



music on troubled soils

IMPRINT

EDITOR

European Music Council
Haus der Kultur
Weberstr. 59a
53113 Bonn
Germany
www.emc-imc.org | info@emc-imc.org
Tel.: +49-228-96699664 | Fax.: +49-228-96699665

CHAIRMAN

Timo Klemettinen

VICE-CHAIR

Christian Höppner

TREASURER

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PROJECT ASSISTANT

Isabelle Métrope

EDITING

Simone Dudt, Rebekka Leibbrand, Isabelle Métrope

PROOF READING

Anne Thomas

LAYOUT

Simone Dudt

PRINTING

Leppelt Grafik & Druck

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Editorial

In October 2008, the European Music Council was invited by IMC Israel to take part in a conference on intercultural dialogue and on the power of music to promote social empowerment and conflict resolution. Practitioners gathered for the *Music on Troubled Soils* conference and presented projects in which music plays a vital part in bringing people together and is also a tool for reconciliation. The conference was divided into four sections: 'Global Reports on Musical Projects', 'Politics and Music Making on Troubled Soils', 'Education and Creativity on Troubled Soils' and '2008: European Year of Intercultural Dialogue'. It was a very emotional and thought-provoking event for all the participants. We would like to thank IMC Israel, especially Avishai Yaar, for inviting us to Jerusalem. With this document, we would like to share the experiences that we made at the conference in Jerusalem with you.

Enjoy your reading!

Simone Dudt
European Music Council

A most popular Israeli song refers to Jerusalem, as "The lonely city with walls inside its heart". The walls which during the past, served as safe havens or shelters, have become our current symbols of separation, distrust, hostility and lack of communication.

Jerusalem was thus, a natural choice of location for a convention aimed at joining forces, resolving conflicts, growing self esteem and reaching out towards a better human future through music. *Music on Troubled Soils* was conceived as a melting pot, a general meeting for different individuals and institutes who deal with diverse projects, all aimed at healing societies torn by wars and political, as well as social struggles, through music.

It is mainly music, which is human kind's deepest and strongest emotional art, who can manifest one's aspirations, feelings, hopes, and self identity. It is through music, that one can express secret desires, suffering, pain and joy, provided a safe environment and a friendly welcome. It is only music that allows us sing and voice our inner melody to overcome our daily burdens and hardships. It is only a unique kind of people who can help us channel our own music into different forms of self healing and true dialogue with the others we don't know. For these people we have planned a convention in which we tried to talk over our mutual experience, the obstacles we tackle, get to know each other's doings, learn and find diverse solutions, share thoughts and present success as well as failure and frustration.

I would like to thank my partners wholeheartedly – The European Music Council, Israel's Ministry for Culture, Science and Sport, The Jerusalem Music Center and the Israel Music Institute. Their help was very significant in bringing about this convention. I'd also like to thank all of you, our dear participants, hoping your work and dedication will truly have a substantial impact over times and distances.

Wishing us all peace, Shalom!

Dr. Avishai Yaar
IMC - Israel

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Global Reports on Musical Projects



Palestinian children in percussion workshop, photographer: Lilian Peters, MwB training week, October 2008 © MwB

Music's Power to Make Peace

Musicians have long been the allies of activists and peacemakers. From the American peace and civil rights movements of the 1960s and 70s, to the anti-apartheid struggle in South Africa, to the 'Singing Revolution' that led to Estonian independence in 1991, music, whether performed by professionals lending their names and talents to a cause, or sung spontaneously by masses of ordinary people demonstrating for their rights, has often played a major role in effecting social change.

In the last decade, two important developments have moved music's place in peacemaking to another level. Neurologists and other scientists have produced evidence of music's inherent ability to heal trauma, reduce stress levels, and influence behaviour. Meanwhile, in a parallel but largely unrelated development, musicians have started taking their skills and talents to places where war has raged and human beings have been left damaged and isolated. Using skills and insights learned in the multicultural classrooms, on the stages and at the festivals of Western European cities, they have experimented with ways of engaging the power of music to connect, reconcile and heal. In war-torn cities, destroyed villages and refugee camps, they confirm on the ground what scientists have found: that music offers unique possibilities to contribute to healing emotional wounds and building connections between people, the essential prerequisites for interpersonal reconciliation, as well as for creating or restoring intercultural bonds.

... *The Theory* ...

What gives music such a special potential? Music's unique power is that it works on three levels simultaneously – the biological, the psychological and the social. Psychologists and neuroscientists suggest that music's origins lie deep in our collective biological evolution. It is thought that the human capacity for empathy developed through pre-language, non-verbal systems of sound, communicating states of body and mind to the other, especially between a mother and her infant. As powerfully as music is shaped by culture, there is solid evidence that culture is shaped by music just as powerfully. While aspects of this transactional relationship can be traced to our evolution as a species and the development of 'human' culture, contemporary experience offers a vast number of examples of music's capacity to shape social values, mores and behaviour.

Body

Music has a direct and virtually automatic impact on our heartbeat, breathing rate, blood pressure and levels of excitation or relaxation. Music activates portions of the brain that control these autonomic functions. Music also activates the portions of the brain that control the spinal motor systems. Thus, music can be used to energise an athletic team or physically relax and soothe a class of hyperactive teenagers, as well as help people with Parkinson's disease achieve coordinated movement, enabling them to run or even dance.

Eastern medicine teaches that life energy flows through the body and that disease is often the result of energy blockage caused by physical or emotional

wounds. People who have suffered the traumas of conflict and war – physical injury, loss, displacement, exposure to abuse or torture – often exhibit disrupted breathing, an upset metabolic function, distorted hormonal levels and other forms of physical stress and disease. Music – whether listened to, sung or played – has been shown to reduce such symptoms. Several scientists have demonstrated that tones sung by the human voice can disrupt cancer cells, ameliorate the adverse effects of chemotherapy and radiotherapy, and, apparently, increase the probability of remission in some cancer patients. Overall, music affects the body and, quite likely, it has the power to heal the body in ways we are just beginning to explore.

Mind and Emotion

Music engages the areas of the brain that have to do with awareness of space and time. The ability to distinguish sounds, patterns of sound, rhythm, harmonies and musical structure requires cognitive skills that are all part of the musical experience. Personal experience tells us that music – whether we sing or play it ourselves or listen to it – can evoke the entire range of human emotions, from joy to despair, from passionate rage to passionate love, from fear to heroism. And it can do so almost instantly, without the intermediation of language. Music therapy works because music helps people express feelings, memories, experiences and dreams that they are unable or unwilling to express in other ways. Thus, music powerfully activates our intellectual and emotional selves and evokes in us a deeper and more integrated sense of identity in ways that are far more immediate than, and often unavailable through, language.

Society

Music is one way in which a group might manifest its identity. A national anthem, a tribal chant, a school alma mater, a military march, a ballad celebrating a cultural hero can all enable the members of different groups to identify with each other and recognise membership. Musical genres can also serve to identify members of different cultural groups – in general, people who listen to hip-hop are different from people who listen to classical music. In part, this linking of music to group identity reflects the fact that a particular piece of music will evoke the same physical effects, the same emotions and the same ideas in many individuals from the same culture. This partly reflects the fact that music stimulates a recognition among listeners that their feelings and ideas are shared by others.

This recognition of shared feelings and ideas can also transcend group boundaries. At its most fundamental, it represents the opportunity for people to become aware that we are all part of the same group, the human species. In many music projects in many parts of the world, music's evocation of our common humanity serves as the basis for building – or rebuilding – bridges across the divides of political, historical, ethnic and cultural conflict.

Why does music sometimes 'work' where dialogue fails? Where conflict has divided people along group lines – whether ethnic, religious or other group identifiers – individuals are defined by that which divides them from the other and become isolated, not only from the other but also from their own complex selves. Dialogue and reconciliation projects that continue to define participants mainly by these single 'labels', bringing together Serbs and Albanians, Muslims and Christians, etc. may also reinforce this isolation from the complex self. Music speaks to another part of identity and allows the individual to explore his/her own complexity, while providing a different basis for relating to others. Connection with musicians from other regions can help break through geographic isolation, another frequent and stifling result of conflict. Honing musical talents and skills can be a welcome challenge, an invitation to connect with teachers, role models and peers, an expression of both individuality and commonality and sometimes a key to a future career and the beginning of a path back to 'normalcy'.

... The Practice ...

In collaboration with Dutch and international peace organisations, Musicians without Borders has established successful music projects in some of the world's most intransigent regions, where simple dialogue is often not possible.

Music School on Wheels

In eastern Bosnia, the scene of Europe's worst genocide since World War II, MwB's Music Bus Srebrenica brings the joy of music to children in towns, villages and refugee settlements. The 'music school on wheels' travels to children in the now ethnically-divided region, working with schools and community centres and delighting hundreds of children every year, as they sing, dance, drum, learn

to play simple instruments, produce shows and musicals. When a basis of trust among the children, teachers and parents has been established, the Music Bus organises special projects, productions and summer camps in neutral areas, bringing together children from different ethnic backgrounds to meet and work together as percussionists, actors or singers. MwB's Bosnian staff is currently offering advice and support to establish a Music Bus for Palestinian children on the West Bank.

Rock Music in Kosovo

The city of Mitrovica in northern Kosovo was once a major Balkan centre for rock music. Since the Kosovo War in 1999, Mitrovica has been a divided city, with Serbs and Albanians living on opposite sides of the River Ibar. The once thriving multicultural youth music scene has been replaced by the nervous electronic beats and aggressive, nationalistic lyrics of so-called 'turbo-folk'. Musicians without Borders has been working with Community Building Mitrovica (CBM), the Dutch Fontys Rock Academy and IKV-Pax Christi to establish the Mitrovica Rock School (MRS), which offers instrumental, voice and theory lessons and band coaching to young musicians from both sides of the city. In October 2008, the MRS already opened two temporary youth facilities in north and south Mitrovica. More than 70 students signed up immediately and there is still a long waiting list. While the young musicians cannot meet in their own city, the MRS brings mixed groups out of the city at regular intervals for Summer School programmes in neighbouring Macedonia and didactic and organisational training for local staff and teachers. Meanwhile, a lively internet exchange allows the music to cross the divide until the musicians themselves are able to.

Singing with women in Bosnia

In 2001 and 2002, Musicians without Borders sent a female vocal ensemble to Bosnia to perform a programme of traditional Bosnian songs, as a gesture of solidarity and remembrance for women who had survived the Srebrenica disaster. The reactions were overwhelmingly positive — the Bosnian women who attended the concerts were deeply moved at hearing their own songs sung by foreign women in honour of their lost loved ones, and in recognition of the beauty of their culture. Some even said that hearing this music had given them the strength to go on with their lives. MwB workshop leaders were able to persuade women who had stopped singing and dancing years ago to create a dance together, expressing their daily lives. And MwB musicians played local tunes so temptingly that 40 women in a remote refugee camp took part in the joyful folk dancing for the first time in years. MwB is currently preparing a joint project with women singers and conductors from Sarajevo and Tuzla that will establish regular women's singing activities in the Srebrenica region. An international team of women singers, dancers and therapists will spearhead the project, gradually turning it over to local musicians and teachers.

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Ethno World Music Camp, Music project in Cyprus © Nenad Bogdanovic, Jeunesses Musicales Cyprus

Ethno Cyprus – Youth Empowerment through Music in a Turbulent Environment

On this Eastern Mediterranean Island, which has been divided for almost 40 years along ethnic lines, a remarkable intercultural youth project is shaping young musicians into ambassadors for peace.

For years, the Greek and Turkish Cypriot communities have lived in a chasm generated by misunderstanding, mistrust and misconceptions. Communication between the youth populations on both sides of the so-called 'buffer-zone' has been limited, with each side knowing very little about the culture of their peers on the other side.

Ethno Cyprus, a project of the Jeunesses Musicales Cyprus, is using music to bridge the cultural gaps and to promote respect and cooperation between different ethnic groups. Over 150 young musicians have participated in the three editions of Ethno Cyprus that have been held so far, in 2005, 2006 and 2008, and have brought together musicians from Portugal, Greece, Jordan, Israel, Lebanon, Slovenia, Belgium, Ireland and both communities of Cyprus.

Singing and playing a wide range of traditional ethnic string, wind and percussion instruments from different Mediterranean and European countries, the young musicians teach each other, playing and experimenting with their traditional melodies and rhythms, and creating a vivid and youthful Mediterranean musical mix.

How did everything start? Jeunesses Musicales International, the Brussels-based worldwide network for youth and music, with member organisations in over 45 countries on all five continents and a mission to enable youth across all boundaries to develop through music, has been organising Ethno for years now, starting with Ethno Sweden and Ethno Flanders 20 years ago! JMI's aim was to bring young musicians from different countries together to exchange their skills and knowledge - teaching each other by ear. The young member section from Cyprus, established in 2004, strongly supported by the JMI Head-Office and national members from Belgium and Sweden, quickly recognised the need and possibilities for such a project in Cyprus.

For Cyprus, an EU member and also very close to Middle East countries, Ethno carries a strong ethnic dimension, bringing together different influences, but it also goes further. The participants quickly realise that traditional sounds from different ethnic styles are not so exclusive and attached to one ethnic identity, but rather that traditional music is a product of different influences that have been present within certain ethnical groups throughout history. Furthermore, they have an opportunity to challenge the concept of ethnically authentic music as an exclusive cultural product. By identifying and performing songs that exist in different countries with similar musical elements but different lyrics, the participants of Ethno Cyprus gradually explored the overlapping dimensions of their traditions with the traditions of the others.



The lessons that can be learned from Ethno Cyprus are multiple. Firstly, it is clear that the young generation is a strong force for change, not only in Cyprus but in the whole eastern Mediterranean region. Live contact is vital to challenging and neutralising stereotypes that exist among the youth and are often fuelled by the media, cultural or religious leaders or education systems. Secondly, one of the main elements contributing to the success of this project is its bottom-up approach, enabling the spirit of youth and using peer-to-peer training. Further action regarding youth/music fields should go towards enhanced youth cultural diplomacy that will facilitate the communication between youth through culture in a 'horizontal' peer-to-peer modality, rather than top-down conducted activities.

In conclusion, we might say that active young citizens are of utmost importance in each society. They are the drivers of change for better and the future cultural trendsetters. If empowered at a young age, they will be able to carry the weight of challenging modern societies, leading them not only towards a better economical situation but also to sustainable modalities of co-existence with others, both within their communities and on an inter-communal level. In order to support their growth, we must work together to facilitate the mobility of young artists, improving the flow of information, build proper youth cultural infrastructures and improving the working conditions of young musicians – always bearing in mind the sustainability of the cultural sector and its links to other sectors.

www.ethno-world.org

www.jmcyprus.org

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Preserving Arab Musical Culture within the Reality of Israeli Society

In this article, based to a large extent on an article published in *Music in Time* (2007) I will discuss some of the dangers to the preservation of Arab musical culture (folk and art music) and will discuss three projects which, hopefully, will contribute to its preservation.

When I hear of children in Ramalah (Palestine) playing in an orchestra with a repertoire that includes Bach and Mozart, I am genuinely happy that they can share in these miracles of human achievement. When I hear a choir of children from East Jerusalem singing with crystal clear voices and in perfect harmony, I am filled with admiration for their teacher, and delight in the joy I see on their faces. Still, I worry. These children also have their own musical culture!

Will performance of Western music make them lose their interest, their appreciation for their own musical culture? Will they lose their sensitivity to quarter tones? Will they lose the ability to appreciate intricate improvisations, embellishments, to delight in the artistic modulation of a performer from one *maqam* to the next? Will they become dependent on the written text and forget the art of improvisation?

All these are important features of their own Arab musical culture – which could become, or perhaps is already becoming a lost art to them. Only the steady enculturation of a people in the complexities of its musical language makes it appreciative of its unique qualities, its subtle means of communication. This comes about in a natural fashion when children are steadily exposed to their musical culture. Yet it is clear, that fewer and fewer Arab Israeli children are exposed to Arab folk songs or art music.

... *The Department of Oriental Music at the Jerusalem Academy of Music* ...

15 years ago, the Jerusalem Academy of Music established a department of Oriental music (Although initially the idea was to teach a variety of Oriental styles, it is essentially a department of Arab music). The Academy is one of the few places in the world where a student can attain an academic degree in the performance of classical Arab music.

The establishment of this department entailed a long process. For years before, there was a wall of opposition that had to be broken through. Many faculty members doubted whether suitable candidates and faculty would be found. They wondered whether a rigorous curriculum could be established. In the end, what convinced them to embark on this great adventure was the presence of a great artist, Elis Tayseer, who has headed the department since its inception and since meeting a group of potential students. Despite the absence of conservatories for the teaching of Arab music to children and despite the lack of Arab music in schools, these young people have acquired a musical education that make them capable candidates for the department.

Today, the department is such a well-rooted part of the Academy that no-one could imagine the Academy without this department. Between the students and the faculty of the Arab music department and those of other departments at the Academy a healthy process of mutual influences is taking place: There is a double bass player from the jazz department who regularly joins the Arab ensemble; the drummer of the Arab ensemble is the drummer for ethnic Balkan music; Western trained composition students and faculty include elements taken from Arab music in their compositions. The Department is both a vehicle for the preservation of classical Arab music and a catalyst for experimentation with a wide variety of styles. Does the latter pose a danger to the preservation of Arab musical culture in its 'pure' form? Probably, but that is the nature of living cultures.

We struggled with many issues before the department was opened and we continue to struggle with issues. We evaluate, we experiment, we question our premises and we make changes. I consider this a very healthy process: as long as we can change, we are alive. As we worked on the curriculum, the place of Western music had to be grappled with: Do students of Eastern music need to learn Western music when, to this day, no one is making any demands in the other direction? The decision, for a variety of reasons was in the affirmative: students learn basic Western theory and ear training.

For the sake of social integration, I felt that it was important that the students of this department learn as many subjects as possible together with other students of the Academy. However, my motivation, based on social, rather than musical, considerations turned out to be faulty in some respects. My colleague, Professor Dalia Cohen (who was my main ally in the development of the

concept of this department and the main scholar to work on the curriculum along with Elias Tayseer) argued for the need for these students to study Western theory and ear training as a separate group because of cognitive differences in the ways exposure to Western versus Arab music shapes our musical thinking. She correctly concluded that this, in turn, makes it impractical for students from the two different backgrounds to study theory and ear training together. To my great delight, subjects in music education are studied together by the two groups to this day. The establishment of the Department Eastern Music at the Jerusalem Academy of Music has contributed much towards the preservation of Arab musical culture and its appreciation – both within the Arab as well as the Jewish population.

... *Master Classes in Arab Music for Young Musicians* ...

A governmental group called the *The Citizens' Accord Forum between Jews and Arabs in Israel* invited me to join them and propose a project fitting its aims. Having observed how master classes inspire and spur on young Western-trained teenage musicians, I proposed that we establish master classes for teenagers playing Arab music.

We chose an Israeli city with a mixed Arab Jewish population, thinking, quite correctly, that we might also attract Jewish players who were curious about Arab music. To get things moving, Atar Oren (staff member specially appointed to assist me in the project) approached the head of the conservatory in that city with a request for help. She called me, shocked by the following report: "Listen, we have a problem – maybe this project is unworkable. The head of the conservatory told me that he had no idea what I was talking about. He knew absolutely no one who played Arab music and, furthermore, no one who was seriously interested in music wanted to have anything to do with it." I was angry but not surprised. I explained to Atar that this project was so needed exactly because of the response she had received. To reach potential participants, we had to go to the Arab junior and high schools and ask the principals to work with us. At the meeting that Atar set up, one of the most moving statements regarding the entire enterprise of preserving Arab musical culture was made by the high school principal. Asked whether he would be willing to invest time, effort, and perhaps even some funds in this project, he replied, with tears filling his eyes: "I have waited for over 40 years for someone to acknowledge that I too have a culture."

On the appointed day, Atar and I showed up with a colleague and some students from the Arab music department of the Academy. We braced ourselves for the possibility that no one would show up. Then, children from the town began to arrive – suddenly a busload of children arrived with their parents from a neighboring village – then another from a farther village yet. We auditioned 80 (!) youngsters that day, including some Jewish children from the conservatory who played Western music but were hoping to study Arab music as well. The following month we held our master class. Faculty and advanced students from the Academy came as teachers, volunteering their time. The day closed with master teachers, Academy student assistants, and the children performing in an ensemble. The hall was packed to capacity. Among those attending was the head of the conservatory, who apologized for his ignorance and offered whatever future assistance might be needed. It was a pleasure to see that he was willing to be convinced by facts; no small feat in our part of the world!

The following year, master classes were held in several locations, capped by a week long summer camp. The camp was held with both Jewish and Arab students who learnt Arab music together. Making music together created a natural bond. The closing concert, given by an ensemble of Arab and Jewish teenagers, was an unforgettable experience because of the high level of musical achievement and of the respect and friendship that sprang up between the Jewish and Arab teenagers. This ensemble continued to perform the following year, both playing for Arab audiences – reacquainting them with some of the masterpieces in their tradition – and introducing the music to Jewish audiences, many of whom were hearing this music for the first time. Alas, the project fell apart, for various technical reasons, after the following year – but not before touching many people.

... *Arab Music in the Schools / Project of Prepared Concerts* ...

Many of the students in the department take a double major in performance and music education. As these students graduate and enter the teaching field, their influence is slowly felt. Their pupils become acquainted with the great works of classical Arab music. They learn to sing Arab, Palestinian folk songs. This is an achievement that should not be taken for granted. Often, when I ask students to teach a song in class (an Arab song!), they come back at first with such great classics of the Arab musical world as: *Jingle Bells* or the "A, B, C" song - in Arabic of course. It takes some of them a while to 'find their voice', to begin singing and teaching Arab folk songs,

Arab children's songs, the songs of Fairuz for children, etc. Jewish and Arab students in music education study together, work on projects together, and eventually form deep bonds of friendship. This can lead to situations appropriate to the theatre of the absurd: Two students were absent from classes for a prolonged period of time. One was a Palestinian young woman from Bethlehem who was under curfew, forbidden to leave her house. The other, a young man was doing reserve military service, enforcing the curfew. When they returned to class, they worked together to make up material they missed. As my students began to do their student teaching in the Arab sector, I started to visit these schools. At first, children crowded around me, gaping at this strange sight; an Israeli Jew in their midst. As they began to like me, they found it incongruous, alas, that I could be both likeable and an Israeli Jew: the bolder ones would ask "Are you Jewish?" My affirmative answer was passed around the school. In a spontaneous gesture of reconciliation, one child fished out a stick of gum from her pocket and handed it to me. Today, I feel completely at home in these schools. When I enter the school with my students a joyous shout of "music!" goes up. No music educator could wish for greater satisfaction than this. Arab music is more easily accepted than Arab musicians by many Israelis, especially those who have immigrated to Israel from Arab countries. In our programme of prepared concerts in kindergartens, one of the yearly three concerts is devoted to non-Western music – mostly Arab music.

This gives young Jewish children an opportunity to meet Arab musicians. It is a tragic fact of our existence that Jews and Arabs live parallel lives, which hardly ever meet. When the musicians appeared, they were queried, as I was, about their nationality: "Are you Arabs?" The affirmative answer left wide eyes – some fear, which by the end of the concert was replaced by respect and affection. As mentioned above, preparing children for concerts, live musical encounters, is a central part of our music programme in Jerusalem. For years, Jewish children have enjoyed first rate live concerts in the intimate setting of their school. In their music lessons, they get to know each musical composition to be heard deeply. They sing, play, improvise, move to these pieces, and become intimately acquainted with them.

Several years ago, it was decided to make the same experience available to children we teach in the Arab schools in East Jerusalem. The first year, a foundation subsidised the concert and the transport costs for the children. The concert, containing mostly Arab music, with a small 'dose' of Western music (piano music by Bartok and Debussy) was very successful. The following year, the funds dried up. For the year after, a good friend in Italy provided the funds and the Academy gave the space. The next year, funds were also not available, but the Academy students – senior students, graduate students, and graduates of the course – had a surprise for me. They organised the entire project without any funding. They chose the pieces, devised the lessons to teach the pieces, wrote arrangements, scheduled rehearsals and took turns conducting. Then, they embarked on a tour around the country – taking vacation days, and paying their own travel expenses. In that way, they brought concerts to every school, whose teachers had participated in the project. In Jerusalem, children had already heard concerts. Elsewhere, this was a first! Enthusiastic letters poured in from principals, teachers, parents, telling us what this project meant to them.

When I asked the students where they had found the time and energy to run the entire project on their own and how they could do so at their own expense, they replied: "It is that important to us that our people should know and love their own music."



Initiation to choir singing in Mezarrah al Noubani © Marion Haak

Teaching Singing on Troubled Soils

“What does the German want here?” was the question that greeted me in the village shop after I had taught singing to around 60 children from that village for half a year. But this question did not really come as a surprise: choir work is not exactly self-explanatory in Palestine.

In this paper, I intend to give an impression of what music teaching in Palestine can be like. I started my work as a choir teacher for the Barenboim-Said Foundation in May 2006 with the aim of providing a basic access to music. Since then, I’ve established children choir groups in Ramallah, villages and in the Balata refugee camp in Nablus, reaching over 150 children overall. In order to approach the subject of teaching music on troubled soils, I will describe three different choir groups: A school choir in Ramallah, a choir in a village and one in the Balata refugee camp in Nablus. Each place has its different circumstances and characteristics. Each place has its own challenge.

Generally speaking, the occupied Palestinian territories offer a heterogeneous picture of music education. In some places, it exists and is being developed whereas other places are deprived of any access to music education. Music is not taught in schools (with very rare exceptions in some Ramallah private schools). There is no state-supported music school system. Changes are underway now: the Edward Said National Conservatory has built branches in Ramallah, Jerusalem, Jericho, Bethlehem and there are other initiatives reaching out to more isolated cities and villages. Yet, so far, it’s been more or less up to communities to offer or support these youth activities. The political fragmentation of the territories imposed by the Israeli occupation policies (i.e. movement restrictions like checkpoints and roadblocks, settlement building and infrastructure, buffer zones, the separation wall) are contributing to the isolation of communities. Moreover, the future Palestinian state is still far from having enough own musicians who could provide large-scale music education.

... Ramallah, School Choir of Evangelical Episcopal School ...

This choir already existed at the school and I was asked to continue the choir work because the former teacher had retired. The school is a private school, connected to the Evangelical Episcopal Church, although by now the majority of the students have a Muslim background. It is a mixed-gender school.

The situation in Ramallah is certainly different from that of other West Bank cities. There has been great development in terms of education in the creative field: In 1993, the Edward Said National Conservatory was founded and there are communal art centres and clubs offering dance or arts classes. From 2003, other music schools and projects have been working in Ramallah, including the Al Kamandjati Music School in the old city and the education project of the Barenboim-Said Foundation.



In 2007, an art academy was founded. There is a lot of interest and demand for education in this field, especially in music. Also, Ramallah has a rich cultural life: There are concerts, lectures, art exhibitions, discussion forums, small-scale film festivals, sometimes theatre performances and so forth. These are to a large extent sponsored or co-organised by foreign cultural organisations, but the number of local Palestinian (or mixed) music or dance groups is increasing. The establishment of music schools, an art academy and other activities, supported for example by the Palestinian Al-Qattan Foundation, produce a comparatively rich output in terms of events in the city. I want to emphasise that this development is mostly accessible to middle and upper classes – the large numbers of families living below the poverty line and in dire living conditions in the city or in refugee camps are not really sharing in these developments. There are Palestinian and international initiatives, which attempt to integrate poor and disadvantaged families in cultural work, but they are rare and mostly temporary projects.

Since Ramallah is one of the most affluent West Bank cities – as the seat of the Palestinian Authority and of most international organisations meaning that there are more job opportunities than in most other places – there are a number of parents who are interested and able to provide their children with a good education, including music or other creative or sportive activities. There are a number of private schools, mostly connected to churches, which offer very good schooling. Quite a number of people from the middle and upper layers of Ramallah society have lived and studied abroad for some time.

Since the Evangelical School is a private school charging fees, I have to do with the class of society described above there: the parents are interested and able to provide good education. The Evangelical School regards it as one of its assets that it has a school choir. It actively supports musical work and is proud to present the choir at graduation ceremonies. Since I took over, we have organised a school concert, in which the school Dabka group (traditional dance) and an oriental music ensemble performed alongside the choir. The choir repertoire is around 70% Western, i.e. European or American/English. But the choir also sings some Arabic songs and songs from all over the world. Quite a number of students are oriented towards the US and many have relatives there. The school is the only place where I can teach in English. Since the choir was already part of the school life, the work there is fairly natural and straightforward – the students know what a choir is, they like singing and they can already sing up to three voices fairly well. It's comparable to a school choir in Germany. Right now the group has about 30 students – some two-thirds are girls.

... Deir Es Sudan, Rural Palestine ...

This village of about 2500 people is located north of Ramallah, close to the colony of Atara. The village is all Muslim and rather conservative. The school is gender-separated. Social and religious rules are adhered to rather strictly as it can be expected in a village context. The economic situation is difficult for many families – many families are poor and have little prospects for improvement, as the general economic situation in the territories is difficult. Many families live – at least partly – off their land, i.e. their olive groves.

The rural areas of Palestine are in my view more affected by the political conflict than the central city of Ramallah. Villagers are much more often subject to army incursions, settler violence, restricted access to their land, political struggle against the occupation, internal political power struggles, poverty and religious conservatism. They have fewer opportunities in education and the creative fields and often they lack prospects for the future. All of this naturally has a grave impact on the children. The atmosphere is characterised by frustration, fear and aggression and of deprivation on many levels.

Deir Es Sudan was the village where I started my teaching in rural Palestine. The village offers no activities for children or youth – there's no youth club, no meeting place, no sports courses or any other activity. The impulse to start in Deir Es Sudan came from one of the villagers, who knew about the music education project. So I started teaching there in autumn 2006. The choir took place after school in the rooms of the girls school, with a group of around 60 children, most of them girls and some boys younger than 10. The lessons lasted about 1,5 hours. There was considerable excitement in the village about this new choir group and many children wanted to join. The principal of the school then chose the children, ensuring that children from all the families would be in the choir. Given that there had never been a music group or a choir in this village, it was a new situation for everybody.

It was also new for me as I was teaching mostly Arabic songs to children who had never sung before, in a conservative village, in which music is regarded as a potential danger for the propriety of the girls. For the children, the situation was new as they had a foreign woman asking them in bad Arabic to do strange and unfamiliar things such as raising their voices and sing, trying to hit particular notes. The situation was also new for the parents who were slightly suspicious of this Western woman who might teach things she shouldn't teach but at the same time were curious to hear what we were doing. Very quickly though, the girls and boys became

enthusiastic and were happy to sing in the choir. In my view, the value and appreciation for the choir work came from having an activity that was not school or home-based and that demanded other qualities than the knowledge-oriented school learning. Over time, the children made experiences of community, started to learn to listen to themselves, become more sensitive to their use of voice and generally more aware of themselves and others.

The parent's initial fear and uncertainty towards my work resolved over time and when children brought home Arabic songs from the choir and they heard me speak Arabic with them. Also, I introduced body movement and body percussion in a careful manner, respecting the boundaries of appropriateness. After some time, even very careful and religious families were sending their children to the choir. It was reported back to me that some of my choir children taught the songs to their little brothers and sisters at home and that they were more eager in their school work because they did not want to risk being forbidden to continue.

After a year of work, I organised a choir concert in Deir Es Sudan, together with my Ramallah-based adult choir. It was a very exciting concert for everyone and increased the interest in the work. Another boost in interest in music education came about when we invited the choir group to perform in a concert together with the Barenboim-Said youth orchestra in Ramallah: An amazing event to which we brought not only the children but the parents. For most of the children and many of the parents, it was the first time they had seen musical instruments played live and seen an orchestra. Shortly after I started teaching in Deir Es Sudan, other villages asked for me to set up choir groups. I began working in the youth clubs of three other villages.

... *Balata Camp, Nablus* ...

In 2007, the Yafa Cultural Centre in the Balata Camp, Nablus, approached the Barenboim-Said Foundation and asked for a choir teacher. Shortly afterwards, I started teaching there, starting with around 40 children.

The Balata camp is the largest refugee camp in the West Bank and was established in 1950. It is built on an area about 2,5 square kilometres big and was originally built for about 5 000 refugees. Now, the population numbers just under 25 000 people with no possibility of expansion. This extremely high population density has consequences everywhere: Schools are overcrowded and run morning and afternoon shifts, there are sewerage network problems and the roads and alleys are badly in need of repair. The alleyways in the camp are extremely narrow, and since the only enlargement of buildings can be upwards, there's not a lot of sunlight between the houses. Poverty and unemployment is the order of the day in the camp: Of the 3753 families, 2906 receive emergency food rations. (Numbers provided by UNRWA, <http://www.un.org/unrwa/refugees/westbank/balata.html>). The camp was extremely active in the first and the second Intifada. Many refugees were killed, injured or arrested, and numerous houses were demolished by the Israeli army. The camp is still subject to night-time army incursions several times a week. There are no prospects in sight for a better future. The overwhelming atmosphere is characterised by depression, anger, fear and paralysis, founded in the perceived powerlessness to bring about a change.

The Yafa Cultural Centre is a community institution that provides activities for children and youth in the camp. It offers Dabka (dance) classes, English lessons, has a computer lab, a small library and organises summer trips abroad for children and youth. The students – girls and boys – that enrolled in the new choir group were aged between 6 and 14. The initial excitement among the children was immense, as in the villages. The understanding of what a choir is and how it works also had to be developed here. This concerned not the general concept of singing in a group, but first of all the idea of what singing is: it was not self-explanatory for the children here that it is important to intonate a particular pitch. The natural tendency for the children was to recite the words of the song together, often in a very loud voice. The shift to a singing use of the voice was strange and unfamiliar to them and it took some time to convince them to try it. That was especially true for using the head resonances – most children, especially the girls, felt embarrassed at the beginning to enter the sound and the pitch of the head register.

The hardest task for me was to keep up continuity of the group. Many children joined the choir but came very irregularly. It was very difficult to establish a stable group which could then develop musically and as a group. Also, the fact that it was a mixed group of boys and girls was not without problems. In the competition for attention from the teacher, the boys were much less reserved, while the girls did not assert themselves and withstood my attempts to encourage them. After a year of work, we therefore decided to separate the groups according to gender to make it easier for the girls to develop some confidence in singing. This has proven to be a good decision: The groups are more stable and the girls are much more engaged in the choir work.

In comparison with the children from Ramallah, the children in my Balata groups have a noticeably shorter concentration span. They are more fidgety and hyperactive. At the same time, some are in a passive, almost apathetic state. For both groups, it is consequently difficult to persevere with a task that is not immediately crowned by success. It is not easy to keep the motivation going for a longer work process, which takes some effort. In general, the children are very happy to sing and move but it's not easy for them to open their ears and perceptions to the output they produce.

The children live in conditions that are characterised by a lack of space, both in schools and at home, which leads to having hardly any opportunity of experiencing quietness or stillness. There is a continual presence of background noise and of movement. It was a new experience for the students to be asked to listen to the sounds they were making – both intended sound like singing and unintended sound like shuffling feet or rustling sheets of paper.

... *Singing where no one sings* ...

As I said in the beginning, the experience in each place is different and each has its own challenges.

What is common to all (with the exception of Ramallah) is that there is hardly any live music practice around, not in organised contexts and not in private homes. Voices are not used to singing. Often there is only little understanding for the deeper value of music and for the requirements of the learning process. This is true for the parents and the children and also for the staff of youth clubs or cultural centres.

One of the reasons for the absence of musical practice might lie in the association of music making with joyful events such as weddings or circumcisions. Making music in a situation of grief or mourning is considered inappropriate. In the context of the ongoing conflict, with many losses to grieve about, musical practice has largely stopped. There are probably other factors contributing to the decline of widespread musical practice; talking to Palestinians, this is one of the main explanations. The consequence of a lack of music around is that the musical learning process is not easy at all. It takes children a comparatively long time to understand the different use of voice in singing (as opposed to speaking or screaming), to start differentiating pitch, to get more accurate in intonation and to learn how to listen to themselves and others. Equally, the awareness of the others in the group and of the group sound takes a long time to develop.

In most places, the social behaviour is very rough – older children order the younger ones around and hitting and kicking is not unusual. Once, I intervened when a boy hit a younger one next to him and his reply was “But he’s my brother!”. Through these experiences, it has become clear to me that the choir work here (and maybe elsewhere) needs to be developed: It needs more content that will support the social learning of the group, that will heighten perception not only of the senses but also of the self and others, that will create a group spirit. Only when these aspects become an integrated part of choir work, will it have a lasting effect and also bring about a growth in the musical learning and outcome.

Politics and Music Making on Troubled Soils





Culture Exchange between Sweden and Saudi Arabia

We live in a time when it is becoming increasingly important to create and foster meeting grounds for children and youths from different ethnic, cultural or religious backgrounds. Young people of today carry the keys for how they would like to see the future change for the better. It takes courage, heart, trust and will to challenge and expand one's own personal perceptions on what we see, hear and believe. For Spiritus Mundi, music and the cultural arts are the tools we use to create these meeting grounds.

I consider my participation at the IMC Israel conference *Music on Troubled Soils* as one of the most important experiences for me during 2008. Avishai Yaar put together a programme that will remain in our hearts and memories for a long time. For Spiritus Mundi as well, we are happy to say that one of the immediate effects of the conference is our upcoming project *Our Songs For Tomorrow* where Palestinian and Israeli young musicians foster relations and understanding through joint music workshops and performances taking place in Malmö, Sweden between 26 October and 6 November 2009.

My presentation at the conference *Music on Troubled Soils* focused on the ongoing unique cultural exchange programme Spiritus Mundi that was started for Swedish and Saudi Arabian children in 2007. Some of the questions posed as the idea of the programme started to form were: What are the general ideas we have about people with a different ethnic or religious background? What constitutes a Muslim? And how do some people in the West view Islam?

It is sometimes easy to get caught up in preconceived notions from the media, both Western and Arab, on what people on the other side of the 'cultural fence' are really like, and what values they live by or not. Children and young people do not generally see the 'cultural fence' like adults do. Neither do they see differences as potential problems but rather as opportunities and means to fulfil their curiosity. Asking questions confirms interest and curiosity about other cultures and identities. Successful cross-cultural meeting grounds are needed to foster respect and cultural awareness and it is important for these meeting grounds to be of a consistent nature, not least between the Arab Muslim world and the West. The children in the cultural exchange programmes initiated by Spiritus Mundi are living examples of how optimistic we feel about the future.

... Riyadh calling Malmö: Are you with us? ...

In April and May of 2008, the first group of 20 Swedish children aged 12 or 13 arrived in the Kingdom of Saudi Arabia for a 12-day programme in Riyadh and Jeddah. We named the programme "Riyadh calling Malmö: Are you with us?" All the Swedish children were from the city of Malmö in southern Sweden where

the Spiritus Mundi Head Quarter is located. Malmö is the third largest city in Sweden and roughly 17 percent of its population is Muslim. This enabled us to bring a group of children with very diverse ethnic and religious backgrounds together. Some of the children were fluent in both Swedish and Arabic. In addition to meeting the Saudi children in Riyadh and Jeddah, the Swedish children were able to learn more about each other within their own diverse group. This is how Spiritus Mundi likes to work in the programmes we organise; there are often both local and international aspects in the ambition to create platforms for intercultural meeting grounds.

The Swedish children were treated to a very comprehensive and exciting programme thanks to the staff of the Ministry of Education, in both Riyadh and Jeddah. The tool for the meeting grounds in the cultural exchange programmes between the Saudi and Swedish children was the creation of art.

Prior to the first visit by the Swedes to Saudi Arabia, the Swedish and Saudi children had spent several months creating art on how they thought life was like in the respective countries. Naturally, many of the Swedish paintings included depictions of deserts, camels and the sun! The Saudi children's paintings included forests, skiing and lots of water! In Riyadh, a large-format mutual artwork was created by the Swedish and Saudi children together. This Swedish Saudi manifestation, in addition to a total of 70 smaller-size paintings, was displayed at the Al Manamah Exhibition Hall in Riyadh in May 2008. The exhibition was inaugurated by H.R.H. Prince Salman bin Abdul-Aziz, the Governor of Riyadh, and this was one of the highlights of the visit for the children, parents and invited guests. Due to the nature of the programme, as well as by our clear recommendations, the event was mixed, not only the boys and girls among the young artists, but also among the adults. This is uncommon in Saudi Arabia and can be considered a successful effect of this intercultural meeting ground.

In August 2008, some 18 children aged 12 to 14 from public schools and private schools in Riyadh, along with a small group of parents, participated in the Swedish part of the intercultural meeting ground that took place in Malmö and Stockholm. This part of the programme would not have been possible without the generous support of H.R.H. Princess Adelah bint Abdullah. The children from Riyadh were treated to a wealth of cultural experiences, including a boattrip in the archipelago of Stockholm, a very special visit to the royal castle and the Swedish Parliament in Stockholm, and maybe most important of all, several visits to the schools of Malmö where new friends were made. At the City Hall of Malmö, in the presence of some 150 special guests, the Saudi children unveiled a mutual artwork created with their new Swedish friends at the Spiritus Mundi Head Quarter. This painting was handed over to H.M. the King of Sweden by the children themselves. During this event, the Saudi children addressed the audience and spoke about how proud they were to make their voices heard in a very different and unusual environment. They also talked about how happy they were about meeting the Swedish children and how important these experiences were for them.

The most important asset we have is children. Children pave the way for the future and help us adults see likeness instead of differences that lead to misunderstandings or fear of each other. Music and the arts, we believe, are the most important tools for creating and fostering the successful meeting grounds for the future.

For more information please visit www.spiritusmundi.nu

Before the Shooting there was a Song. Music in the Yugoslav Civil Wars 1991-1999¹

... *The Diversity of a Unity* ...

In the civil wars that accompanied the disintegration of the Socialist Federal Republic of Yugoslavia culture in general and music in particular played a very important, though not always constructive, role. In order to understand its dubious function, we should have a short historical flashback. Ex-Yugoslavia was an administrative unit that controlled the economy, finances, defence and foreign policy. Culture and education, however, were republican domains: Each republic had its own university, a 'national' opera house, a 'national' symphony orchestra and a 'national' radio and broadcasting cooperation. In the field of popular music, there were big differences between the republics. Thus, for instance, in Macedonia and Montenegro, popular music of Western origin was cultivated rather sporadically. Croatia, on the other hand, maintained a highly developed music industry. The music scene in the Serbian capital, Belgrade, was oriented towards hard rock, whereby in the Slovenian capital, Ljubljana, politically-engaged punk and sophisticated new wave experiments were preferred.

But there were also strong efforts to create a communal cultural sphere on the basis of the "brotherhood and unity of the Yugoslav nations and nationalities". Musically, this political goal was put into practice in manifestations such as the meetings of the jazz orchestras of the republican radio and television stations or rock competitions and pop song contests, whereby juries made sure that the prizes were equally distributed among the republics. Folk festivals, where traditional music and dances from all parts of the country were presented, were also very popular. Another strong unifying force was the commercially oriented music industry, which – although not centralised like in other socialist countries – served the entire ex-Yugoslav market. Folk-like music normally did not sell beyond certain cultural borders, but 'big' rock groups, such as *Buldozer*, *Bijelo dugme*, *Disciplina kicme* or *Ekaterina velika* had fans in different areas, irrespective of their 'national' or 'ethnic' origin.

... *Sensing the Trouble* ...

With the growing national tensions, from the mid-1980s onwards, as in all other parts of the public life, music began to close itself along republican and later ethnic lines (comp. Dragicevic-Sesic, in: Slosar 1997: 130). Multinational groups fell apart and the federal music events mentioned above lost their importance (comp. Janjatovic 1998). Also, the repertoire changed significantly. Partisan songs as the sounding memory of the communist past were swept under the carpet along with other musical pieces that did not correspond with the new spirit of nationalism. The media predominantly played Anglo-American pop music or songs by regional or local bands, groups that had once been celebrated as Yugoslav stars were confined to playing in their own environments only and they seldom got a deal with a record company in another republic etc.

Parallel to this process, the first songs addressing national frictions appeared. The Slovenian group *Gugu* released a title about a love triangle, in which a Slovenian bus driver Tone and a Bosnian waiter Meho compete for the same girl. Although the girl also contributes to the general confusion, according to the text it is only a matter of time before the jealous Tone will shoot somebody – presumably Meho. "That kind of game is dangerous, especially if it is national" is what the refrain sums up. The message, however, is vague, because on the one hand the intention of the song was to make a statement against ethnic intolerance. But on the other, the lyrics also played with the contrast between the 'hard working' Slovenian bus driver and the 'lazy and violent' Bosnian waiter and hence strengthened the perception of the supposed differences between the two ethnic groups.

Less ambiguous, however, were the songs by so-called Yugo rock groups that originated from the multicultural Bosnian capital, Sarajevo. The most explicit were the songs of *Bijelo dugme*, one of the most commercially-successful, as well as artistically-refined

1 Parts of this contribution are based on the article Barber-Kersovan, Alenka: Popular Music in ex-Yugoslavia: Between Global Participation and Provincial Seclusion. In: Gebesmair, Andreas & Smudits, Alfred (ed.) (2001): Global Repertoires. Popular Music Within and Beyond the Transnational Music Industry. Aldershot: Ashgate.

bands, of that time. The group warned of the escalation of ethnic conflicts and tried, for example with the song “Spit and sing, my Yugoslavia”, to prevent civil war. In this title, issued in 1986 – five years before the war started – we find the following appeal for peace: “Get up and sing, my beloved Yugoslavia. Those who do not listen to the song will hear the thunder”.

In the same year, the group *Plavi orkestar* issued a similar LP. The title *Death to Fascism – Freedom for the People* is a partisan salute, and the song “You are not supposed to become a fascist” refers to the Second World War. On the surface, this title is a love song about a girl who surrendered to the charm of a “blond son of Hitler”: This is a hint to the fact that during World War II some of the Bosnian Muslims sympathised with the Germans. But the refrain, with its clear anti-nationalist message “You are not supposed to become a fascist, dear, because otherwise I am going to kill you” does not recount events long past but points to the growing nationalist tendencies of the present.

... *The Musical Construction of Ethnocentrism in Serbia* ...

Between 1991 and 1999, four civil wars were fought² on the territory of ex-Yugoslavia. As different as their political reasons, historical backgrounds and military outcomes might have been (comp. Melic 2007), except for the ten days war between the Yugoslav Army and the Slovenian territorial defence, all of the conflicting parties misused music for political purposes. Serbia and Croatia in particular were engaged in a mass production of propaganda songs, creating psychological barriers between an imaginary ‘us’ and the imaginary ‘them’ by picturing the positive image of the self as being “good”, “always right” and “tragic victims of the circumstances” and “the others” as being “bad”, “wrong” and “aggressors” (comp. Pesic & Rosandic, in: Slosar 1997: 220).

The musical strategies applied, however, differed enormously. In Serbia, the regime of the late Slobodan Milosevic presented itself as populist, with rurally-oriented nationalist power holders replacing the urban-oriented communist power holders. The keyword in this retrograde orientation was ‘newly composed’ which could apply to all and everything, including the newly-composed folksong. In the 1950s, this musical genre, which accompanied the extensive industrialisation and migration from the countryside to the cities, had become a mass phenomenon, in a number of regionally coloured variants and had as many or even more fans than Anglo-American pop music.

Under almost pathological ethnocentric conditions, the newly-composed folksong, which traditionally had carried a rather conservative message, adopted a previously unknown fusion of myths and politics with respect to the musical presentation of politics as folklore (comp. Burkhart, in: Colovic 1993: 8). In this context, Ponos Radio (Radio Pride) that was established in 1992 has to be mentioned. It broadcasts folk and newly-composed folk music 24 hours a day – mostly songs with political, patriotic or militaristic texts (comp. Colovic 1993: 87ff). A fancier variant of this genre was an eclectic and populist mix of dance and folk, known as Turbo Folk, that was aimed at the urban population.

How strong the ties between neo-folkloristic fundamentalism and real politics were, was shown by the marriage of the commander of the armed paramilitaries Zeljko Raznatovic-Arkan³ with a star of the neo-folk scene Svetlana Celickovic-Ceca. Arkan, who was wanted by Interpol for supposed robberies as well as by the war tribunal in The Hague as a war criminal, was shot dead in January 2000 by unknown killers. The video of Arkan and Celickovic-Ceca’s wedding, which was staged as a mega-concert with local celebrities from this genre, became a bestseller. Just as a footnote, it has to be mentioned that in the divided Bosnian town of Mostar this video was played in the open air for days with maximum loudness in order to upset the Croats on the other side of the river (comp. Buric, in: Pieper 1999: 102).

... *Musical War Propaganda in Croatia* ...

Compared to Serbian political propaganda, in Croatia the aesthetic representation of the state power was less based on folkloristic populism: Here the marketing of ideology followed the mechanisms of a modern media society. Political rituals were staged as media shows, and the task of carrying political opinions through music was frequently taken over by rock and pop bands comp. Cale-Feldmann, in: Cale-Feldman et al. 1993: 5ff).

² 1991 in Slovenia, 1991/1992 in Croatia, 1992 – 1995 in Bosnia and Herzegovina and 1999 in Serbia.

³ Arkan, who was wanted by Interpol for supposed robberies as well as by the war tribunal in The Hague as a war criminal, was shot dead in January 2000 by unknown killers.

These mechanisms became particularly evident during the Croatian civil war between 1991 and 1992⁴, when a special kind of war art (comp. Senjkovic, in: Cale-Feldman et al. 1993) emerged, with visuals such as stickers, badges and poster design. The war art iconography was based on the symbolism of national identity, and the messages included slogans such as “Help Croatia”, “We want to be free” and “Stop the War in Croatia” – very often in English. Mass-produced war art items blurred the demarcation line between political propaganda and commercial kitsch, turning the bloody front events into television entertainment.

Similarly, the semantics of war was also propagated through music. The most significant songs of this type were documented by Croatian television with a video called *For Freedom*. This Band-Aid project consisted of 22 video clips, featuring prominent musicians. In order to strengthen the effects of the music, political slogans were inserted between the clips, in the same way they were hammered into the public’s consciousness by war art.

In this post-modern mix of different musical styles, three topoi dominate. The first depicts the Croats in the role of the victims. Visually, the emotional foil of this topos is based on the aesthetics of destruction, mingling destructive stage scenery with snapshots of war destruction. Further ingredients are scenes of suffering and anguish in terms of reality TV, portraying the old and the weak, crying children and newly born babies, which need to be protected.

The second topos concerns the religious connotations of this war. Since in the Balkans religion and ethnos are closely related, the conflicting groups also derived their cultural identity from the corresponding (Catholic, Orthodox, Muslim) spiritual background (comp. Altermatt 1996: 121). In the video, the Catholic roots of Croatian identity were turned into music in an expressive blues entitled “Santa Maria”. The setting was destroyed churches and graveyards, which in the song “To Whom the Bell Rings” represent the sole visual background for the video.

The third topos deals with the romanticising and glorification of the war. “Our horizon is the front” and “The punks are also defending Croatia”, screamed the punk group *Psihomodo pop* in order to make the official slogan “Croatia has to win” palatable for youngsters too⁵. The alternative intelligentsia, on the other hand, was addressed by the title “Say Yo for Croatia” by the dance theatre *Montazstroj* and the frontman HC Boxer. The hard electro-industrial sound carried the following text in English (Transcribed from the video)⁶:

Montazstroj & HC Boxer: Croatia in Flames

Say Yo for Croatia.	Take your arms, join your hands,
Say No for the war.	defeat the enemy.
	This is the time of glory,
Croatia is in flame,	the time of final victory.
our holy motherland.	
Suffering, bleeding, humiliated.	Fight, fight, fight!
Desperate, in pain.	Fight now!
There is no time to hesitate,	
no time to waste.	

4 How strong the influence of Western popular culture was in the war is shown by the following examples: 1) The image of the first ‘defenders of Croatia’ resembled the image of the rock fans. They wore earrings, Ray Ban glasses, jeans, tennis shoes, T-shirts with different messages (in English) and very often they had punk haircuts. 2) The combat formations frequently had (English) names such as *The Tigers*, *The Yellow Ants*, *The Storms*, etc. that resembled the names of rock bands. 3) An alternative radio station from Osijek was called *Yellow Submarine* and its jingle was also taken from the Beatles’ song (comp. Hadzihusejinovic-Valasek, in: Pettan, 1998: 170).

5 This title was also intended to fuel the spirit of the soldiers. Davor Gobac, the frontman of the group, explained: “We recorded a true punk piece, with which I hope to stimulate the blood of the guardsmen on the front lines to circulate faster, to upgrade their moral [...] The video clip was made for those who fight rather than for those who sit at home and watch TV. I just hope that they have the opportunity to see it in the intervals between battles” (quoted by Pettan, in: Pettan, 1998: 14).

6 In spite of its militant message, this video was shown also on „MTV” (comp. Prica, in: Cale-Feldman et al., 1993: 48 - 49).

The frequent use of English on this video has a number of different functions. Since the Band-Aid project was realised at a time when Croatia was making desperate efforts to become acknowledged as a sovereign state, the message of these songs was not only addressed to the Croatians but also to the international community. Furthermore, it has to be kept in mind that the self-perception of Croatia is that it is a Western and modern European country. Thus the use of English also signals that Croatia was ready to blow all bridges to the nations, which were considered as brothers before. Instead, the country at war dreamt a 'European dream', and thus in one of the songs the souls of the dead soldiers were compared with "golden stars" that were to "reappear on the blue sky of the European flag".

The title "Stop the War in Croatia" should also be mentioned within this context. It was also in English and the sentimental video scenes from different Croatian regions were combined with footage from television news, featuring for example political events such as the late President Tudjman's meeting with the Pope and the German chancellor Kohl. This song became an unofficial hymn of gatherings and demonstrations, with which Croatian citizens appealed to 'Europe' to end the conflict – if necessary, with force.

Tomislav Ivčić: *Stop the War in Croatia* (Transcribed from the video).

Stop the war in the name of love,	We want to share the European dream,
stop the war in the name of God,	we want to share democracy and peace.
stop the war in the name of children,	Let Croatia be one of Europe's stars.
stop the war in Croatia	Europe, you can stop the war.

... *Rock under Siege* ...

In 1992 the Bosnian war started. Next to the catchwords 'Gorazde' and 'Srebrenica' our television memories also embrace the dramatic siege of the Bosnian capital Sarajevo by the Serbian paramilitaries. During the next two years, in this previously lively, tolerant and inspiring multicultural centre, almost all urban life, including culture, came to an almost complete stillstand. And yet – paradoxical as it might seem – under the impossible living conditions and in spite of the constant shelling of the city, some 30 new rock groups were formed (comp. Basin 1997: 21). "At the time of the siege you had a choice: Either you burn your furniture or you make drumsticks out of it", explained a musician. "We made drumsticks. Rock music was the only chance to live out our energies" (quoted in Seidel-Pielen 1996).

This scene gathered around *Radio zid* [Radio wall], which was founded in 1992 in order to break down the non-visible, but nevertheless firmly-established barriers between individuals of different cultural and religious convictions (comp. <http://www.cyvezid.com>). *Radio zid* was also engaged in sound and video recording and in the organisation of concerts called *Rock under Siege* (comp. Basin 1997: 20).

Due to the political involvement of the international community, the Bosnian war received broad international media coverage. The musical scene around Radio zid also got a lot of attention, especially from MTV, which even took up the role of a musical war reporter. In contrast to the other media, MTV's rockumentaries, called *Sarajevo special*, did not focus their attention to suffering, death and destruction, but to the signs of life in a dead city. Young Bosnians in particular – though physically confined to a miserable life in a sieged city – appreciated the fact that they were not portrayed as an anonymous mass of war victims and refugees, but as music-loving youngsters and members of the worldwide 'MTV nation' (comp. Hujic 1996).

... *NATO Bombing Campaign* ...

Between March and June 1999, NATO launched a bombing campaign over Serbia, Kosovo and Montenegro. Though at that time in Serbia everything 'American', 'Western' or 'international' had to be ridiculed or condemned, it is another paradox that – in musical terms – this war will not be remembered by the neo-traditionalism of the newly-composed folksongs, but by the rock concerts which were performed on Belgrade's main square with the slogan "The song kept us going" as well as the lively musical exchange with other countries. Foreign bands played in Belgrade and Serbian bands went on tour abroad. Thus for instance *Bajaga i instruktori* performed with Russian stars in Moscow, and the veteran of Yugo-Rock Goran Bregovic was the hype of the 1999 May Day celebrations in Rome (comp. Borba, May 1st, 1999). Feedback even came from countries as far away as China. "Now you see, rock'n'roll is not only

amusement, but also a kind of power“, announced the *Rock China Forum* on its home page. “Let’s go hand in hand to support justice and denounce the evil”.

Furthermore, due to the war law and political censorship, during the bombing campaign all Serbian opposition media were silenced. This included the Belgrade student radio station *B92* that was launched in 1989 as a politically independent alternative to the government-run radio and TV stations. *B92* was founded according to the principles of the Declaration of Human Rights. Next to broadcasting, devoted to rock music and politics, the activities of this ‘young’ radio included the publishing of printed matter, music, video and television production and the running of a cultural centre.

During the first days of the war *B92* was sealed off, the staff was sent home and the chief editor was arrested. However, the collaborators did not give up, but went underground. “When reality fails us, we move to the virtual world“ was the motto of the *New B92*“ which started to broadcast via the internet. Thus, the tiny radio station which originally could only be heard in Belgrade became a global player with mirror sites in Europe, USA and Australia. Also radio majors such as the *BBC* and the *ORF* gave it a hand by transforming real audio files into radio signals and broadcasting them back to Serbia via satellite. In protest against the war, *B92* initiated a number of musical events, such as a 24-hour global music peace netcast, in which prominent DJs, musicians and groups from all over the world participated. This event was co-ordinated from Vienna by *ORF Kunstradio* (comp. Gordy 1999).

... Conclusion ...

As the examples above show, the civil wars in ex-Yugoslavia were to a high extent fought on the musical front as well. Music was an integral part of the prevailing conflict situation and fulfilled – in accordance with the political position of the protagonists involved – a number of different functions. It transmitted values and normative orientations on a symbolic, highly emotionally charged level; it provided a communal basis for social relationships, but at the same time it also drew demarcation lines between different social groups; it reflected the existing circumstances and influenced them as well; it was deployed as a sensual instrument of power or a sounding icon of a shared collective history; it anticipated the coming events, helped to survive under inhuman conditions or served as a medium of resistance. Hence, music was deployed in a manner akin to on other troubled soils and represented the broad spectrum of possible musical expressions, oscillating between the humanistic ideas of peace and the brutal practice of war.

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Finale of the 20th anniversary event of Peace Child Israel in Jerusalem, June 26, 2008 © PCI

Peace Child Israel

Good morning, my name is Melisse Lewine-Boskovich and I am the director of Peace Child Israel. I have a M.M. (Masters in Music) from Temple University College of Music (voice concentration) and a M.A. in Theatre from Villanova University, which are both in Philadelphia. I emigrated to Israel the first time in 1971 and went back and forth until 1993. I did a lot of acting classes and voice teaching, including for Maya Shavit's Efroni Choir. I have directing experience, four recordings of recitals for the Israel Broadcast Authority and I have performed as a soloist with all the major orchestras. This was before I experienced a personal transformation, but since we have limited time you can read about that in the article from the Jerusalem Post. (http://www.mideastweb.org/peacechild/the_plays_the_thing.html)

I'm here to tell you about 'the untold story', the story about the majority-minority relations between Jews and Palestinians INSIDE Israel. Peace Child Israel was founded 20 years ago and committed itself to this issue at a time when it was much more trendy and much more sexy to be working on cross-border projects between Palestinians and Israelis, and for which it was much easier to secure funding. People rarely hear about or even acknowledge the fact that there is a very difficult relationship between Arabs and Jews in Israel that has deteriorated drastically since the 2000 disturbances. I contend that tomorrow morning a flourishing Palestinian State could be born (inshallah!) with all the water and territorial continuity it needs and yet it will take another five generations to correct the relations between Arabs and Jews in Israel.

I actually wanted to participate in the conference from the beginning, but on Thursday I was dealing with the fallout of an experience at a school in Holon, near Tel Aviv. Peace Child uses theatre and the arts for dialogue but also in the creative process and as an advocacy tool. Teenagers produce original bilingual plays, which are performed at a 'gala' and then once-a-month in junior high schools. On Thursday, as the actors were boarding the bus, 20 teenagers from the school began screaming: "Death to Arabs and to you maniacs too!" [the Jewish kids in the programme were the maniacs]. A Dutch film crew got this on celluloid, so there was something to deal with that afternoon. This is a clear example of the tension between Arabs and Jews in Israel, lying right below the surface, waiting to explode on the scene, like it did in the northern city of Acre on Yom Kippur when 700 extra police were brought to cope with the riots that continued for a week. President Shimon Peres had to convene religious leaders to try and ease the tensions.

I did not attend on Friday because the father of a dear friend who works on the Peace Child Israel staff passed away. Khalil Sbeit's father led the crusade with a Supreme Court case and subsequent appeals to allow his family to return to the village of Ikrit, from which they were displaced in 1948. Most of the Arab villages were bulldozed and new Jewish towns or kibbutzim were built over them. But Ikrit and Bir Am, in northern Galilee, remain open fields. His father was allowed to be buried at the cemetery in Ikrit, which along with the church is still untouched. I went to the cemetery though it is customary for the women to attend to the evening

meal after a funeral. There is a sign in three languages saying: “This is the Cemetery of the Village of Ikrit”. This story crystallises the complexity of the relations between Arabs and Jews in Israel and the issues that Peace Child faces as it begins its third decade of activity.

Coming to our first film. I became director of Peace Child in December 1998. The organisation was founded by Yael Drouyanoff (an actress from Habimah National Theatre) and David Gordon, who lived in Israel for awhile. He also happens to be the brother of Yusef Islam (Cat Stevens). In any case, having music in my blood, I decided the organisation needed an anthem. I asked that the 10 groups of the 1999-2000 cycle supply two sentences, one in Hebrew and one in Arabic responding to the question: “I am in Peace Child because....” And to try and keep the sentences in 4/4 time. Well, I received 20 lovely sentences but they were in need of “arrangement”. I had asked two of Israel’s foremost composers to compose the song and Shlomo Gronich responded in the affirmative. He suggested that I send the lyrics to the late Ehud Manor, one of Israel’s finest writers. He answered the request and produced the Hebrew lyrics based on the essence of the teenagers’ texts. Majid Abu Rokun did the same for the Arabic text once the melody was written. Oudist Mikhail Marun was also part of the writing process.

On July 2nd, 2000, 300 kids sang the song for the first time at the second annual year-end marathon and excerpts of the 10 different shows were performed at the Ra’aana Yad LeBanim, hosted by the mayor of the time Zeel Bielski. The Israel Philharmonic’s Arab-Jewish Ensemble was commissioned for an arrangement of the song; they were joined by Mr. Gronich, Mr. Marun and the 300 Arab and Jewish teenagers. It was joyous. Then the October 2000 disturbances happened. Mr. Gronich lead a volunteer initiative to record the PCI anthem with eight vocalists and eight instrumentalists for a CD and video clip, along with PCI teens from Ramle and Lod and eight fourth grade children from Tel Aviv and Qalansua. Everything was done on a volunteer basis: both the production crew and post production (Jerusalem Capital Studios) as well as Hed Artzi Recording company produced the CD and the clip pro bono. The lyrics are in the hand-outs, but I recommend watching the film and reading later. (See the clip at: <http://www.mideastweb.org/peacechild/multimedia1.html>)

Composer Shlomo Gronich met renowned *Um-Khoultum* interpreter Lubna Salame for the first time at the recording of the PCI anthem. I encouraged them to work together, which they did on an ad-hoc basis. In the winter of 2005, I met Mr. Gronich to discuss a five-year reunion of the anthem artists and a performance at Peace Child’s year-end event which was to take place in June at the Cameri Theatre in Tel Aviv. He suggested that rather than going for a one-time-only event, we try and create an ensemble with Lubna and others. Thus, the *ADAMAI Ensemble* was established with seed money, which I secured mainly from the Alan Slifka Family Foundation and the New Israel Fund. On June 10, 2005, *ADAMAI Ensemble* performed pro-bono for the Peace Child Israel teenagers after their marathon of excerpts. The name of the ensemble is an acronym that coincides in the Arabic and Hebrew languages for: Man, Mankind, Land, Water, Blood – the connectors and separators.

Further contributions secured a 30-minute audio CD, a video clip and a website: www.adamaiensemble.com. The ADAMAI Ensemble went on tour to the U.S. for the first time in 2005 (New York) and in 2006 it returned, this time to San Francisco, shortly after the 2nd Lebanese War with new repertoire including “Too Absurd”, which was the basis of the next film. “Too Absurd” is a four-minute music clip of a song which originally addressed the dilemmas of peacemakers in a battle zone. Kiklop Productions created an animated film that expanded the content to include universal issues. I wrote the lyrics and was privileged that a renowned musician set them to music and that the production company turned the song into such a strong and meaningful film. To view the “Too Absurd” clip: <http://www.mideastweb.org/peacechild/voladam/Adamai.htm>

The last film I will show is a retrospective of 20 years of Peace Child Israel activity. On June 26th, we mounted the first-ever Arab-Jewish reunion at the Jerusalem Theatre. It was a risk just searching for the alumni from a span of over 20 years, but after six months of searching, 13 buses arrived in Jerusalem in June. The rationale for the effort was a long-term impact study of the alumni to answer the question often asked: “So, what happens LATER? Did the programme really have an impact?” We are proud to report that the findings were mainly positive. (The Executive Summary can be seen at: http://mideastweb.org/peacechild/pci_evaluation.html). This event was also another example of amazing volunteerism by Israel’s top-calibre Arab and Jewish musicians and actors. You have the programme and the Israelis in the crowd can tell you how high profile these artists are. The film opens automatically when visiting the following link: <http://www.mideastweb.org/peacechild/reunion.html>

The inclusion of David Bowie’s ‘Heroes’ at the film was not accidental. The kids, teachers, schools and parents who agree to participate in programmes like this are truly heroes. It’s not easy for Arabs and Jews to sit in the same room. They deserve a salute. I have actually created a new word in Hebrew: ‘Be-chatz-la-chei-nu’, which, roughly translated means: ‘Good luck to us all’.

The beginnings of teaching music to the ‘ethnic minorities’ in Amsterdam in the early 1980s

... *Preface* ...

What seems simple at first often turns out to be something very complicated later. The start of music lessons for Turkish and Moroccan children in Amsterdam in the early eighties seemed to take place under nearly ideal circumstances. But when it came to realising the plans, a number of unexpected difficulties cropped up. What happened with the Turkish and the Moroccan Music Project and how the difficulties were overcome can serve as an example, as well as give ideas and inspiration to others wanting to organise such projects under similar or even more difficult circumstances.

... *Abstract* ...

At the end of the 1970s, the city of Amsterdam authorities were confronted with the fact that the Turkish and Moroccan minorities would probably live in Amsterdam permanently, like the Surinam ‘ethnic minority’. There were no cultural facilities and services for Turkish and Moroccan people at that time.

A pilot project was started at one of the five music schools in Amsterdam, the ‘Muzieklyceum’. Wouter Turkenburg designed the curriculum and was the project coordinator. The Muzieklyceum is regarded to be an elite school, located south of the center of Amsterdam, around the corner of the Van Gogh Museum and the Concertgebouw. At one of the other music schools, the ‘Willem Gehrels Muziek School’, which historically has offered music lessons for children of the working class, there were no initiatives at that time to organise music lessons for Turkish and Moroccan children.

The goal of the “ethnic music projects” at the Muzieklyceum was to offer music instruction to the children of the Turkish and Moroccan “ethnic minorities” in their own language, on their own instruments, and in their own teaching methods.

... *The Turkish Music Project* ...

The first signs came in the early 1980s. There were certain queries by elementary schoolteachers from the outskirts of Amsterdam as to “how to deal with the Mohammeds and Murats in music lessons.” I decided to take a closer look at the classes. When I reported about my visits in teachers’ meetings at Amsterdam’s music schools and said that there were up to ten children from “ethnic minorities” in some classes, I was met with disbelief: “You must have miscounted the number of Turkish children!”, I was told.

I turned to the ethnomusicologists of Amsterdam University. They had no real interest in Amsterdam’s Turkish and Moroccan communities. One professor had once tried to conduct a women’s choir. Nobody showed up to the first rehearsal. This professor had failed to understand that in Turkey’s musical tradition, a man cannot conduct a women’s choir.

After much discussion about whether to separate or integrate the music lessons with children from ethnic minorities, it was decided they would be integrated. The goals were to teach the saz and the darbuka to Turkish children in Turkish and to integrate the lessons into the Amsterdam Music School’s regular programme. As it turned out, these goals were completely in line with the musical rights guidelines of the International Music Council (IMC), although I was unaware of this at the time.

These goals were not unopposed. Several teachers at the Muzieklyceum, a music school that considered itself to be the most progressive in town, were against the integration of Turkish and Moroccan music education into the classical music repertoire.

After quite some research, that led from multicultural music centres to Turkish restaurants with live music and back, a number of motivated Turkish teachers were found. Long discussions took place with them on the content of the Turkish music lessons. In the end, it was decided that the teaching would take on a new style, a kind of new stream and new forms of music, reflecting the position of the Turkish community in their new home country, the Netherlands. This style would find a balance between rural music-making from the past and urban music making in the present. Parallels were seen with the birth and developments of other rural-urban styles such as flamenco in Spain, fado in Portugal and rebetika in Greece.

The relatively small start-up budget of 20,000 guilders, about 10,000 euros, from the Department of Sport and Culture's provisions for "project subsidies" formed the basis of the Turkish Music Project. There was a chance of regular subsidies if the project was successful. After one year of "free of charge" lessons, there was a period of "reduced payment" lessons. The "positive discrimination" created more resistance than the "free of charge" period.

After four years I left the Muzieklyceum to become the head of jazz studies at the Royal Conservatoire in the Hague. Huib Schippers became responsible for the lessons for "ethnic minorities" and integrating the projects into the "World Music School". A big problem was a lack of instruments. Provisions were made to import Turkish music instruments from Izmir. Another problem was the recruitment of teachers. In the end, one person was found - Ceylan Utlu, a performing artist on voice and baglama. He and his musical colleagues were the first teachers. The elementary schools in the outskirts of Amsterdam were contacted to recruit pupils. Most of the children's parents came from Turkey's rural areas and had no musical training.

As it turned out, music was a strong and effective way to shape the personal and cultural identity of the Turkish migrants. It had a different function in Turkish culture than in Dutch culture. Music is always present in Turkish culture, it is of everybody and only needs one medium, a performer, to sound. This holistic performer-friendly attitude towards musicians resulted in a different teacher-student relationship than in Western music teaching. While the classical music teachers were still struggling with the question of whether group lessons were a good or a bad thing in music education, the Turkish music pedagogues were all in favour of group lessons. The minimum size of a group was four students but more often than not there were more people in the room. Thus, one of the goals was realised: to teach Turkish music not only with Turkish instruments but also according to Turkish music methods. The classical music teachers were somewhat overwhelmed by the fact that the waiting list for classical music instruments was shorter than the waiting list for ethnic music lessons.

The Muzieklyceum is located in the heart of the elite centre of Amsterdam. Many had assumed that Turkish music lessons in this part of the town would create an impossible threshold for the Turkish migrants living in the outskirts of Amsterdam. The opposite turned out to be the case. For many Turkish participants, the fact that their music was instructed at the same place as the classical music of the Western world showed that their music was being taken seriously. The Turkish Music Project immediately attracted a great deal of media attention. Within a few months, the students were performing in a live radio broadcast from the Concergebouw, called "Fur Elise", that had an important listenership. There were counter-pressures from the Turkish community as well. One of the most talented saz students, Murat, brought back his instrument because his iman had decided that his free time on Saturday had to be spent in the Koran school.

... *Conclusions* ...

- What seemed at first to be simple to organise - music lessons for migrant children - turned out to be a trigger for many complex situations and circumstances.
- Assumptions on the political level turned out to be outdated and assumptions on the social-cultural level turned out to be wrong.
- The realities on both the political and social-cultural level put the Turkish Music Project in an exceptional light.
- The decision to offer lessons in migrant music, just like ordinary, normal and regular classical, pop and jazz music lessons turned out to be right.
- Saz and darbuka lessons are now part of the regular programme at Amsterdam Music School. This is also the case in Rotterdam and the Hague. Apart from public music schools, there are private music schools that offer lessons in Turkish music all over The Netherlands.
- Turkish music lessons foster the acceptance of Turkish people in Holland, give them self-esteem, and offer more choices for Dutch people to enjoy music.
- Cultural neglect and indifference leads to cultural oppression. It can generate conservatism and radicalism.
- Local music schools, national music school networks, the EMU (European Music School Union) and the EMC all have separate and common responsibilities. Turkish and Moroccan music teaching should be given a firm place alongside Western music education: classical, jazz and pop. There should be no "Leitkultur" but a cultural coexistence based upon "equality".

Education and Creativity on Troubled Soils





The Live Concert as a Turning Point in the Community Soundscape at School

This presentation focuses on two examples of the Levinsky School of Music Education Community Programme Live Music Encounters for young students in primary schools which are divided by status and ethnic, cultural and national divides.

Splits between Jews and Arab Palestinians, young students, immigrant children of foreign workers, religious and secular, and segregated schools were in the minds of the leaders of the Live Music Encounters 10 years ago when it was initiated by the Keynote Programme (Israel Philharmonic Orchestra and the Shesh-Besh Ensemble) and later on, in the north of the country, with the Kadma programme in cooperation with The Haifa New Symphonic Orchestra and the Haifa Arab- Palestinian Ensemble Vatar. The ideological implications of co-existence and tolerance provided the basic principle in our rationale. The operative central aim of the “Live Music Encounters” programme was to introduce the students to the “live” music world, through a musical repertoire that goes beyond styles and cultures. First, to cultivate music appreciation through a common experience, sharing “together” the pre- learned repertoires and a live concerts experience in a high frequency; second, to expose the audience to a wide repertoire of symphonic and chamber music; and finally to enhance the listening skills of different kinds of music and audiences. At the same time, it developed a concept of its own – to make frequent encounters with “live” music a chief component of school, with the collaboration of the music educator and the participation of the general staff, in order to enable an accumulative, meaningful, collective experience, in which music and orchestra turns into a common asset connecting the young listeners during the process of preparation and its degree. Based on the idea that the concert event is a collective work and a shared experience, the interaction emerging from the individual listener, the audience, the performer ,become a crucial topic.

... The programme was made up of a number of components ...

In-class activities

in which the young students learn as part of the ongoing music lessons about works of music that are played later on at live concerts that take place each semester.

Preliminary concert preparations

Mini-concerts - In-school, (chamber ensemble performances, narrated by young music educators graduated of the LSME). These performances are held prior to the concerts and focus on the pieces played at the final concerts. They allow the pupils to get to know the musicians and their instruments in a more intimate setting.

Final live concerts

in the community auditorium, which are the culmination of the in-school music preparations so the well-known repertoire and the concert-sharing receive the potential meaning of a kind of bridge between different cultures.

Sequence and continuity

The *Live Music Encounters* Programme is defined as a comprehensive and multi-year music education programme in the elementary school (designed for 8 to 12 year olds).

The frequent 'live' concert events are all compared to links within the districts of memory, which are born from and survive on the feeling that a spontaneous memory does not exist, and that it should be invented at a continuous fixed time and date, for the long term, in the space and place identified with its continuous structure.

Partnership

Our community programme and its implementation is based on partnerships involving the Levinsky Research Department and the Israeli Philharmonic Orchestra, the Haifa New Symphonic Orchestra, the Music Education District Inspectorate and the municipal authorities.

... *The LME programme and leadership* ...

The multi-systemic connection in the community around the live concert had reached a new level of conceptualisation when nine years ago I had the honour of introducing an academic course on communal initiatives around the live concert, focused on transformative leadership in educational institutions and the surrounding community and the skills development of live concerts design and narration. In order to promote a transferability process of skills and knowledge, the course was designed for musicians who have been giving concerts in schools for many years, for music teachers in the formal and extra-curricular systems who fulfil a key function in the community, for municipal facilitators responsible for music and education, and student teachers training at the LSME. The given space for a process of leadership emerged with an awareness of the artistic and social commitment of those young leaders, an awareness of their role as facilitators between the individuals members of the community and the music in its total potentiality.

Confronting crucial dilemmas

This phenomena of diversity involved a complex process of awareness, recognising differences amongst the programme leaders, and the music teachers themselves. The live concert repertoire chosen, the narration language and the animation and presentation style, considerations concerning seating arrangements in the concert hall, disagreements as to the right balance between Middle Eastern Arab works and pieces from the Western symphonic classical repertoire that were taught. All those were part of a sensitive cluster of issues that were controversial among school principals, parent committees and even the teaching staff. The reception of a defined repertoire includes the music educator and the role of subjectivity, under the light of the Western academic institution, and the differences in traditional cultural practices and teaching/learning strategies. The diversity of traditions in teaching/learning the shared repertoire, based on the nature of teachers' implicit in-action mental models about children's minds and learning, as inferred through the ways they teach. (S. Strauss & T. Shilony, 1994). Confronting the integrative vision, our programmes became an interesting topic of discussion from the music teacher's view. Musical, pedagogical and cultural issues arise among the music educators during the meetings and sessions for enrichments strategies towards teaching the repertoires in class.

But above all, the intimate meetings between Israel and Palestine performing artists, as well as between students of different cultural backgrounds, provides in itself a preliminary model of a connection through 'live' music. Such a human-artist scenario, for example, was strengthened by two of the concert programmes that took place over the past two years. The first was *Fiesta Española – EL Andaluz* for 4th and 5th graders, who had studied works by Isaac Albeniz, Manuel de Falla on the one hand and the traditional Arab-Palestinian song, "Lamma Bada Yatatana" that echoed "El Andaluz", on the other, and whose mutual influence was expressed, both on a historic-geographical level and on a stylistic-cultural level in southern Spain. The second concert programme, *East-West and within our space*, was constructed on the basis of cultural exoticism, with works such as "Sheherezada" by Rimsky-Korsakov or "The Bachanalia Dance" by Saint-Saëns, and Hebrew Middle-Eastern style pieces by Jewish composers; interweaved alongside Arab works by Farid-El-Atrash and Salim-El-Masri and Persian folk songs, that were descended from past generations, among both Jewish and Muslim populations.

Our Rationale was constructed on the conception and the praxis that school is a learning community. The 'live' concert and its frequency serves as a potential model for dialogue between fractured populations. According to these, is it necessary to provide an applicable model in the continual process of building such a bridge by:

- Placing the multicultural encounter by means of 'live concerts' on the community agenda in a significant number of elementary schools
- Increasing an awareness of membership in a multicultural listener community
- Providing preparatory chamber music meetings, for each pair of schools (one Jewish and one Arab) for a mutual exposure, familiarity and a common experience of the student population and the school's staff representing different cultures.

From the last annual report, which involves semi-structured interviews, testimonies and open discussions with the young students, the schools' staff, music educators, and schools principals (from both Jewish and Arab schools), we can conclude that the *Kadma* programme is undoubtedly a potentially powerful tool for multicultural bridging and empathy-promotion (Shteiman, Y. & Vinograd-J'an. T., 2007). It comes as no surprise though that in a multidimensionally split and war-torn society such as Israel, a major challenge lies in the responsibility of all of us, musicologists, music educators, designers, promoters and implementers of music education programmes to promote dialogue and interact from a perspective of true and deep recognition of multicultural experiences, joys and pains.

The Live Music Encounters leadership demands an awareness of social and musical inclusiveness, and the passion component that provides a reflexion of the present in the light of the past, and on a transformative construct of a future.



Bassoon player Miriam Butler in *Long Distance Call* on soldiers post in South-Nicosia, October 2005, Cyprus © Merlijn Twaalfhoven

Music in Areas of Conflict. Good Intentions, Confusing Messages



It was not because of conflict that I decided to create a concert on both sides of the buffer zone that separates Greek and Turkish Cypriots. It was because of the beauty and wonder that I felt sitting on a Greek terrace hearing the sounds of a mosque from the other side of the derelict buildings that marked the forbidden zone.

The people I spoke to about the situation of division often started to tell me about the atrocities of the civil war and the evil of the other side. I told them that I never would or could really understand that story. It would not be wise to let me judge or react to such a sensitive and incredible history. But I could perceive the actual world with fresh eyes and observe the beauty of it. I therefore proposed to celebrate the present.

A year later, I positioned 400 musicians, students, singers and children on rooftops, balconies and in the streets on both sides and created a music event that flew freely over the minefields, barbed wire and checkpoints.

People told me that this musical performance confused their logic. They were used to have a fixed and persistent opinion about the conflict and their neighbours. Now it felt open again because the rhetoric was absent. They used to think about the buffer zone as an ugly place. Now they listened to the flutes, the birds and children's voices crossing the narrow divide. In this openness, everything was possible, and it was up to them to use the moment, to act.

A few weeks before I had learned to abandon the word 'peace' from my vocabulary. In Holland, peace means something. It implies, for example, a better world. It's about the end of misery. In Cyprus 'peace' means failure. It means people from abroad telling their truths, it means politicians promising things that won't work out, false hope, hypocrisy.

So I decided not to talk about peace, but just to focus on making good music in an exceptional place, and not spend more money in one of the two communities. It worked out. The concert was great. The virtually forgotten conflict was on CNN again, and this time not because someone had died.

A year later, I travelled to the Holy Land, committed to bringing Palestinians and Israelis together in one performance. Another wall, another concert, why not? A staff member of the Palestinian Conservatory in Ramallah told me: "I played many concerts with Israelis. After the Oslo talks and the promise of a roadmap to a Palestinian state, there was optimism and many cultural projects were organised to bring the two cultures together. But a few years later, there was no progress. Actually, the settlements and the roadblocks had more than ever expanded, our situation had deteriorated. Our songs with Hebrew and Arab lyrics were used to create a positive image to Israel, the land of peace as politicians used to call it."

I talked with more people about the success of Cyprus and the idea to do it again across the wall of segregation. But it seemed as if no Israelis live close to the wall. To a large extent, the wall is built on Palestinian ground “to accommodate the natural growth” of Israeli settlements. To do anything artistically with the wall and the two peoples, would strengthen the false idea that this wall actually separates the Palestinians from Israel whereas in fact many Palestinians are separated from their own families and land. I didn’t want the message of my music to become political. In the Holy Land it’s hard to even breathe without becoming actively involved in propaganda or complex manipulation.

All music carries a message. This message cannot be explained in words. But words will explain music, and in a controversial place there will be a lot of words that will radiate around a music project, and as a composer you might not be able to control them all. Therefore, I am looking for symbols that survive bad journalists and malicious rumours.

Peace fails for this. It doesn’t fit into a context where one party is stronger than the other, when there is no equal position from which to negotiate. Freedom is better. It is universal and I don’t know of anybody that doesn’t value it. But freedom is also not more than a dream if you live in the Palestinian Areas. A freedom concert could be the next well-intended project that will not have any concrete effect for the people apart from the release of some emotion. It can be a nice statement, but it’s also a cry of the helpless, a confirmation of the subordinate position of the participants versus the oppressor or even versus me as the guy with the magic passport that gets me everywhere.

If you enter the Palestinian Areas as a European, you will usually be part of a group of 30 old ladies talking Italian and visiting the Nativity Church before departing for Israel right away. If you don’t follow that description, you must be a representative of an NGO, the UN or some other institution. You will be welcomed because the whole economy of the Palestinian Territories is dependent on your money. Well, I looked like such a guy, maybe a bit young but still convincing enough to raise expectations for jobs or funding.

I did not come to bring anything, instead I wanted something from them. I wanted their music, their participation and their input for my composition. This was different. Now the poor and oppressed were meeting someone who was convinced that they were rich in some way. That their culture had things that are worth learning about, to share and to bring to a large international audience. This changed the mood. They sung for freedom, yes. But they also expressed their richness, and showed that they needed nothing from the other side. On the contrary, they gave their music and songs to the other side. To give means to have value. They proved that the wall is an obstruction for their gifts to the world, for their dignity.

Music as a Means of Developmental Aid on Troubled Soils, Fostering Intercultural Dialogue

... Introduction ...

Ongoing conflicts in the Middle East have hindered cultural life for decades and have affected the social sustainability of the region. Children especially are suffering, since more than 1.5 million children in the Middle East are displaced. For them, hope for a better life seems increasingly remote when their lives are blighted by poverty and when they are growing up traumatised by the effects of war.

The founders of Music in the Middle East (the Music in Me Foundation) consider music as a unique power with the capability of creating miracles: music enables vulnerable children to progress towards a future where there is some prospect of peace and happiness. Music can relieve emotional pain and stop anger from turning into violence. Music has the power to bring people together so that they can bond and communicate with other cultures and nationalities. Music can be used to express both cultural and regional identities. Applied to education it stimulates creativity and self-expression for children and adults. It can potentially be used as a therapeutic tool to relieve stress and boost self-confidence.

Reinforcing cultural life by improving cultural infrastructures can lay the ground for lasting stability. Within the international community, millions of people share the idea that working on peace in the Middle East, is tantamount to working on peace in the world. Music in Me supports the musical needs of individuals or groups in the Middle East, to whom music otherwise would be denied due to war, poverty and limited access to music education.

Music in Me is an international non-governmental organisation incorporated in the Netherlands and also active in Canada, France, Portugal, the United Kingdom and the United States. Believing that music, having no borders, has a unique power to bring joy, alleviate trauma, stimulate self-confidence and foster mutual understanding, Music in Me strives:

- to reach people and especially children who would otherwise be deprived of music due to war and poverty.
- to develop musical life and thereby to enhance the joy of life of each and everyone.
- to focus on the Middle East, in particular on Egypt, Iraq, Israel, Jordan, Lebanon, Palestine and Syria.
- to improve musical life and thereby stimulate a process of tolerance, reconciliation and democracy.

Based on this mission, five main objectives have emerged

1. Development of music education
2. Development of music therapy
3. Stimulation of musical performances
4. Creation of a music infrastructure
5. Conservation and documentation of the rich musical heritage of the Middle East

Music in Me wants to tap in to the already strong, rich and diverse heritage available in the region, and increase multilateral music exchanges with other parts of the world. It aims at capturing those treasures from the past and reviving them for the benefit of Middle Eastern and other societies. Consistent methodological information about early recordings and transcripts will be made accessible. Music in Me will contribute to the safe transfer of that knowledge to future generations and will, at the same time, prevent the loss of valuable information. To realise these objectives, Music in Me is working on several projects in Iraq-Kurdistan, Israel, Jordan, Lebanon and Syria. On the website www.musicinme.net you can find more information about the projects. During the conference Dany Felsteiner presented the project that takes place in Israel.



Music project in the Silwan Community Centre, East Jerusalem © music in me



... *Occupied Palestinian Territory – Silwan plays music* ...

In East Jerusalem, predominantly Arab, about 14 500 children do not go to school, because of poverty and a lack of classrooms. In Silwan, a neighbourhood in East Jerusalem adjacent to the Old City, an estimated 1 500 children out of 5 000 don't go to school. Many parents send their young children to work illegally at junctions, washing cars, selling lighters, and pushing crates in the nearby market. Drug dealing and crime rates are frighteningly prevalent and high in Silwan. The financial situation of the parents makes it impossible to send their children to music lessons.

Since autumn 2007, Music in Me has supported a new music education project in Silwan. In the first year, 50 children will learn different aspects of Western and Arab music styles and the main traditional Arab instrument. According to their interests, they can apply to learn a specific instrument in the second year. Every year, a new group of children will participate in the orientation course and move on to the second year, so the amount of pupils will grow every year to a maximum of 200 children after four years.

The project is called *Silwan Ta'azef*, which means Silwan is playing music, and is coordinated by Jawad Sayam, a social worker of the local NGO Maada, Fabienne van Eck and Danny Felsteiner, who just graduated from the Royal Conservatory in The Hague. In the summer of 2006, Danny and Fabienne volunteered to teach music during a summer camp in Silwan, and their passionate approach won the hearts of the children and their parents. They were asked by the local people to permanently establish a music school that was lacking in Silwan at that moment.

In February 2007, they made, with the help of Music in Me, an exploratory journey to the Nimreen Music Centre in Yarmouk, Damascus and to other music institutes in Israel and the Palestinian territories. Now they have permanently settled in Jerusalem to teach during this year's summer camp, to give workshops and lessons, and to make preparations for the music school, such as the selection of the children and the appointment of guest teachers. The music school is, for the time being, operating in the new small cultural centre of Maada in Silwan. The music school will be opened and accessible to all children from the village and not only those from the school. Apart from the main aim of providing music education, reconciliation is another important aspect of the project, which will teach children not only Arab music styles, but also Western classical and popular music styles and will work both with Palestinian organisations such as the Sabreen Music Center, the Beit-Safafa Music Center, the Edward Said Conservatory of Music and Al-Quds University, and with Israeli organisations such as Taayush, the Magnificat Institute School of Music, the Jerusalem Music Academy and the Hand-in-Hand School.

Israeli-born Danny Felsteiner, who was raised in Haifa, emphasises the importance of his work for fostering mutual understanding: "It's good to show the Palestinian kids there are also good Israelis without weapons. It's the only way to peace". Danny and Fabienne have taken up Arabic lessons to reduce the language barrier. Danny explains: "Before, I knew only a few words of Arabic, learned during military service: 'Stop or I shoot', now I can ask: 'Shall we make music together?'"



The Mozaic Choir at a concert on 14 March 2007 © Hagay Mazor



Mosaics – Arab and Jewish choral work in Israel

The idea of building a musical bridge between Jewish and Arab girls has been part of my Efroni Choir for many years, and was not a political step but a human one. We live so close to a different culture and yet we know so very little about it. I have learned a lot from my Palestinian colleague and friend, Hania Souddah-Sabbara, from my colleague in Nazareth, Katy Jarjoura, and even more so from Rahib Haddad, who has been my close friend during the last five years.

In 1996-7, Hania and I worked with our two choirs in Bethlehem and Emek-Hefer. Before Efroni's first trip to Bethlehem (which was possible then but not now) there was an objection to the idea from some of the parents of the girls in my choir. Support came from a mother who had lost her son in the conflict a few months earlier.

In a discussion with the parents, she got up and said: "I lost my son, but I believe very strongly in this initiative and I say to Maya: 'Go to Bethlehem, bring the love of this choir to the choir there!'" We did go and the choir from Bethlehem came to Emek-Hefer. The two choirs then went together to a festival in Sweden. As I already said, this could unfortunately not continue but the contacts with Hania are strong and steady. She is now in charge of a beautiful conservatory in the Magnificat Institute, at the Franciscan monastery in Eastern Jerusalem, where many young students receive excellent music education. Some time ago, I took part in a seminar with five young musicians there, giving them basic conducting techniques.

I dare say that the Arab musical tradition is quite unknown to many of us, musicians in general and choir conductors in particular. It is indeed a very rich and beautiful culture and it keeps me and the girls in my choir on our toes with continuous curiosity and anticipation. It was the idea of Eva de Mayo, an Israeli musician (conductor, vocal coach and dancer) to involve Arab and Jewish choirs in *Forum Barcelona 2004*. That initiative resulted in the process of the *Sawa* and *Efroni* choirs working and performing together.

First came the *Peace Camp* in Barcelona where a group from each choir took part in this international event and performed together three times. In the following years, we continued to build a true dialogue between the group, both in terms of human relations and music. *Sawa* choir comes from Shefar'am in Lower Galilee and my choir is located in Emek-Hefer, in the middle of the country. We went many times to Shefar'am and they came many times to Emek-Hefer, to work on voice-production, movement and to learn repertoires in Arabic, Hebrew, English, Spanish and French and we gave concerts in Jerusalem, Tel-Aviv, Shefar'am, Emek-Hefer and abroad.

The path is not faultless and we have to be very attentive to each other sensitivities, abilities and needs. We have to respect each others' points of view and bring a lot of love into the process. Differences are lessened when love is involved.

Now, five years later, we have covered a long way. Three years ago, we were hosted generously by the Polyfolia festival in Normandy, France. Travelling together for a whole week, away from home, brings different issues to the surface, so we had our ups and downs, but what came out loud and clear was the fantastic musical

Education and Creativity on Troubled Soils

results: A Sabbath prayer mixed with a Byzantine chant, a classical Arabic song sung with great enthusiasm by 50 girls of both choirs, with the accompaniment of a small Eastern ensemble (oud, violin, guitar, drums).

The ancient text of the prayer of St. Francis after a magical Arabic song about the strong bond to the land, a traditional Yemenite song and dance followed by a moving text and music by Sting – “Fragile”, and – most of all – the tears in the girls’ eyes did not leave many dry eyes in the audience. The three different cathedrals provided the perfect scenery for our wish to bring to the surface a musical “Mosaic”, a different human touch. Here are a few lines written by girls from both choirs:

I must admit that at the beginning of the process I had my doubts; even though I knew the girls from the Sawa choir and liked them, I could not say I felt connected to them. I am happy to say that my fears were found to be unjustified, after our last concert we were all weeping and hugging each other, wishing that this whole experience had not ended so quickly.

Merav Gevirmann, Efroni Choir

This journey to France made me realise how important it is to be united and to understand each other.

Mary Azzam. Sawa Choir

The girls are now waiting for the continuation of this project. Their bonds are stronger, e-mails are written, mobile-telephones are busy carrying messages of friendship. It is a long, steep path, with many obstacles, but it is our wish to keep climbing it. Last year, in a workshop at the Music Centre in Jerusalem with Tigran Hekkekian and Aarne Saluveer, there were 40 young singers, including six girls from *Sawa* and four from Hania’s *Jasmeen* choir. They sang together a whole week, stayed together and had many chances to talk to each-other. Our next step will be to bring the parents of the *Sawa* and *Efroni* to meet each other. So far this has not happened.

Whenever the conflict around us gets more difficult, we try to tighten our relations. This is not easy, especially nowadays. But my point of view does not change: I stick to the words of Sting in his song “Fragile”. Like the words in that song I believe that both sides should remember from history “...that nothing comes from violence and nothing ever could...” Our two choirs sing this song at every concert, believing in every word.

We still hope for better times to come and make such a project not so special and unusual. However, it is important for me to say that there are many others in Israel who are contributing to Arab-Jewish collaboration. Unfortunately, the media are not interested in such activities.

2008: European Year of Intercultural Dialogue



Sete Sóis Sete Luas Orchestra © SSSL

Sete Sóis Sete Luas Festival: An Experience of Intercultural Dialogue in the Mediterranean

The SSSL Festival is a cultural network for the Mediterranean and Macaronesia (the high Atlantic area that includes the Azores, Canary, Cape Verde and Madeira Islands), a transnational cultural project that has consolidated itself, in its 17 years of existence, as a project with unique traits. The aim of the festival is to build bridges to disseminate the Mediterranean arts, through unique cohesion policies in small and medium-sized cities on both shores of the Mediterranean and Macaronesia.

The 17th edition of the *Sete Sóis Sete Luas Festival* in 2009 is being promoted by a cultural network of 30 cities from nine different countries: Cape Verde, Croatia, France, Greece, Israel, Italy, Morocco, Portugal, Spain. It promotes people's music projects (traditional and contemporary), the plastic arts, and symposia, with the participation of great figures from European and Mediterranean culture.

In the past, thanks to its European dimension, the project has received the support of the European Union with *Caleidoscope* (1993, 1998), *Culture 2000* (1999, 2003, 2004, 2007) and *Interreg IIIB Medocc* (2005) Programs. The honorary presidents of the festival are Nobel Prize laureates José Saramago and Dario Fo.

... The symbol of the Festival ...

The symbol of the Festival is a flying machine, a symbol inspired from the *passarola*, a historical machine invented and tried out by Father Bartolomeu de Gusmão in Lisbon in the 18th century, as José Saramago tells us in his novel *Baltasar and Blimunda*.

So what is the SSSL Festival all about? It is a tool that helps us fly, to go on a long journey from Macaronesia to the Mediterranean, a long arch that begins in Santo Antão Island in Cape Verde and, after having passed through 30 cities in Portugal, Morocco, Andalusia, South of France, Sicily, Tuscany, Istria, Croatia, Epirus, lands one year later in Israel, in the city of Raanana.

... The aims of the Festival ...

The symbol of the Festival helps us understand its aims:

It promotes the arts and cultures of the countries where it takes place, according to the principle of dialogue and artistic exchange. (For example, the Festival promotes Valencian artists in Tuscany, artists from Tuscany in Portugal, artists from Portugal in Cape Verde, artists from Cape Verde in Israel, artists from Israel in Andalusia, artists from Andalusia in Greece... but it does not promote Portuguese artists in Portugal or Italian artists in Italy.)

The Festival has adopted a cultural decentralisation policy in southern Europe and the Mediterranean, being convinced that quality cultural initiatives and national premières must not necessarily be held in big cities. For example, a few years ago, the Festival promoted a première concert by Emir Kusturica, in a small town of 10 000 inhabitants on the Valencian coast.

Inviting artists from the country where the Festival takes place, it promotes original music productions. In this way, the Festival becomes an active production centre, not only promoting the dissemination of Mediterranean cultures but also building dialogue among the common elements of these cultures, especially in the field of music.

In 2007-2008 there were two *SSSL* productions: the *7 Sóis Orkestra* and the *MED'SET Orkestra*. Both worked with seven important musicians from different countries of the Mediterranean. During an artistic residency, each orchestra produced a new musical repertoire, inspired from the different musical cultures of the various artists, and a live CD. During the summer of 2008, the two orchestras played in more than 20 cities of the *SSSL* Festival Network, having received excellent feedback from the public and reviewers.

The medium-term aim of the festival is to develop a strategy for strong intercultural dialogue among the different countries of the Mediterranean, with a goal of extending the *SSSL* Festival to a greater number of countries on the southern and western shores of the Mediterranean. In fact, the Festival represents a great opportunity for artists, institutions and young people from the cities of the Network to widen their horizons. But, at the same time they protect and enhance their own cultures and identities, which get richer thanks to the dynamics of intercultural dialogue. The *SSSL* Festival aims to build a sort of common language of the Mediterranean, a 'koiné dialektos', made up of the exaltation of its rich differences and of the union they create. It is a 'back and forth' project enabling each single city from the *SSSL* Festival Network:

- to see, on its own territory, some of the most interesting artistic works of the Mediterranean and Macaronesia (made possible by good programming)
- to use a sort of platform, a stage that allows them to disseminate their own musical, artistic and cultural works, well beyond a market approach

Thanks to the contribution in information and experience that is brought by the representatives of cities and institutions, the *SSSL* Festival offers a great meeting place of the cultures and languages of the Mediterranean and Macaronesia, with a unique and non-standard programme that arises from deep research on the musical and cultural heritage of the cities of the Network.

The Festival programme is the result of many sources of information, contributions and ideas of various culture makers from the different cities of the *SSSL* Network.

Another surplus value of the Network of the Festival is the *SSSL* brand: tourists, young people, journalists and the public can identify the *SSSL* brand in the different places of the Mediterranean, regardless of the country where the Festival is taking place. In fact, the Festival has the same name, the same logo and the same poster in all the 30 cities of the nine countries where it takes place. And there are articles on the *SSSL* Festival published in many different countries and languages.

...*The future of the Festival: a plea to the European Parliament*...

The *SSSL* network aims to become a reference project for the Mediterranean area, a vehicle for peace and culture, capable of taking Festival sections, not only to the south of Europe, but also to many cities and countries of the southern and western Mediterranean region. In order to attain this goal, some parliaments and regional governments have been asked for help (Tuscany, Sicily, Andalusia, Valencia), and we are about to ask for the collaboration of other regional authorities (Azores Islands, Istria, Basque Country, Languedoc-Roussillon). The help that has been asked for consists of a joint commitment, so that the European Commission can firmly recognise the *SSSL* Festival as a strategic project for intercultural dialogue between the two shores of the Mediterranean and encourage the creation of new and original cultural actions in favour of cohesion and decentralisation.

The parliaments of Andalusia, Sicily, Tuscany and Valencia have called on the European Parliament and the European Commission to help the *Sete Sóis Sete Luas Festival* to achieve its institutional aims, primarily developing intercultural dialogue between the two shores of the Mediterranean.

World Music Radio

My name is Dubi Lenz, and I have worked for almost 40 years for I.D.F., a national radio in Israel, mainly as a musical editor and broadcaster. Besides this, I am also the artistic director of the world music and jazz festivals, as well as a journalist who writes about music, tourism and... food. I deal with all kinds of music but my 'baby' is world music, a term that all the people dealing with it hate (maybe a better name would be MUSIC OF THE WORLD or WORLD BEATS).

What is the definition of world music? God knows. I invited the Brazilian singer Marisa Monte to the first edition of my *Hearing the World* festival (1998). When she saw that this festival was dedicated to world music, she laughed loudly – “But MY music is not world music – YOURS is.” That gives you a hint of what the definition could be. It's always the music of the other. For me, world music is a music of meetings: Firstly, traditions, instruments, rhythms, cultures come together to make a new blend of music. Secondly, the listener meets a musical culture he did not know before. Thirdly, genres of music meet to create a new sound. It's all about encounters, collaboration, speaking together in the common language of the whole world, understandable by all the citizens of the globe – MUSIC. Some journalist once described me as a “man with a child in his eyes” – although I am over 60, I feel really “childish” in my hopes, aims, dreams. I believe (in a very, very naïve way) in an utopian future where culture in general, especially music, will build bridges between people, religions, beliefs, colours, friends and foes. If you put five politicians from different countries in a closed room for a couple of hours, when you open the door, you will find pieces of flesh, clothes, and a lot of blood. If you put five musicians in this room, when you open the door, you will find a new creation, new sounds and rhythms, something fresh and intriguing – a message of peace!

I always claim that if the organisers of conventions and conferences dedicated to culture, (such as the *Forum Cultural Mundial*) were to invite musicians from all over the world instead of so many speakers that send tonnes of words into the air for hours on end, and put them together to communicate in the international common language of music, and ask them at night to perform result concerts of their 'talks', the contribution to culture in the world would be much higher than all those words 'grinding water'. I was very happy to find out that two idealistic young people from Budapest had done exactly this by creating CREMM - *Common Routes of Euro-Mediterranean Music* (www.cremm.com). They invited musicians from Israel, Jordan, Italy, Poland and Hungary to Budapest for a week. Four days were dedicated to the work in the new bands they had created (no band could have more than one musician from one country). In the last three days, there was was a wonderful festival of all those new bands. My dream was thus fulfilled by others.

Another organisation that started as *BIG* in 2004 (and then vanished) was the *WCO - World Culture Open*. (www.worldcultureopen.org). The aim of the festival that they organised in New York and Seoul and planned to organise in Pyongyang was to bring together cultures from all over the world, to compete and collaborate together, and to bring a message of peace to the Koreans. There are some signs that the activity of WCO will be renewed. And, of course, 'chapeau' to the Mediterranean festival of *Sete Sois Sete Luas* which is doing the beautiful work of the common language called music.

As a little man in the radio and an artistic director of festivals, I try to bring together musicians from all over the world to work together, especially Israelis and Palestinians (which is getting more and more difficult to do). One example is the first broadcasting of the song “BELIBI” – “In My Heart” – by the Israeli singer David Broza and the Palestinian group Sabreen. This is a song about hope, love and peace, performed by the authors and by two children's choirs – one Israeli and one from Palestine. At 10:05 on a Sunday morning the lines were opened between my station (I.D.F. radio) and the Palestinian radio in Gaza. The Palestinian presenter and I both spoke about the song and about our dream of peace, and at the same time, we played the song. No, this act didn't bring peace, but who knows, maybe it was a tiny step on the path towards a better, more understandable future. (You can watch the clip of the song on youtube <http://www.youtube.com/watch?v=C0sdCksStfQ>).

If you want to listen to my weekly world music radio show you are most welcome to do so via the internet every Friday, between 20:05 and 22:00 (Israeli time) at my station's site glz.co.il. Press on the first microphone under the only word in English on the site – online – (the entire site is in Hebrew) – and you'll hear it LIVE. From the Sunday to the next one you can listen to it at http://glz.msn.co.il/pop_video.aspx?newsid=144. You are warmly invited to listen and to enjoy the show. Please don't forget my message – through music we can walk towards a better world. I CAN DREAM, CAN'T I?



Artists-in-residence in Gannat, France, 2006, in the frame of the ExTra! Exchange Traditions project © Frédéric Blanpain



Some issues concerning intercultural dialogue

Europe, before being a military alliance or a political entity, must be a cultural community (Robert Schuman, 1963)

The EU dates back to the post-Second World War era. It was originally a financial and economical union but some voices were speaking about a cultural community even then (Robert Schuman, 1963). Half a century later, in May 2007, the first ever European Agenda for Culture on a Globalising World was launched by the European Commission. With this document, the European Commission wants to highlight three main objectives:

- the promotion of cultural diversity and intercultural dialogue
- the promotion of culture as a catalyst for creativity and
- the promotion of culture as a vital element in the EU's international relations

In 2007, the European Commission Directorate-General for Education and Culture commissioned a survey on intercultural dialogue, and asked citizens to report on their patterns of interaction with people of different cultural backgrounds, and to examine their general attitude towards cultural diversity. Some of the outcomes were that:

- day-to-day interaction among people of different cultures is a reality in Europe
- almost three-quarters of EU citizens believe that people with a different background (ethnic, religious or national) enrich the cultural life of their country
- the majority of people in the EU feel that intercultural dialogue is beneficial and think that it is equally important to maintain cultural traditions

... The European Year of Intercultural Dialogue (EYID) ...

In order to encourage even more intercultural dialogue, the European Union declared the year 2008 an *EU Year of Intercultural Dialogue*. The main objective of the year was to promote intercultural dialogue as an instrument to assist European citizens, and all those living in the European Union, in acquiring the knowledge and skills to deal with a more open and more complex cultural environment. The enlargement of the European Union, the deregulation of employment laws and globalisation have increased the multicultural character of many countries, increasing the number of languages, religions, and ethnic and cultural backgrounds found on the continent. As a result, intercultural dialogue has acquired an increasingly important role in fostering European identity and citizenship. Artists and cultural actors have for many years benefited from a creative dialogue with other cultures. Cultural expression is a key for mutual understanding, and cultural cooperation can contribute to Europe-wide cohesion and identity.

The European Commission set up an agenda to implement this EYID. The year features a small number of flagship projects on a European level, as well as EU support for a national project in each member state (Each member state developed a national strategy to implement EYID 2008 in close consultation with civil society), and a partner programme for mobilising civil society. The active involvement of civil society is essential in highlighting good practice and identifying needs in intercultural dialogue, as well as for demonstrating how intercultural dialogue can be translated into concrete actions adaptable to different contexts.

... Platform for Intercultural Europe ...

The Civil Society Platform for Intercultural Europe (formerly known as the Rainbow Platform) was set up in 2006 by Culture Action Europe and the European Cultural Foundation in the run-up to the EU Year for Intercultural Dialogue.

The platform's activities are focussed on increasing the appreciation of diversity among EU citizens, and on enabling them to cope with and benefit from this diversity. The key objectives are to:

- share the concepts and practice of intercultural dialogue
- work towards integrated strategies for intercultural dialogue
- mobilise all sectors concerned so that they have a voice
- contribute to policy analysis and development
- influence cultural policymaking

The Civil Society Platform launched an international call for contributions, to feed into the so-called 'Rainbow-Paper', a cross-sector set of political recommendations on intercultural dialogue. The Rainbow Paper has been endorsed by 347 organisations and 311 individuals (as of October 2009).

... Music Education and Intercultural Dialogue ...

Education lays the foundations for future intercultural competence and therefore cultural diversity has to be included in school curricula, which presupposes that teachers have to have intercultural competence. Traditional university music courses do not usually provide the skills and knowledge needed for working in a multicultural society. It is, moreover, important that people from different cultural backgrounds be involved in the planning, organising and management of music projects and music education, as well as teaching. Projects should encourage cultural understanding and music courses should be 'tailor-made', as every culture is different and needs special attention. When it comes to supporting policies in different geographical areas, attention should be given to both formal and non-formal music education: whereas grassroots projects should also be acknowledged and should receive financial and structural support.

... Critical Comments ...

Can we look forward to concrete results from the 2008 EU Year for Intercultural Dialogue? Has it been visible enough for EU citizens? Platforms have been created for debate on cultural policy at EU, national and local level. The role of music organisations is to bring the debate to the 'grassroots' level, as this is where real changes are desired. To foster real engagement with culture, cultural programmes have to be realistic and not only consist of nice words. It is also very important to integrate minorities into the decision-making process in order to guarantee maximum inclusion by acquiring, through direct contact, the best possible knowledge about different cultures. Indeed, cultural understanding is only made possible if people are open-minded and are eager to find out more about another culture. But there is a significant factor that must not be ignored: A multicultural Europe brings day-to-day challenges. Including minorities in our societies must not mean assimilating them: the particularities of individual minority cultures are at least as important as a common European identity. This is the challenge of intercultural dialogue.

.....

Conclusions

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Music on Troubled Soils – Conclusions

Music on Troubled Soils, an international conference recently hosted by the Israeli Music Council in Jerusalem under the guidance of Avishai Yaar and in cooperation with the European Music Council, brought together music performers, composers, teachers, administrators, politicians and experts from Europe, the United States, the Middle East and Africa to discuss the role of music in troubled regions of the world.

The conference was the first of its kind, and a good step in developing the support, visibility, increased funding, and research needed to improve and expand the important work of bringing the healing and regenerative power of music where it is needed most. The diversity of the groups participating in the meeting was noteworthy. Among those organisations represented were Music in ME (Middle East), which organises programmes in Israel and the Palestinian Territories; Spiritus Mundi, a Swedish NGO actively working to bring together Swedish and Arabic young people and musicians in and around Malmö, Sweden, and regularly tours the Middle East; The Netherlands-based Musicians without Borders; and various smaller groups and individuals working with programmes in places from Israel to Cyprus to South Africa.

The groups vary in focus – from using music-making to bring communities in conflict together, to offering traumatised populations the therapeutic and creative strengths of music, and to simply providing music education to under-served schools in troubled areas. I say simply with more than a grain of salt – because nothing is simple when you work in these troubled places. Things we take for granted elsewhere are major obstacles: safety of participants, difficulty of access to the programme site, suspicion from the community and cultural misunderstandings are issues that absorb much time and energy and must be dealt with daily.

The conference left me with three main thoughts regarding the current situation with ‘music on troubled soil’ and what needs to be done to foster these important programmes:

1. Many of the impressive teachers and facilitators working in these troubled regions are young, creative, idealistic, recent graduates of music and music education programmes. They do incredible work, but need guidance, mentoring and support to overcome the imposing obstacles that stand in the way of bringing music education into the areas in which they work, and in using music to bring together individuals and communities who are in conflict. They are, however, very isolated by the nature of their work, and need to use all available technology to form an international community and support system for themselves. This takes a lot of time and resources – two things in short supply when working in the trenches. We, as a music community, must assist in developing systems that will enable to exchange experiences and publish best practices for working with individuals, communities, and governments in these difficult situations. I urge those readers who have expertise in this area to get involved.

Conclusions

2. Recognition of the amazing work that these individuals do also needs to be promoted in the media to bring it to the attention of the general public. So often we hear only of the horror in areas of conflict. It is useful, I think, to promote the pockets of hope that are brought by these wonderful programmes. It gives a sense that there is actually something the average citizen can do to help improve the situation in troubled regions, and if done effectively, it will draw support for the programmes themselves. We must get better at working with the press to accomplish this.

We also must be careful in the process, however, not to whitewash the real problems of the conflicted region and use the programme publicity as a 'feel-good piece'. There are always legitimate, hard-to-solve problems and grievances in these areas, and these issues must be solved by other means – but to start with, music can help peel away the covering of acquired hate, fear, and misunderstanding among the communities in conflict. This is a necessary part of any lasting resolution to conflict.

3. It is clear on an anecdotal level that these music programmes do much good. But there is insufficient hard data for their importance or success. Monitoring and research studies must be undertaken in order to quantify their value and garner the respect and funding that they deserve. I believe that it is only through such research that the new patrons and sponsors needed for these programmes will be obtained, and I urge the researchers reading these lines to consider the possibilities for formal studies on the outcomes of music programmes working on 'Troubled Soil'.

As I stated at the conclusion of this most impressive gathering, we cannot save the world through music, and we cannot solve all of the world's problems through music, but we can use music to bring beauty and hope where there is only suffering... and we can use it to help remove obstacles to peace such as acquired hate, fear and misunderstanding.

