



SCUOLA POPOLARE DI MUSICA DONNA OLIMPIA

Accredited training for the Ministry of Education and the Municipality of Rome

Winner ISME GIBSON Awards 2008 for music education (Notes of peace project)

Agreement memorandum with Ministry of education



Member of the
ORFF-SCHULWERK FORUM
Salzburg

Scuola Popolare di Musica Donna Olimpia

TRACCE SONORE – AN INTEGRATED MUSICAL PATH

“Tracce Sonore” is a project active from October 2013, born from the collaboration between Scuola Popolare di Musica Donna Olimpia and ASL RME (One of Rome’s Local Health Unit) with the support of the municipality of Rome, Department of Social Policies.

Tracce Sonore is a musical path, a band, an 'Orchestra' and a choir composed of integrated adult patients with mental health problems, health professionals (both selected by the health office), musicians and students of the Scuola Popolare di Musica Donna Olimpia.

The Orchestra changes 'organic' every year according to the agreed project. The staff that leads the meetings consists of 4 musicians, teachers from different backgrounds (Orff-Schulwerk, psychology, music therapy, popular music etc ...), with different experiences in this kind of work. The responsible is Paolo Pecorelli in constant contact with the direction of our school, and with direction of health office.

Weekly two hours appointments at recording studios and/or at Santa Maria della Pietà (Rehabilitation Centre). Every 6/8 months the cycle ends with a public themed performance, and twice with the production of a DVD.

The continuous monitoring with the ASL offices and the relationship with the families of patients allowed us to have a positive and growing response.

The main objective of the project is the creation of an Integrated Orchestra.

The integration is achieved not only in the collaborative construction of a common repertoire, but in the act of "playing together" through an expressive language. As well as the very concept of Orchestra provides the breakdown of performative tasks to the final service of musical expression, at the same way the project returns to each participant - be it user, operator or a professional musician - the awareness of having participated in a joint venture, in other words fully integrated.

The performance becomes not only a goal during the project, but also the instrument through which we weave the meaningful relationship with each user and implement a real and profitable intervention of promoting well-being.

During each meeting we are experienced aspects of musical performance, working on psychomotor coordination, on vocals, on rhythm and melody, using Orff instruments, and sometimes piano and drums.

The frequent use of improvisation as instrument of exploration and growth has further enriched this communication flow, honing cross musical skills, and making more acute perception of the ensemble.



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METHODOLOGICAL STRATEGIES

The operative intervention was a result of the evaluation of the characteristics of the group and individual personalities.

The observation of the prerequisites was carried out through teaching strategies and allowed to make a careful selection of materials for the group's needs and content.

Identifying the particular skills of the participants, has made it possible to create an operational setting where everyone feel involved and valued.

In order to allow accessibility to the whole group the use of integrated language has been the subject of continuous adaptation.

1) The activities of **structured movement** called for measures which would allow the participation even of those who had motor deficit. (Eg. Tak ke na or body percussion exercises, some standing, others sitting);

2) The use of onomatopoeia and syllabic pattern was both a prerequisite for the issuance of more fluid and tuned **voice**, and facilitator, to overcome the emotional stress that singing can result in some individuals;

3) The exploration of **Orff instruments** has allowed staff to identify the characteristics of the tonic/gesture dialogue of each, highlight the limits of fine motor coordination and to operate the easy allocation choices for the user. In some cases the act of playing has allowed to overcome a small part of the limitations (eg. Use of both hammers by a 'orchestral with partial hemiparesis);

Management has requested a very large and dynamic gestures to maintain constantly high alertness, and to facilitate the perceptual-motor organization, thus giving way to prepare the executive gesture, taking into account any psychomotor difficulties and the different "personal time" characteristic of some pathologies.

Francesco Galtieri