification in CI users (Fu and Galvin, 2011; Galvin et al., 2007, 2009), and that in the normal brain, nonlinguistic melodic contour processing and speech intonation processing share brain mechanisms (e.g., Hutchins et al., 2010; Liu et al., 2010). Together, these findings, when viewed in light of the OPERA hypothesis, suggest that musical training of nonlinguistic melodic contour processing in CI users may yield benefits for their speech perception.

To test this idea, a new study has begun at the House Research Institute (formerly House Ear Institute) in Los Angeles, led by John Galvin, in collaboration with Quien-Jie Fu, Tim Brochier, John Iversen, and Aniruddh Patel. In this study, non-musician CI users are trained to play simple 5-note patterns on an electronic piano keyboard. These patterns are based on prior music perception research with CI users (Galvin et al., 2007), and employ the rising, falling, rising-falling, and falling-rising patterns shown in the shaded regions of Fig. 3.

The training patterns consist of either 5 successive white keys (1e2 semitone spacing) or black keys (2e3 semitone spacing). These spacings were deemed optimal as many CI users have difficulty perceiving pitch differences less than 2 semitones. Thus the music training aims to develop greater precision in pitch contour processing than the CI users normally have, using a form of sensorimotor training in which the participants themselves produce the auditory pattern they are learning. Prior neuroscientific research with normal-hearing people suggests that 'closing the sensorimotor loop' in this way is a more effective way to drive auditory neural plasticity than tasks that involve listening only (Lappe et al., 2008).

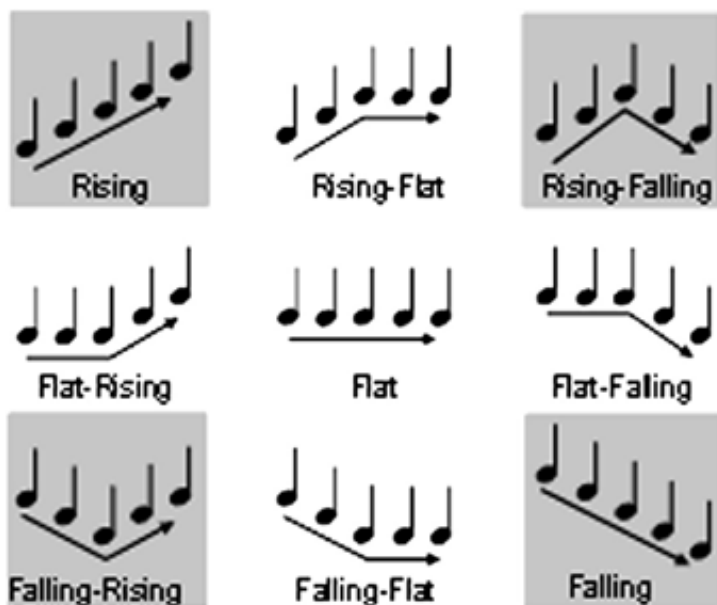


Fig. 3. Shaded regions show the 5-note melodic contours used in the training study. Pre- and post-training, all patterns are used in testing melodic contour identification using the methods of Galvin et al. (2007).

Due to the relatively poor spectral resolution of cochlear implants, complex pitch perception is difficult, if not impossible for most CI users. Pitch cues are most strongly conveyed by the place of stimulation (i.e., the position of the implanted electrode and its proximity to healthy neurons). Given the electrode spacing and the typically non-uniform patterns of neural survival, harmonic places are “mistuned.” Some temporal pitch cues are also available via the modulation in the temporal envelopes typically used for CI stimulation. However, these cues are generally weak, and only provide pitch information up to approximately 300 Hz. It is possible that training may improve CI users ability to integrate place and rate pitch cues, or to associate changes in pitch with the distorted spectral envelope, which may in turn improve CI users music and speech perception.

