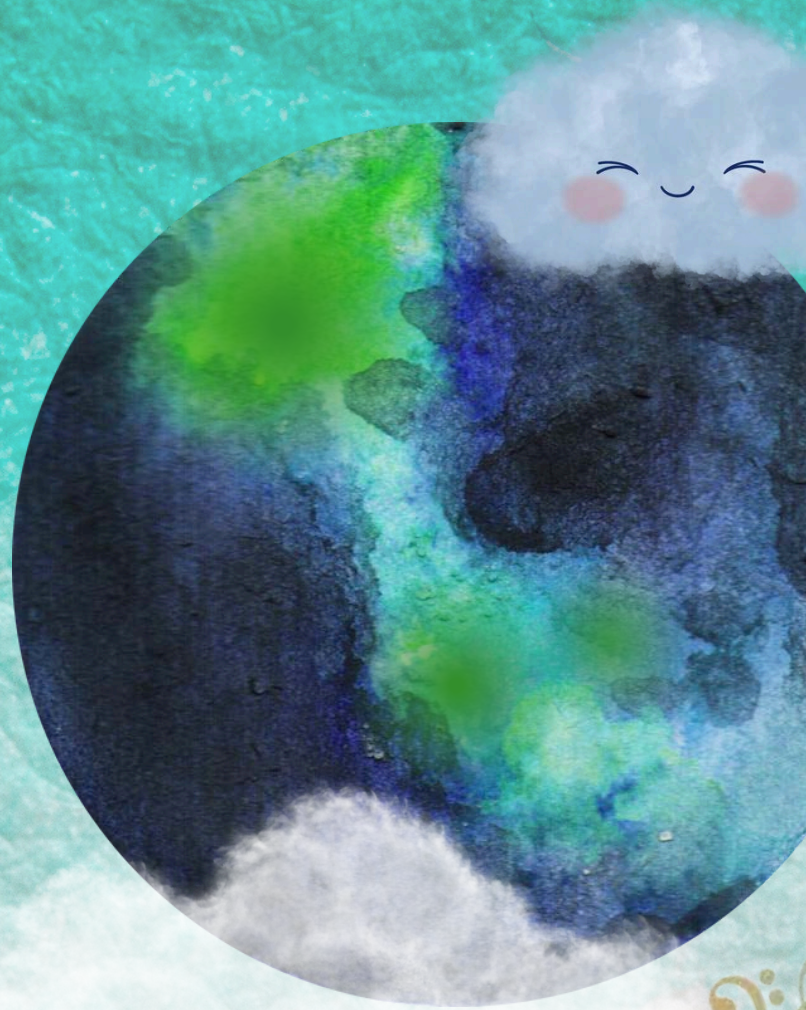


The Song Book





The Song Book

The song book is a collection of dementia friendly songs from around the world and some ideas about how they could be used.

It aims to promote inclusive ways of engaging with people living with dementia from different ethnic backgrounds.

It includes some background information about Shared Harmonies and our singing for wellbeing work.

We share what we have learned about being dementia friendly and ethnically inclusive.

We include some links to other useful resources, including our guide for entry level practitioners.

We hope that the song book appeals to a wide range of people and sparks new conversations and ideas.

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click on links to take you to each section/song

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- One - Haydn Berry & Teresa Lipinski, in english and Urdu
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- Famadinkay - Traditional West African song in Mandinka
- Alu Ninbaro - Traditional West African song in Mandinka

Additional ideas

- Being dementia friendly
- Being ethnically inclusive
 - dementia support enablers
- Music and dementia
 - singing and dementia support enablers

Selected links

Background

Shared Harmonies

Shared Harmonies CIC is an award winning social enterprise delivering singing and development services for companies and communities.

Founded in 2013, Shared Harmonies specialises in delivering services for people living with long term health & wellbeing conditions including Parkinson's, respiratory conditions, poor mental health, dementia and Long Covid.

Shared Harmonies also delivers transformative services for organisations, developing team cohesion and effective leadership.

So Many Beauties

So Many Beauties produces large scale public performances of new pieces of music co-created with people living with dementia and their communities of care. These performances challenge the tragedy narrative around dementia and celebrate people's creative assets.

The project champions collaboration between stakeholder organisations and provides training and mentoring for amateur, student and professional musicians. You can watch a short video about their dementia friendly music festival at the Bridgewater Hall in Manchester [here](#).

Diversity and dementia project

We are grateful to the Paul and Nick Harvey Fund for supporting a project which explored making our singing for dementia groups more ethnically inclusive.

The project was devised and delivered by Shared Harmonies with So Many Beauties.

We spoke to 23 different organisations and individuals about the barriers and enablers for people to access culturally appropriate dementia support.

We recruited 2 trainees offering them a paid learning experience and helping us to diversify our team in the process.

We worked in collaboration with SoundUp Arts, Age UK Salford, Dementia Forward and Touchstone BME Dementia Service Leeds.

We delivered 30 singing for wellbeing sessions attended by 123 older people living with dementia, Parkinson's and respiratory conditions.

We shared ideas with other organisations and individuals leading singing groups and invited them to contribute to this song book.

We hope this song book and the associated entry level practitioner guide will be a living resource that gets added to and adapted.

We're so appreciative of all the people who have worked with us to deliver this project - thank you so much.

You can stay in touch with Shared Harmonies by

emailing admin@sharedharmonies.co.uk
visiting our website www.sharedharmonies.co.uk
following us on social media



About singing for wellbeing groups

We have identified some key areas of our approach which we hope you may find useful. Some of this differs from, but may compliment other forms of singing activity, entertainment and music therapy.

Get Grounded

Safe space

It is important to curate an accessible and safe environment for participants. The focus is on being in the present moment, connected to self, other participants and the activity. A space where everyone feels relaxed and ready to share in new musical experiences.

Checking in with people on a human level before the group starts can help to build a sense of shared community. It can have positive impacts if this interaction can begin from the moment participants arrive through conversation, instead of waiting for the 'activity' to begin.

Mindfulness

Using mindfulness and relaxation techniques at the beginning of sessions sets a calming tone and helps people (including staff members and care supporters) to relieve stress and tension in their bodies. It facilitates a relaxed posture for individuals to engage in the singing and a calm group environment.

Breath exercises

After we have guided participants in a relaxation we then support them in engaging with breath work based on The Accent Method (1). These exercises help participants connect with their breath and their voice as well as having a direct impact on shifting the nervous system away from fight or flight and into a state of rest and relaxation.

1. Originally developed by Danish Phonetician Svend Smith and later by Kirsten Thyme-Frøkjær and Børge Frøkjær-Jensen

The Experience

Warm-up

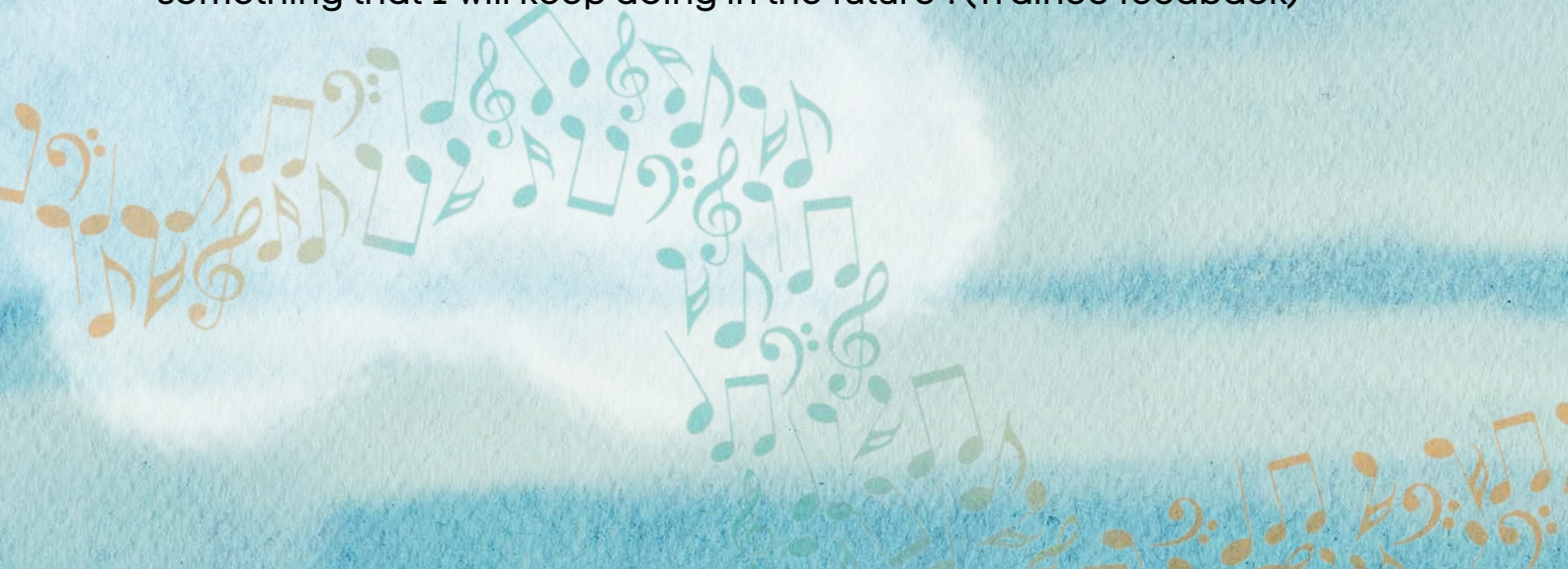
We always include physical and vocal warm ups before starting singing. This helps to gently engage participants in getting used to following instructions through call and response (see below) but also prepares the body for the activity to help prevent any strain. These can be adapted for each audience but for people living with dementia it can be a lovely way of including positive touch such as a self hug.

"My insides were in knots when I came here today but it's all left me with the exercises - I feel normal again" (Participant feedback)

Singing - Learning through repetition

Using simple call and response techniques, people living with dementia can learn and memorise new songs and languages through repetition. In doing so, they connect with present moment experiences and potentially access different neural pathways, as highlighted in a study by Alonso et al. (2016). Slow pacing of call and response learning allows time for people living with dementia to process spoken and musical information.

"Repetition is something I have found extremely beneficial, not just for participants living with dementia but generally in terms of singing workshop delivery. I have come to realise that - within reason - there is no such thing as learning a song 'too slowly'. Whether learning a song in English or another language, going through line-by-line and cementing the words first, then adding in the tune and getting the group to sing back each line in turn seems to work in any setting and is definitely something that I will keep doing in the future". (Trainee feedback)



Harmony singing

The experience of singing in rounds and in harmony may harness different areas of the brain than those activated by singing in unison. A study by **Ushakov et al. in 2011** showed that “harmonious musical intervals trigger a rhythmically consistent firing pattern in certain auditory neurons, and that sweet sounds carry more information than harsh ones”. As one of our participants living with dementia put it “I feel all mentally exercised - I have surprised myself. I have to really focus on [singing] a round but I’m getting there”.

Singing in harmony also builds connection within the group - it encourages listening and creates a feeling of being part of something bigger.

In a recent study by **Camlin, Daffern and Zeserson (2020)**, one respondent noted that ‘singing with others takes me out of myself into another space. I felt my precious sense of self drifting away on a wave of harmony’.

The study goes on to say that “the ways in which participants describe and discuss their experiences of group singing and its benefits points to a complex interdependence between a number of musical, neurobiological and psychosocial mechanisms, which might be independently and objectively analysed”.

There is still much work to be done to unpack the specific mechanisms at work but as one of our participants (a retired GP) noted, “It’s magical - you can’t measure it. I’ve got dementia but I completely forget about my abnormal brain scan - surely that’s a miracle”.





Person Focussed

In our sessions we are attentive to the specific needs of individuals as well as the group as a whole. By maintaining positive eye contact and mirroring the facial expressions or physical gestures of participants where appropriate, we are able to check in with people as the session unfolds and be mindful of the energy levels across the group. We are then able to subtly adapt our approach in the present moment to respond to need, rather than sticking to a set plan.

“One big thing I have taken away from [Shared Harmonies] is how to adapt a song to particular needs in the moment - from showing people where to pause for a breath if they are struggling with the length of a line, to simplifying harmonies or even just singing 'la la la' if they forget the words at any point! It is these kind of things which I can see make participants feel at ease and like everyone is truly welcome in the workshops, no matter their singing ability or previous experience.”
(Trainee feedback)

Reflection / Celebration

We always end a session with an opportunity for people to reflect on the experience. This can be a beautiful way for people to feel seen and heard and for them to acknowledge any feelings that have arisen, although we are always mindful of those who may not want to share. It can also be a lovely way for participants to reflect on their achievements and for those to be celebrated by the whole group.

The Songbook

Activities to begin sessions

Guided relaxation

Ali Bullivent leads a short 7 minute guided relaxation accompanied by the Egyptian ney flute, played by our guest artist Mina Salama.

Watch the video [here](#).

Breathing exercises

Jackie Craig shares some simple breathing exercises [here](#).

You can find more detailed breathing exercises with Jackie [here](#).

Gentle physical warm up

Teresa Lipinski leads a short physical warm up activity [here](#).

Vocal warm up

Teresa Lipinski leads a short vocal warm up activity [here](#).

Welcome Songs

Jambo

Traditional Swahili welcome song

A great call and response song to welcome people and get everyone's voices warmed up. Jambo is the Swahili word for an informal hello or "hi!".

We've notated a section with the word "welcome" and different names in so you can see how you might change the rhythm to incorporate these. Hearing your name sung by the whole group can be an incredibly validating experience for people.

It can be fun to play around with the dynamics in this song, alternating loud calls with soft ones to develop people's listening skills. Play with the melody too! For example, you could go up on the syllable "bo" instead of down and see if people follow.

You could slow right down and then get faster, adding clapping to build the excitement.

Watch the video [here](#)

Jambo – welcome

Traditional Swahili song

with a swing

A call response call response call

Jam-bo, Jam-bo, Jam-bo, Jam-bo, Jam-bo sa-na Jam-bo.

7 response **B** call response

Jam-bo sa-na Jam-bo. Jam-bo sa-na Jam-bo, Jam-bo sa-na Jam-bo,

13 call response **A** call call

Jam-bo sa-na Jam-bo, Jam-bo sa-na Jam-bo, Jam-bo, Jam-bo, Jam-bo,

A in English

20 response call response call response

Jam-bo, Jam-bo sa-na Jam-bo. Jam-bo sa-na Jam-bo. Wel-come, wel-come,

27 call response call response

wel-come, wel-come, Wel-come peo-ple, wel-come, wel-come peo-ple wel-come,

B with names

33 call response call

Wel-come Ka-zim wel-come Wel-come Ka-zim wel-come Wel-come Saa-li-hah

38 response call

wel-come. Wel-come Saa-li-hah wel-come. Wel-come Ma-ha-may-a wel-come

43 response call

Wel-come Ma-ha-may-a wel-come Wel-come Pe-ne-lo-pe wel-come

47 response Back to A

Wel-come Pe-ne-lo-pe wel-come

Kabor

A welcome song in Creole made popular by Sylvester Williams from Sierra Leone

One of Ali Bullivent's colleagues Cecil from Sierra Leone has shared this song with us. Kabor is the Creole word for "welcome".

Cecil has created a teaching video where he introduces himself in his native Creole language as well as in English. It is lovely to listen to people speaking in their home language and to encourage group members to do this. There is a melody/emotional syntax to spoken language that we sometimes overlook in our eagerness to "understand". People in the advanced stages of dementia may no longer understand the syntactic meaning of language (what is being said), but they are likely to understand the emotional syntax (how things are said).

You could try using different translations of the word welcome in this song. There is an incredible list including pronunciations [here](#). Invite group members to share the word in their language if they feel confident to do so. This may enhance their sense of involvement in the sessions.

Watch the video [here](#)

Kabor

A song in Creole made popular by Sylvester Williams (Sierra Leone)

freely A A A A A A

Ka - bor, ka - bor, ka - bor, ka - bor, a-ny time we

7 D E A
see you, where you go you come, we must tell you ka bor!

10 A A A A A
Wel - come, wel - come, wel - come, wel - come whe-ne-ver we

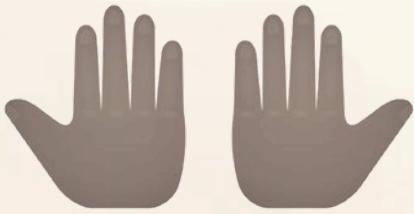
15 D E A A
see you, when you go and come back we must say wel - come!

Action Songs

Apurima

Traditional Tahitian Song in Maori

This song was shared with us by Marianne Clarac who works as a musician and clown in many hospitals across Paris. The song translates as "the back of the hands, the front of the hands, the fingers of the hands." There are three actions for this.



Apurima
show back of hands



Tuarima
show front of hands



Mani manirima
wiggle fingers

This is a lovely ice breaker as it can cause amusement when the "hee" and "ha" bits get jumbled up! You could even do a vocal warm up before teaching the song, inviting the group to vocalise on "hee, hee, hee, hee" and "ha ha ha ha" as if laughing. As well as generating merriment, this will also help to engage the muscles of the diaphragm.

Once people have learned section A, you could move on to section B and then sing it as a round.

Our video shows members of our team learning the song for the first time during a workshop session as part of this project.

Watch the video [here](#)

Apurima

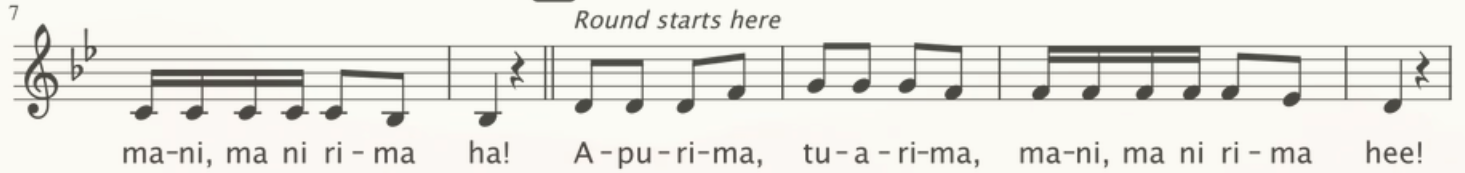
Traditional Tahitian song (Maori)

A

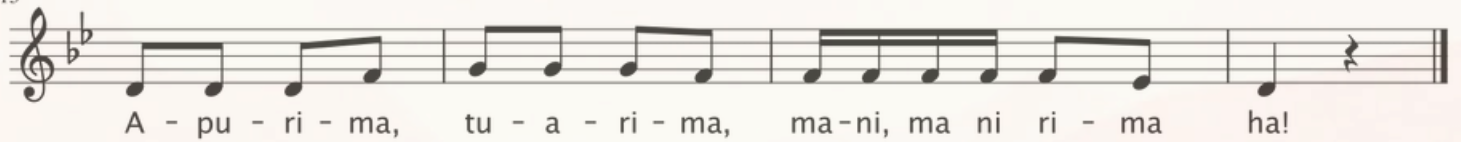


B

Round starts here



13



The river

composed by Sun Bear, Native American Elder

This beautiful song was shared by our team member Teresa who learned it a long time ago and has sung it with many different groups. We learned from the singer Gila Antara that the song was written by the Native American Elder Sun Bear.

You can see how the actions work in the video below but you could also invite your group to create their own actions. It's a lovely flowing song which works in unison but can also be sung as a round, starting half way through.

Watch the video [here](#)

The River

Native American Song

Hands make gentle waves forwards Cm Hands make gentle waves out to sides Fm Cm

The ri - ver is flow - ing, flo - wing and gro - wing, the

4 Hands make gentle waves forwards Cm Hands make gentle waves to floor Gm Cm Arms reach up and circle out Eb Cm

ri - ver is flo - wing, down to the sea. Mo - ther Earth ca - rry me, a

7 Arms holding and rocking child Bb Cm Arms reach up and circle out Eb Gm Cm Hands make gentle waves to floor Gm Cm

child I will al-ways be. Mo - ther Earth ca - rry me, down to the sea.





Uthando lungaka

Traditional Swahili song

This song which means “love grows” was shared by our team member Ali Bullivent who regularly spends time working musically in South Africa and is passionate about working with diverse communities here in the UK.

This song has a real energy and will get the temperature rising with its dance actions. In the video, Ali is joined by guest artist Godfrey Pambalipe to share the song and actions, accompanied by the djembe drum.

The “k” of lungaka sounds softer like a “g” so we have written it phonetically on the score. People have different ways of writing words phonetically to help with pronunciation and ours are just suggestions.

Watch the video [here](#)

Uthando Lungaka

Swahili song

With energy

Hands dance low $E\flat$ $E\flat$ *Hands dance middle*

U-than-do lun - ga - ga, lun - ga - ga, lun - ga - ga. U-than-do lun -

4 $A\flat$ $A\flat$ *Hands dance high* $B\flat$

ga - ga, lun - ga - ga, lun - ga - ga. U-than-do lun - ga - ga, lun - ga - ga, lun -

7 $B\flat$ $E\flat$ *Hands in air, sway side to side!* Fm $B\flat$ $E\flat$

ga - ga. U - than-do lun - ga, ga, ga, ga



The sun goes up

Traditional song

Director Emma Baylin learned this song from a beautiful CD collection of simple songs called "Singing the day and the seasons" by Natasha Hood and Karine Polwart. Natasha sourced the song from the American songbook: "Circle of Song: Songs, Chants & Dances for Ritual & Celebration", compiled by Kate Marks and published in 1993. There is a simple upper harmony part which can be introduced once the group is confident with the main tune.

Because this is a simple, archetypal melody, you might experiment with some co-creativity with the group, finding new words and rhymes. For example, "The moon will wax, the moon will wane, the world keeps turning just the same". You could invite people to share different translations of the word "sun" or you could have a creative conversation about sunrise and sunsets in people's favourite places.

In the video, Emma shares the song with our Age UK Salford dementia group for the very first time.

Watch the video [here](#)



The sun goes up

Traditional song from American Songbook compiled by Kate Marks
with harmony by Natasha Hood and Karine Polwart

main tune

both hands move palms up both hands move palms down r.h. raised index finger turns in circle outward

The sun goes up, the sun goes down, the world keeps tur - ning

5 *hands on chest then out, hands out then back to chest hands out in open gesture*

round and round. I love you, and you love me, and that's how sim - ple

9 with upper harmony

life can be. The sun goes up, the sun goes down, the

12

world keeps tur - ning round and round. I love you, and you love me, and

16

that's how sim - ple life can be.

The image shows a musical score for the song 'The sun goes up'. It is written in 4/4 time with a key signature of one flat (Bb). The score is divided into five systems, each with a measure number (1, 5, 9, 12, 16) at the beginning. The first system is labeled 'main tune' and includes the instruction 'both hands move palms up' for measures 1-2, 'both hands move palms down' for measures 3-4, and 'r.h. raised index finger turns in circle outward' for measures 5-6. The second system includes the instruction 'hands on chest then out, hands out then back to chest' for measures 7-8 and 'hands out in open gesture' for measures 9-10. The third system is labeled 'with upper harmony' and covers measures 11-12. The fourth system covers measures 13-14, and the fifth system covers measures 15-16. The lyrics are written below the notes, and the score ends with a double bar line at measure 16.

Simple songs

These might be useful for the start of sessions after the warm ups. They could also be useful for working with people in the later stages of dementia.

Kis ne banaya

Traditional Hindi song

This song meaning "who made the flowers" was shared with us by the British Asian singer Satnam Galsian who performs in the Hindustani tradition. We have written it out phonetically as you would pronounce it and included an english language version.

If you are working co-creatively with groups, you might use this song to inspire conversations around nature. You could find out the translation of the word "flowers" in different languages and incorporate them into the song. Or you could create a new song about different types of flowers from around the world.

In the traditional song, there are also other verses such as who made the fish (machlee) and the stars (staro). We found a lovely version of this song by the musician Beccy Owen which is available [here](#).

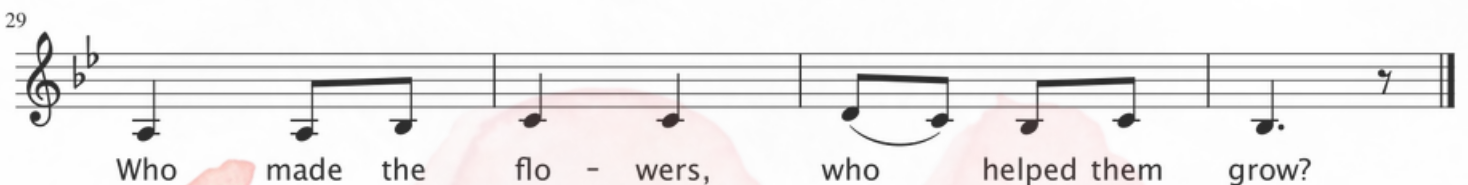
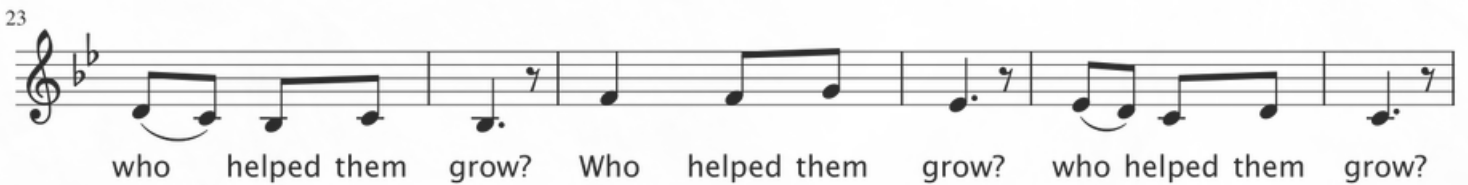
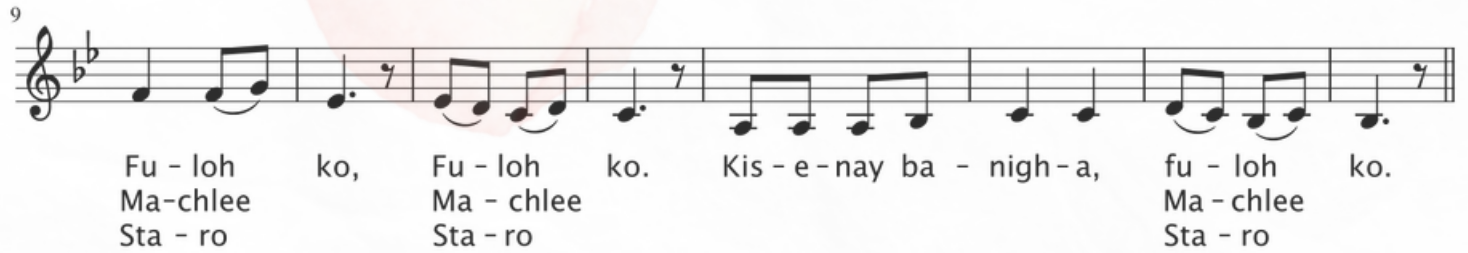
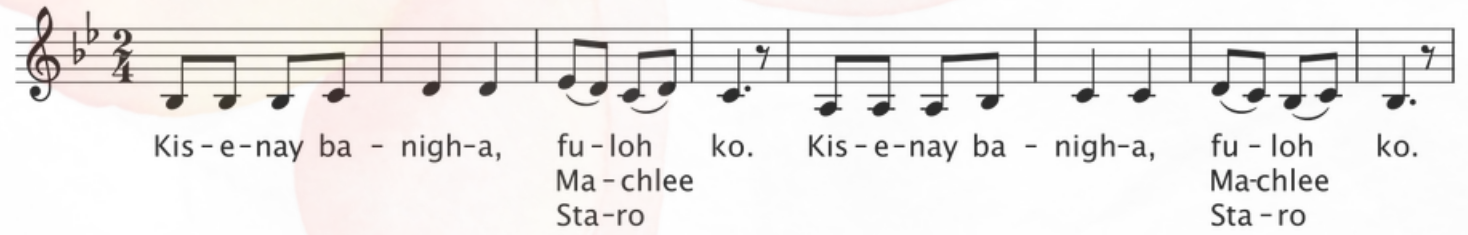
In our songbook video, Holly shares the song and uses an indian drone to create a peaceful and simple accompaniment. You might also use a soft [indian drone](#) to accompany guided relaxations as the particular quality of this sound can evoke a restful atmosphere.

Our phonetic for the syllable "nay" has been written "nigh" in the score - to rhyme with high.

Watch the video [here](#)

Kis ne banaya

Traditional Hindi Song
English translation by Holly Marland



Ami

Song by Amadou Sanfo from Burkina Faso in Dyula

This is another song introduced to us by Marianne Clarac from Paris. We had permission from Amadou Sanfo to include it in the songbook as it is one of the songs that features on his album "Les Plus Belles Comptines Africaines". This is a simple song to learn and the shapes of the words are easy and satisfying to make. "Ami" and "Teri" are both words for friend, one French and one Dyula.

The speed and dynamic of a song can make a huge difference to how it is received/processed. Being able to adapt in the present moment according to the energy levels and processing speeds of group participants is key. So for instance, if you were working with a group whose members are at a more advanced stage of dementia, you might slow this song right down and leave lots of space between the phrases, focussing on the mouth shapes made by "ami ami ami yay", "ami ami ami yo".

Watch the video [here](#)



Ami

Amadou Sanfo (Burkina Faso – Dyula)

A

A D A D A D E

A - mi, a - mi, a - mi - yay.
Te - ri, te - ri, te - ri - yay.

A - mi, a - mi, a - mi - yay.
Te - ri, te - ri, te - ri - yay.

4 A D E A Bm A Bm

yay.
yay.

A - mi, a - mi, a - mi - yo.
Te - ri, te - ri, te - ri, yo.

A - mi, a - mi, a - mi - yay.
Te - ri, te - ri, te - ri - yay.

A - mi, a - mi, a - mi -
Te - ri, te - ri, te - ri,

B

7 A D E A Fine A A E A E

A - mi, a - mi, a - mi - yay. A - mi
Te - ri, te - ri, te - ri - yay. Te - ri.

A - mi, a - mi, a - mi, a - mi, a - mi - yay.

yo.
yo.

A - mi
Te - ri.

A -

13 A E A E A E A E

Te - ri, te - ri, te - ri, te - ri, te - ri - yay.

mi, a - mi, a - mi, a - mi, a - mi - yay.

Te - ri, te - ri, te -

18 A E A D.C. al Fine

ri, te - ri, te - ri - yay.

A lalo

Traditional Afghan Lullaby in Farsi

Another lovely song shared with us by Marianne, who has taken the time to learn lots of songs in different languages. Many of these songs were shared with her by the ethnically diverse staff and patients at the hospitals in which she works. This song says "Ah my sleepy, my sleepy baby", "Ah my sleepy, rock my sleepy".

This song could be a springboard for discussions around lullabies people have sung for their own children or were sung to them by care givers when they were children.

We have notated a higher harmony in the second half so you can sing the song as a round. You could also experiment with finding a third lower harmony if you are working with a more confident group.

Watch the video [here](#)

A Lalo

Traditional Afghan Lullaby (Farsi)

A Cm G7 Cm G7 Cm Cm

A la - lo, la - lo, la - lo. A la - lo, ba - tcha a la - lo. A la - lo, la -

11 G Cm G7 Cm Cm G7

lo, la - lo. A la - lo, tchou - tcha a la - lo. A la - lo, la - lo, la - lo.

B Round starts here

21 Cm G7 Cm Cm G7 Cm

A la - lo, ba - tcha a la - lo. A la - lo, la - lo, la - lo. A la -

30 G7 Cm

lo, tchou - tcha a la - lo.

Sansa Kroma

Traditional Ghanaian game song in Akan

Our team member Holly learned this song a while ago from Marianne and remembers being able to share it with a Ghanaian nurse at Manchester Royal Infirmary. The nurse was so delighted and surprised at hearing a song in her home language and kindly helped Holly to correct her pronunciation a bit!

Songs from the oral tradition can sometimes travel around a bit, resulting in different pronunciations and stories about their origins. We always try our best to identify the roots of a song and pay respects to its origins where possible. We're also always open to correction and welcome input from others.

Originally, this song was sung by children sitting in a circle, each passing rocks from left to right on the first and third beats of every bar/measure. The song tells of an orphaned hawk who is trying to steal chicks.

The strong rhythm lends itself to the use of clapping and/or body percussion. You could break from the song into a call and response section where you clap different rhythms and the group claps them back.

We've notated two versions of the song - the second of these has a more complicated rhythm which might be useful for stretching groups a little further. It's like vocal percussion and could be used as a groove!

Watch the video [here](#)

Sansa Kroma

Traditional Ghanaian Game Song (Akan)

A G C G G

San - sa Kro-ma, nee-na woh, n-ko-ko ma, San - sa Kro-ma, nee-na

4 D G **B** G C G G

woh, n-ko-ko ma, San-sa-. nee-na woh n-ko-ko ma, San-sa-. nee-na

8 **A1** D G G C G

woh, n-ko-ko ma. San - sa Kro-ma, nee-na woh, n-chay chay n-ko - ko ma,

11 G D G **B1** G

San - sa Kro-ma, nee-na woh, n-chay chay nko - ko ma, San-sa-. nee-na

14 C G G

woh, n-chay chay n - ko - ko ma, San - sa - . nee - na

16 D G

woh, n - chay chay n - ko - ko ma,



Intermediate songs

with slightly more words to learn or potential to explore
harmony singing

Küçük Kurbağa

The Little Frog - Turkish Children's Song

Gulcin Bulut, a Turkish singer and frame drum player, shared this song with us from her childhood in Turkey. It says "Little frog, where is your tail? I have no tail, I am swimming in the river". The B section is an onomatopoeic imitation of the sound of a frog.

This song might generate a fun discussion about the sounds that animals make as every language has a different way of describing these. "Ribbit" in English, "Kerokero" in Japanese, "Kumkum" in Polish etc. We got this idea from Musicultural Conversations in Leeds who run language acquisition sessions for migrant communities in the UK using creativity and music.

In the video, Gulcin is singing the song with a Turkish frame drum called a Bendir. You could invite your group to clap the drum rhythm as an accompaniment to the song. Keeping a steady continuous rhythm can help people to feel more orientated and coordinated. You can read more about the scientific principles of rhythmic entrainment here.

Watch the video [here](#)

Küçük Kurbağa – The Little Frog

Turkish Children's Song

A
A b E b 7

Voice
Ku-chuck kor - ba, ku-chuck kor - ba koy - ru um ne - re-day,

Hand Clap

5
Vo.
Koy - ru um - yok, koy - ru um - yok yu - se - rim de - re-day.

Hd. Clp.

B
A b E b 7

9
Vo.
Ku - vak vak vak Ku - vak vak vak Ku - vak Ku - vak Ku-vak.

Hd. Clp.

13
Vo.
Ku - vak vak vak Ku - vak vak vak Ku - vak ku - vak ku-vak!

Hd. Clp.

Kokoleoko

Traditional Liberian Song

Here is another song with an onomatopoeic imitation - this time it's the sound of the cockerel! This song was shared by team member Jenny and the song means "cock-a-doodle doo, mama, cock-a-doodle. Mama, goodbye mama".

You can sing this song as a round and we've also added a simple harmony in case your group feels adventurous to try this.... and also do it as a round!

We found a few different versions of this song online, and one has a hand clapping game to go with it. With Covid restrictions still in place, it's probably better to come up with your body percussion patterns that people can copy if you want to add onto the song. For example on the pulse you could have clap, click, click, clap, click, click, clap. Or clap, thigh, thigh, clap, thigh, thigh, clap.

Jenny's teaching video has a slightly simplified version of the B section.

Watch the video [here](#)

Kokoleoko

Traditional Liberian Children's Song

A

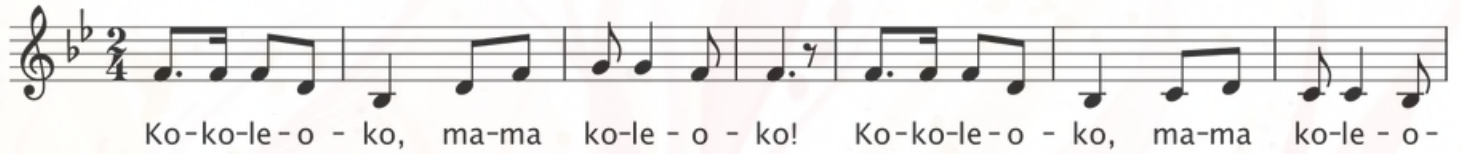
B \flat

E \flat

B \flat

B \flat

F



B

B \flat

B \flat

E \flat

B \flat

B \flat

F

B \flat

B \flat

A - harmony



B - harmony

18

E \flat

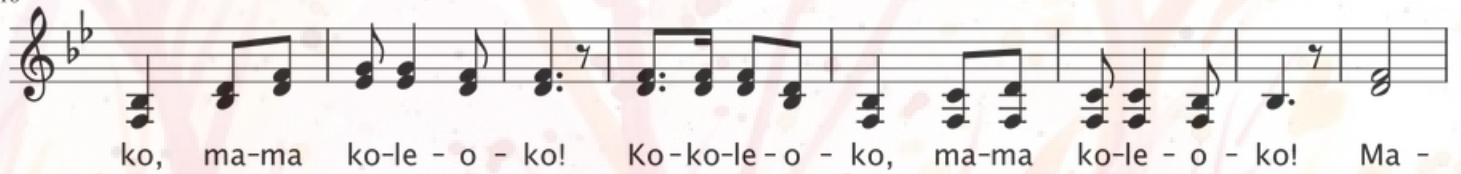
B \flat

B \flat

F

B \flat

B \flat



26

E \flat

B \flat

B \flat

F

B \flat



Aru sak joon

Traditional Iranian Lullaby in Farsi

This lullaby was made popular by the composer Samin Baghtcheban and you can listen to his arrangement of it [here](#).

It was shared with us by our guest artist Fariba Taghypoor, an Iranian singer, composer and instrumentalist based in South Manchester.

It's a simple melody so you can spend a bit more time allowing the Farsi words to sink in. To simplify things, you could consider repeating the same text over the second half of the melody or using the english words that we have included on the notated music. We've added a simple harmony part to the lullaby and very simple chords if you would like to accompany it.

This would be a lovely tune to sing on vowel sounds "Ah" and "ooh" to open up the voice. We have notated it at the pitch that Fariba sings it on her sharing video. For older voices, you might consider doing it a bit lower.

Watch the video [here](#)

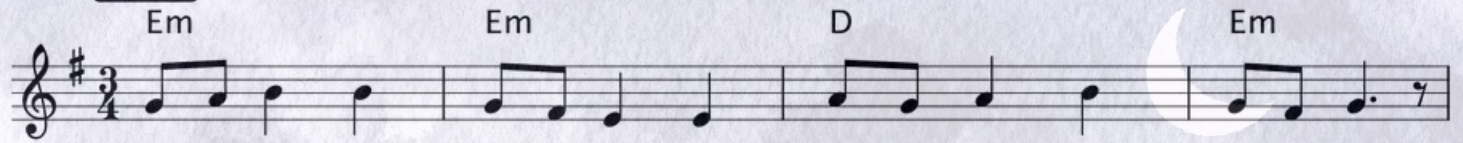
Aru sak joon

عروسک جون - ثمين باغچه بان

Iranian Folk Lullaby (Farsi)
Popularised by Samin Baghtcheban

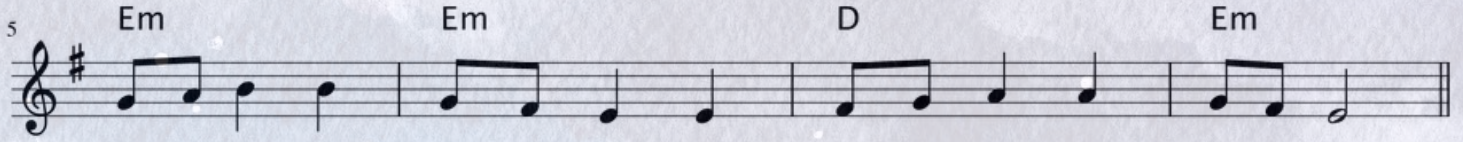
Melody

Em Em D Em



Ar - u sak joon, ar - u sak joon, di - gay shab shoed laa - la.
Dear-est Do - lly, Dear-est Do - lly, Night has come, it's time to sleep.

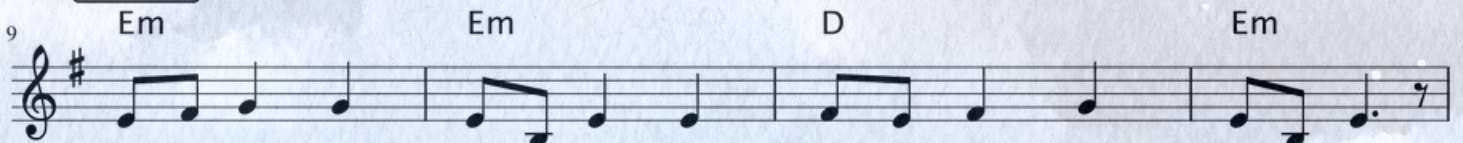
5 Em Em D Em



Bay-hor bu - nay, dor chesh mun - nayt, la la ko - ohn laa - la.
Dear-est Do - lly, Dear - est Do - lly, close your eyes, it's time to sleep.

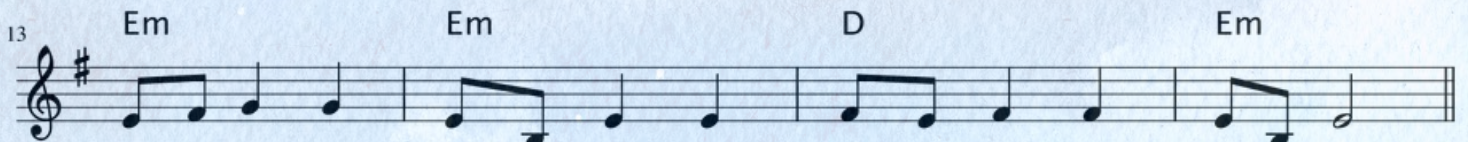
Harmony

9 Em Em D Em



Ar - u sak joon, ar - u sak joon, di - gay shab shoed laa - la.
Dear-est Do - lly, Dear-est Do - lly, Night has come, it's time to sleep.

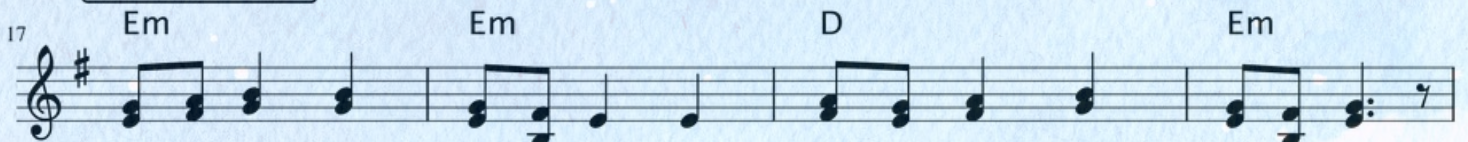
13 Em Em D Em



Bay-hor bu - nay, dor chesh mun - nayt, la la ko - ohn laa - la.
Dear-est Do - lly, Dear - est Do - lly, close your eyes, it's time to sleep.

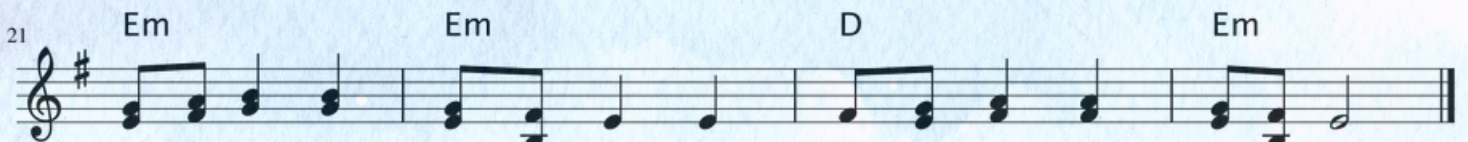
Melody+Harmony

17 Em Em D Em



Ar - u sak joon, ar - u sak joon, di - gay shab shoed laa - la.
Dear-est Do - lly, Dear-est Do - lly, Night has come, it's time to sleep.

21 Em Em D Em



Bay-hor bu - nay, dor chesh mun - nayt, la la ko - ohn laa - la.
Dear-est Do - lly, Dear - est Do - lly, close your eyes, it's time to sleep.

Yağ satarım

Turkish Children's Song adapted by Gulcin Bulut

Gulcin Bulut shared another song with us from her childhood in Turkey. She has adapted the words so her version of the song says, "I sell butter, I sell honey, my master is gone, I sell them". Gulcin also suggested a "lai lai" refrain with a more jaunty rhythm which is fun to sing.

You'll notice the pronunciation of rim is a different kind of vowel sound that is somewhere between an "i" and a "u".

You can find quite a bit of information about the song and game on the [Beth's Notes website](#) which is a great source of songs from around the world.

As the melody is very simple, this might be a good song to introduce people to harmony singing in three parts. You will see on the score that the lower part follows the same shape as the melody and the upper part just stays on the same note.

You could experiment with half a group singing A whilst the other sing B over the top or add some clapping to build the excitement. It's also fun to slow down the Lai Lai refrain and keep repeating it, getting a little faster each time and adding a few cheeky "hup"s in the gaps or body percussion sounds!

Watch the video [here](#)

Yağ satarım

Turkish Game Song adapted by Gulcin Bulut

A



B



A harmony



B harmony



Ah-ooh-aye

Traditional South African Lullaby (Shona)

Ali Bullivent introduced us to this beautiful lullaby. On the video you will see Ali and her colleague Godfrey who is from Zimbabwe who teach the song and accompany it with gentle guitar and drumming.

The mouth shapes made by the vowels in this song are very satisfying and easy for anyone to enjoy - "ah-ooh-aye" and "ah-ooh". We've hinted at two simple harmonies for the B section and you could also experiment with singing the A section over the B section.

"Kana wachay ma" is quite a percussive sounding phrase which you could experiment with as a whispered beatboxing rhythm that repeats under the melody.

Watch the video [here](#)

Ah ooh aye

Traditional South African Lullaby (English and Shona)

C C A C G Am

Ah ooh aye, li-ttle child of mine, won't you shut your eyes,

1. F 2. F F B C

li-ttle child of mine. li - ttle child of mine. Ah-ooh, ah-ooh, ah -

10 G Am 1. F 2. F F

ooh, ah-ooh, ah - ooh ah-ooh, ah - ooh ah-ooh, ah - ooh, ah-ooh.

A - Shona

15 C G Am 1. F

Ah ooh aye, nya-ra-ra mwa-na. ka-na wa-chay ma oh nya-ra-ra.

B - just harmony parts

19 2. F F C G Am

oh nya-ra-ra. ah - ooh ah-ooh, ah - ooh ah-ooh, ah - ooh ah-ooh, ah -

B2 - harmony & melody

24 F C G Am

ooh ah-ooh, ah - ooh ah-ooh, ah - ooh ah-ooh, ah - ooh ah-ooh, ah -

28 F F

ooh ah - ooh.

Arrorró mi niño

Traditional Mexican Lullaby

'Hush-a-bye my baby, Hush-a-bye my sun, Hush-a-bye oh piece of my heart'

Team member Jenny runs a Thula Mama group and this song was shared with her by one the mums in the group whose South American mum had sung it to her as a child. Jenny found out that it is thought to have been introduced to Spain by the Berbers of North Africa in the 8th century and the conquistadors then introduced it to Latin America.

Jenny has made a three part arrangement of the song which is available [here](#).

In this version, we have created a simpler two part harmony.

Watch the video [here](#)

Arrorró mi niño

Traditional Mexican Lullaby

Melody

C G7 C C Dm C C G7 Am Dm Am G7

A - rro-rró mi ni-ño, a - rro-rró mi sol, A - rro-rró pe - da-zo, de mi co - ra -

Harmony

8 C C G7 C C Dm C C G7 Am

zón. A - rro-rró mi ni - ño, a - rro-rró mi sol, A - rro-rró pe - da - zo,

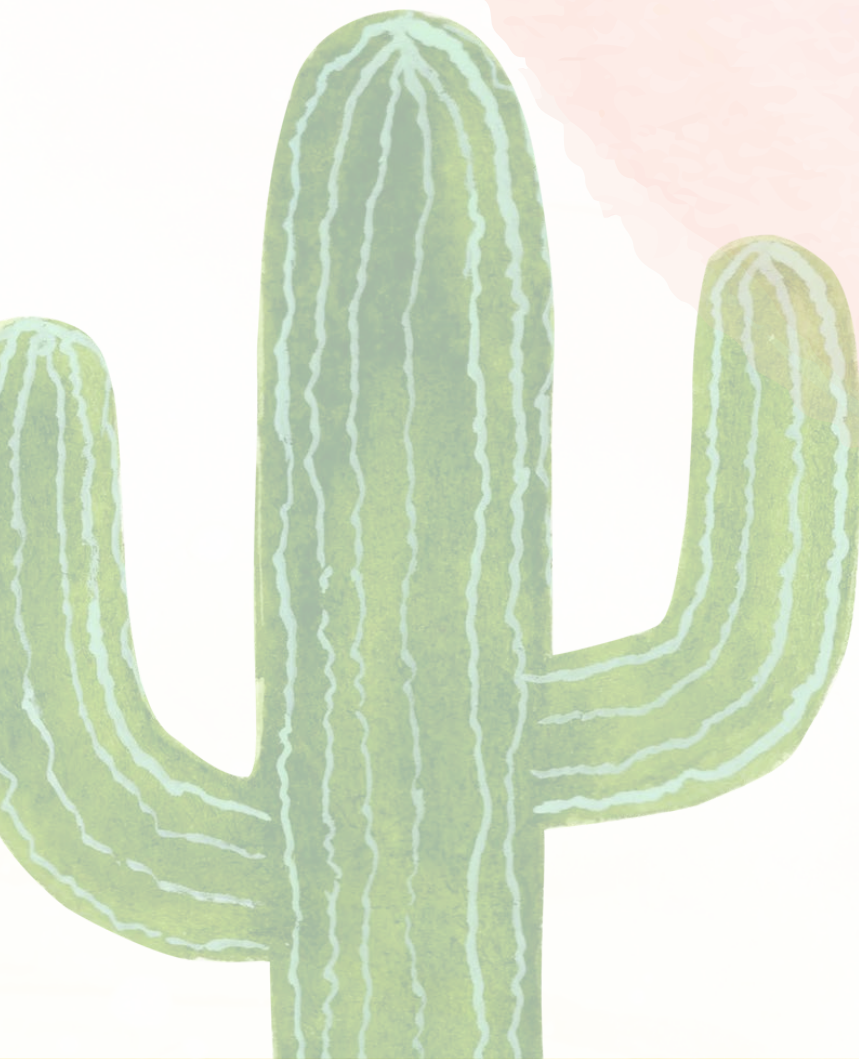
Melody and harmony together

15 Dm Am G7 C C G7 C C Dm C C G7

de mi co - ra - zón. A - rro-rró mi ni - ño, a - rro-rró mi sol, A - rro-rró pe -

22 Am Dm Am G7 C

da - zo, de mi co - ra - zón.



Pichi Pichi

Traditional Japanese Song

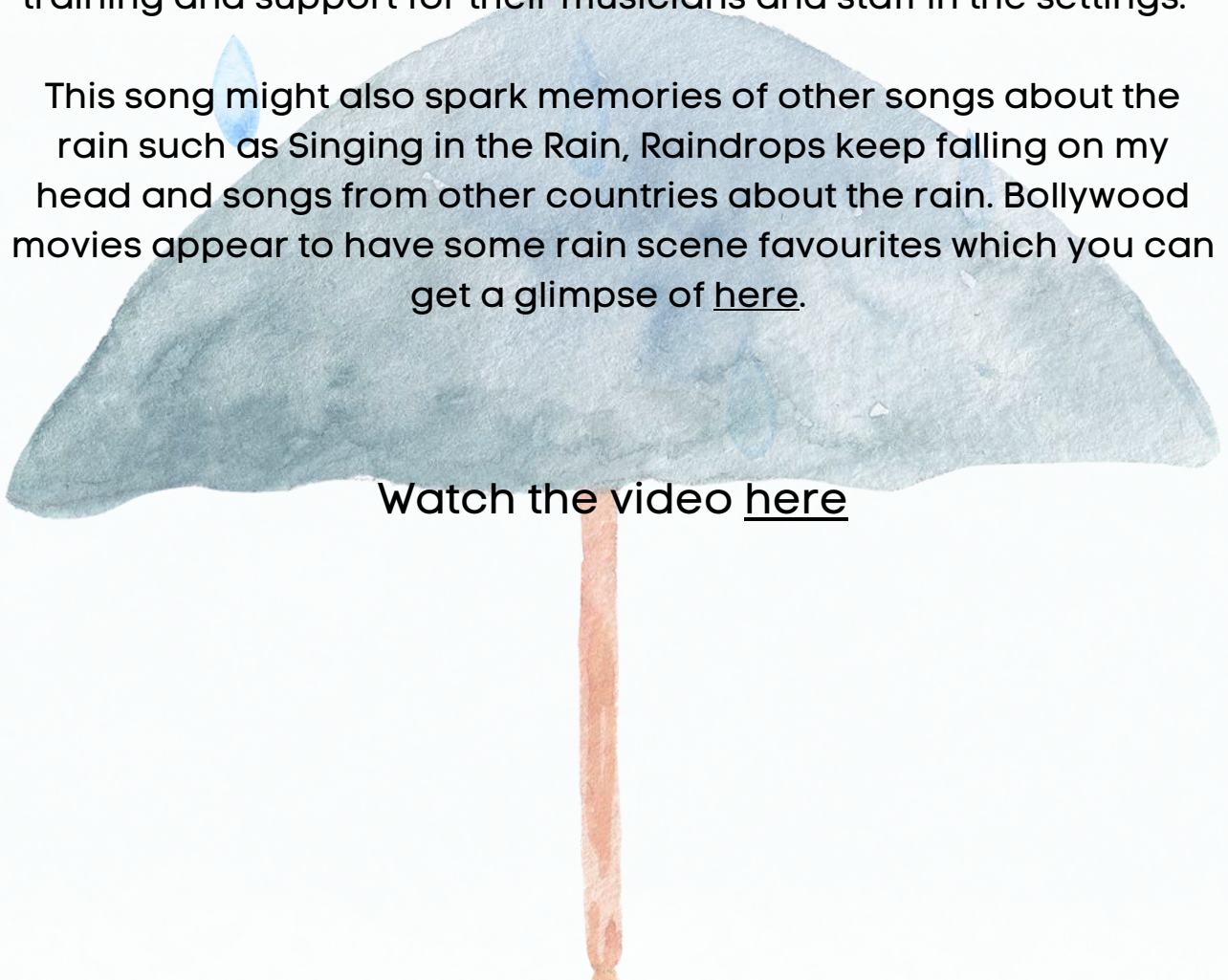
Our team member Jenny shared this lovely song about the rain which has the Japanese onomatopoeic words for “splish, splash, splosh”. It works as a round or you can just enjoy the contrast of the two sections in unison.

This song might open up conversations about the weather in different parts of the world. Shared Harmonies is Yorkshire based and we know all about the wet weather!

If you were using hand held percussion instruments you could experiment with getting the group to create a rain soundscape. Or you could walk around the group with a rainstick and let people enjoy the sound close up. There are some really great ideas for multi-sensory work on the [Jessie's Fund](#) website. Jessie's Fund deliver fantastic interactive music projects in SEND settings with training and support for their musicians and staff in the settings.

This song might also spark memories of other songs about the rain such as Singing in the Rain, Raindrops keep falling on my head and songs from other countries about the rain. Bollywood movies appear to have some rain scene favourites which you can get a glimpse of [here](#).

Watch the video [here](#)



Pichi Pichi

Traditional Japanese Song

A
D

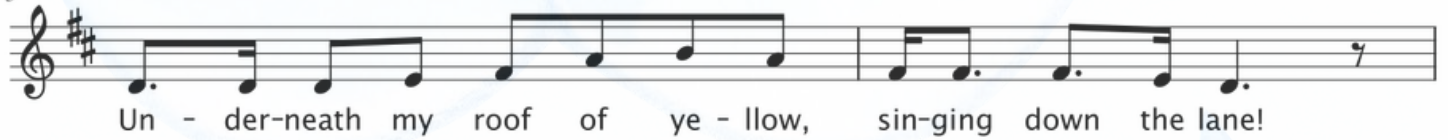


3

D

A

D



B
D

5

D

A



8

D



More advanced songs

Lago Lago wawa

Traditional Haitian song in Creole

This song has a great rhythm to it which you can really play with.

Marianne told us that it means "Lago eats green peas". We've written out each of the three parts which layer up to make a great harmony. You could find fun ways of characterising the "wawa"s - sad ones, jubilant ones, jazz trumpet ones, angry ones etc.

You might have a conversation about types of food - vegetables you did or didn't like when you were children, things you might have grown in the garden, compound or on an allotment.

Our teaching video was made on a different island, the Isle of Eigg off the West coast of Scotland and features our guest artist Nan Fee.

Watch the video [here](#)

Lago Lago wawa

A song from Haiti (Creole)

♩ = 76

A Gm F Gm

La - go, La-go wa wa, La - go, La-go wa, La - go, La-go wa wa, La -

8 F Gm F Gm Gm

go, La-go wa. Sa La - go man - je say gren-pwa, Sa La - go man - je

B F Gm Gm Gm F

say gren-pwa. La - go, La-go wa wa, La - go, La-go wa La -

20 Gm F Gm F Gm

go, La-go wa wa, La - go, La-go wa, Sa La - go man - je say gren-pwa,

C Gm F Gm Gm

Sa La - go man - je say gren-pwa. La - go, La-go wa wa, La -

32 F Gm F Gm

go, La-go wa La - go, La-go wa wa, La - go, La-go wa, Sa La - go man - je

39 F Gm F Gm F

say gren - pwa, Sa La - go man - je say gren - pwa.

Tsvite Teren

Traditional Ukrainian Folksong

This beautiful Ukrainian song translates as;

"Blossoms the blackthorn bush, but its leaves are now falling.
Who has not yet been in love, knows not what sorrow is".

The shape of the melody would be lovely for singing on "Ah" and
"Ooh" sounds.

The song might inspire conversations about the seasons and the
types of plants and trees that flourish at different times of the year.

Watch the video [here](#)

Цвіте терен

Tsvite Teren

Traditional Ukrainian Folksong

Cm Cm G Cm Cm A \flat

Tsvi - teh teh - ren, Tsvi - teh teh - ren, Lee - stia o - pa
Blooms the blackthorn, blooms the black-thorn, But its' blooms are

7 G Cm E \flat E \flat B \flat G Cm

dah - yeh. Ktoh bliu - boh vee - nay znai - ye-tsia, Toy hor -
fa - lling now. Who has loved and known no so-rrrow, Love and

14 A \flat G Cm

rya nes na - - - yeh.
so - rrow meet some - how.



Let peace come down

Shared Harmonies Participants

This song was written in response to the war in Ukraine and ongoing war in so many other countries.

These include Syria, Iraq, Afghanistan, Somalia, Yemen, Mexico, The Democratic Republic of Congo and Central African Republic.

Working with a singing group of elders in our collaboration with SoundUp Arts, ideas for lyrics were shared and a melody formed by the group.

Songwriting with groups can be an incredibly validating experience as people hear their ideas evolving into lyrics and melody.

You can begin the process by taking an existing tune and creating new words for it.

Alternatively, you could invite each group member to share one word in response to a particular theme. You might use the words in a call and response framework similar to the Jambo welcome song, experimenting with different call melodies.

You might also invite the group to weave the words into fuller sentences.

Let the group have control over the creative process.

Watch the video [here](#)

Jot down some words in response to the song or images



Let peace come down

Shared Harmonies Participants

Tenderly **A** Am G G

Voice 1: Let peace come down, like gen-tle rain. Let us u - nite, to ease the

Voice 2: (rest)

5 C F E

Vo. 1: pain. Let hope be born, in coun-tries torn. Let peace come

Vo. 2: (rest)

8 Am Am

Vo. 1: down, let peace come down. Let peace come

Vo. 2: (rest)

10 Am G

Vo. 1: down, like gen - tle rain. Let us u -

Vo. 2: Let peace come down, like gen - tle rain.

12 G C

Vo. 1: nite, to ease the pain. Let hope be

Vo. 2: Let us u - nite, to ease the pain.

14 F E

Vo. born, in coun-tries torn. Let peace come

Vo. Let hope be born, in coun-tries torn.

16 Am Am

Vo. down, let peace come down.

Vo. Let peace come down, let peace come down.

after 1 full repeat, finish here 2 time

18 Am Am G

Vo. Love's like a bird, so let it take wing, fly through the sky and

Vo. Love's like a bird, so let it take wing, fly through the sky and

21 G Am Am G Am Am G

Vo. peace-fu-lly sing. Fa-mi-ly, har-mo-ny, u-ni-ty. Fa-mi-ly, har-mo-ny,

Vo. peace-fu-lly sing. Fa-mi-ly, har-mo-ny, u-ni-ty. Fa-mi-ly, har-mo-ny,

25 Am

Vo. u - ni - ty. Let peace come

Vo. u - ni - ty.

Gram Chhara

Tagore, Bengali poet

Rabindranath Tagore (1861 - 1941) was a Bengali poet, writer, playwright, composer, philosopher, social reformer and painter. Our team member Holly was introduced to this song by Dr Sunil Roy from the Music Masti group at Community Hub Haringey. The group met every Friday on zoom during the pandemic, sharing songs from different South Asian cultures.

The song could be translated as;

My King's road that lies still before my house makes my heart
wistful.

It stretches its beckoning hand towards me; its silence calls me
out of my home;

with dumb entreaties it kisses my feet at every step.

It leads me on I know not to what abandonment, to what sudden
gain or surprises of distress.

I know not where its windings end -

But my King's road that lies still before my house makes my heart
wistful.

In the video, singer Sohini Alam from Music Action International, teaches us the song. Music Action International work creatively with refugees, asylum seekers and Roma people.

You can find more songs and resources on their website here, including a vocal warm up with Sohini. Our score is of a slightly simpler version of the melody with a phonetic translation and an English translation by Holly. Listen to Sohini's pronunciation as this will be your best guide in producing the correct vowel sounds.

Watch the video here

Gram chhara

Tagore – Bengali poet
English version Holly Marland

A

♩ = 50

A A D A A D A

Gram cha-ra, oi ran-ga mar-tir-(ruh) part, A - ma - reh,

B

6 A E 1. A 2. A A D

mo-nuh bu-lai - ray. ray. U-ray kah pa-nay moon hart ba-ray -

11 A F#m D A E A

- . Lu-tuh yay jai du-lah yeh-ray a, ma-ruh mo-nuh bu-lai - ray.

A - english

16 A A D A A

The si-lent road of my King it be-ckons me, Rea-ches for my

B - english

20 D A A E 1. A 2. A A

wist-ful heart, and Ki-sses my tired feet. feet. It leads me on I

25 D A F#m D

know not where it goes. But I know that my King's road lies, and a -

29 A E A

waits my wist-ful heart.

Wisdom

Heather Pearson, American singer songwriter

Used by permission of Heather Pearson and Sacred Vessel
Recordings (ASCAP)

This is an incredibly empowering song which we have been using a lot recently with permission from the composer, who has made the song freely available. The syncopated phrases are exciting to sing and give people the opportunity to experiment with dynamics. We enjoy doing a crescendo in the “ma bones” phrase which you can add a gospel style slide to as well.

If you are splitting into a round, you might find it helpful to keep a really strong steady beat either on a drum or clapping. This helps to keep both sides in the right place.

In the video, team member Teresa teaches us the main melody of this wonderful, energising song.

Watch the video [here](#)

Wisdom

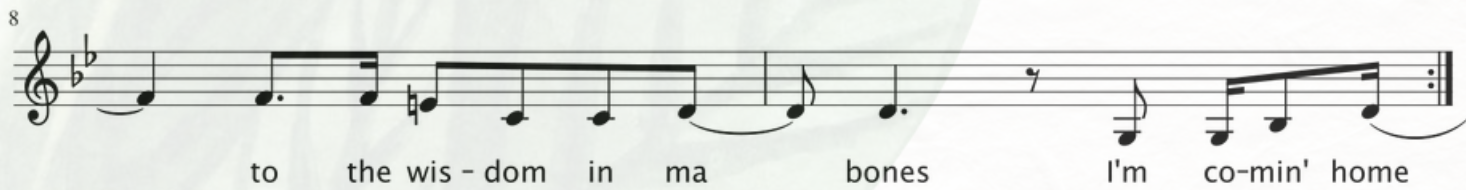
Heather Pearson

used by permission of Heather Pearson and Sacred Vessel Recordings (ASCAP)

A



B



Pata Pata

Miriam Makeba from South Africa in Zulu

This lively dancing song translates as;

So we grooved and said 'check it out!'
This is the touch touch dance
That's it, lady,
This is the touch touch.

Described as the "world's most defiantly jubilant song", Pata Pata was recently re-released free of copyright by UNICEF to spread a message of hope and information about social distancing during the pandemic. You can invite the group to join in with the response or you could teach the Lead to half the group and get the other half to sing the response.

In our video Ali Bullivent is joined by our South African guest artist Godrey Pambalipe.

Watch the video [here](#)

Pata Pata

Miriam Makeba, South Africa (Zulu)

A
D G D A D **Lead** G **Response**

Sa-gu-ku-ga, sa - ti bay-ga, Sa - ti Pa - ta

7 D **Lead** A **Response** D **Lead**

Pa - ta! Sa-gu-ku-ga, sa - ti bay-ga, Sa - ti Pa - ta Pa - ta! Sa-gu-ku-ga, sa - ti

10 G **Response** D **Lead** A **Response**

bay-ga, Sa - ti Pa - ta Pa - ta! Sa-gu-ku-ga, sa - ti bay-ga, Sa - ti Pa - ta

B

13 D **Lead** G **Response**

Pa - ta! Hey - a ma - ma, hey - a ma - ma Sa - ti Pa - ta

15 D **Lead** A **Response**

Pa - ta! Hey - a ma - ma, hey - a ma - ma Sa - ti Pa - ta

17 D **Lead** G **Response**

Pa - ta! Hey - a ma - ma, hey - a ma - ma Sa - ti Pa - ta

19 D **Lead** A **Response** D

Pa - ta! Hey - a ma - ma, hey - a ma - ma Sa - ti Pa - ta Pa - ta!

King Jimmy

By Afro Nation, Sierra Leone

King Jimmy is a well known market near the water in Freetown Sierra Leone where people get their bonga fish. Cecil Jones from Sierra Leone introduces us to this song in the video, telling us a bit about its meaning and origins and helping us to learn the different sections.

In our score, we added a simple wood block playing on the beat so you can see how the syncopations work.

It's always better to listen to the rhythms and feel them so join Cecil in his video as he takes you for a walk to the waterside!

Watch the video [here](#)

King Jimmy

Afro Nation – Sierra Leone (Creole)

Verse

♩ = 66

A

Voice

King Ji-mmy, a-round the wa - ter side,

Wood Blocks

E

Vo. 3

Love - ly fish, we get them e - vr'y day.

Wd. Bl.

A

Vo. 5

King Ji-mmy, a-round the wa - ter-side,

Wd. Bl.

E

Vo. 7

Love - ly fish, we get them e - vr'y day. So if you

Wd. Bl.

Chorus

D

Vo. 9

want to get your bon - ga fish, you be-tter take

Wd. Bl.

11 E A

Vo. a walk round the wa - ter - side, So if you

Wd. Bl.

13 D A

Vo. want to get your bon - ga fish, you be-tter take

Wd. Bl.

15 E A

Vo. a walk round the wa - ter - side,

Wd. Bl.

Call and response

17 A Call D A response E

Vo. King Ji - mmy bon - ga sweet - oh! Yes is sweet

Wd. Bl.

19 A Call D A response E

Vo. King Ji - mmy bon - ga sweet - oh! Yes is sweet.

Wd. Bl.

21 A

Vo.

Wd. Bl.

Closing songs

One

Haydn Berry & Teresa Lipinski
in Urdu and english

This song was written by our team member Teresa and her husband.
It was later translated into Urdu by Saaliha Rasheed.

تم وہاں ہو ، میں یہاں ہوں
دونو ایک سنگیت میں
سلام آپ کو
سلام مجھ کو
ہماری آواز ایک ہی ہے۔

As the chorus is just sung on an "ah" vowel sound, you have the option
of inviting people to listen to the verse and join in with the chorus.

Watch the video in Urdu [here](#)

Watch the video in english [here](#)



One

ایک

Haydn Berry & Teresa Lipinski
(Urdu translation by Saalihah Rasheed)

A Am Dm G Am Dm Am

You are there, I am here, joined to - ge - ther in song. Peace to you,

11 Dm G Am Dm **B** F Dm C Am F Dm

peace to me, let our voi - ces be one. Ah - , Ah - , Ah -

23 *optional harmony* Am F Dm C Am F Dm Am **A** Am

- . Ah - , Ah - , Ah - . Thum wa - ha ho,

35 Dm G Am Dm Am Dm


Meh ya - ha hu, Do - no ayk san - geet meh. Sa - lam aap - ko sa - lam moodg -

44 **B** G Am Dm F Dm C Am F Dm Am

ko, Hu - ma - ri av - aaz ek heh. Ah - , Ah - , Ah -

57 *optional harmony* F Dm C Am F Dm Am

Ah - , Ah - , Ah - .



Shalom my friend

Traditional Hebrew song

This has become a Shared Harmonies favourite as we use it to close most of our sessions - by popular demand from group participants.

The song became even more poignant during the pandemic when we had no idea when we might all be able to meet again.

We usually sing the song 4 times, once loud, once soft, once hummed and once joyfully out into the world.

Watch the video [here](#)

Shalom my friend

שלום

Traditional Hebrew song

round starts *round starts*

Sha - lom my friend, Sha - lom my friend, Sha - lom, Sha -
Sha - lom (c)ha-ve - rim, Sha - lom (c)ha-ve - rim, Sha - lom, Sha -

5 *round starts*

lom. Un - till we meet a - gain my friend, Sha - lom, Sha - lom.
lom. Le - hi - tri - ot, le - hi - tri - ot, Sha - lom, Sha - lom.

Songs to listen to

If you feel your group might need a breather during sessions, you might consider sharing a song or a piece of music for people to listen to. You could ask the group for their suggestions of songs and music that they enjoy and then share some of these during sessions. You could also introduce the group to music they may not have experienced before and use these as a starting point for creative discussions.

We invited Holly's teacher Jali Hammay Saho from The Gambia to share two songs recorded live in his compound in Sukuta for The Song Book. Both songs are accompanied by the Kora, a 21 stringed harp from West Africa. In the videos Jali Hammay introduces himself and the kora and tells us a little about the meaning of the songs.

Famadinkay

A song in Mandinka to comfort the son of a King and let him know he has everyone's support.

Watch the video [here](#)

Alu Ninbaro

A Mandinka song for greeting the elders who are all respected in the community for their wisdom.

Watch the video [here](#)

Additional ideas

Following on from our conversations with organisations and individuals, we have gathered some of the key points around dementia friendly approaches, ethnic inclusion and the use of music and singing in relation to dementia. We hope that these form starting points for further discussion.

Being dementia friendly

Challenging stigma and showing that it is possible to live well with dementia with the right support. Valuing each person as an individual and not making assumptions about what they can or cannot do.

Representations of dementia in the media often use negative language focussing on deficits rather than on people's assets and future potential. "Dementia sufferer" is a widely used descriptor.

We learned that people don't always understand that dementia is a disease and it gets confused with mental health issues. In some cultures there isn't a word for dementia and it is considered as a kind of "madness" that is taboo to discuss.

Dementia can be terrifying for people. It is often seen as one thing rather than an umbrella term for hundreds of different diseases of the brain which affect each individual differently. As a result, people can lose sight of the individual behind the diagnosis.

The Alzheimer's Society offers interactive Dementia Friends sessions which provide a helpful overview of different types of dementia, how these might affect the brain and how to support people to live well. They are working to translate their resources into many different languages to make them more inclusive.

Reimagining Dementia - a creative coalition for justice consists of over 650 organisations and individuals from around the world. They share a vision of care and support that promotes inclusion, relationships, creativity, joy and the possibility of growth for everyone impacted by dementia.

We are proud to have been involved in the co-creation of their new campaign song - Let's Reimagine. What better way to challenge stigma and spread joy than through song?

Being ethnically inclusive

Enabling people from different ethnic backgrounds to access appropriate dementia support services.

To scope existing work, we carried out 23 interviews with individuals from dementia support and arts organisations as well as with people living with dementia. Of these, 10 were with members of the South Asian community.

Our conversations highlighted a number of ways to help people access services;

Dementia support enablers

- Taking time to get to know communities and the individuals within them to understand their needs
- Co-creating services with community members and involving community leaders and faith leaders
- Not making any assumptions about individuals on the basis of their age or ethnicity
- Building relationship and talking to people about services available instead of relying on leaflets
- Allowing people living with dementia to bring relatives with them to services but also allowing space for family carers to have a break
- Creating opportunities for people living with dementia and their carers to have positive experiences together
- Offering zoom sessions in the family home for those with transport and access issues
- Offering home visits and phone calls for those with limited digital access
- Using visual information with appropriate ethnic representation

- Using culturally appropriate language and diagnostic tools
- Providing transportation
- Having translation available. Where english is used to communicate, using simple phrases and offering simple choices so a person still has control.
- Showing that it is possible to live well with dementia if you have the right support

Music and dementia

Like the term “dementia”, “music” is an umbrella term for many different types, uses and functions of music. Different cultures and religions have different relationships with music.

A lot of generalisations are made about the power of ‘music’ for people living with dementia without actually detailing what the different types of music offer.

The Music for Dementia campaign team, funded by Uteley Foundation, have been working hard to make commissioners, social prescribers and funders more aware of an evolving spectrum of musical approaches and their specific benefits.

There are assumptions that for people living with dementia, the most beneficial form of “music” is either listening to or singing along with old, familiar songs (from the wartime era) for the purposes of reminiscence. There can be a perception that musicians are there as entertainers who lift people’s spirits and that participation is clapping along and having a singalong.

There is the danger that certain stereotypical assumptions are made about cultures - if you’re from India you will like Bollywood music and sitar, if you’re from Africa, you already sing, dance and play drums, if you are an older white British person you’ll love Vera Lynn.

Assuming that everyone is the same within cultures makes us lose sight of the individual. There are no ‘one size fits all’ solutions.

Our conversations highlighted a number of ways in which singing for wellbeing groups could become more culturally aware and inclusive;

Singing and dementia support enablers

- Being aware that singing as entertainment is not appropriate in some faith cultures
- Highlighting the importance of communication, socialisation and agency for people living with dementia rather than just on "singing"
- Having leaders, support workers and volunteers there who speak the same language, eg. explaining the practice in Punjabi and Hindi. This way people can share their experience and knowledge using shared language and can become co-facilitators
- Asking groups about the types of music/singing they like
- Finding out about songs and music by artists who are widely popular across certain cultures eg. India/Pakistan - Noor Jehan
- Including non-verbal types of communication such as phonics and vocables but with an awareness that a sound such as "om" "might offend a Muslim participant as it is associated with Hindu faith
- Considering using songs with gestures/hand claps - action songs
- Incorporating people's names within welcome songs, with their permission. In some cultures it is considered rude to address someone by their first name until you know them well
- Showcasing the work of arts and health practitioners from different ethnic backgrounds to inspire emergent practitioners and increase ethnic representation in the workforce



Selected links

Please note that this is not a complete list of what is out there but includes links to organisations we spoke to during this project and other associated links. If you would like to be added to this list in future editions of the songbook or have suggestions for other links, please let us know admin@sharedharmonies.co.uk.

Organisations offering singing for dementia sessions

The Alzheimer's Society coordinates a UK wide program of Singing for the Brain sessions for people living with dementia. They are working hard to translate their dementia support resources into different languages and recently commissioned a report into the barriers for those from ethnically minoritised communities to access diagnostic and support services.

Community Hub Haringey runs a Friday night Music Masti Zoom which is a singing club attended by members of the South Asian community. The hub also delivers a range of other activities for people living with dementia.

Leicester Musical Memory Box run a variety of face to face and zoom singing for dementia groups including their Geet Sangeet group for South Asian elders, run by Beena Masand.

Dementia Forward - North Yorkshire is a local charity supporting people living with dementia and their families across York and North Yorkshire.

Pioneer Projects (Celebratory Arts) based in North Yorkshire run a range of community arts and health activities including singing for dementia groups.

Organisations offering live music for dementia sessions

Music in Hospitals and Care are a UK wide charity delivering participatory concerts in a range of health and social care settings including residential homes and dementia cafes.

Live Music Now work across the UK in many different community settings and they offer a comprehensive programme of training and support to their musicians and to staff in the settings they work in. You will find some useful videos and resources on their website.

Manchester Camerata Orchestra have an established Music in Mind program with associated academic research. This is delivered by music therapists and orchestral musicians working together and uses musical improvisation to improve the lives of those living with dementia. They also run training courses for musicians and for health and social care staff.

SoundUp Arts CIC empowers people living with dementia and those who support them to build confidence, a sense of identity, and create meaningful connections through creative arts activities.

The Halle Orchestra ran an evaluated program of co-creative music making at University of Salford Institute for Dementia's cafe.

Touchstone BME Dementia Service Leeds run both zooms and face to face music sessions for people from different ethnic backgrounds.

Organisations offering other arts sessions for dementia

Awakening Arts (West Yorkshire) are a community arts organisation dedicated to exploring human experience through dance, creative writing and art; Transforming personal stories into powerful, poignant works of art. Thanks to their director Kaye Martindale for creating the design for this Song Book.

Create are a UK wide charity empowering lives, reducing isolation and enhancing wellbeing through the creative arts. They are expanding their delivery across the NW and are looking for freelance artists and project managers.

Organisations offering training in singing group/singing for wellbeing group facilitation

Singing for Lung Health Training - UK wide


Phoene Cave has created The Musical Breath to provide high quality training and workshops using the combined skills of a multi-disciplinary team of respiratory, music and voice specialists. The work includes the Asthma Lung UK (formerly British Lung Foundation) supported Singing for Lung Health training.

Sing to Beat Parkinsons

Offering introductory, intermediate and advanced training for singing for parkinson's group facilitators and a programme of groups across the UK. The website includes links to academic research papers as well as other links and resources.

Together Productions - Singing for our Minds

A development programme for artists and producers from ethnically diverse backgrounds who are interested in promoting positive mental health outcomes through their work. There is a particular focus on singing, and anyone delivering in arts or education settings and regularly using singing.



Singing for Health Network

Bridges research and practice, and provides a platform for sharing between practitioners and researchers.

Singing for Larks

Faith Watson delivers fantastic training in singing group facilitation and she delivered a session for us as part of this project. She also runs workshops which are purely about the joy of singing and has a treasure trove of song resources available to buy from the site.

Music and dementia related training / resources

Music for Dementia

The UK's leading organisation, with a map of activities taking place across the UK, news bulletins and online Radio.

SoundUp CIC

Introductory online course (3.5 hours) around using music with people living with dementia. Details of next courses will soon be available on the website soon.

Music and Wellbeing CIC

Delivering music and dementia training sessions - check the website for updates on future training opportunities.

So Many Beauties

Co-creative approaches to making music with people living with dementia. Includes links to resources.


Other training for using music as a therapeutic tool

Nordoff Robbins - UK wide

An Introduction to the Nordoff Robbins approach to Music Therapy. Gain important insights into music therapy and those who pioneered it as you discover the vital skills of a music therapist. A 6-week course with around 3 hours a week of study time involved.

Opus Music - Derbyshire/Midlands

Training for musicians interested in working in hospital and healthcare settings. See website for details of remote and face to face training opportunities.



Research on music and dementia

In 2016 Nordoff Robbins Music Therapy compiled an evidence bank around the use of music and music therapy, including articles on music for dementia. You can view the evidence bank [here](#).

There is also an excellent overview of research into music for dementia on the [Music for Dementia website](#).

Selected articles/features about ethnicity, dementia and ageing

Touchstone's BME Dementia Service featured on ITV Calendar news, with service user Mohinder Singh Padem and his daughter, Kalvinder Degun. The segment which you can view [here](#) raised awareness of the need for more funding and support for services supporting BME people living with dementia.

TIDE (Together in Dementia Everyday) commissioned a report on experiences of the South Asian Community and the dementia care pathway. You can access this [here](#).

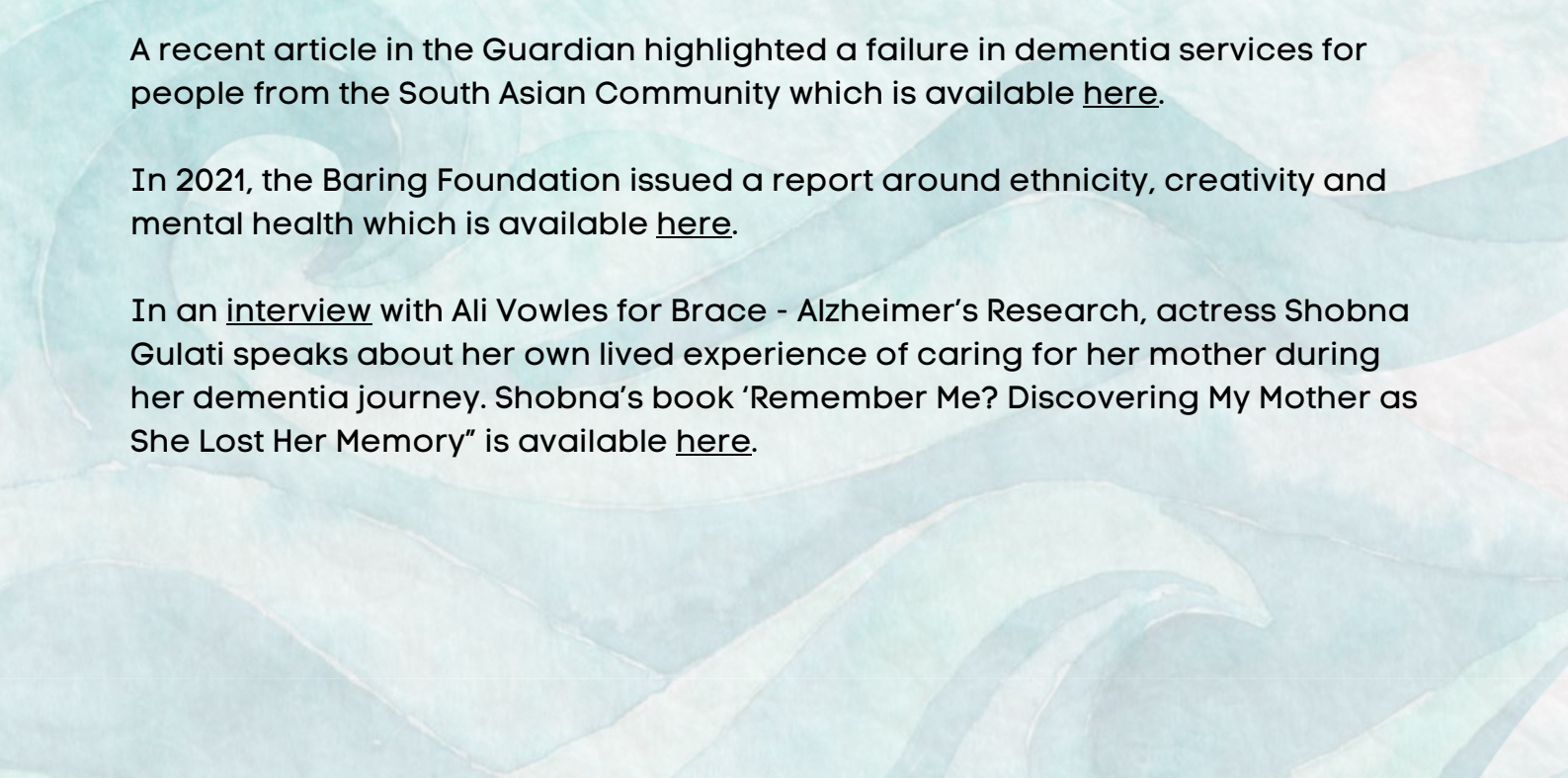
Culture Hive's report - Visionaries: A South Asian arts and ageing counter narratives is available [here](#).

Ambition for Ageing and Greater Manchester Centre for Voluntary Organisation (GMCVO) compiled a report on how community organisations support older people in dispersed communities. You can access it [here](#).

A recent article in the Guardian highlighted a failure in dementia services for people from the South Asian Community which is available [here](#).

In 2021, the Baring Foundation issued a report around ethnicity, creativity and mental health which is available [here](#).

In an [interview](#) with Ali Vowles for Brace - Alzheimer's Research, actress Shobna Gulati speaks about her own lived experience of caring for her mother during her dementia journey. Shobna's book 'Remember Me? Discovering My Mother as She Lost Her Memory' is available [here](#).





Organisations working musically with migrant communities

Music Action International - UK Wide

Music facilitators from around the world deliver creative sessions with refugees, asylum seekers and Roma people. They also provide programme consultancy, refugee & trauma awareness, talks, performances and commissions.

Musicultural Conversations - Leeds

Fun and interactive English, music and drama sessions for refugees, asylum seekers and migrant communities.

Olympias Music Foundation - Mapping Migrant Voices - Manchester

Migrant Voices is a network of 70 musicians from 27 different countries, brought together by Olympias Music Foundation in 2020 through its Arts Council England funded project.

Hear me out - UK Wide

Hear Me Out (formerly Music in Detention) takes music-making into UK immigration detention centres to release the words, music and life stories of people held inside.

Education for Diversity - UK Wide

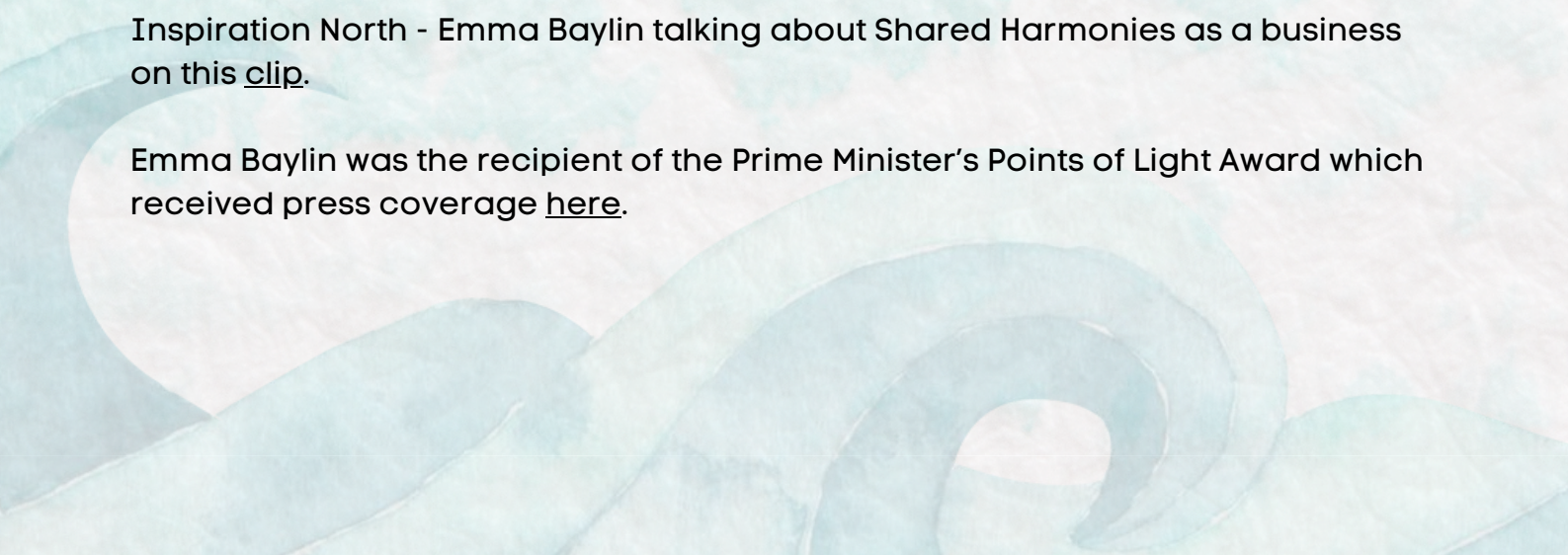
A highly experienced, award-winning training provider, helping businesses, schools and communities across the UK to celebrate and embrace diversity.

Selected articles/features about Shared Harmonies

Emma Baylin's TEDex talk Connecting Harmony can be viewed [here](#). How can music help us create connection? How can finding your voice help you find yourself? In this talk, Emma explores the impact of creative practices to help you reach your full potential and a harmony you never imagined possible.

Inspiration North - Emma Baylin talking about Shared Harmonies as a business on this [clip](#).

Emma Baylin was the recipient of the Prime Minister's Points of Light Award which received press coverage [here](#).



Networks and Bulletins

Natural Voice Network - UK wide

A network of people who work with voice and song, and who believe that singing is everyone's birthright, regardless of musical experience or ability. They offer membership services and send out regular bulletins which include training opportunities.

London Arts for Health Forum - regular bulletins with news, opportunities, funding.

Leeds Arts, Health and Wellbeing Network - regular bulletins with news, opportunities, funding.

Flourishing Lives Coalition London - sector support and development organisation driven by the collective knowledge and innovation of our coalition members - and the diverse needs and aspirations of the older people that they serve.

Creative Health and Wellbeing Alliance - free-to-join membership organisation for creative health across England, providing networked, collaborative advocacy, support and resources, supporting health and wellbeing for all through creative and cultural practice.

Reimagining Dementia Coalition - an international group of people living with dementia, carers/care partners, family and community members, dementia activists and allies, health professionals, advocates, artists, academics, policymakers and others.

3 Nations Dementia Working Group - a friendly group of people diagnosed with dementia who want to make a difference.

DEEP - The UK Network of Dementia Voices.

Local Dementia Action Alliances - a group of people representing different sectors within an area who have come together to create a Dementia Friendly Community alongside local people affected by dementia.

Global Brain Health Institute - supports value-based leadership in science, art, and policy to improve dementia care and advance brain health
Dementia Change Action Network - harnesses the power of networks to tackle key challenges for people living with dementia, together.

Arts4Dementia - a UK charity, working with arts venues to: provide training and develop arts programmes, empower and inspire people with early-stage dementia and carers through artistic stimulation, help preserve fulfilling active life together, for longer at home.

VeronicArts - Offering expertise, guidance and consultancy support for arts practice to preserve brain health.

Song resources

You can find a variety of songs for singing groups from these links

<https://www.bethsnotesplus.com>

<https://www.mamalisa.com>

<https://www.singup.org>

Other resources from Shared Harmonies and So Many Beauties

Inside Out - a dementia friendly Autumnal activity pack and film

During the pandemic, we created a set of dementia friendly resources for older people isolated at home. We ran some singing and forest school sessions with children from Hebden Royd Primary School in the local woods during the Autumn. We then made a film of this called Inside Out and a set of resources to go with it.

You can access the films [here](#) and you can request an activity pack by emailing admin@sharedharmonies.co.uk.

So Many Beauties Oratorio

This oratorio is a large scale choral work for singers of all ages and abilities, written by Holly Marland with over 100 people living with dementia in residential care and hospital ward settings. You can listen to a recording of the world premiere of this incredible piece, performed live at Manchester Cathedral [here](#).

Cross Cultural Collaboration

Holly compiled a resource pack for the University of Huddersfield about cross-cultural collaboration through music making which is available [here](#).



The Practitioner Guide

We have created an associated resource for practitioners who are considering running singing for dementia groups for the first time. This is available free on the Shared Harmonies website;

www.sharedharmonies.co.uk

We have a selection of song teaching and breathing exercise videos on our YouTube Channel;



Please email us with your feedback and ideas - we would love to hear from you.

admin@sharedharmonies.co.uk

We are raising funds to continue developing these resources. If you would like to make a donation please [visit our just giving site.](#)



Thank
You

