

THE HEALING AND  
EMOTIONAL  
POWER OF MUSIC  
AND DANCE  
(HELP-MD)  
PROJECT  
INTERNATIONAL  
ONLINE  
SYMPOSIUM

**Thursday 20<sup>th</sup> of May**

**Friday 21<sup>st</sup> of May**

**Free entry, registration required**

**[HELP-MD.EU](http://HELP-MD.EU)**



**The Healing and Emotional Power of Music  
and Dance (HELP-MD) project  
International Online Symposium**



inet<sup>MD</sup>

instituto de etnomusicologia  
centro de estudos de música e dança



**NOVA Universidade de Lisboa**  
**Faculdade de Ciências Sociais e Humanas**  
**Hosted by**

**The Healing and Emotional Power of Music and Dance project ([help-md.eu](http://help-md.eu)) Instituto de Etnomusicologia – Centro de Estudos em Música e Dança (INET-MD)**

Can we explain the power of music and dance to prevent and treat illness? Many individuals around the world, from the shamans of the Indonesian jungle to the music therapists in New York, use music and dance to enhance well-being and to prevent and treat illness, but the complex elements behind this phenomenon are still largely unexplained.

On one side, cognitive scientists try to answer this question by investigating the impact of music on basic human faculties such as memory, emotions and physical abilities in people affected by different types of diseases (Alzheimer's, autism, etc.). On the other, ethnomusicologists, who focus on the cultural diversity of musical expressions, may offer an important contribution to this emerging field by describing how the relation among music, dance, and health is conceived in other cultural contexts and performance settings.

The project “Healing and Emotional Power of Music and Dance (HELP-MD)” aims to develop an inter-cultural and inter-disciplinary comparison between musical healing practices, in order to determine the common elements among the various cultures. Moreover, the project's objective is to create a bridge between social and health sciences, to move forward from the current state of the research and offer new and unique insights.

We are particularly interested in: a) analysing how in a given context music is used to cure, heal or prevent; b) working on an inter-cultural comparison, and c) integrating methods and hypotheses of the cognitive and the health sciences. The following questions are at the heart of the HELP-MD project:

- Can we find, in different musical and cultural contexts, similarities in the way musical activity, emotional behaviours, and healing practices are linked?
- How does musical practice relate with well-being, illness prevention and/or treatment?
- How do people engage with music and/or dance with the aim of changing their emotional and/or health condition?
- What type of symbolic associations are commonly linked to the emotional and healing power of music and dance?
- If music is widely associated with healing practices in many societies from around the world, could this be due to its potential to elicit and control emotions?
- How are bodily behaviours modified when people identify with a “sonic agent” (an intentional entity stably associated with a musical form)?

Registration to attend the symposium can be found [here](#). There is no cost for attendance.

Organizers and scientific committee:

Filippo Bonini Baraldi: [fbaraldi@fcsh.unl.pt](mailto:fbaraldi@fcsh.unl.pt)

Giorgio Scalici: [giorgioscalici@fcsh.unl.pt](mailto:giorgioscalici@fcsh.unl.pt)

## Thursday 20<sup>th</sup> of May (GMT+1- London time)

9:00	9:30	<b>Welcome of participants and Introduction</b>	
9:30	11:00	<b>1<sup>st</sup> session</b>	<b>Dance, emotion, and healing – Chair: Daniel Tércio</b>
9:30	10:00	Livia Jiménez Sedano	Looking at the “African discos” of Lisbon as an “every night therapy”
10:00	10:30	Aoife Hiney	Singing and dancing the blues away: the effects of group singing and dancing classes on the loneliness scores of adults aged 50 or over in Portugal during the COVID-19 Pandemic
10:30	11:00	Sophie Coquelin	Call dance: attention, emotion and well-being. <i>Chamarritas</i> balls on Pico Island (Azores, Portugal)
11:00	11:30	<i>Coffee break</i>	
11:30	13:00	<b>2<sup>nd</sup> session</b>	<b>Key notes’ presentation: Emmanuel Bigand and Benjamin Koen + discussion Chair: Filippo Bonini Baraldi</b>
13:00	14:00	<i>Lunch break</i>	
14:00	15:30	<b>3<sup>rd</sup> session</b>	<b>Music and emotion – Chair: to be defined</b>
14:00	14:30	Marie Cousin	Piano comping in ballet class: between catharsis and refinement of emotional palette, the generation by the music of an “emotional yoga”
14:30	15:00	Nathalie Abou Jaoude	Cognitive differentiation of the emotional colorings of the Levantine modal scales by Lebanese children and adolescents
15:00	15:30	Susana Sors Rodríguez	“That’s me and that’s okay”. Self-understanding through musical memory.
15:30	16:00	<i>Coffee break</i>	
16:00	17:30	<b>4<sup>th</sup> session</b>	<b>Music, healing rituals, and trance – Chair: to be defined</b>
16:00	16:30	Bernd Brabec de Mori	The construction of efficacy: musical ritual spaces, times, and beings
16:30	17:00	Tamara Turner	There is no closure, no transcendence: why music and trance dancing in Algeria function as affective maintenance rather than “healing”
17:00	17:30	Cosima Lanzilotti, Remy Dumas, Massimo Grassi, Daniele Schön	Prolonged exposure to highly rhythmic music affects brain dynamics and perception
17:30	18:30	<b>Open session</b>	



## Friday 21st of May (GMT+1- London time)

09:30	11:00	<b>5<sup>th</sup> session</b>	<b>Music therapy – Chair: Giorgio Scalici</b>
09:30	10:00	Giorgos Tsiris	Spirituality as a boundary object? Ethnographic perspectives from music therapy
10:00	10:30	Layla Dari & Davide Ferrari	The ritual healing: resonances between traditional and clinical music therapy
10:30	11:00	Aurore Seraye	Inquiry into the history and evolution of music as a healing technique in Turkey
11:00	11:30	<i>Coffee Break</i>	
11:30	12:30	<b>6<sup>nd</sup> session</b>	<b>Miscellaneous – Chair: Livia Jiménez Sedano</b>
11:30	12:00	Benjamin Lapidus	El Patio de Adela: music, medicine, and cultural preservation in Guantánamo, Cuba
12:00	12:30	Tiziana Palandrani	The power of the voice in the saeta
12:30	14:00	<i>Lunch Break</i>	
14:00	15:00	<b>7<sup>th</sup> session</b>	<b>Ongoing field research – Chair: B. Brabec de Mori</b>
14:00	14:30	Filippo Bonini Baraldi	Envy and corporeal lockdown in Maracatu <i>de baque solto</i> (Brazil)
14:30	15:00	Giorgio Scalici	Playing together to heal together: healing, music making and playfulness among the Wana people of Morowali
15:00	15:30	<i>Coffee break</i>	
15:30	16:30	<b>Open session</b>	



# **KEY NOTES**



## Emmanuel Bigand



is a full professor of Cognitive Psychology at the University of Burgundy in Dijon, France, where he is the director of the LEAD lab (Laboratory for Research on Learning and Development) since 2003. He has received academic degrees in the three disciplines of Applied Mathematics (University of Montpellier, 1984), Musicology (University of Aix-en-Provence, 1987) and Psychology (Ph.D. University of Paris X, 1990), as well as formal training as a professional classical musician (First Contrabass Prize, Conservatoire National de Musique de Versailles). Prof. Bigand's research is concerned with the cognitive aspects of human audition. His research has notably established that, contrary to the traditional views in music education, human's aptitude for music can develop implicitly in the manner of language learning. Since 2007, he has been involved in numerous projects linking musical listening and performance to cognitive stimulation and therapeutic rehabilitation. His recent research has shown that music stimulation can boost linguistic performances in deaf children, and help memorization in Alzheimer patients. Prof. Bigand is the author of more than 70 journal articles, has supervised 11 PhD theses and has been the coordinator for 5 international research programs, including the ongoing ITN EBRAMUS (European Brain and Music) network. His research activity lies at the intersection of the humanities of music (musicology, ethnomusicology), brain sciences (psychology and neuroscience) and artificial intelligence. His initial research, carried out in collaboration with the musicologist Fred Lerdahl (who published with the linguist R Jackendoff the very influential book: *A generative theory of tonal music*,) focused on the mental processes that process musical structures. He then turned my attention to studies of emotional responses to music. His work focused on the characterization of the musical emotional space evoked by different western and extra-western musical styles. The speed of emotional responses was then analysed, and he showed that a few milliseconds of music are sufficient to trigger an emotional response to music. The last part of his research focused on the pathology of emotions in amusic patients and elderly people. A final part of his research focused on the use of music in therapeutic settings.