So far, two participants have completed the study.² The protocol involves several different tests of speech perception as well a test of melodic contour identification (MCI; Galvin et al., 2007, 2008), which are administered pre- and post-training. (Pre-testing involved 3 or more runs of each test, or until achieving asymptotic baseline performance.) The speech perception tests include sentence recognition in noise and speech prosody perception. To measure speech perception in noise, HINT sentence recognition (Nilsson et al., 1994) is measured using an adaptive procedure. The speech level is fixed at 65 dBA and the noise level is adjusted according to the correctness of response. If the subject identifies 50% or more of the words in the sentence, the noise level is increased. If the subject identifies less than 50% of the words in the sentence, the noise level is reduced. The speech recognition threshold (SRT) is defined as the signal-to-noise ratio needed to produce 50% correct words in sentences.

To test prosody perception, a statement-question identification task is used, as in Chatterjee and Peng (2008). The F₀ of the last syllable of the synthesized word “popcorn” is varied over the 360-ms syllable duration. When the transition in F₀ is downward, the stimulus sounds like a statement; when the transition is upward, the stimulus sounds like a question. The F₀ range is systematically varied to be between 50 and 250% of the base frequency of the syllable (thus values below 100% correspond to downward F₀ movement, 100% to no F₀ movement, and above 100% to upward F₀ movement). The base frequency is 120 Hz, to simulate a male talker, or 200 Hz, to simulate a female talker. During testing, a stimulus plays and the subject responds by clicking on the “Statement” or “Question” response boxes.

2 S1 (age 27) used Cochlear Nucleus 22 (18 channels) in the left ear (21 years experience). The stimulation rate was 250 Hz/channel. S2 (age 29) used Nucleus freedom (22 channels) bilaterally (right: 6 years experience; left: 2 years experience). The stimulation rate was 900 Hz/channel in both devices.

For the MCI test, participants are asked to identify one of 9 contours using a closed-set task (i.e., the contours in Fig. 4). In the perception test the lowest note in the contour is A₄ (440 Hz), and the spacing between successive notes in the contour is 1, 2, or 3 semitones. Note that these ‘testing contours’ occurred in a frequency range not used for training. (During training, the lowest notes used for playing the contours were A₃ (220 Hz) and A₅ (880 Hz), i.e., below and above the testing range.)

Training itself involves approximately one half-hour per day of playing the musical patterns on the keyboard, 5 days/week for 1 month, for a total of 10 training hours. Custom software connected to a laptop logs the time, date, and duration of each training session.

Results from the first two participants in this study on the pre- and post-training tests are shown in Fig. 4.

Panel 4A shows data from participant 1 on the MCI task, the SRT task, and the prosody task (for both the 120 Hz and 200 Hz base frequencies). For this participant, performance on the perceptual MCI task improved after training. Notably, speech perception in noise improved considerably (note that 1 dB of improvement in the SRT represents w10 percentage point gain). For the speech prosody task no enhancements were observed after training for either the 120 Hz or 200 Hz reference. Participant 2 (panel 4B) also showed improvement on the MCI task after training, and a complementary pattern for the speech tasks. That is, there was only a small improvement in speech perception in noise but a notable improvement in prosody perception. After training, the participant required a smaller change in F₀ to differentiate between a statement and question.

These early data suggest that simple music training of non-musician CI-users can impact speech in noise perception and prosody perception. We are not sure why our first two participants show complementary enhancements in speech perception (one on speech perception in noise, one on prosody perception), and this merits further study. As it happens, both subjects exhibited good speech perception performance pre-training, based on data from other speech

perception tests not shown here (e.g., IEEE sentence recognition in fixed-level noise, circa 7 dB SNR). We plan to train subjects with moderate to poor speech performance and see whether music training may be more beneficial for speech performance. Also, we may wish to expand/refine our training procedure. The current procedure using simple 5-note contours is highly simplified to reduce any cognitive load during training. In this initial work we simply wanted subjects to associate pressing different keys with different sounds in an orderly fashion. Playing more complex patterns may be more appropriate as subjects gain familiarity with the initial melodic contour patterns.

