

Music Sound and Wellbeing symposium

29th – 31st of August 2019

University of Eastern Finland

Joensuu



Music, Sound and Wellbeing

A transdisciplinary symposium

29-31 August 2019

University of Eastern Finland, Joensuu



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Alexandra Ott & Christiane Hasselmeier (performance)

"Gong and Goldberg". A meditative concert with Gongs and Piano.

We combine gong playing and a new version of playing the Goldberg variations of Johann Sebastian Bach to create a sound experience in which one can dive into a very meditative and transforming inner experience.

The gong master Alexandra Ott and Christiane Maruschka Hasselmeier play gong and the piano together and in turns. On the piano, selected variations of the Goldberg Variations will sound in a probably unprecedented version. The composition of Bach is used as a basic material, which merges with the sounds of the gongs to a meditative whole. The soundbath in the sounds of gong, sound instruments and piano touches our essence and lets us find deep relaxation and inner purification in the unique symbiosis of instrumentation and work selection."

Please have a look at our websites <http://www.fluegelraum.de/rueckblick.html> (Gong uns Goldberg Salon)

and <http://www.alexandraott.de/>

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Alfia Nakipbekova (performance)

Alfia Nakipbekova

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Musical Performance and Martial Arts

Flux and Flow:

The Sword, the Cello and Sound Art.

Most musicians are aware of the Alexander Technique and Feldenkrais Method and the benefits they offer - correct posture, mental and physical poise and economy of movement. However, the usefulness of some forms of martial arts for similar aims has not been explored in the same depth. This presentation pertains to the ongoing research that is informed by the authors' extensive theoretical and practical knowledge of the martial arts Wing Chun and Wudang Tai Chi – the sophisticated disciplines that cultivate the sense of temporal and spatial expansiveness and enhance creativity and integral wellbeing.

As a part of their presentation they will perform the composition *Flux and Flow* for cello and live electronics. In the creative process, sonic materialism (a force, an energy and flow) is explored through live improvisation and diffusion of sound in the space. Such sound gestures will be fully explored through the compositional techniques of using both tuned and un-tuned sounds (processed environmental field recordings) to generate a collage of thoughts and statement.

This artistic collaboration aims to investigate the nature of the embodiment at the intersection of musical performance, martial arts, movement and live electronic sound. By incorporating the elements of the choreographed Wudang Sword Form, the cellist explores the tension between the structured/choreographed composition and a spontaneous response to the sound, as well as the relationship between the performer, the cello and a Tai Chi sword as an embodiment of knowledge and intent.

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Anna Neidhöfer (keynote speaker)

Re-Introducing feminine principles of healing

In a world out of balance with an ever increasing number of individuals out of balance and suffering from depression, anxiety, burnout, chronic pains and other issues, a healthcare system focusing primarily on repair, on functioning, eliminating symptoms and control of emotions, control of behaviour, control of thoughts, manipulation of genes, emphasising research in the field of drugs and technology, has been equally slipping out of balance.

After 30 years working in this field, the pressing question remains: What is needed? What is needed now to restore balance, so life can flow freely? Feminine wisdom now is an urgent evolutionary requirement. It is vital to recognise we are part of a dominant cultural paradigm that enshrines primarily masculine values like will-power and self-focus as means of achievement, an emphasis on effort and competition, mastering the body and its needs, a dominance of left brain over right brain skills. In this modern world that emphasises separation and individualism, specialisation and exclusion, we have forgotten the deeper truth that everything is connected and interdependent. This natural sense of oneness and wholeness is a key element in feminine wisdom.

These feminine principles include beauty, the art of listening, our synchronisation with the earth and natural cycles, our capacities to receive, connect, nourish, purify and recognise life's sacredness. We need to reclaim aspects of our own nature that lie hidden in our psyches and bodies, which have been denied and desecrated by the society most of us live in. In these challenging times we need to re-evaluate and re-invent our ideals, values, goals and hopes. To re-value stillness, rhythm, love, care, service, sacrifice, play, music, dance, celebration, laughter, being in the unknown and working with the mystery.

Anna Neidhöfer, M.D., a German psychiatrist of Italian-Austrian-French descent studied Medicine in Berlin, London and Paris to find out more about the *conditio humana*, of what it means to be human on this planet, about the link between mind, body, heart and soul. After some years of hardcore brain research at the Brain Research Institute of UCLA, California she turned to psychotherapy and began a journey into Freudian and Jungian psychoanalysis, systemic family therapy, various trauma therapy approaches, more and more incorporating arts, the body, nature and meditation into her work. She has also trained as a holistic anthroposophic doctor and gained a lot of knowledge in using natural and homoeopathic medication to help the body restore balance and vitality. Over the past 25 years she has been working as a Senior Consultant Psychiatrist in various psychiatric and psychosomatic hospitals throughout Germany and Switzerland with children, adolescents and adults, individuals, families, groups and organisations. Always designing and establishing a holistic cooperative environment, supporting life and creative expression, synchronisation with natural cycles, embodiment and community.

Anne Tarvainen
PhD Music Studies
Faculty of Information Technology and Communication Sciences
Tampere University

Body Awareness and Voice

- Perspectives of Vocal Somaesthetics and Voicefulness

Practicing body awareness can enhance wellbeing. This happens by becoming aware of and breaking away from the dysfunctional bodily manners and learning more subtle ways of moving and sensing. (Shusterman 2008, 2012) One's own voice can be used as a means to this practice. Voice can anchor the focus on the body, as the vibrations of voice and the inner body movements of vocalizations activate proprioceptive and interoceptive senses (cf. Scotto Di Carlo 1994).

However, it is not insignificant what kind of attitude is used in this practice. At worst, critical observation can increase anxiety and disturb motor skills (cf. Yoshie et al. 2016). On the other hand, a mindful state can bring more acceptance towards one's own body (Steward 2004).

Furthermore, aesthetic attunement can help to find a balance between activation and relaxation, or between doing and undergoing (Dewey 1934).

In this presentation, I will discuss the relationship between body awareness and voice from the perspectives of vocal somaesthetics and voicefulness. Vocal somaesthetics is a branch of research I have been developing recently from the basis of Richard Shusterman's somaesthetics, disability studies, and voice studies (Tarvainen 2018a, 2018b). It is focused on studying bodily- aesthetic experiences of vocalizing and listening. Voicefulness is, for its part, a vocal practice I have developed to improve body awareness with mindful free vocalizations.

I will discuss, how the bodily-aesthetic and mindful vocal experiences can advance the feel of agency, unity, belonging, and freedom instead of inability, disintegration, exclusion, and struggle. I will use examples from my ongoing research project (The Feel of Singing: Aesthetic Body Awareness in the Vocal Experiences of Deaf, Tone-deaf, and People with Vocal Disorders) as well as some materials collected in the voicefulness workshops during 2018-19.

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Antti Ikonen
Aalto University

Designing Soundscape for New Children's Hospital in Helsinki

The New Children's Hospital in Helsinki is the largest children's clinic in Finland. The hospital won the 2018 Finlandia Prize for Architecture shortly after it was taken into use. The soundscape of the Hospital was designed and implemented by Sound in New Media, Master of Arts, students from Aalto University's Media Lab under Antti Ikonen's instruction and supervision. He also participated in collecting and crafting the sounds which are now heard in selected areas of the building. The soundscape is generative and the 60-channel IP-audio sound system covers all floors and elevators of the building. The sounds are designed according to the visual themes of the floors, from underwater to space and stars, aiming at a soothing experience which also makes the hospital feel friendly for the children. The project is ongoing and the soundscape will be developed and fine-tuned utilising feedback from both visitors and employees of the hospital.

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Bastiaan Anthonie Baaij (performance)

The Manupeo Music Experience

Concert on Wed 28th of August

In this event you can experience a blanket of warm sounds that your body will understand yet your mind can not comprehend. Release, let go and let your senses guide you in this inner journey.

Bastiaan Anthonie Baaij (aka Manupeo) is an Dutch music artist & multi-instrumentalist who embraces his gift to be a messenger sharing his sounds & vibrations for his audience to receive in the many ways they allow them to be.

Instruments to be presented will be:

- Didgeridoo
- Sound/ Singing bowls
- Native American flutes
- Taonga pūoro (Maori flute)
- Koshi Chimes
- and small Percussion

Social Media of Manupeo Music Experience:

www.reverbnation.com/manupeo

<http://bit.ly/ManupeoSpotify>

<https://www.facebook.com/Manupeo/>

Founder of The Breath Control Academy

www.thebreathcontrolacademy.com / [https://www.linkedin.com/in/bastiaan-anthonie-](https://www.linkedin.com/in/bastiaan-anthonie-baaij/)

[baaij/](http://www.thebreathcontrolacademy.com) / <https://www.facebook.com/BreathControlAcademy/>

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Bastiaan Anthonie Baaij (workshop)

How to relax for better concentration through sound & vibration

When you are feeling tension and stressful exhaling can make space for oxygen. Why? This presentation will tell about the reasons why.

Bastiaan Anthonie Baaij (Netherlands) is a founder of the Breath Control Academy (FIN/NL). In this presentation he tells about his Baaij Breath Method that made him overcome his asthma, sleep-apnea and let him step out of his burn out. Now he continues his journey serving others and has taught many hundreds of students in the Netherlands & Finland. After over 25 years of experience he is still developing his skills in as music educator, multi-instrumentalist, performer and vocal coach.

Baaij Breath Method concentrates on exhaling and muscle memory through an Australian native instrument Didgeridoo. It is a tool to achieve and learn to control one's breathing habit. He has learned and experimented the method himself since 1993. Later he dedicated to this instrument and has been trained by many well known aboriginal master teachers such as Alan Dargin, sir Richard Walley. In 2006 the British Medical Journal published an article on the benefits of playing didgeridoo for sleep apnea.

Link: <https://www.bmj.com/content/332/7536/266/rr>

The Baaij Breath Method shares a new self-developed view of the use of this unique yet simple device.

In the presentation he will be sharing three essential skills that connect dots in a summarized manner.

1. Learn to notice when you are stressed.
2. How to control the outcome of your stress
3. Experience how didgeridoo playing through the Baaij Breath Method can relax the body & mind.

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Budhaditya Chattopadhyay (workshop)
Mellon Postdoctoral Fellow Center for Arts and Humanities American University of
Beirut Email: mail@budhaditya.org Website: <http://budhaditya.org/>

Hyper-listening: praxis

Workshop on (urban) sound, listening and wellbeing

Hyper-listening: praxis is a series of workshops that operates as a set of exercises and collaborative experiments involving the methodology of “hyper-listening” that intends to explore the transcendental aspect of listening and engaged learning about the surrounding environment by a production of subjectivity. The participants are asked to locate certain sites that trigger multitude of associative thoughts, imaginations and/or personal memories emerging as a response to being in an immersive environment of contemporary urban life. The participants are guided to utilize these auditory associations helping them engage independently, inclusively and contemplatively with their environment. The outcomes are presented in a collective setting. This on-going series has been conducted in various arts, humanities and cultural institutions across Europe and Asia to mobilize and spread an awareness of social inclusion and contemplative acceptance of the others in the context of today’s turbulent times. Project link: <http://budhaditya.org/projects/doors-of-nothingness/hyper-listening-praxis/>

Bio:

Budhaditya Chattopadhyay is a media artist and researcher, with a PhD in artistic research and sound studies from ACPA, Leiden University, The Netherlands. He is currently a Mellon Postdoctoral Fellow at the Center for Arts and Humanities, American University of Beirut. Focusing on sound as primary medium, Chattopadhyay produces works for installation and live performance broadly dealing with contemporary issues of climate crisis, human intervention in the environment and ecology, race and migration. Chattopadhyay’s works are published by Gruenrekorder (Germany) and Touch (UK). He has received numerous fellowships, residencies and international awards, and his works have been widely exhibited, performed or presented across the globe. His writings on various issues of sound studies regularly appear on peer-reviewed journals internationally. Prior to his PhD, Chattopadhyay has graduated from the national film school of India specializing in sound recording, and received a Master of Arts degree in new media and sound art from Aarhus University, Denmark. Web: <http://budhaditya.org/>

Duration: 3 hours

Target public: all audiences (interest in poetry and music is preferred).

Number of participants: 20 maximum.

The workshop will be following by a live sound performance by Dr. Chattopadhyay

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Catarina Brazão & Markus Pesonen

Acoustic Body Approach: The therapeutic and educational potential of combining somatic practices with immersive sound. Creating spaces where embodied experiential learning can happen.

Catarina Brazão & Markus Pesonen (workshop)

Acoustic Body Workshop - The body as a compass

Experiential workshop that incorporates somatic awareness exercises and immersive sound to stimulate the central nervous system and reconnect the body and psyche.

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Christiana Harle

Songs of the Land: entwinement of intention, geo- and physical, and Spirit for communication and expression.

The People sing throughout Earth. The songs and voices are many. There is no right or wrong with the voice yet the intentions of this vibrational being or body or tool can be used for healing, sustenance and harming. The People say we keep physical and/or geographical places alive through Song. To be alive is to feel connection to all beings. If we have so much science of vibration, frequency supporting music and well-being then is it not our responsibility to remember to Sing, or at least Hum?

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Elina Hytönen-Ng
PhD
University of Eastern Finland

Listening, Hearing and Belonging Soundscape in the School Environment

All children and teens between the ages of 7 to 17 are learning life skills in educational facilities called schools. We pay a lot of attention to the skills and knowledge that children are to acquire during their school years, but less attention is being paid to the sonic aspects of the new learning environments and the way that the environment responds to sound.

Schools are important environments for future generations workforce. In schools we teach children about the sonic environments that they are to participate later in life. At the same time children are creating their identity in this environment. The schools within their premises create sonic communities where the children can either belong to something or be excluded from. Their voices can be either heard or not heard.

In this paper I will represent the initial findings of the interviews conducted with five teachers in the one new school. This school's soundscape will be observed later during the autumn. The aim of the pilot research project is to investigate how the soundscapes and sonic communities differ between two schools and how are individuals included or excluded from this. The research focuses on new schools employing new open learning environments as well as old schools with a more traditional classroom structure. In this research project we aim it to see how the different structures include some individuals and exclude some through sound.

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Fernando A. Coimbra

PhD

Archaeologist Polytechnic Institute of Tomar

Integrated Researcher Geosciences Centre of the University of Coimbra

Portugal

SOUND AND MUSIC IN PREHISTORY:

Some implications in today's life

Archaeological record has been revealing “making sound objects” (rather than musical instruments) since the Palaeolithic, such as ivory and bone flutes, lithophones, rasps, bullroarers and whistles, among other. In the Neolithic occurs a development of early musical behaviour, regarding previous periods, appearing many examples of prehistoric art depicting musical instruments, some of them revealed also in the archaeological record. The origins of music were probably strongly connected with several kinds of rituals regarding life and death, depicted some of them in rock art through frenetic dances.

In this paper the author analyses several examples of musical instruments from Prehistory, trying to contribute for a better understanding how music in Prehistory and Protohistory could have been like. Furthermore, this work also focus on specific sound frequencies such as 110Hz, which is present in several prehistoric megalithic chambers from the UK and Malta and that has been analysed also by researchers in Neuroscience, who argue that such frequency can produce lower activity in the pre-frontal cortex of the brain, allowing other processes to be more prominent, such as emotions, feelings and relax sensations. Recent results of multidisciplinary research regarding this frequency and possible therapeutical implications in today's life will also be considered.