### Books:

Bigand, E.. (2020). *La symphonie neuronale*. Paris: HumenSciences.

Bigand, E. (Ed.). (2018). *Les bienfaits de la musique sur le cerveau*. Paris: Belin.

Bigand, E., Habib, M., & Brun V. (2012) *Musique et cerveau*. Montpellier: Sauramps médical.



## Benjamin D. Koen

is an international leader in the research, practice, performance, and teaching of music, meditation, improvisation, healing, health, and wellness. Dr. Koen is involved in several interrelated projects exploring music, the mind, and meditation in healing and wellbeing, goal achievement, and entrepreneurship. His focus is on the universal principles and processes that illuminate how music, specialized sound, and meaning can generate new neural pathways and bridge the conscious and subconscious mind to create an intended outcome via a complex he models through music-mind dynamics, neuroplasticity, psychological flexibility, entrainment, embedding, and the Human Certainty Principle. Dr. Koen is also involved in several recording projects primarily focused on creative improvised music, jazz-world music, and musical meditations for healing, health, and wellbeing.



Dr. Koen works across several areas in music and the arts, the social and health sciences, the medical humanities, and is a widely published author, including two ground-breaking books with Oxford University Press—*The Oxford Handbook of Medical Ethnomusicology*; and *Beyond the Roof of the World: Music, Prayer, and Healing in the Pamir Mountains*. His articles appear in such journals as *Ethnomusicology*, *Asian Music*, *The World of Music*, *ETHOS: The Journal of Psychological Anthropology*, *College Music Symposium*, *Studies on Persianate Societies*, *American Music Teacher*, *Humanities International*, and the *Journal of Anthropological Studies*, among others. Dr. Koen's research and creative activities have been supported by grants and fellowships from the NEH, NEA, the U.S. Department of Education Foreign Language and Area Studies program (Persian-speaking cultures), and the U.S. Department of Health and Human Services where he served as a consultant and faculty member for the Longitudinal Training in Mind-Body-Spirit Medicine in Primary Care. Koen served as a reviewer and consultant for the Austrian Academy of Sciences and Harvard University Max-Kade Fellowship Program in medical ethnomusicology, is an Oxford University Press editor and Advisory Board Member for *Medical Ethnomusicology*, an assessor for the Australian Research Council, and was a representative and Music Presenter for the Smithsonian Institution's program *The Silk Road – Connecting Cultures, Creating Trust*.

### Books:

Koen, Benjamin D., (in preparation). *When Music Heals: How the New Paradigm of Musical Healing and Wellbeing Can Improve Your Life*.

Koen, Benjamin D. (2018). *Listen to Your Higher Voice—Music, Mind, Meditation Methods*. Xiamen: Xiamen University Press.

Koen, Benjamin D., editor. (2011) *The Oxford Handbook of Medical Ethnomusicology*. New York: Oxford University Press.

Koen, Benjamin D. (2011). *Beyond the Roof of the World: Music, Prayer, and Healing in the Pamir Mountains*. New York: Oxford University Press





# **ORAL PRESENTATIONS**

## *1<sup>st</sup> SESSION: Dance, emotion, and healing*

### **Looking at the “African Discos” of Lisbon as an “Every night Therapy”**

*Livia Jiménez Sedano*

NOVA University of Lisbon, Portugal

#### **Abstract:**

This paper explores the way dancing encounters at the so-called “African nightclubs” of Lisbon can be regarded as a way of non-formal group therapy for immigrants from the Portuguese-speaking Africa living in postcolonial Lisbon. Drawing from an ethnography carried out in Lisbon during 2013 and 2014 involving participant observation in some of the most popular “African clubs” of the city and in-depth interviews, we analyse how these kinetic discourses have become extremely effective for the transmission of messages that cannot be expressed verbally because of postcolonial taboos derived from independence wars trauma (Alisch 2018) and postcolonial racism (Almeida 2008, Henriques 2016). From this perspective, music and kinetic symbols displayed on the dance floor become powerful means to overcome everyday suffering from social isolation, homesickness, and racism. The specific type of music played at the disco (such as semba, kuduro, kizomba and funaná) and the dancing styles developed in these clubs get associated to Africanness, collective identity, pride, and pleasure. The music and dance symbols performed every night that constitute this “Africa made in Lisbon” prove highly effective for liberating blocked emotions and transform pain into joy (Kabir 2018), cry into laughter, isolation into fusion (Blacking 1975), disempowerment into agency and shame into pride. For this reason, these pleasurable dancing encounters are experienced as a basic need instead of as just a possible way of having fun by most participants in the research project. In conclusion, we propose that every night life (Delgado & Muñoz 1997) heals everyday suffering and thus acquires the dimension of every night emotional therapy.

### **Singing and dancing the blues away: the effects of group singing and dancing classes on the loneliness scores of adults aged 50 or over in Portugal during the COVID-19 Pandemic**

*Simão Pedro-Costa*

Faculty of Psychology, Education and Sports, Lusofona University of Porto

*Aoife Hiney*



Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Universidade de Aveiro

*Lucimere Bohn*

Research Centre in Physical Activity, Health and Leisure (CIAFEL), Faculty of Psychology, Education and Sports, Lusofona University of Porto, Porto, Portugal

*Inês Aleixo-Marques*

Research Centre in Physical Activity, Health and Leisure (CIAFEL), Faculty of Psychology, Education and Sports, Lusofona University of Porto

*cosimaArnaldina Sampaio*

CIAFEL – Research Center in Physical Activity, Health and Leisure, Faculty of Sport, University of Porto

### **Abstract:**

Social isolation caused by the lockdown in Portugal due to the COVID-19 pandemic may contribute to feelings of loneliness, particularly among adults aged 50 or over. Thus, this study aims to analyse the loneliness score of adults aged 50 or over participating in on-line group singing and ballroom dancing classes during the COVID-19 pandemic.

Sixty adults (women: 68.3%; mean age:  $64.63 \pm 6.70$  years) participating in a weekly choir rehearsal or ballroom dancing class (n:36; women: 63.9%;  $65.11 \pm 6.43$  years) and from the community, with no formal involvement in cultural/social activities (control group) - (n: 24; women: 75%;  $63.92 \pm 7.15$  years) - were assessed for loneliness (UCLA Loneliness Questionnaire/ULS-16, Portuguese version) via telephone interviews and categorized as affinity ( $\leq 32$  score) or isolation ( $>32$  score). Between group comparisons were performed using t-test and chi square tests. The groups displayed no difference for age, sex, or living alone status ( $p > 0.05$ ). The prevalence of isolation was significantly higher in the control group (57.1%) compared to the choir and ballroom dance group (42.9%,  $\chi^2$ : 6.439,  $p = 0.011$ ), despite no significant difference in the raw loneliness score (control group:  $34.50 \pm 7.72$ ; choir and ballroom dance group:  $31.03 \pm 8.07$ ;  $p = 0.102$ ).

The involvement in cultural and social activities such as choir and ballroom dance later in life might counteract emotional distress through improving self-perception of affinity. The results reflect a need for further studies regarding the effects of these two activities within this population.

## **Call dance: attention, emotion and well-being. *Chamarritas* balls on Pico Island (Azores, Portugal)**

*Sophie Coquelin*

INET-md, FMH branch.

### **Abstract:**

During my PhD research on the *Chamarritas* balls, several dance callers told me that they forget temporarily their own personal or professional problems when they call and dance. In order to achieve well-being is perhaps the reason why they participate regularly in such events, along with socialization. In analyzing the musical, choreographic, and theatrical performance, one can make the assumption that the multimodality implies a stronger attention to the present moment, which helps to bring out emotion. Indeed, unpredictability is quite high, due to the calling. Choreography relies on improvisation, since the caller announces without predetermined order the different figures to execute, by using linguistic codes previously learned by the dancers. In this performance, interaction is not limited to verbal communication and one cannot consider the caller as a dictator who gives orders. Through singing contest and individual rhythmic sounds production that embellish the performance, musical communication leads to the growth of emotional involvement.

This analysis is based on a participant observation, which also includes learning to dance and call. In fact, information outside and inside the dance circle is quite different, particularly when one is interested in senses and perception. Through the experience of calling, one may strengthen the link between embodied performance, well-being, and ritual framing.

### ***3<sup>rd</sup> SESSION: Music and emotion***

## **Piano comping in ballet class: between catharsis and refinement of emotional palette, the generation by the music of an “emotional yoga”**

*Marie Cousin*

Ph. D. in Ethnomusicology, University of Burgundy



## **Abstract:**

The ballet class, taught in French all over the world and an intangible heritage of the Royal Academy of Music founded by Louis XIV, is structured between a part called "à la barre" and another called "au milieu". Each sequence is divided into a number of exercises organized to gradually engage the different parts of the body. The traditional accompaniment music of the classical dance class is a set of short classical pieces performed on the piano soloist combining excerpts from works by great composers (polkas, waltzes, etc.) with others composed by contemporary pianists, in particular by the pianist and composer Laurent Choukroun, Conductor at the Ballet School of the Opéra National de Paris, whose compositions will serve as an example for our analysis. A priori, this accompanying music should simply provide the metric and dynamic framework associated with the various exercises. However, it turns out that the music performed on the piano combines a subtle mix of pieces with different characters which in reality affirm a progressive emotional framework in which the dancer will be able to accomplish his physical (for the spectators) and interior (for himself). Indeed, the whole framework of emotional development is there, and it is this work that will initiate the interpretation which will then be perceptible on stage. A whole progressive panel of emotions will be experienced by the followers during the course of the dance class and will allow an emotional catharsis, on the one hand because of their expression through the feeling and the experience of the choreographic movement, and on the other part in the fact that emotions which would not necessarily have been felt in a "normal" day are brought to be lived, in a regular and recurring order.

## **Cognitive differentiation of the emotional colorings of the Levantine modal scales by Lebanese children and adolescents**

*Nathalie Abou Jaoude*

Université Antonine- Lebanon

## **Abstract:**

Medieval musical treatises often evoke the musical psychological theory of music ethos inherited from Aristotelian philosophy. More specifically, the theoretical treatises of the Arab and Persian schools (Abou Mrad, Didi, 2014) postulate a generative grammar for music that focuses on modality and its underlying structures and the ethical effect of music (*atar*). Thus, these treaties distribute the twelve

canonical modes into three emotional categories: systole or tension, diastole or relaxation, and hesychia or equilibrium<sup>1</sup>.

Based on this observation, this paper aims to determine if Lebanese children and adolescents can distinguish between emotional colorings, that characterize the structural modality of traditional musical sequences. This experimental study focuses on three modes that are frequently used in the Levantine traditions: Rāst (R), Bayyātī (B) and Ṣabā (S). Tradition and scale analysis assume that (R) is more relaxing than (B) and (B) is more relaxing than (S). The main research question, therefore, seeks to answer whether children and adolescents are experiencing an increase in tension. This tension can be from (R) to (B) and from (B) to (S) by distinguishing the difference in emotional coloring in the traditional monodic modal musical sequences.

This paper presents the results of an experimental study, carried out in 2020 on a sample of 500 children and adolescents elected in a school environment. In short, these findings allow the research questions to be confirmed, which encourages further studies on the perception of modal ethos to be carried out.

### **“That’s me and that’s okay”. Self-understanding through musical memory.**

*Susana Sors Rodríguez*

UNED - Universidad Nacional de Educación a Distancia

#### **Abstract:**

Through the findings from six in-depth individual interviews, this paper explores how people use music and musical memory to think, view and reflect on their lives. Volunteers were asked to elaborate a short list with a self-made selection of musical pieces they considered to have any kind of lifelong impact on them. This included music which reminded them of important people and moments in their lives, music which provoked especially intense emotional reactions, or music they felt identified to in any other way. Then they were asked in individual, unstructured interviews to give an in-depth explanation of why they had chosen those songs. In other words: what that music meant to them. The aim was to study how the meaning of music is actively constructed through everyday social action, considering nowadays technology makes it possible to control which music we listen to, when and how. Listening is understood here always as social action, even when it is practiced in solitude, since listening does not happen in a vacuum. On the contrary, it involves a series of cognitive processes in which its never-ending socially constructed meaning is evoked. Volunteers showed to have a very precise knowledge of what their music meant and did to them and therefore

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<sup>1</sup> Abou Mrad, 1989, p. 58-59 and 103-105, Neubauer, 1990, Wright, 1978, p. 81-83, Urmawī, 1986, p. 309-310; Erlanger, 1938, p. 543-550.



how to use it for their own sake. Additionally, most subjects freely chose to talk about their songs in a chronological order, which created spontaneous autobiographical narratives about their lives filled with a sense of direction and even meaning, which enhanced music's role in self-understanding and wellbeing.

## *4<sup>th</sup> SESSION: Music, healing rituals, and trance*

### **The construction of efficacy: musical ritual spaces, times, and beings**

*Bernd Brabec de Mori*  
University of Graz, Austria

#### **Abstract:**

In human society, sound and music are used to improve wellbeing: From traditional practices among Indigenous people to clinical music therapy in post-industrial contexts, the investigation into the effects and impacts of sound and music on wellbeing constitutes a burgeoning area of scholarly inquiry. However, methods are mostly very distinct, as for above examples: Indigenous praxis is best be studied with anthropological approaches, while clinical efficacy might best be assessed with evidence based controlled trials – and for the areas in-between, any method or mix from humanities, social sciences and experimental studies may be found.

Therefore, overarching concepts are difficult to investigate. In this talk, I will roughly compare the construction of ritual space-times and the correlation of sonic agencies with conditions for change between Indigenous sound healing in the Western Amazon with specific methods applied by music therapist and free-lance sound healers in Austria. Methods used for this comparison are mainly based on a Latourian “anthropology of the moderns”, that is an application of distanced ethnography, observation of all exotic and strange, and expert interviews among and with Indigenous Amazonians as well as Austrian music therapists.

It results that in both –fairly contrary– concepts (or actor-networks) of how music and sound are used for enhancing well-being, the construction of a bounded space-time and the peopling of the same with sonic beings build the frame narrative for healer-patient-interaction and thus for the construction of efficacy.

## **There is no closure, no transcendence: why music and trance dancing in Algeria function as affective maintenance rather than “healing”**

*Tamara Turner,*

Max Planck Institute for Human Development, Berlin

### **Abstract:**

Drawing from ethnographic fieldwork in Morocco and Algeria, this talk examines how sound vibrations and music are not only social as part of a symbolic order, but how they are materially agentive: they affectively impact bodily matter, oftentimes regardless of human agency. That is to say that music is often thought about medicinally, as not just temporal, aesthetic experience but as vibrating agents in ongoing wellbeing and health maintenance. In the Algerian ritual practice known as *Diwan of Sidi Bilal*, the ignition and structure of music cultivates a wide spectrum of trance processes so that pain and suffering can be engaged, moved, and expressed through trance-dancing. The way that trance is described in *diwan* indicates that it is understood as emerging primarily from the realms of *feelings*, particularly the dialectical role of *painful* feelings. However, “healing” is not a term used by the community. Certain kinds of suffering resist closure and are not meant to be fully “transcended.” Rather, music and trance dancing here function as affective *maintenance*, as a system of ongoing and community supported mental-emotional care. In other words, this talk illustrates that, just as notions of a “self,” “feelings,” and “the mind” vary considerably across geographic regions, notions of the senses and their bodily territories are equally variable and yet critical to what it means to be a human in the world.

## **Prolonged exposure to highly rhythmic music affects brain dynamics and perception**

*Cosima Lanzilotti,*

Aix Marseille Univ, Inserm, INS, Inst Neurosci Syst, Marseille, France.

*Remy Dumas,*

CHS Valvert, Marseille, France

*Massimo Grassi,*

Università di Padova, Dipartimento di Psicologia Generale, Padova, Italy.

*Daniele Schön*

Aix Marseille Univ, Inserm, INS, Inst Neurosci Syst, Marseille, France.



## **Abstract:**

Rhythmic stimulation is a powerful tool to improve temporal prediction and parsing of the auditory signal. However, for long duration of stimulation, the rhythmic and repetitive aspects of music have often been associated to a trance state. In this study we conceived an auditory monitoring task that allows tracking changes of psychophysical auditory thresholds. Participants performed the task while listening to rhythmically regular and an irregular (scrambled but spectrally identical) music that were presented with an intermittent (short) and continuous (long) type of stimulation. Results show that psychophysical auditory thresholds increase following a Continuous versus Intermittent stimulation and this is accompanied by a reduction of the amplitude of two event-related potentials to target stimuli. These effects are larger with regular music, thus do not simply derive from the duration of stimulation. Interestingly, they seem to be related to a frequency selective neural coupling as well as an increase of network connectivity in the alpha band between frontal and central regions. Our study shows that the idea that rhythmic presentation of sensory stimuli facilitates perception might be limited to short streams, while long, highly regular, repetitive and strongly engaging streams may have an opposite perceptual impact.

## *5<sup>th</sup> SESSION: Music therapy*

### **Spirituality as a boundary object? Ethnographic perspectives from music therapy**

*Giorgos Tsiris*

Queen Margaret University & St Columba's Hospice Care, UK

## **Abstract:**

This paper puts forward a hybrid understanding of spirituality as a 'boundary object' and explores its potential for inter-cultural and inter-disciplinary dialogue regarding spirituality's place in music, health, and wellbeing. Empirically founded on my ethnographic research of spirituality in music therapy as a contemporary healthcare profession in the UK, I outline the challenges of exploring and articulating phenomena that are undefinable, multiple, and in constant flux. A pragmatic tracing of spirituality, which entailed my ethnographic immersion in everyday music therapy contexts, can re-orient our analytic lens to the *doing* and the *experiencing* of music, spirituality, and wellbeing. This on-the-ground exploration offers fertile conditions for learning, re-learning, and un-learning of concepts and practices which are underpinned by different

and, at times, competing professional vocabularies and agendas. To this end, the notion of spirituality as a boundary object can be particularly helpful in achieving a degree of mutuality and coherence without imposing uniformity or final definitions.

## **The ritual healing: resonances between traditional and clinical music therapy**

*Layla Dari*

University of Florence, Italy.

*Davide Ferrari*

Musical Director of Echo Art Cultural Association,

### **Abstract:**

In traditional music literature, we can find several studies that demonstrated the values on ritual connected to music and dance. The ritual trance experience, with the power of music and bodily attitude, encourages some specific feelings, called “altered state of consciousness”, that can existentially reassuring people, improving their condition on well-being in their role within society and reinforcing their self-healing potential of the organism.

In a general cross-cultural context, the ritual becomes a space “outside the ordinary” where participants are invited to express their emotional feelings and their interpretations of emotional excitement in a way that is congruent with the understanding of the social group (Becker 2004).

Like every religious, sporting, or playful ceremonial, the ritual dimension has his intrinsic characteristics and rules. To be functional it needs a precise setting which everything is defined: period of time, environment, duration and languages. In this context, conductor, and participants (music therapist/patient) play a crucial role for the ritual success itself.

Western music therapy is also based on encounters, interaction, challenges, and processes that leads to a specific routine but, at the same time, therapy has to respond an ethical decision-making, effective treatment planning and successful interdisciplinary collaborations.

This paper proposes a parallelism between three different rituals dimension: Moroccan Gnawa Music, Italian Tarantism and a typical wester music therapy setting. It aims to demonstrated how music can play a central role in a treatment supporting the healing process of different human diseases.



## **Inquiry into the history and evolution of music as a healing technique in Turkey.**

*Aurore Seraye,*  
University of Nice Cote d'Azur.

### **Abstract:**

Music as a therapy or a healing technique is the current subject of my Master research. For this symposium on music, dance, healing, and emotion, I would like to submit a paper about the history and the evolution of music therapy in Turkey. The usage of music in *şifahanes* (hospitals), as a healing technique could be found in Turkish history, back to the 9th century. Traditionally used to help mentally ill patients, music was also associated with the cure of certain diseases. Listening to music was recognized to have multiple emotional benefices. The research of Dr. Burçin Uçaner Çifdalöz attests how music was commonly used, up to the decline of the Ottoman State. She explains that music therapy is being slowly re-entering the medical and healing field in Turkey. However, this practice is not as acknowledge as it uses to be. In this paper, I would like to investigate three themes. How music therapy has evolved since the 9th century? Why this traditional practice has declined and, how the mentalities have changed regarding the healing propriety of music? Through this research process, I will examine Dr. Burçin Uçaner Çifdalöz work and her perspective about modern music therapy. Additionally, I will explore the history of Turkish music to determine if traditional methods are currently used in recent music therapy. To summarize, I think my research can offer a new perspective regarding music therapy. I want to help to give a different broach to the questions around the healing and emotional power of music.

## *6<sup>th</sup> SESSION: Miscellaneous*

## **El Patio de Adela: Music, Medicine, and Cultural Preservation in Guantánamo, Cuba**

**Benjamin Lapidus**

John Jay College of Criminal Justice, City University of New York

### **Abstract:**

Founded in February 2014, “*El patio de Adela/Caverchelo comb*” is a unique community-based project that combines medical care, musical performance, and the

nurturing of local cultural practices in the Loma del Chivo neighbourhood of Guantánamo, Cuba. The project is led by retired paediatrician Dr. Adela Gómez Blanco and her engineer husband Roberto Warner and includes her musician brother Ramón “Mongo” Gómez Blanco, along with other musicians. In the *patio* (back yard) of their house, they utilize music of their local Afrocuban culture to promote community-based health care solutions. The group preserves the musical and cultural traditions of their historic neighbourhood, *La loma del chivo*, by involving young children who interact with elders in the community on a regular basis, thus fostering cultural transmission across generations. Adela and another retired physician colleague make house calls to assist with the immediate medical needs of the neighbourhood community, including simple check-ups, outreach for diabetes, self-care, and change-of-lifestyle programs. Community wellness is promoted through songs and dances that address these themes directly. The project is so outstanding that it won a competitive national prize called *El relevante*. This paper discusses the activities, both musical and medical, that the project has offered to date in order to demonstrate ways in which this model for applied medical ethnomusicology can be replicated beyond Guantánamo, throughout Cuba, and beyond.

## **The Power of the Voice in the Saeta**

*Tiziana Palandrani*

Independent researcher

### **Abstract:**

The *saetas* are monodic songs performed during the processions taking place over the Andalusian Holy Week, and addressed to the passage of sacred images.

This article aims to deepen the relationship between iconography and music, as well as the resulting implications - mostly the motivations of the performers through their relationship with the singing, according to what emerges from the interviews that I realized from 2010 to 2019 in various areas of Andalusia, during my field research on the *saetas*.

The performance, played in a disciplined and structured space and time, confers to the *saetas* a particular symbolism, perceived by the interpreter and the audience in different ways – however both are strongly and emotionally involved, this creating an invigorating feeling which leads them to reiterate it every year. *Saetas* are special as they represent a form of communication with the transcendent but, following the highlights of my research, in fact, the *saeta* is also able to activate a different perception of reality in the interpreter.



One peculiar aspect that raised during the interviews is that, during the performance, interpreters singing the *saeta* to the sacred images (Christ or Our Lady) can feel the sensation of receiving a feedback from the icons themselves. These actions boost also the performance as a social event. The conclusions of my field research combine different disciplines. In particular it is possible to investigate the personal dimension of the interpreters of the *saetas* through cognitive science, in order to explain phenomena such as light states of altered perception, as well as the role played by music in the activation of long-term memory.

### *7<sup>th</sup> SESSION: Ongoing field research*

#### **Envy and corporeal lockdown in Maracatu de *baque solto* (Brazil)**

*Filippo Bonini Baraldi*  
INET, NOVA University of Lisbon

#### **Abstract:**

During Carnival, the members of Maracatu de *baque solto* groups, a performance occurring in Pernambuco (Northeast Brazil) feel exposed to various type of illnesses, caused by the “envious eye” (*olho grande*) of their rivals. This motivates them to accomplish a number of defensive practices, both on a symbolical and on a aesthetical dimension. In order to perform safely, they need to “close the body” (*fechar o corpo*), physiologically, symbolically, and aesthetically. In this context, the expression “closed body”, is synonymous of a protected, powerful, healthy, invincible body, while the expression “open body” refers to a vulnerable one, susceptible to the attacks of negative entities, aroused by the enemies’ envious eye. In this paper, I suggest that that the emotional experience of the Maracatu performers is driven by this particular way of perceiving the body during the carnival period.

#### **Playing together to heal together: healing, music making and playfulness among the Wana people of Morowali**

*Giorgio Scalici*  
INET, NOVA University of Lisbon

## **Abstract:**

Inside the Morowali forest, when somebody has the “inner ill” or dies, the Wana people officiate nocturnal rituals known as *momago* and *kayori*. Once the people gathered and the night has fallen, the music, produced by two gongs and a drum, or by the singers can start and, with it, also the ritual begins. By examining the ritual music of the Wana, I will clarify the role and the importance of the music in the healing process of the entire Wana community. During the ritual, music acts as an emotional guide, indicating the different emotion related to the different musical moments. Moreover, with its ability to unite the visible with the invisible world, transforms the profane time into the mythical time and it helps shamans getting into trance and obtain their power, and it also it engage directly with the invisible world of emotion. Music also contributes to the playful atmosphere that characterizes Wana rituals, and that permits the healing of the community through the transformation of a negative event into a positive opportunity to regenerate it.

To explore the role of music in these rituals, this paper will analyze the structure and the aims of the *momago* and the *kayori* how music contributes to the playfulness.