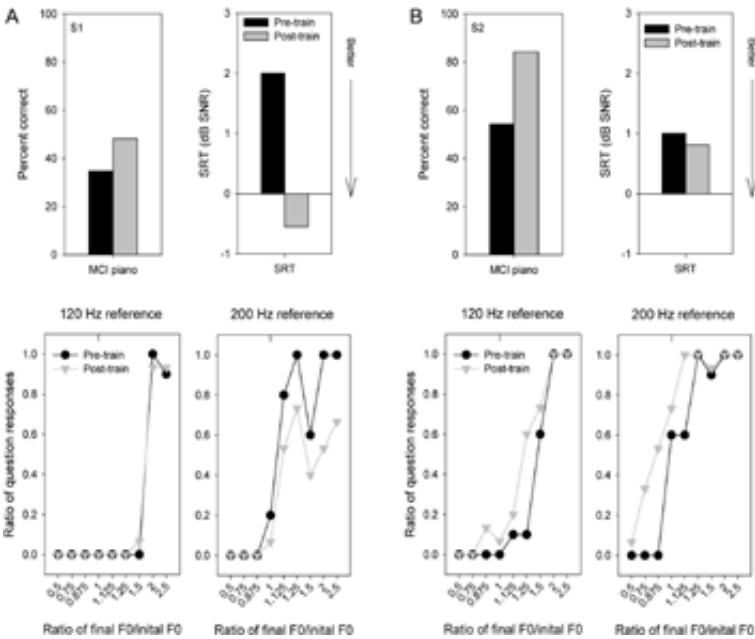


Fig. 4. Pre- and post- musical training performance on music and speech tests in two cochlear implant (CI) users. Data for the participant 1 and 2 are shown in sections A and B of the figure, respectively. For each participant, performance on the melodic contour identification (MCI) task is shown in the upper left panel. Performance on speech perception in noise is shown in the upper right panel (note that better performance corresponds to lower SRT thresholds). Performance on statement-question identification is shown in the bottom two panels (Left for male voice, right for female voice). See text for details.

In future work we would also like to compare the effects of music training to non-musical auditory training (e.g. non-musical pitch discrimination training) in terms of and how strong and long-lasting the effects are on speech perception. We believe that music training, with its links to positive emotion and with its strong sensorimotor component, may be more efficacious than purely auditory training in terms of driving neural changes that benefit speech processing (cf. Lappe et al., 2008). While there is growing interest in music perception by CI users (e.g., Limb and Rubinstein, 2012), to our knowledge no prior studies have examined the impact of purely instrumental music training on speech perception in these individuals. The OPERA hypothesis helps motivate such research, and our preliminary data suggest that further work in this area is warranted.

Research motivated by OPERA: can an animal model be developed for musical training's impact on the processing of species-specific vocalizations?

To gain a deeper understanding of how musical training impacts brain processing of speech, and to further test the OPERA hypothesis, it would be desirable to have a nonhuman animal model (henceforth an animal model). An animal model would allow one to study the details of neurophysiological changes associated with musical training. Such research would involve training an animal in the production and/or perception of nonvocal pitch and rhythmic patterns, and measuring the impact of this training on the animal's ability to perceive its own species-specific vocalizations (e.g., for a Rhesus macaque, detecting a macaque 'coo' call in noise).

For example, Hattori et al. (2013) recently used a novel method for teaching chimpanzees to play an electronic piano keyboard. As described by these authors, "we introduced an electric keyboard to three chimpanzees and trained them to tap two keys (i.e., "C4" and "C5") alternately 30 times." (see Fig. 5 below, and the supplementary video in the original paper).

Hattori et al. continue: “Each key to be tapped was illuminated, and if a chimpanzee tapped this key (e.g., “C₄”), sound feedback was given and another key was immediately illuminated (e.g., “C₅”) so it was unlikely that the visual stimuli affected tapping rhythm by chimpanzees. When the chimpanzees tapped the two keys in alternation a total of 30 times, they received positive auditory feedback (a chime) and a reward.”

Using the methods of Hattori et al. (2013) it may be possible to train a nonhuman primate (or another animal with sufficient dexterity to press small keys) to play short melodic contours of the type shown in Fig. 3 above. Pre- and post-tests of hearing in noise could be used to study whether this ‘musical’ training changed the brain’s processing of species-specific vocalizations. Such studies could build on behavioral methods for testing the ability of animals to detect auditory signals in noise (e.g., Dylla et al., 2013), and on neural methods that examine detection of species-specific signals in noise (Moore et al., 2013). Such tests could also build on recent pioneering animal research which examines how experience- dependent plasticity in cortical auditory maps relates to changes in the ability to hear in noise (Zheng, 2012).