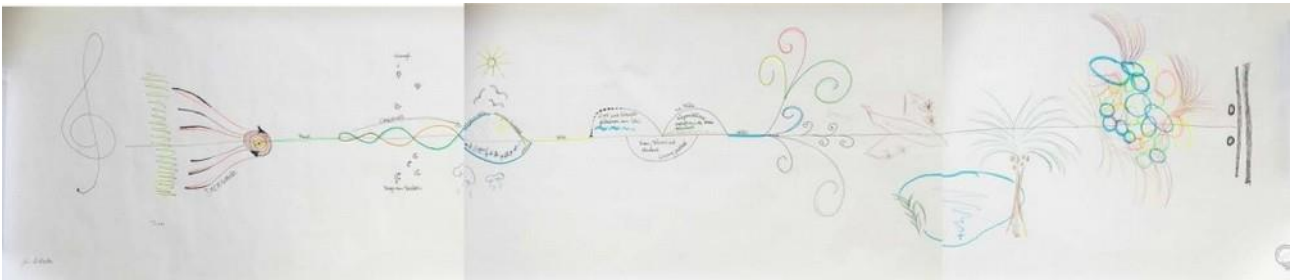
Finally, the presentation will display a short audio example of 110Hz and the sound of two replicas of prehistoric clay drums from the Late Neolithic in Central Europe.

Key-words: sound; music; Prehistory; 110Hz; megalithic chambers; therapy

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Fritz Schlüter

‘Psychosis’—a patient’s graphical score from the project ‘Just Intonation’



Beyond Therapy. Ethnographic Experiences with a Collaborative Music Project in a Psychiatric Context

A hospital can be considered a particular socio-acoustic space. In his study on ‘Hearing and the Hospital’ (2013), Tom Rice aimed to show ‘how sound and listening produce, articulate and mediate social relations inside the hospital.’ As part of a greater public health institution, a psychiatric clinic is often situated in the same functional buildings, populated by a professional personnel on the one hand, and ‘patients’ on the other, who enter the hospital to be ‘diagnosed’, ‘treated’, and—when sufficiently ‘stabilized’—finally ‘discharged’.

Within a neo-liberal economy, the hospital—including the psychiatric department—can be conceived of as an institution stabilizing the workforce of a society. Even when considered as a shared acoustic space, shaped by the sonic practices of different actors, the psychiatric clinic is a place heavily marked by power-relations, offering its users different rooms to manoeuvre, to exert influence or to express oneself sonically. So what role do sound and listening play in a psychiatric context? And what happens if this particular ‘sonic regime’ is challenged, irritated, and ultimately being ‘messed’ with by actors external to the institution?

From November 2018 to June 2019, I conducted a participant observation of an artistic intervention into a psychiatric daycare clinic in Rüdersdorf near Berlin. The project ‘Just Intonation’, launched by artists Janina Janke and Maurice de Martin, aimed to engage patients and staff members in the co-creation of a musical performance. In their project outline, Janke and de Martin stated to meet the psychiatric clinic ‘with sensibility and with respect for the place and the people’, and framed their project as a ‘collaboration on the encounter between mental and musical attunement’ (Janke and de Martin 2018, transl. FS). So how did the artists address and engage their potential collaborators, i.e. patients and staff members? E.g., in order to realize the project, a certain ‘coalition’ between artists and staff members had to be formed and adhered to before and throughout the whole project runtime: The project was approved and supported by the head of department, who granted access to the venue and facilitated communication with the medical and therapeutic staff.

However, the artists always had to carefully maintain balanced position between staff and patients.

To what extent did patients and staff members feel inspired to actively engage, become involved in and identify with the creative process? Did patients and staff members leave or even switch their predetermined roles (e.g. patients becoming conductors, staff members performing patients’ pieces)? On a micro-sociological level, how did the artist’s interventions change the situation they found, which new objectives and sensibilities did they introduce to the everyday (sonic) interactions in the clinic (Hacking 2011, Schulze 2012)? And how did the artists’ particular approach and the project outcomes differ from those of other professions working with sound and music in the clinic, e.g. in

music therapy? Finally, the project will be compared to other artistic interventions into major scientific or medical institutions (e.g. Koek 2017, Pollmann 2019).

The presentation will include non-text material such as music scores by patients and sound recordings from rehearsals and public performances.

‘Beyond Therapy’ is original research in an early stage. The ethnographic research project was funded by the Brandenburg Medical School Theodor Fontane (MHB).

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Bio

Fritz Schlüter studied European Ethnology (M.A.) and Library and Information Science (M.A.) at Humboldt University Berlin. From 2005–2007 he participated in the sensory ethnography project ‘Sensing the Street’, a scientific-artistic research project conducted by Prof. Dr. Rolf Lindner, in cooperation between the Institute for European Ethnology, Humboldt University Berlin and the Institute for Art in Context, Berlin University of the Arts. In 2012, he graduated with a master thesis on the soundscape as a field for cultural-anthropological investigation. From 2014-2017, he was research assistant at European Media Studies, University of Potsdam and University of Applied Sciences Potsdam (cooperative course of study), teaching sound projects between theory, aesthetics and media practice. In 2019, he joined Brandenburg Medical School (MHB) for a participant observation of ‘Just Intonation’, a collaborative music project in a psychiatric context. Currently he is a PhD student at the DFG Research Training Group ‘Knowledge in the Arts’ at Berlin University of the Arts, with a project on the history and aesthetics of ‘ambient sound’.

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Hanna Pohjola

The potential of dance in neurological rehabilitation

Dance is considered a novel and promising rehabilitation method to address physical, cognitive and psychological impairments.

Overall, dance is considered as feasible, accessible, affordable and non-invasive rehabilitation method as the exercise benefits of dance include increased joint mobility, muscle strength and tone, endurance, balance and spatial awareness, and a general feeling of well-being. Increased blood flow in the brain and improved neural activity as well as neurogenesis are also reported.

Dancing also provides an outlet for releasing emotional expression, allows for creativity, and lowers stress, depression and loneliness. Another essential factor is that dancing increases body awareness and embodiment and enables experience of being able-bodied. Thus, active agency, self trust and self-efficacy may also emerge while dancing.

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Hanna Pohjola (workshop)

Somatic dance improvisation and sound

This movement session focuses on somatic dance improvisation and sound. The session emphasizes kinesthetic experience in relation to sound, and offers a feasible access for explore some of the interconnectedness between innerly and outerly produced embodied rhythms and sound landscapes through movement. Previous experience on dance is not needed, thus everybody is welcomed. The workshop uses mainly tactile sensing, sound, and improvisation. Further, reflective discussion on therapeutic and educational potential of sound and somatics are discussed.

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Hanna Poikonen (keynote speaker)

Neuroscience of Dance - Investigation and movement practice

Neuroscience of dance is small but rapidly growing field. The long continuous stimulus is important when investigating the emotional brain processes evoked by arts. Therefore, I chose to focus in my research in investigating continuous dance with the EEG method. In my PhD research, I studied professional dancers, professional musicians and laymen in an EEG laboratory when they watched a dance piece. In my postdoctoral research, I took one step further and started to study the brain processes of the audience during a live dance performance.

In addition to academic research, I find it important to communicate the health benefits of dance to a wider audience. Therefore, I developed a method called WiseMotion which improves physical abilities, body awareness and brain health through movement, meditation and neuroscience. In this ideal case, the academic work nourishes the practical work in movement education and rehabilitation, and the experiences with different groups of participants on the movement workshops bring insights into the academic work.

Dr. Hanna Poikonen

Hanna Poikonen pursued her PhD in neuroscience of movement, dance and music (Faculty of Medicine, University of Helsinki, Finland), receiving her degree in May 2018. During the years 2008-2013, she worked in brain research and education focusing on learning and creativity at the Swiss Federal Institute of Technology (ETH Zurich, Switzerland). She has also pursued the Postgraduate degree in Art Therapy at the Metáfora in Barcelona.

Hanna is originally from Finland, but movement practice and science have taken her to live in Australia, Singapore and Switzerland. For eight years, she is based in Barcelona. She has studied movement and dance in cities such as New York (Gibney Dance, Movement Research), Barcelona (La Caldera, Institut del Teatre), Montreal (Circuit-Est Centre Chorégraphique) and Berlin (Maraméo). Explorations in kung fu, tai chi, butoh and somatic methods have taught her a holistic approach to the body and mind.

Hilkka-Liisa Vuori (workshop)
DMus, University of the Arts Helsinki, Sibelius Academy

Sensorial experiences in chanting. Acoustic exercises and the chants from the Feasts of St Thomas Aquinas.

The idea of the workshop is to experience Medieval chants through sensorial exercises. The instrument is one's own body inside another resonating instrument – an echoing room or a church. The tools are simple vowel sounds and chants from the offices of St Thomas Aquinas. First, the focus is in listening to one's own body resonance, secondly, in the resonance and the voice of the other participants. Thirdly, listening happens when the sound produced meets the walls of the space in relation with the body resonance. Fourthly, the movement of the sound is approached with the movement of gestures in the (church) space. On the fifth step, the structure of the sound is opened. And finally, listening is an act of singing the actual chant in the space, with the wish that everybody can experience bodily, by chanting and hearing, the memory of the saint.

Vuori's pedagogical method is based on her teaching of Gregorian chants and BirthSounds. The sound producing is very meditative with a gentle approach to listen to one's body, sound and space. The aim is to use natural tunings and a tender but firm intonation, which form basis for relaxation through resonance and listening.

The workshop is a part of a joint research and artistic project with a strong multidisciplinary approach entitled Touching, Tasting, Hearing and Seeing. Sensorial Experiences in the Feasts of St Thomas Aquinas. The project, active in 2015–2018, has provided chanting workshops in schools, congregations, conferences and at public events, and the investigators have given open lectures on the subject. One element of the project has been concerts in Finland and abroad performed by Vox Silentii, who also released a CD in August 2016: Felix Thomas lumen mundi. Medieval chants for the feasts of Thomas Aquinas. The members of the project are Marika Räsänen, the Primary Investigator, Associate Investigators Hilkka-Liisa Vuori and Seppo Heikkinen, and Johanna Korhonen, Singer of Gregorian chants in the duo Vox Silentii. The project is funded by the Kone Foundation.

The last part of the project is a book, which was published in June 2019:

The Medieval Offices of Saint Thomas Aquinas written by Hilkka-Liisa Vuori, Marika Räsänen and Seppo Heikkinen. (DocMus Research Publications 14. Sibelius Academy, the University of the Arts, Helsinki.)

Hilkka-Liisa Vuori (DMus, Sibelius Academy 2012) is a singer and a researcher in Medieval music. She teaches Gregorian chant in the Sibelius Academy, Helsinki, and in the Kallio congregation, Helsinki. Vuori has specialized in medieval Bridgettine chants, her most recent publications on the subject being an edited chant book Cantus sororum, Vox Silentii and The Catholic Information Centre, Catholic Church in Finland 2015, an article An Ode to Petrus of Skänninge, in Continuity and Change: Papers from the Birgitta Conference at Dartington 2015, Kungliga Vitterhets Historie och Antikvitets Akademin 2017, and another article Birgittinsystrarnas sånger och forskningen kring dessa, in Nådendal – Vallis Gratiae Finlands Birgittakloster, Runica et Mediævalia 2018.

www.ossagloriosa.org www.voxsilentii.fi

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Irén Lovász

Voice and the Fields of Resonance: Applying Traditional Singing in Music Therapy Practice

During the past several years I have been experiencing both as singer and a cultural anthropologist to what an extent the human voice is able to serve as a helper in life-and-death situations. There is an obvious, natural healing power of human voice and singing in the traditional cultures. The power of human voice in both sacred/ spiritual communication and in voice-therapy is determined by the fields of resonance.

In different traditional cultures, thus in Hungarian folklore too one finds songs, texts, whose recitation has helped the restoration of physical and mental health throughout many centuries. Singing traditional songs also support expressing, maintaining identity and wellbeing.

Inspired by these experiences both as a singer and a scholar, I started to publish a four-part cd series entitled Healing Voices. The first is Sacred Voice (2006), the second is Inner Voice,(2007) the third is Female Voice (2017) and the last one, the Healing Voice is coming. I would give a brief introduction to the philosophy behind this cd series, and also share some of the practical application of them in clinical, therapeutic circumstances.

As a practical, pedagogical result of my theoretical, scientific and artistic investigation, I started to run a Singing Circle in 2008 which meets regularly in the center of Budapest. I call people to sing with me in a group: “For the physical and spiritual joy of singing, for the maintenance of our health and harmony,for the opportunity to sing our folksongs...”

I would introduce the results and the methods we use cave as a methaphor in my contemporary voice-therapy practice, and experiencing the movement of sound in the body as a field of resonance. It is also important to link the voice-ladder exercisce and the ladder- axis-metaphore to the function of spine in the body perception and also in the body creation of sound. Based on the theories of archaeoacoustics, anthropology of music and voice we apply traditional singing of Hungarian folk songs in this special voice therapy practice in Budapest for mainly preventive purpoces and for maintaining mental higiene, wellbeing of local people.

keywords: voice, singing, resonance, body, anthropology, archaeoacoustics, therapy, wellbeing

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Josephine Hoegaerts
University of Helsinki

Singing for Wellbeing? A history of the therapeutic 'turn' in singing pedagogy

The various benefits of singing for individuals and communities has become a common-place assumption: media regularly report how singing will lead to better psychological, neurological, cardiovascular and

pulmonary 'health', or to wellbeing in a general sense. And indeed, researchers in various disciplines are showing an often beneficial impact of singing on health, development and well-being. This paper proposes to elucidate the historical background of current understandings of the connection between (sung) music and well-being. The notion that music and song can be 'healthy' (rather than entertaining, or 'moral') is a modern one, I argue, and grew out of two processes that took place in the nineteenth century.

the 'voice' was understood as a physiological and material 'something', rather than a spiritual manifestation of the human soul, in this period. This is obvious, e.g., from the increasing attention paid to the larynx, and attempts to make the vocal cords visible.

educational and practical approaches to health ('therapy') gained ground in the nineteenth century, often replacing surgery to approach various problems (speech impediments, for example, would increasingly become the object of therapeutic rather than invasive medical intervention).

Analyzing ca.600 educational/ scientific treatises of voice and singing in the 19th century¹, I trace the

development of a therapeutic 'turn' in thinking about the practice of song, thereby outlining the historical background to what has become a vibrant field of study in disciplines such as psychology, neurology, cardiology (and various other medical fields). This includes the work of a number of influential 'pioneers' in the study of song and health, but also a critical approach to what is considered a 'natural' singing voice: as my research shows, notions of what is heard or experienced as a natural sound are historically and culturally fluid, and can therefore not be taken for granted – even now.

Josephine Hoegaerts is an Associate Professor of European Studies at the University of Helsinki. She is the author of "Women's Voices in Educational Manuals. The Gendered Sounds of Speech Therapy, Song and Education in Europe, c.1830-1900", *Women's History Review* (2019); "By but not of the body: performing girls' and boys' voices in the nineteenth century". in: Heidrun Zettelbauer and Stefan Benedik (eds.) *Embodiment – Verkörperung*, Vandenhoeck & Ruprecht (2017) and "S-s-s-syncope: Music, Modernity, and the Performance of Stammering (ca.1860-1930)" in: *Societies*, 5 (2015),744-759. She recently co-organized, with A.M Seppänen, the study day *Science of Singing* at the University of Helsinki.

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¹The research has been carried out in the Wellcome Collection, the library of the Conservatoire Nationale, the library of the Hochschule für Musik Felix Mendelssohn, the Samuel Heinicke Library, the Royal Conservatory of Music and the Royal Academy of Music. It does covers, more or less, material that would have been available to interested readers at the time in Londen, Paris and Leipzig.

Kaija-Leena Alatalo (performance)

Taiteellinen esitys ”Lady Diiva Laudaturin Ääni-ilottelu”

Lady Diiva Laudatur on Kaija-Leena Alatalon luoma ja esittämä naisklovnihahmo, jonka erityisosaaminen on ääntely.

Lady Diiva Laudatur puhuu, äänтелеe ja laulaa hyvin monin eri tavoin. Hän taitaa kaikki maailman puhutut kielet ja laulaa yli genrerajojen kansanmusiikista rockin kautta jazziin, oopperaa unohtamatta.

Ääni-ilottelu on hullunhauska puolituntinen, jossa yleisökin pääsee mukaan äänteleämään! Lady Diiva Laudatur on suunnitellut esityksen perustan, mutta tarttuu mielellään hetkeen ja hyödyntää juuri tämän yleisön hetken tarpeet ja improvisoi osan esityksestä.

Lady Diiva Laudaturin sukunimi viittaa siihen, että iloinen impro perustuu tutkimustietoon. Tämä antaa hänelle mahdollisuuden parodioida äänenkäytön uusimpia menetelmiä, hyvässä ja humoristisessa hengessä toki, kuten punanenän kuuluu. Eniten Lady nauraa kuitenkin aina itselleen ja omalle äänelleen ja äänellään!

Lady Diiva Laudatur on tuttu mm. Jyväskylän yliopiston mentoriseminaarin osallistujille, jotka hymyilevät ääneen vieläkin Ladyä äännähdyksille.

Ladyä mukana on instrumentalisti, joka auttaa Ladyä pääsemään haluamalleen musiikilliselle tasolle. Tämän jälkeen äänellä on ihan uusi merkitys!

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Katri A. Keskinen (workshop)

Exploring the Voice and Circlesinging Workshop

Circlesongs is an improvisational singing practice developed by the vocal guru Bobby McFerrin. With the guidance of a circlesinging leader using call and response, this a cappella choral approach can be performed with groups of all sizes and backgrounds. It could include any imaginable genre of music in harmonies, beatboxing, body percussion, and even an improvised language.

www.omega.org/videos/circlesongs

Katri A. Keskinen is a voice teacher and choir conductor active both in Sweden and Finland. She graduated a Master of Music in music education from the Sibelius Academy (University of the Arts Helsinki) in 2013, and is currently conducting doctoral studies on popular music vocal pedagogy at the same university. She recently presented her study on studio microphones conducted with emeritus professor Johan Sundberg at the Voice Foundation Symposium in Philadelphia. Keskinen has even studied songwriting and arranging at Berklee College of Music in Boston. This coming fall, you'll be able to spot her as a songwriting and singing coach on the third season of Swedish Television's children's program Musikkollot. www.katriakeskinen.com

Keskinen was granted a scholarship by Finland's Cultural Fund to attend Bobby McFerrin's course this August in Rhinebeck NY, and she is eager to share her fresh knowledge about this approach in the form of a workshop.

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Lisette van Cuijck
M.A. (Psychology), True Voice practitioner, art therapist

True voice: the way to wellbeing

The voice reflects who you are, how you feel, and how you are doing in life. In principal, everyone can sing. Our voice sounds full and clear when we feel good and are free of blockages. However, both body and mind (e.g. inhibiting thoughts, tension, negative emotions, (self-)criticism, emotional blockages) affect to what extent the full voice can be expressed. In other words, everything that affects a person's sense of freedom in the broadest sense of the word causes blockages, tension in the physical body, literally causing a lack of space or support for the voice to come out in its full potential.

Furthermore, people need to express their authentic self in order to experience wellbeing.

We are all unique; all voices are unique. There is no one-way-fits-all. A healing and/or singing approach should therefore be very receptive to the person's specific needs and focus on both body and mind, while honouring the person's authenticity.

True Voice is one such approach. True Voice founder Mark Fox developed this approach in 1996 after noticing that vocal students made more progress when not focusing on singing techniques, but rather on the expression of the soul through the voice. He used the voice archetypes used in operas as a basis for his work, thereby making a connection between the different voice classes (bass, tenor, etc.) and universal life themes.

The resulting approach uses highly adaptive voice and body work in an all-accepting environment, enabling people to effectively release blockades and experience own sounds and parts of themselves that they had never experienced before. This is not only freeing the voice, but freeing the person as a whole, thereby drastically improving a person's sense of wellbeing.

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Lisette van Cuijck (workshop)
M.A. (Psychology), True Voice practitioner, art therapist

True Voice: everyone can sing!

Everyone can sing! True Voice is a healing process releasing blockades, inhibitions and resistances that block the way to our authentic self and our own open voice. Every participant is lovingly guided and supported to find and experience the unique sound of their own voice. This workshop is for people interested in experiencing a more authentic vocal expression and way of being. Come find your own amazing voice!

Note: singing skills are not important!

“Lovely holistic and natural, affects the body, mind and via that also the voice.”

– Mervi (True Voice workshop participant)

“If you want to get in touch with the sounds that express your deepest truth, Lisette is the person to get in touch with in Finland. Treat yourself to healing sounds that come directly from your own deepest self.”

– Mark Fox (Founder of True Voice)

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Marco Verdi

A permanent sound art installation for the Intensive Care Unit of Papa Giovanni XXIII Hospital: case study and acoustical design

Abstract

Hospitalization in the Intensive Care Unit is one of the most unsettling conditions for patients, visitors and family members. While the impact of visual art in contributing to a better well-being in critical healthcare environments has been investigated, little is written about the use of sound as an art form in this context.

Here we present the case study of a permanent and site-specific sound art installation realized in the corridors of the Intensive Care Unit of Papa Giovanni XXIII Hospital in Bergamo (Italy) in 2018.

The work, a short pointillistic composition for marimba by the musician Lorenzo Senni, is audible at the crossings of the ICU's long corridors, but appears distant and unobtrusive from the waiting areas. The sound medium answers the need of an artwork that is clearly perceptible, but not as invasive as a visual background - a piece that can be both present and absent. The immaterial sound and the material body, the object of hospital care, become complementary elements.

Several challenges must be addressed in order to translate the artist's concept into a practical realization. Sound should be perceived as diffused and pervasive; the timbre and character of the composition have to be preserved over the hospital background noise, though being unobtrusive from certain areas; and the visual and aesthetic impact minimized. In this presentation, we describe how acoustical and electro-acoustic techniques can be useful in the design of a sound art installation for critical environments, including the characterization of the space by means of acoustic parameters, the acoustic modeling for sound propagation and the audio technologies used in the project. The installation consists of a programmable player and four frequency-compensated omnidirectional speakers, connected through a dedicated network with combined audio, power and control signals on a single ethernet cable.

Authors:

Marco Verdi (1) *, Lucio Visintini (1), Stefano Raimondi (2), Claudia Santeroni (2)

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Noora Vikman

Silence, Listening and Wellbeing

Listening in silence can create a strong feeling of existence. Many philosophies, religious traditions, scientific theories, modern psychology, psychotherapy and psychiatry have their own ways to recognize its power. Even if silence may sound a slippery and all-embracing concept and maybe just because of that it is interesting to look for interpretations that pulls it apart from its mystical frames.

Human beings have a need to get oneself heard and seen in their own ways. They seem to seek opportunities to give this “silence” a voice. My long-term interest has been to learn to understand silence – both the anatomy of silent environments and the varying experiences of silence. Cultural studies follow the changing cultural realities. It is essential to take seriously the colourful range of meanings peoples give to silence. Also, concepts to talk about silence are constantly quite open to reinterpretations. Semiotics promises: silence is never an empty sign.

Since we all have our own kind of relationship to silence we cannot claim it always feels only beneficial. People’s perceptions, conceptions, expectations and associations of silence has not understandably been a field to make easy generalisations. Here I’m focusing my interest on the beneficial possibilities and effects of silence and connect these questions to the context of this symposium.

The need to define silence as well as wellbeing may persuade to lean on dichotomies. For example, it would be interesting to analyse why wholeness, entirety, completeness, integrity, intactness easily associate to positive qualities whereas subjective, personal, individual, introvert connect to more egoistic aims and can have a negative echo. Suffering, pain, chaos and confusion are the most evident opposites or counterforces of wellbeing. However, in the process of wellbeing they often are the necessary routes to get to know oneself better, achieve self-confidence and find ways to heal and nurture oneself. This creates a need to consider wellbeing and its “borders” again and again – in research as well as in everyday life.

During this presentation I will tell a few practical examples how different silences have already been applied and integrated to different fields of life – professions, services, therapies, hobbies, community practices, trends and new innovations. I’ll ask in what ways we could find possibilities to save space, respect and practically create silent atmospheres to give a chance to the relaxing and strengthening effects of silence in the middle of everyday life.

Read more (in Finnish): <http://musiikinsuunta.fi/2018/03/hiljaa-hyvinvointi-tulee/>

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Peter Appel & Stefan Backas (workshop)

Body Waves

Body Waves is an experiential collaboration between Peter Appel/Movingness and Stefan Backas/Sound Awareness.

In the Body Waves workshop, the participants can experience a combination of slow, conscious movement (Movingness) with sound waves from a wide array of instruments (Sound Awareness).

A common obstacle in relaxation, meditation, and listening, in general, is an inability to stay focused. Sometimes the mind is overactive, and the listener drifts away into long chains of thought, other times the mind is tired, and the listener disappears in states of dullness and oblivion.

During the workshop, we will give the participants a possibility to actively work with their state of mind by slowly moving their bodies in specific ways. First of all, this gives them the opportunity of stepping out of the passive role of an audience and becoming co-creators. Secondly, it gives them the ability of self-regulating their mental states and actively finding clarity and relaxation. In our opinion, it can be truly empowering to see well-being not as something happening to us, but something we can create in ourselves.

In the set up of the workshop, there's an assumption that a human being is not only a listener to sound and music, but there are sound waves and rhythms inside of every human being. In a field of sound waves, we can connect our inner music with the outer music (and vice versa), and in this situation, our body and mind can experience itself as free-flowing sound waves. During this experience, we can dissolve tension in our system as a way to heal, physically, psychologically, spiritually, and emotionally. It can also create an openness, and spaciousness that at least momentarily can take us out of our limiting mind.

A Body Waves workshop takes 90 minutes, 30 minutes for preparation/instructions, and 60 minutes for the experience. During the first 30 minutes, we will go through the movements to make the participants familiar with them and to make it possible to keep the instructions during the workshop to a minimum. The actual workshop starts with a short guided meditation. After that, there will be 50 minutes of body waves.

In this kind of workshop, there are no spectators, only creators. We want to consciously break the superficial barrier between artist and audience and return to the circle, the original set up humans for millennia have used to communicate with each other. The max number of participants is limited by the available space. However, 10–15 persons would be optimal.

ABOUT THE METHODS

Movingness is a new innovative Finnish method developed by Peter Appel to help the brain reconnect with the body (interoception). In this way, we can bypass language and culture and experience the body from within, and move according to the body's innate sensations. Typically when we move, we imitate others and try our best to follow outside instructions. In Movingness, there is initially light guidance or common starting points, but the students are encouraged to explore and create and ultimately let the body take over and freely flow with it.

Sound Awareness, developed by Stefan Backas, is an effective tool when it comes to altering and affecting our consciousness, emotions, and feelings. Through sound baths and sound therapy sessions, participants can rise above their personal minds and allow themselves to start resonating in harmony with the sounds being produced. In this way, we can clear our often busy minds and energy bodies at the same time as our physical bodies are getting a micro-massage by the sound vibrations. We can let the sounds disarm us, giving up our resistance, and allowing us to flow with life at this moment.

BIOS

Peter Appel

Peter is a yoga teacher, dance facilitator (free dance), mental trainer, and the developer of Movingness. He has taught at the University of Rochester in upstate New York (2017) and was a speaker at the online Embodiment Conference (2018) with 15.000 registered participants. At the moment he's leading a teacher training in Movingness with participants from six different countries.

Stefan Backas

Stefan's education includes a certificate in sound therapy from Colour of Sound Institute (Sound Healing Academy). He is also a trained sound engineer and musician. Stefan uses sound therapy instruments such as Tibetan singing bowls, crystal singing bowls, gongs, bells, drums, chimes, pantams, tongue drums, etc. as his tools. He is also a diligent field recordist, and so he often uses sounds of nature in his work.

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www.facebook.com/soundawareness888

Videos <https://www.youtube.com/watch?v=ATrMGLCVfNc>
<https://www.youtube.com/watch?v=qQbe59HUO80>

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Petri Berndtson (workshop)
PhD
Jyväskylän yliopisto

HOW TO BECOME A GREAT LISTENER AND A GREAT BREATHER? THE HIDDEN AND UNCHARTED SOMATIC POSSIBILITIES OF THE ART OF LISTENING AND BREATHING

In my workshop, I will develop with the phenomenological help of Gaston Bachelard, Martin Heidegger, Maurice Merleau-Ponty, David Michael Levin and Paul Claudel different possibilities of listening with one's lived body. We will be especially exploring experientially, that is, phenomenologically the important and often hidden somatic connection between listening and breathing. We will ponder in theory and in praxis two questions: 1) "How to become a great listener?" and 2) "How to become a great breather?" According to Bachelard, Levin and Claudel these two questions are intertwined. A great listener, in Bachelard's and Claudel's view, is capable to listen, in the first place, not the sounds, but the primordial silence of the world. Bachelard and Claudel connect this primordial silence with breathing. A great breather, in Bachelard's view, is the one who is capable to breathe cosmically with one's whole body. Merleau-Ponty, Heidegger and Levin think that listening is not only a capacity of our ears, but actually of our whole body. In relation to this, Claudel has suggested that our respiratory apparatus (like our lungs) have the potential capacity to hearken the primordially mysterious and atmospheric silence of the world. This potentiality often remains unrealized and undeveloped in our lives. In my workshop, we will be awakening within ourselves various hidden somatic ways of listening and breathing that will include experiential and mostly uncharted dimensions like 1) listening with one's breath, 2) listening with one's lungs, 3) listening with one's breathing belly, 4) breathing with one's ears, 5) listening and breathing with one's spine, and 6) listening with one's hands and feet in the atmosphere of breath. Through these various mysterious ways of listening and breathing we will experientially explore how we are given access to the sonorous and mute, spatial and temporal, private/hidden and social somatic dimensions of our lived bodies and the atmospheres surrounding them. This means that we will, for example, investigate how listening with one's breath opens our inner somatic space of expansion and rhythmic time and what kind of intertwining of silence and sound we are given access to through the kinetic experience of spine. My workshop will give methods and practices for self-development and paths to travel toward becoming a "great listener" and a "great breather".

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Pia Houni (keynote)

Art-based activities and Eudemonic well-being

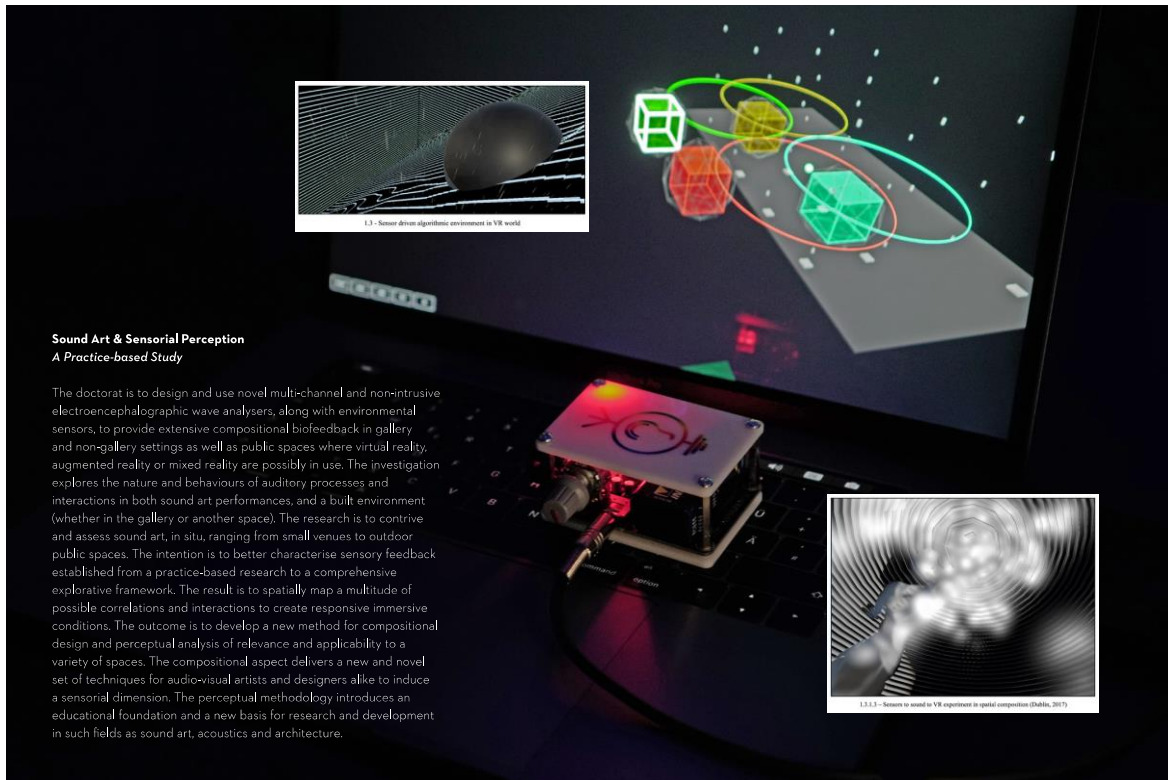
In my presentation I will approach the question of well-being from art-based activities. I am going to introduce some practical cases where art-based activities have been used in different social groups. I am also reviewing some contemporary research on the impact of art. My theoretical frame to well-being is the idea of eudemonic and existential health. The first one is a more philosophical idea from Plotinos and represents the idea of happiness, a deeper state of well-being than hedonic well-being. Siding this theoretical approach of existential health, gives us the opportunity to understand how existential components of our lives affect our well-being. Both of these views are useful when we are talking about how and in what way (or what mechanism) art impacts our life.

Pia Houni

Pia Houni is PhD (in theatre and drama) and adjunct professor. She is also philosophical practitioner, writer and conceptual-artist. In recent years she has been working as professor at the University of Tampere, as senior lecturer of dramaturgy (Metropolia Applied Science), and as senior researcher at the Finnish Institute of Occupational Health. Houni's research topics have focused on artists' work, dual leadership in theatre, co-working spaces and so on. She has also done a research project asking the impacts of arts in different social contexts, like health care organisations and working places. At the moment she is very interested about the combination between eudaemonic wellbeing, existential health and art. She is writing a book about these questions. Houni loves to do artistic projects by herself. In the last few years she has done several conceptual exhibitions, working together with sound designers like Ina Aaltojärvi and Taina Riikonen. She has also curated exhibitions and done creative literary works.

Pierre Jolivet

(Zoom in to read the text)



Sound Art & Sensorial Perception
A Practice-based Study

The doctorat is to design and use novel multi-channel and non-intrusive electroencephalographic wave analysers, along with environmental sensors, to provide extensive compositional biofeedback in gallery and non-gallery settings as well as public spaces where virtual reality, augmented reality or mixed reality are possibly in use. The investigation explores the nature and behaviours of auditory processes and interactions in both sound art performances, and a built environment (whether in the gallery or another space). The research is to contrive and assess sound art, in situ, ranging from small venues to outdoor public spaces. The intention is to better characterise sensory feedback established from a practice-based research to a comprehensive explorative framework. The result is to spatially map a multitude of possible correlations and interactions to create responsive immersive conditions. The outcome is to develop a new method for compositional design and perceptual analysis of relevance and applicability to a variety of spaces. The compositional aspect delivers a new and novel set of techniques for audio-visual artists and designers alike to induce a sensorial dimension. The perceptual methodology introduces an educational foundation and a new basis for research and development in such fields as sound art, acoustics and architecture.

3.1.1 - Sensor device algorithmic environment in VR world

3.1.1.1 - Sensor is used in VR experiment in spatial composition (Dufre, 2017)

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Sabine Breitsameter (keynote speaker)

Professor

Research Center Digital Communication and Media Innovation DKMI (Darmstadt UAS/Germany)

International Media Cultural Work/Faculty of Media

Critical Listening as an Act of Freedom

Physical autonomy, sensory and mental integrity in R. Murray Schafer's „Acoustic Ecology“

In 1977, the Canadian pedagogue, composer and visual artist R. Murray Schafer published his most popular oeuvre „The Tuning of the World“ in North America. With this book, a comprehensive narrative and a coherent theory of listening and the auditory world had come up for the first time, relating the ability and willingness to listen to the overall sonic appearance of societies.

In this seminal book Schafer established a number of terms and categories, by which sonic environments can be consistently described, identified, compared and analyzed. By his central term “soundscape” and by his “Acoustic Ecology” theory, Schafer put the sound of objects, spaces, places and landscapes in a direct relationship to predominant societal values. According to Schafer, through its particular soundscapes a society manifests its specific priorities, defects and power structures.

On this basis, physical and mental paraculis reveal themselves as absurd survival strategies of a system designed for maximizing profit and self-optimization, and accepting infirmity and illness as collateral damages.

This paper will offer an introduction into major principles of Acoustic Ecology by carving out the importance of Schafer's idea of critical listening and its inherent idea of societal change. It will discuss, to what extent this can contribute to heal societal as well as individual physical and mental deficiencies.

Sabine Breitsameter is an experimental audio media maker, curator und writer, and has been working in the cultural industry since 1985. Since 2006 she researches and teaches as a professor at Darmstadt University of Applied Sciences, with a focus on media as environments, culture of listening, electroacoustic art forms, and media/acoustic ecology.

She is a steering group member of her university's Research Center Digital Communication and Media Innovation DKMI, research director for Artistic Research and Media Aesthetics, and program director of the Master's program International Media Cultural Work (IMC). In 2004 she co-founded the Master's Program Soundstudies at the University of Arts in Berlin.

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Sami Tynys

”Music in the Mental Hospital” - Historical and contemporary perspectives on music therapy and music culture in the context of Finnish adult psychiatric hospital care

Music has been part of Finnish hospital psychiatry for more than 100 years. Now this tradition is partly fading. Psychiatric services have undergone profound changes over the last few decades. Deinstitutionalization in Finland has totally changed the practice of psychiatric music therapy. The purpose of this Ph.D. thesis was to collect information on the change process of adult music therapy in Finnish psychiatric hospitals. The data sources comprised hospital histories and annual reports from 30 psychiatric hospitals in Finland, as well as music therapy literature. Experienced music therapists were also interviewed. Finally, the challenges of modern music therapy were presented to Finnish music therapy educators by using a qualitative survey (in the making).

The data were analyzed using qualitative content analysis and the hermeneutic circle. The theoretical section explores psychiatric music therapy, cultural history of psychiatry and critical viewpoints of social science.

The results suggest that music has been utilized in hospitals in multiple ways. Adult music therapy has been an established practice in many psychiatric hospitals as part of the overall treatment.

The findings indicate that in some areas music therapy has disappeared, while in others there is a lot of variation in implementation. Some areas have worked to better connect the treatment in the hospital context and in the out-patient setting. Right now the future of music therapy practice lacks concrete plans. Further research is required to collect information from the outpatient setting and the third sector. This Ph.D. study aims to stimulate discussion on the future of music therapy and the use of music in mental health services.

Keywords: music, therapy, psychiatry, hospital culture, change process, qualitative content analysis, hermeneutics

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Sanni Orasmaa (interlude)

Mag. Art, Senior Lecturer at the jazz department at Hochschule für Musik und Theater München

”Early bird catches the swing – jazzing up with voice and nature”

Format:

Brief interactive demo / warm up / interlude / closer

Abstract:

What can nature bring into performance? According to acting students: Confidence - Listening skills - Embodied sound - Space - Feeling of safety - Interaction - Calmness - Room for expression - Courage - Joy

In this demo we move from awareness through body and voice work into embodied expression. Pouring from the inside, expanding the outside.

—

Educational Objective:

Participants will be able to recognize and adapt concrete audio / physical kinesthetic practice tools and utilize them both in music and in communication not only in jazz but in all vocal idioms.

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—

Lecturer of jazz vocals in the University of Music and Performing Arts in Munich, Sanni Orasmaa's work draws from desire to explore the role of the human voice in connection to the natural environment. The descendant of folk singers and fiddlers, she has been heard in productions throughout the global jazz scene. Sanni specifies in Nature Oriented Voice and Performance Training at her company SoundByNature and is one of the first trained Green Care specialists in Finland.

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Sanni Orasmaa

Mag. Art, Senior Lecturer at the jazz department at Hochschule für Musik und Theater München

Nature in Performance - How body awareness, acoustical experience and supportive environment affect on musician's learning process in performance training

Format:

Lecture

Abstract:

This presentation is based on communication, body awareness and improvisation. It explores connection between physical awareness, space and voice through movement, acoustics and VR showing that the physical direction is closely connected with the direction of interpretation and can strengthen not only improvisation but intonation and presence as well.

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Sari Laitinen (1)
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Arts in supporting recovery in hospital environment

Listening to one's favorite music is proved to enhance recovery in the early stages of stroke. Singing is found to lower the blood pressure, improve mood and reduce anxiety in various cases. Dancing in rehabilitation serves many benefits in well-being with severely handicapped persons. Improvisational theatre guidance with the staff is used in adding new skills in their work with the patients. The use of arts therapy is beneficial as well in the many faceted needs of the caregivers at home. Altogether these themes were included in the concluded project Arts supporting recovery in Espoo hospital.

What continues? Choir for the staff is now established, soundscape is happening and a guide for the path of many faceted art is done and available to the patients. In addition, the actor-lead mentoring continues.

Espoo Hospital has wards for orthopedic and neurological rehabilitation, wound, infections and palliative care as well as the terminal care along with the outpatient care and hospital care in the home. Arts in supporting the recovery of the patients includes arts and interaction in many forms: music, improvisation, dance, visual arts, soundscapes, as well as flower arrangements. Our aim was to establish the use of arts in the hospital, enable concrete experimentations and strengthen networks with artists, art therapists and musicians in hospitals. This work is possible due to the kind support of the Arts Promoting Centre Finland. The project made the power of arts as much visible as audible and effective on the participants' well-being.

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Laulun Sanoin: choir-intervention for the Aphasic patients

The patients will participate in a specially designed choir intervention program for 16 weeks, involving both group training sessions (1 session per week, 1.5 h per session) and self-training at home. Implemented by a choir conductor–music therapist team, the intervention is held separately for 4 groups of 15 patients. Also the family members of the patients (1 per patient) are invited to participate in the choir (due to expected time constraints / refusals, the estimated participation is 50%), resulting in choirs the size of 20-25 persons, which is optimal to achieve an adequate choir sound while enabling both group-level and individual-level instruction.

Group training sessions consists of breathing and vocal exercises and voice warm-ups, vocal improvisations, and choir practise in an encouraging, safe, and positive group environment with different levels of social interaction and peer support (patient-caregiver, patient-patient, caregiver-caregiver). Importantly, the intervention will also be goal-oriented, focusing on training the participants to perform the trained songs as a choir

Importantly, for the aphasic patients the training will incorporate some effective elements of MIT (simple melodic structure, simultaneous left-hand tapping, formulaic phrases, step-wise progression from modelling and unison production to repetition) as well as other vocal training techniques aimed at enhancing speech and memory. In addition to familiar songs, the choir will also practice singing a **novel song** which is written, composed, and arranged specifically for the project and is for that reason unfamiliar for the patients. The choir program will culminate in a small-scale public choir concert given by the patients and caregivers.

Home training sessions will feature self-training and patient-caregiver training of the choir song material with the help of easy-to-use audio training material and clear instructions. For aphasic patients, the training will be progressive with three difficulty levels.

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Tarja Rautiainen-Keskustalo (keynote speaker)

Encounters of Bodies in Space and Place – Some Paradigmatic Thoughts about Wellbeing in the Era of Anthropocene

Wellbeing has become a 'buzzword', especially in the public discourses, proposing that with the means of culture and art it is possible to 'improve' the quality of the life of the individuals in a non-problematic manner. Accordingly, art is seen as a product, the outcomes of which can be easily measured. In my talk, I will debate the reasons for this and ask why we talk about wellbeing so much, and what kind of meanings this concept encompasses in the different discourses.

I will demonstrate that the concept of wellbeing opens up a complex and paradoxical field of action and research. Often it seems to imply the existence of a particular kind of distance between people: there are those who "lack" wellbeing, and those who provide it to them. Although this distance is not created intentionally, I will argue that there is a need to debate more carefully how we perceive and understand the differences between people. For example, how do we understand the unique life-situations of people, and their bodily resources, when we aim at enhancing their wellbeing. I will conclude by proposing that rather than focusing on different art-forms, like music, as products, somehow guaranteeing wellbeing, art-based methods are needed to recognize the multidimensionality and, also, the incompleteness of human beings in the Era of Anthropocene.

Terhikki Sumari

Abstract

I was born prematurely and the naval string was around my neck because my mother had fallen in the woods This caused tension on the muscles around my neck during my music studies and career until in 2010 I did the same movements with my neck which a fetus does when she becomes free from the naval string. My need to sing as well as possible became so strong that I was able to take away the hinders as a result of the primal thereaphy which I did in the early 1970s. Ever since my voice has flown as a stream with full power and I have loved to sing.

The other thing happened at the elementary school when for me unknown student unconsciously got me out of the school orchestra. She also started to sing unconsciously with my voice inside of her. This influenced her career and my destiny, and there were weird appearances in my singing and teaching and I was unaware of them.

From the greek word "dear child" positiv trauma became a phenom to solve. As a result of a good humor there is no conflict between us. I was born to be a singer and she was born to be a researcher.

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Timo Leisiö

How can music bring about pleasant sensations? A neuronal view

Why is music universal among humans? Why has singing been repeatedly defined worldwide as a celestial means of communication of supranormal beings? Why is music still an essential identity symbol of powerful social systems such as independent commonwealths or religious and commercial organizations — heard for instance in their national anthems and theme music? In other words: What is it about music that attracts *Homo sapiens*?

The keys to these questions are hidden in processes taking place in the brain, but which processes? It is obviously possible to describe by which means the brain transforms the physical data entering the inner ear into the neuro-electric images of pitch and timbre on the auditory cortex. It seems that the *harmonic theory* of Gerald Langner offers the best explanation available so far — especially because it was mathematically confirmed by Martin Ebeling. This presentation will discuss in an easily accessible way why humans are musical and why they are able to enjoy and dislike music they are listening to.

G. Langner: *The Neural Code of Pitch and Harmony*. Cambridge UniP 2015.

M. Ebeling: *Verschmelzung und neuronale Autokorrelation*. Peter Lang 2007.

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