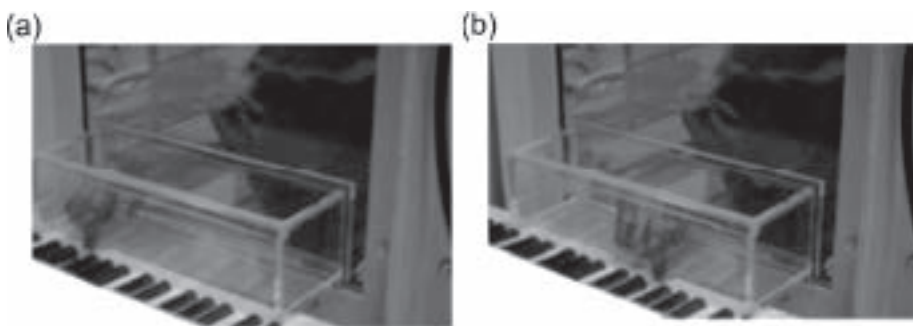


Fig. 5. Apparatus used to teach a nonhuman primate (chimpanzee) to play an electronic piano keyboard. When the animal presses an illuminated key, the light inside that key is extinguished and a light inside another key appears, which indicates that the animal should press the illuminated key. From Hattori et al. (2013). See text for details.

An alternative to training an animal to play nonvocal pitch or rhythm patterns would be to do purely perceptual training. The OPERA hypothesis is concerned with the impact of musical training on the auditory processing of biological communication signals (speech for humans). While ‘musical training’ typically takes place in the context of learning how to produce musical sounds, the OPERA hypothesis is agnostic about whether the training is auditory-motor or purely auditory. As noted in the previous section, auditory-motor training may be more efficacious than purely auditory training in driving neural plasticity (Lappe et al., 2008), but purely auditory training may also have an effect. (For example, a disc jockey may develop very keen ears for musical sounds without learning to play a musical instrument.) In terms of animal studies, the key question is whether auditory training which follows the principles of OPERA will lead to enhancements in an animal’s processing of species-specific sounds. Purely perceptual training could involve same/different discrimination of non-biological melodic or rhythmic patterns (as in Wright et al., 2000; cf. Lemus et al., 2009), with an adaptive design so that increasingly more difficult discriminations have to be made in order to obtain rewards. Pre- and post-training perceptual measures would involve tasks that use non-trained sounds, such as detecting species-specific vocalizations in noise.

Whether one uses auditory-motor or purely auditory musical training, research testing OPERA with animal models should consider the issue of reward. Most humans find music emotionally rewarding, but one cannot assume that this is true for other animals (Patel and Demorest, 2013). Thus training will need to include appropriate external rewards. Indeed, it may be interesting to manipulate the degree of reward as a way of testing the OPERA hypothesis (cf. the Conclusion, below).

Conclusion

This paper has presented the expanded OPERA hypothesis to account for the impact of nonverbal (instrumental) musical training on the brain's processing of speech sounds. According to this hypothesis, it is the higher demands that music places on certain sensory and cognitive processing mechanisms shared by music and speech that set the stage for musical training to enhance speech processing. When these demands are combined with the emotional rewards of music, the frequent repetition that musical training engenders, and the focused attention that it requires, neural plasticity is activated to make lasting changes in brain structure and function which impact speech processing. The particular cognitive processes discussed here are auditory working memory and auditory attention, inspired by the suggestions of Strait and Kraus (2011) and Besson et al. (2011). However, the expanded OPERA hypothesis can accommodate any cognitive process shared by speech and music, as long as music makes higher demands on that process than speech does. For example, it would be interesting to consider whether music and language share neural mechanisms for making predictions about upcoming syntactic structure in musical or linguistic sequences (DeLong et al., 2005; Patel, 2003, 2013; Rohrmeier and Koelsch, 2012), and if so, whether music places higher demands on this process than language does.

The most basic prediction of OPERA is that musical training which meets the conditions of the expanded OPERA hypothesis will enhance the brain's processing of speech (for humans) or of species-specific vocalizations (for nonhuman animals). Testing the expanded OPERA hypothesis will require experimental, longitudinal studies which control the type of training given to participants, and which 1) regulate how demanding that training is in terms of auditory precision, working memory, and attention, and 2) manipulate how rewarding the training is. It would be of particular interest to compare the impact of training regimens which differ systematically in terms

of processing demands and rewards, to determine if greater demands and rewards lead to larger enhancements in speech processing (for humans) or species-specific vocalization processing (for nonhuman animals). If no such relationship obtains, this would speak against the OPERA hypothesis. Yet whether or not OPERA is supported by future work, it is clear that auditory neuroscience needs conceptual frameworks that can explain why instrumental musical training would impact speech processing. OPERA is one such framework, and will hopefully help stimulate further discoveries about the nature and limits of cross-domain neural plasticity.

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APPENDIX A. SUPPLEMENTARY DATA

Supplementary data related to this article can be found at [dx.doi.org/10.1016/j.heares.2013.08.011](https://doi.org/10.1016/j.heares.2013.08.011).

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Complementary videos

Discussion Panels

PANEL 1

- Doris Sommer. “The creators proyect”. Video
<https://www.youtube.com/watch?v=3Ptxv1JRFEY&index=2&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM>
Fotografías <https://www.youtube.com/watch?v=fkau6M3pnGo&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM&index=34>
- Streetwise Opera. “The Passion”, Streetwise Opera.
https://www.youtube.com/watch?v=MnX_DrqAbco&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM&index=14
- Crew Peligrosos. This is Henry Arteaga.
https://www.youtube.com/watch?v=mYg_guvm1Hc&index=5&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM&t=12s
<https://www.youtube.com/watch?v=HfV9GBHI7uY&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM&index=3>
- Mujeres, conflicto armado y resistencias. “Por qué cantan las aves”.
<https://www.youtube.com/watch?v=TR-Ye5HzUPo&t=29s&index=23&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM>

PANEL 2

- Orquesta Cateura. “El mundo nos envía basura, nosotros le devolvemos música”. https://www.youtube.com/watch?v=Q_E45t9CmHE&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM&index=17
- Orquesta Filarmónica de Bogotá.
<https://www.youtube.com/watch?v=Hglwz57sQ-8&index=27&list=PLVHjd1lIJW5Ymksg-ti2dB4E4oMuuQomM>

- Paraorchestra. https://www.youtube.com/watch?v=xRW8kWC-_kE&t=10s&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=11

PANEL 3.

- El Sistema. https://www.youtube.com/watch?v=DCzsOIycz_4&t=21s&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=26
- Foji. Orquesta. <https://www.youtube.com/watch?v=w5bAVZuLwto&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=14>
- Escuela de Música Desepaz. <https://www.youtube.com/watch?v=QjaVQf9x61U&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=26>
- Fundación Nacional Batuta. https://www.youtube.com/watch?v=qskIZu_Rrlo&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=19
- Orquestra Jovem do Estado de Sao Paulo <https://www.youtube.com/watch?v=746fonVrvHQ&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=25>

PANEL 4.

- Drake Music “What is Music?”. <https://www.youtube.com/watch?v=fvIBzqXe7gs&index=12&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM>
Fotografías <https://www.youtube.com/watch?v=lfKLzTUfaDM&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM&index=33>
- Desde Fuera del Centro. <https://www.youtube.com/watch?v=eiyxpDfkZ8o&index=24&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM>
- Centro experimental Oído Salvaje
Video <https://www.youtube.com/watch?v=jP5V5btbjSE&index=18&list=PLVHjd1lJW5Ymksg-ti2dB4E4oMuuQomM>

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The 'Music and Social Transformation International Seminar' took place the 4, 5, 6 and 7th of October 2016 in Bogotá, Colombia.

Con el apoyo de:



Aliados:

