

'The Impact and Effect of Irish Music and Song on Irish People Living with Dementia in Great Britain'

Research Report by Dr. Josie Nugent



COMHALTAS
in Britain

Welcome

The following report was compiled by Dr. Josie Nugent on behalf of Comhaltas in Britain having being commissioned to research 'The impact and effect of Irish music and song on Irish people living with Dementia in Great Britain.

This project was funded by the Irish Government Department of Foreign Affairs through the Emigrant Support programme.



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Abstract

This report documents active research on the effects of engagement in the traditional arts (music, cultural songs, storytelling and dance) in the lives of Irish people living with dementia in Great Britain. The project was funded by Comhaltas in Britain, with the support of a grant from the Irish Government, Emigrant Support Program. This report was created following music workshops for older people with dementia in selected care homes and day centres throughout Great Britain in January 2019. These workshops were led by the author, Dr. Josie Nugent - a music therapist and Irish fiddle player, who has developed innovative ways to help older people with dementia reengage through the use of cultural songs and dance music.

The richness of findings from the four centres visited for this research project resulted in the creation of a programme titled *Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia* for Comhaltas in Britain. The programme has been designed, with an emphasis on a person-centred approach, to meet the social and emotional needs of people in dementia care and to be delivered by traditional artists, who need not have therapeutic expertise.



Acknowledgements

I would like to thank Comhaltas in Britain for initiating this research project and asking me to take the role of project leader, Michelle O’Leary for her assistance in coordinating visits to each care home, Vince Jordan, CCÉ president at time of writing, for personal assistance, Dr. Mary Nugent and Rev. Dr. Patrick Nugent for critical review of this document, Brian Stafford for proofreading and, most importantly, all the older people in dementia care with whom I’ve worked over the years.



1. Introduction

1.1 About the report

This report documents active research on the effects of engagement in the traditional arts (music, cultural songs, storytelling and dance) in the lives of people living with dementia in a specifically Irish context. The report was created following music workshops for older people with dementia in selected care homes and day centres throughout Great Britain in January 2019. These workshops were led by the author, Dr. Josie Nugent - a music therapist and Irish fiddle player, who has developed innovative ways to help older people with dementia reengage through the use of cultural songs and dance music.

1.2 Structure

Section 2 summarises project background and methodology.

Section 3 outlines findings from the four centres, with details of the programmes used, photographic and video evidence to support findings.

Section 4 discusses findings from this active research project in light of the literature on dementia and the project leader's previous experience of working with this client group. Recommendations towards the creation of the programme for *Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia* are also discussed.

Section 5 is the conclusion.



2. Background and Project Details

2.1 Comhaltas Ceoltóirí Éireann Province of Britain (Comhaltas in Britain)

Comhaltas Ceoltóirí Éireann is a not for profit voluntary organisation concerned with the preservation and promotion of the traditional Irish arts. Comhaltas was established in 1951 in Ireland and in 1967 in Great Britain. Comhaltas recognises that dementia is a serious issue within the Irish community in Great Britain and that the scale of the problem is rising. This report provides evidence for the need to address this issue and support Irish people living with dementia in a culturally sensitive way. Comhaltas in Great Britain is therefore striving to become a more dementia friendly organisation as the problem of dementia not only affects the wider Irish community but also impacts directly on members and the family of Comhaltas. Many of our musicians and branches currently visit care homes and dementia groups to play music and perform and this research report documents findings from the work carried out to date.

2.2 Project Funding

This project has been funded by Comhaltas in Britain, Liverpool Irish Centre, 6 Boundary Lane, Liverpool L6 5JG through a grant from the Irish Government, Department of Foreign Affairs and Trade, Emigrant Support Programme.

2.3 Project Background

Research and anecdotal evidence has shown that music and particularly song has a positive impact on those living with dementia (Nugent, 2016; Franklin Gould, 2015; Noone, 2012). Hearing music or song from a person's past often triggers memories and communication from people who are otherwise unresponsive to family members.



For example, people living with quite advanced dementia can be seen mouthing words to songs or joining to sing parts of a recalled song from their youth (Nugent, 2016).

This fact is especially important for the Irish community in Great Britain which has a strong connection to music and songs about Ireland. Many older Irish people with dementia are first generation Irish who grew up in Ireland and have an immediate connection to Irish songs which they may have learnt at school or which have a specific reference to the county or region in Ireland from where they emigrated.

Comhaltas therefore commissioned this research project, to investigate and document how songs and dance music can benefit the well-being of people living with dementia. This project will also document the songs and dance tunes performed that positively impacted on older people with dementia in each setting.

As project leader, I liaised with regional coordinators throughout Great Britain to locate suitable venues where the Irish diaspora with dementia either attended daily activities or resided there. Correspondence from Paddy O'Callaghan in Glasgow, Michelle O'Leary in Manchester, John Devine in Luton, Patrick Morrison in Liverpool and Vince Jordan, CCÉ president at the time of writing, in Birmingham led to the identification of a number of care homes and day centres in Manchester, Birmingham, Liverpool and London who received regular visits from members. Michelle O'Leary took an active role as event organiser and collaborated directly with me to coordinate visits to each care home. A consent form was issued to the manager of each centre to seek permission for participation, photography and audio recording of the music workshops (Appendix1).

In conclusion, four centres were pleased and eager to take part in this pilot study and their details are given in Table 1.



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Table 1: Venues

	City	Session details	Venue
1	Birmingham	Morning Session Afternoon Session	St. Anne’s Parish Centre Birmingham Irish Association
2	London	Afternoon Session	Parkview House, Edmonton, London
3	Manchester	Afternoon Session	Nazareth House
4	Liverpool	Morning Session	Liverpool Irish Centre

I then liaised with the activity coordinators and group leaders in each centre to create an appropriate person-centred enjoyable programme with the musicians who regularly entertain these groups. Michelle, a regional coordinator for this project, took an active part in the events organised in Birmingham, Manchester and Liverpool.

2.4 Project Methodology

In this project, four centres were visited and one-off Irish musical programmes were created for a group of participants in each venue. Section 3 outlines findings from the four centres, and details the programmes created with case studies, photographic and video footage to support findings.

Section 4 includes a literature review on dementia and focuses on four areas which I felt were important towards the creation of a programme for this active research project,



entitled *7 Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia*. The four areas I will discuss are the needs and responses of people with dementia, how music and more specifically Irish music can impact on well-being and quality of life for people with dementia, the music making setting and the importance of having a group leader or facilitator to deliver the programme (Table 2). I adopted a qualitative research approach as this allowed facts to be explored as they unfolded during a research study to obtain a 'deeper understanding' of the processes (Creswell, 2008:p.62).

Table 2: Areas of Research Discussed in Section Four

1	The needs and responses of people with dementia
2	How music can impact on well-being and quality of life for a person with dementia
3	The music making setting
4	The role of a Group Leader

Memorable songs and dance-tunes, performed at each centre, will be also documented thereby creating a stepping stone towards a collection of suitable cultural Irish traditional dance tunes and songs for use in settings with the Irish diaspora in dementia care.



3. Findings

Each venue provided a unique setting to work with the Irish diaspora in dementia care and this greatly enhanced and enriched the overall findings and outcomes. For this reason the report will firstly illustrate the findings from each centre individually and section four will discuss the findings in relation to my experience as a music therapist with this client group and literature findings.

‘To continue the great work already carried out by Comhaltas branches in the UK it was decided to order a feasibility study to streamline and progress in reaching this section of our membership. I was very privileged to observe and assist Dr Josie Nugent (Academic and Comhaltas musician) whilst she visited several venues in the UK to perform workshops with Dementia and memory loss groups. Using her vast experience as a Music Therapist Dr Nugent’s finding will allow Comhaltas in Britain to continue to reach many more Comhaltas members suffering with dementia, memory loss and brain injury.’

Michelle O’Leary Comhaltas Projects Officer (Community and Welfare)

3.1 Venue 1 Birmingham Irish Association

In conjunction with the venue coordinator, Sinead McTernan, and the voluntary band at the Birmingham Irish Association we agreed to run two sessions: a morning music therapy focused session, which I led, and an after-dinner entertainment session led by the voluntary band for all participants. There were seven participants and five assistants on the day. Many of this Birmingham-Irish community are natives of counties Tyrone, Kerry, Cork, Dublin and Sligo.



3.1.2. Birmingham: Session 1

Session Format

This session followed a four step person-centred music therapy approach, entitled **AADC** (Table 3) which I developed when working with adults with dementia in individual and group settings in Northern Ireland (Nugent, 2015, 2017a, 2017b). The group sat in a circle, so that each person had eye contact with each other. All activities happened within this circle. In the initial stages of the session, the participants were brought to greater levels of attention through the use of a greeting/hello song and action songs to energise the mind and body.

This was followed by the use of familiar songs, such as *Dublin's Fair City* and *She'll be Coming round the Mountain* with options to use an instrument (e.g. shaker/tambourine) to increase arousal and participation levels. Personal interaction and chat was initiated by asking participants to choose their favourite coloured scarf for the song *We are Sailing* and this resulted in lots of chat and banter. Interestingly, participants mostly choose a scarf which represented their Irish county colours, for example, blue for a person who originally came from Dublin. The session ended with the uplifting song *You are My Sunshine* and all took part holding a circular band, which I personally made for inclusive group activities in my music therapy practice



Table 3: The AADC Approach Developed by Nugent (2015)

Stage	Approach
Attention	Regulative activities to gain eye contact and attention, e.g. greeting/hello song and action songs.
Arousal	Stimulate attention to moderate levels, using familiar songs with no strong emotional connections.
Dialogue	Initiating personal interaction through use of instruments, dance movement and song recall.
Conclusion	Cued ending, with uplifting familiar songs.

Session Impact and Reflection

The greeting song and action song allowed a person-centred one-to-one greeting with each person where I learnt their name and noted their levels of attentiveness, arousal and communication for the session. This helped me decide how to pace the session to increase levels of arousal and communication. The action song worked wonderfully to enliven all present as it centered around the county of origin for each participant and all the carers and musicians. Use of familiar songs, encouraged participants to take part through song memory recall; a process that resulted in an increase in active participation and more animated listening from the participants.



Creating a semicircular layout for the group ensured all participants could see each other and I could easily make eye contact with all participants, thereby helping to keep all engaged and energised for the duration of an activity and the session itself. The use of instruments (e.g. tambourines/shakers) and objects that a participant can hold (e.g. sensory scarfs) created opportunities for conversations and active participation. The assistants took a proactive role encouraging participation and this helped each participant to engage for longer periods during an activity. The use of a circular band, which everybody held, made for inclusive group singing and everybody appeared to thoroughly enjoy being part of the final song: *You are My Sunshine*.

Photo Memories from Birmingham_Session 1



3.1.3 Birmingham Session 2

Session Format

The local voluntary band entertained all seven participants with a one hour variety show after dinner. The variety show takes place on the second Thursday and fourth Friday of each month at the Birmingham Irish Association. The set list for the variety show is shown in Table 4.



Table 4: Set List for the Variety Show

Activity	What Happened
Happy Birthday	Solo song to start
Tipperary Town The Rose of Clare	Trio/Quartet sang with instrument backing
Storytelling 1 - About the fiddle 2- Black Pudding	No.1 with fiddle backing (Irish Slow Air)
Songs - Wild Rover & Carrickfergus	Solo with guitar and instrumental accompaniment
Kerry Polka Set	Tin whistle duo, featuring bodhran
Songs - Boolavogue & Fields of Athenrye	On accordion with all joining in
Song - Glens of Antrim in D	Quartet performance with instrumental backing
School Songs in Gaeilge <i>Óró mo Bhaidin</i> <i>Óró se do Bheatha Bhaile</i> <i>Beidh Anoch Amireadh</i> <i>Bheir Mé Ó</i>	Quartet performance with instrumental backing
Streets of London	Solo with guitar and instrumental backing
Storytelling	With Mark in character
Final two songs Tell Me Ma Rare olf Mountain Dew	Quartet performance with insturmental backing
<i>Amhrán na Bhiann (Bflat)</i>	
Amazing grace	Solo from Mark



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Session Impact and Reflection

This session took the format of an amplified variety show with the band members formally dressed for the performance. Michelle, a regional coordinator for this project, and I also took part in the variety show. The participants sat in a straight line enjoying their cup of tea after dinner with the assistants. The Tomlinson brothers, who initiated this variety group show had sung in the Carlow Cathedral Male Voice Choir before emigrating to England in the 1950s and 1960s. In Birmingham, they play in a band called *The Boys in Green* and entertain in many care homes in the area.

The layout of the show was carefully crafted to help arouse and stimulate the participants. For example, when Kerry polkas were played on tin whistles, the woman from Kerry became very attentive, as she appeared to directly connect with these tunes from her youth. The inclusion of Irish songs (Appendix 2) was a wonderful idea, where the singers moved about and got closer to participants. An older man, originally from Dublin, recalled all four songs word for word. Storytelling also featured and the third story, with the younger member of the band dressed in character, further alerted participants into listening and enjoying the story. The pacing and content of the variety show very much worked for the participants and all were aroused into receptive listening mode over time during the show. It was wonderful to see that all were in an energised level arousal and alertness for the final two songs *Tell Me Ma* and *Rare Old Mountain Dew*. Speeding up *Rare Old Mountain Dew* further energised each participant, after which the session ended with *Amhrán na Bhiann* followed by *Amazing Grace*, a solo from Mark, the youngest entertainer, which touched everybody and brought us all closer together as a community.



Band members of the Variety Show, with Josie



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3.2. London



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Come along and enjoy some Traditional Irish Music as we welcome all the way from Ireland - Dr Josie Nugent a Music Therapist and Irish fiddler who is working in collaboration with Comhaltas Ceoltoiri Eireann.



This Irish music inspired event has been organised as part of a research project which seeks to document how cultural songs and dance music can positively effect and improve the lives of people living with dementia specifically within an Irish context.

Helping people with dementia reengage through the use of cultural songs and dance music.

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Session Format

This session programme, which I led, was created in collaboration with local fiddle player Eilish Byrne-Whelehan. The programme intermixed my ideas with Eilish's sets of traditional Irish tunes. Eilish's daughter, Olivia Rose, played harp and Elizabeth Cooke played concertina. A tea break followed the session where we chatted with some of the Irish participants and their families.

The acoustic sound of fiddles, harp and concertina very much helped create an intimate inviting atmosphere for all. The session was attended by four women of Irish decent and sixteen participants of various other nationalities resident in the care home. Some family members were also present along with the activities leader, Maria Swallow, and a number of assistants. All participants sat in a circle to ensure inclusivity and eye contact with everybody present.



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Session Impact & Reflection

The programme helped to build self-awareness and an increase in social interactivity among the participants. I focused on encouraging active participation, through clapping or dancing. The dance tunes varied from jigs and hornpipes to reels. As all these tunes have a predominant pulse of two beats per bar, the participants found it easy to join in by clapping their hands or dancing to them. At one stage there were seven people dancing to a set of jigs.

Illustrative case study

K was immediately energised by the music from her body movements and facial expressions. I therefore encouraged her to dance with me for the first waltz. She danced with a great sense of pulse and didn't want to return to her chair after it, telling me to wait for the next set. She also encouraged others to join us to dance and at one stage there was a group of four dancing together.

The set list also included a slow piece which began with a harp solo, played by Olivia Rose, developed into a duo with Elizabeth joining on concertina, followed by rich textured backing by Eilish on fiddle. This created a fresh, relaxing atmosphere and appeared to connect with some of the quiet members of the group who were at more advanced stages of dementia. It was wonderful to see them smile occasionally during this tune and to see their bodies becoming more relaxed.

The concluding activities were song driven and included the use of sensory scarves and a circular band. It was clear that this group of people loved to sing and many were very willing to hold and interact with a sensory scarf while signing *Daisy, Daisy* and *My Bonnie Lies over the Ocean*. The session ended with all singing *You are my Sunshine* while holding the circular band where participants actively took part in an all-inclusive, equal basis.



The fact that all the participants remained in the room for the whole session indicated that the programme absolutely worked to arouse and hold each person's attention for the 45 minute session. The tea break gave an opportunity to learn about the Irish participants, their hobbies, personal stories and interest in music. This conversation emphasized a wish and need for social inclusion and social involvement in activities that interested them.

Illustrative photos from Eilish Byrne-Whelehan & commentary



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‘A special afternoon with Josie, entertaining the residents at Parkview with tunes and songs. Glad to be able to include the residents at Parkview in this instrumental project through Comhaltas in Britain seeking to document how cultural songs and dance music positively effects and improves the lives of people living with dementia. Some beautiful and touching moments today. Thank you Elizabeth Cook and Olivia Rose for performing with us. X’

The Set List

Planxty Davis - Coleraine Jig

Planxty Dermot Grogan Air

Maud Millars and Virginia Reels

Galway Shawl Waltz

Wishing Well and Munster Buttermilk Jigs

Wild Colonial Boy Waltz

Rakes of Mallow



3.4 Manchester

This session followed a four step person centred music therapy approach entitled **AADC**, described on Table 2 for which I was group leader. The set list created for this session is outlined in (Table 5). All songs and tunes were played by Michelle O’Leary on piano accordion, Eamon Farrell on guitar and Sean Morris on mandolin. The eighteen participants were a mixed group of older people at varying levels of ill-health, some with dementia.

Stage	Songs/Activities Used
Attention	Hello Song: Action Song
Arousal	<i>In Dublin’s Fair City, She’s Coming Round the Mountain</i>
Dialogue	Instruments (maracas) given to participants and used for the following songs & dance tunes: <i>It’s a Long way to Tipperary</i> Jig Set from the group <i>The Wild Colonial Boy</i> & reel from <i>The Quiet Man</i> Manchester Jig Set <i>When Irish Eyes are Smiling</i> <i>Drunken Sailor</i> <i>The Wild Rover</i>
Conclusion	<i>Daisy, Daisy</i> with Scarves <i>You are my Sunshine</i> (with everyone holding an all-inclusive circular band)



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Session Impact and Reflection

Maxine Watson, the activity manager at Nazareth house took a series of short video clips, detailed in Table 6. The video clips, which accompany this report, were made available to review data and are the property of Comhaltas in Britain

Table 6: Songs video recorded at Manchester session

Video No.	Stage	Activity
1	Arousal	<i>In Dublin's Fair City</i>
2	Dialogue	<i>It's a long way to Tipperary & Pack up your Troubles in an Old Tin Can</i>
3	Conclusion	<i>Daisy, Daisy</i>
4	Conclusion	<i>You are my Sunshine</i>

These video clips illustrate the work undertaken in this project with people in care homes and especially with those at more advanced stages of dementia. The first video clip, taken early in the session, shows the use of *In Dublin's Fair City* to gently arouse participants. I led by encouraging people to clap and made regular eye contact with both the participants and musicians. The use of instruments, specifically maracas, very much helped participants further engage with familiar songs (video clip 2). A number of the participants were at the more advanced stages of dementia, thus more time was taken to engage personally with these people by moving close to them to make eye contact in a friendly, person-centred way to encourage participation. As a result participants could be seen making eye contact, smiling or using the instrument they had chosen to play.



By the end of this session, many of the participants were energised in active participation as they waved their sensory scarf to the song *Daisy, Daisy* (video clip 3). A circle was created for the final song *You are My Sunshine* to end the session in an all-inclusive way, where each participant link as they grasp a large colourful band, signifying inclusiveness and togetherness (video clip 4).



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3.5 Liverpool

The meeting in Liverpool, held at the Liverpool Irish Centre, introduced an alternative approach to working with people in dementia care. Time was taken to get to know each participant individually over a cup of tea and homemade soup. The session served as a day visit for those who dropped in. The group consisted of people at the early stages of dementia and family members. This part of the session was led by Clodagh Dunne, the activity coordinator at the Liverpool Irish Centre. Participants were encouraged to chat and talk about life in the moment with a focus on their musical interests and the songs they liked.

Illustrative photo of the table where all sat and conversed; includes a copy of the songs written by the local singer and songwriter, Bruce Scott.



The following transcribed excerpt from the conversation round the table, shows how this approach can be very inviting to encourage song memory recall.

A conversation with Pat (P), Pat's wife (PW), Clodagh (C), Josie and Jenny, the music teacher.

C - Did you ever play an instrument?

PW - Pat could pick up any instrument and play it

C - Really, did you Pat?

PW - He couldn't read music

C - You just could play; well that's a talented man

PW - The button accordion and concertina, the piano, if the opportunity came to play the piano. C - What was your favourite song Pat?

P - What?

C - What was your favourite song?

P - The Wild Colonial Boy

All - AAH

Josie - Will we sing that one? This brings us back to The Quiet man Do you remember that film? PW - Oh yeah. We've watched that a 1000 times.

Josie - Everybody relates to that film

Jenny (music teacher) - And its filmed in Mayo as well

Josie - You see that makes it even more important. We're going to have to sing that song

C - There you go Pat, you've got first song choice. Can you sing it Pat?

P - Yeah, I could sing it:

*"There was a wild colonial Boy, It Jack Duggan was his name
He was born and reared in Ireland In a place called Castlemain He
was his father's only son His mother's pride and joy and dearly did
his parents love The Wild Colonial Boy"*

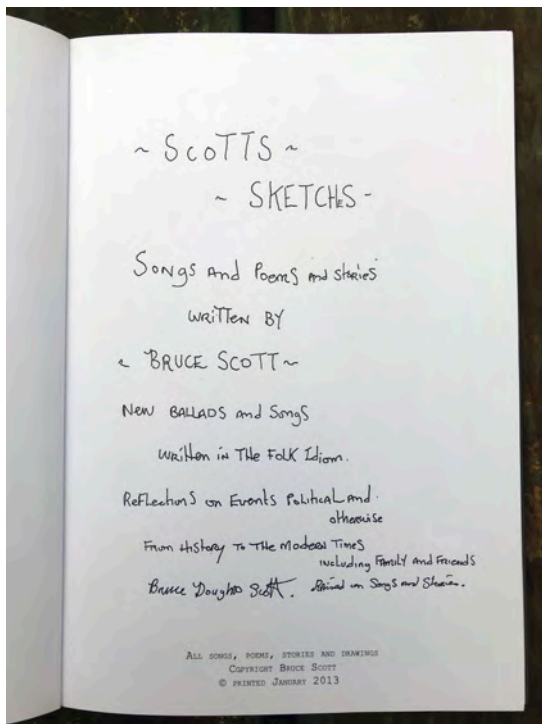
We all sang it together and his face lit up with joy and happiness.



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In this example, guided reminiscence resulted in the opening of a pathway for us all to connect with Pat whereby he named his favourite song *The Wild Colonial Boy*. This stimulated him to recall other Mayo songs and Pat and his wife sang *The Boys of the County Mayo* together, a very touching moment for all.

The relatively informal conversations over a cuppa also offered a space for the carer of a person with dementia to chat and share feelings. In this session, a local songwriter by the name of Bruce Scott, was recalled by Patrick, a carer in the group. Everyone in the group knew about the Liverpool born Bruce Scott, who was 'huge in the community' and the music teacher Jenny Nolan recalled one of his funnier songs *Derry Down Derry*. Here is the opening page from Bruce Scott's book of songs and poems:



I brought the session to a close with the song *Daisy, Daisy* and the group formed a circle to sing *You Are My Sunshine* where all danced, using the format of the Irish traditional set, to step in time with the rhythm of the song, while holding the circular band, as shown in these photos:



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4. Discussion

In this section, I will discuss the four criteria outlined in the methodology section of this report, namely:

- The needs and responses of people with dementia.
- How music can impact on well-being and quality of life for a person with dementia and roles for Irish cultural music, song, storytelling and dance.
- Music making settings.
- The role of a group leader.

This section concludes with the creation of a programme for *Engaging through Irish Traditional Arts¹ for the Irish Diaspora with Dementia*.

4.1 The needs and responses of people with dementia

Dementia is a neurological, progressive disorder that is characterised by gradual cognitive loss, impairment in abstract thinking and judgement, disorders of language, personality change and a plethora of feelings from abandonment, being controlled, frustration, sadness, anxiety to feeling useless and worthless (Nugent, 2016; Kitwood, 1997). Considering this dark picture, it is important to focus on what people with dementia really need. To answer this question I will discuss their psychological needs, which are both social and emotional in nature, inspired by the writings of Tom Kitwood in his highly esteemed book *Dementia Reconsidered* (Kitwood, 1997). Kitwood considers a cluster of closely connected psychological needs namely identity, comfort, attachment, inclusion and occupation (Figure 1).



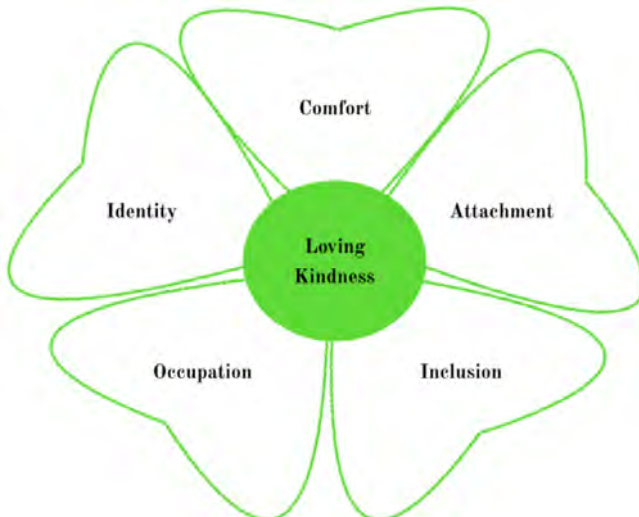
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He sees these psychological needs functioning in close cooperation towards a real psychological need for loving-kindness, in a person dealing with the ongoing trauma of dementia.

A person-centred approach ensures that the person’s needs, not the illness remains the focus, an approach pioneered by Kitwood (1997). With this approach the person is treated with dignity and respect, and carers take time to get to know a person’s history, lifestyle, cultures, likes and dislikes, hobbies and interests. It also ensures they have a chance to take part in activities they enjoy. I adopted a person-centred approach with the assistance of care-workers and activity coordinators in all the programmes created for this project. This ensured that the programme could reach out to the social and emotional needs of each participant in each of the four settings.

¹ music, song, dance and storytelling

Figure 1: The social and emotional needs of people with dementia (adapted from Kitwood, 1997).



Identity is to know who oneself in a cognitive way and have ‘a sense continuity with the past’ (Kitwood,1997: p.83). People with dementia lived full lives and taking time to get to know about a person’s past life, their hobbies, career and memorable events in their life maintains personal identity.

Comfort implies a state of physical and mental ease from pain and feelings of distress and anxiety. Rekindling a person-centred sense of belonging and closeness in the here-and-now will help a person traumatised by the losses of quality of life that come with having dementia.

Attachment implies a personal connection or feeling. Bowlby (1979), the pioneer of attachment theory, highlights the need for a secure bond with a parental figure early in life, where the mother creates a safe holding space for a child’s insecurities in their early years. Life for a person with dementia has lots of new uncertainties and unknowns and this reactivates the need for attachment. Opportunities for continued attachment to people close to them and chances to reminiscence can help meet their attachment needs.

Inclusion is social in nature; the need for active social inclusion uplifts a person with dementia emotionally and helps to stop the mind declining and retreating into isolated anxious places of loss.

Occupation means to be involved in activities that interest them. Social involvement in activities, for example, gardening, music-making, dancing and group singing helps reenergise and arouse a person with dementia into a more interactive sense of self.



4.2 How music can impact on well-being and quality of life for person with dementia

We are inherently rhythmical beings. Breathing, walking, our bodily circadian rhythms and heart beat are all rhythmical (Osbourne, 2017). Music is not just emotional and auditory, it also involves muscular movement: ‘we listen to music with our muscles’ (Sacks, 2007, xii, quoting Friedrich Nietzsche). We involuntarily feel the pulse and show this by nodding our head, tapping our feet or fingers to the rhythm of the music heard. Music performed live heightens and enhances our emotional and physical connection with it and social connectivity with those around us.

Psychologically, music can play varied significant roles in a person’s life and when we look at the cluster of psychological needs of people with dementia, namely, comfort, attachment, inclusion, occupation and identity, as pictorially presented in Figure 1, music can be used in person-centered ways to meet these individual social and emotional needs. Research has shown that the areas of the brain that respond to music are the last to deteriorate in dementia (Crystal, et al 1989) and ‘the response to music is preserved even when dementia is very advanced’ (Sacks, 2007, p. 372). ‘Musical rhythm raises the level of the neurotransmitter serotonin and the sense of wellbeing may last for days. People whose speech is reduced can be reawakened through rhythm to sing words, and after doing so, as Arts 4 Dementia has witnessed, their speech may temporarily improve’ (Franklin-Gould, 2015: p.14).

The potential of music therapy to aid the well-being of clients at various stages of dementia has been well documented (Melhuish, 2013; Ridder, 2003; Aldridge, 2000). My work with this client group illustrates how the therapeutic use of Irish music, using my first instrument the octave fiddle, in particular, enhanced the well-being of participants at advanced stages of dementia (Nugent, 2016).



I have also developed an evaluation tool for my music therapy practice with dementia clients from my practice in Northern Ireland (Nugent, 2017a).

4.2.1 Roles for Irish traditional music, song dance and storytelling in dementia programmes

The Irish diaspora, who grew up in Ireland in the early to mid 20th century before the advent of modern technology, relied on communal singing amongst their neighbours and friends, storytelling, music and dancing at the crossroads or by the fireside to connect, communicate and interact with others. This communal sharing of Irish culture is well documented in the literature (Hast, D. & Scott, S., 2004; Ó hAllmhuráin, 1998; O Connor 1991; Boullier 2012 and by Comhaltas in *Treoir*). This is also my experience and underpins approaches taken in this program.

Irish Instrumental traditional music ‘involves the whole person and the complete situation ... [where] the traditional musician is giving something of himself when he performs’ (Canainn, 1978, p.ix). It is primarily an oral tradition where the tunes often carry the character

of the instrument on which they were composed. Ó Canainn (1978) suggests that uilleann pipes and fiddle can be seen as the two most important instruments in the living tradition with the harp having a dominance in earlier times (Canainn, 1978). Today, Irish traditional music is played on a variety of string, wind, reed and percussive instruments, including tin whistle, flute, accordion, concertina, piano and bodhran. Many of these instruments are portable and small and can be played in close proximity to a person and I have found the soothing sounds from my octave violin can alert and engage people at the later stages of dementia when played very closely to them (Nugent, 2015).



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Irish traditional music has many characteristics which make it very suitable and enjoyable to play for people in dementia care. It is a non-verbal mode of communication driven by a strong rhythm which people feel in their bodies and show this by tapping their foot or nodding their head in time to the music. I have evidenced this in all my music therapy sessions with older people in care settings. It was also shown to energise participants to either dance or tap their foot to the strong pulse of a jig, reel or hornpipe in the London and Manchester sessions. As traditional musicians the aural nature of the tradition and session scene teaches us how to be spontaneous, pick up on another person’s gestures, attune to their way of playing and to interact in complementary ways (Nugent, 2016). These skills are invaluable when working with people in care who have dementia and other illnesses.

The singing tradition in Ireland is strong and diverse with both an English and Irish singing tradition and ‘macaronic’ or ‘Hiberno-English’ songs which have lyrics in both Irish and English. Major song types include historic, fictional ballads, documentary, lyric songs in Irish including *suntraí*, *grantraí* and *goltraí*, children’s songs, tongue twisters, *lúibíní* (semi-improvised duets) and lilting songs (Noone, 2012; Nugent, 2016). Irish ballads appear to be the most common type of song and artists such as the Clancy brothers and the Dubliners brought these songs to international attention. These well-known ballads are very suitable familiar songs to sing with older people in dementia care and featured in all four session programmes as documented in section three.

Storytelling is one of the ‘oldest forms of entertainment known worldwide’ and very much part of our Irish culture. A great exponent of Irish storytelling was the uilleann piper Seamus Ennis who tells stories which are ‘beautifully symmetrical in its structure’ with musical interludes on uilleann pipes to further enhance the context (Ennis, 1977)



To quote Seamus Heaney:

‘storytelling is poetic activity ... it makes ordinary things fabulous and fabulous things ordinary ... this is very different from having an actor read a story at you. Here the narrative is part and parcel of Seamus Ennis’ personality, he possesses it in his marrow as well as his memory and for this reason succeeds in carrying it across the abyss of mechanical reproduction.’ (Ennis, 1977)

These are inspirational words to all who wish to play and communicate their music and songs with people in dementia care as we have to feel it to impart and share it with others. Animated storytelling featured in the second Birmingham session programme and the participants were uplifted and brightened by the storytelling and the use of an animated character made the story more real, engaging and enjoyable for the participants.

Dancing has been part of Irish society for centuries (Boullier, 2012) and it has been well documented that dancing greatly improves the well-being of people with dementia, most especially during early onset (Bryden, 2005). There are three distinct traditions of dancing today: set dancing, ceilí dancing and step dancing and various popular European dances have their influence on the evolution of Irish dance (Ó hAllmhuráin, 1998). Dancing has been shown to impact positively in the physical health of older people with dementia with respect to strength, physical balance and fitness (Baring Foundation, 2011). From my work with people in dementia care, dancing greatly invigorates their body and minds and the most popular type of dances include the waltz, and dancing in couples or in circles to jigs, reels and hornpipes.

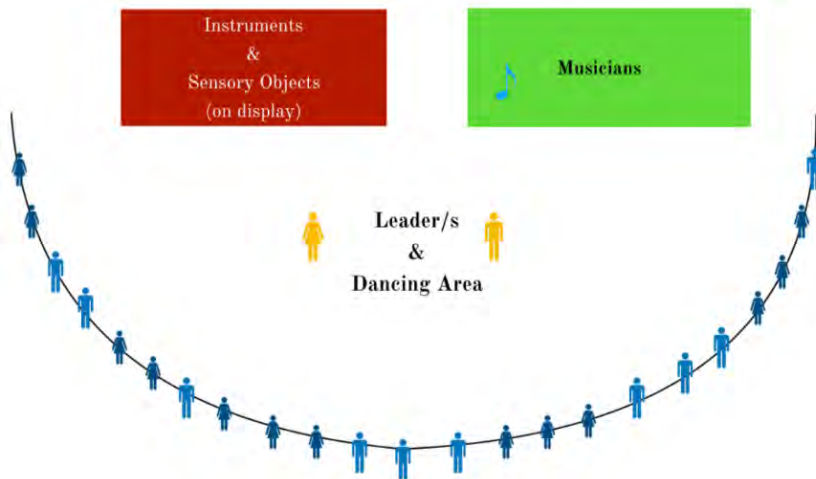


4.4 Music Making Settings

In this study three different kinds of care settings are featured: residential care centres, day care centres and drop-in centres for a cuppa and a chat. Residential care centres can take the format of assessment centres and accommodate short stay and long stay clients. Both day centres and drop-in centres cater for people who are still able to live independently with care assistance.

When creating an inviting setting for people with dementia, there are a number of factors that should be considered in the layout of the allocated room or space for such a session. The participants, programme leader and musicians must have eye contact with each other, as this helps to energise, motivate and stimulate arousal and interactivity in participants (Figure 2).

Figure 2: Suggested layout for a music session where there is space for dancing and for the leaders to be mobile and make close or intimate contact with participants, musicians and all present.



People at more advanced stages of dementia need the leader or a person to be very close to them to motivate and stimulate interactivity, for example, to encourage eye contact or a smile. Instruments should be readily available for an activity and space should be available for people to dance. The participants should have eye contact with dancers as this may encourage them to get up to dance or dance in their feet while sitting and enjoying the jig, reel or hornpipe played as happened in the London session.

4.5 The Session Leader

As project leader I took a person-centred, connective, active approach guided by activity coordinators and musicians in each venue when leading or co-leading each programme. The session leader has a central role to play in the delivery of an Irish cultural entertainment programme for people with dementia. Experience shows that a warm, energetic, happy presence as programme leader alerts and stimulates participants to engage in active enjoyable ways, for example, they will smile, raise their hand, dance in their feet to the tune played or use the instrument or sensory object they are holding (Nugent 2017a, 2017b). To achieve this the programme leader should adopt a person-centred approach and be physically active and free to move in the semicircle to get close enough to a participant, when required, to gently entice them into becoming more present and interactive. If the group is large with over eight participants an additional leader is needed to reach out in a person-centred way to all participants. I was very fortunate to have the assistance of activity coordinators Maria Swallow and Maxine Watson who assisted in reaching out in person-centred ways to the large number of participants in the London and Manchester settings, respectively.



4.6 Creation of a Programme for Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia

Based on my visits to Irish centres in England, I outline two protocols towards the creation of a programme for this active research project *Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia*. Both protocols are appropriate for people in early to mid-stage dementia where there is a focus on keeping well and living well with dementia with increasing help and support. People at more advanced stages of dementia require one-to-one assistance in group settings to benefit socially and emotionally from the programme, with an assistant or family member working in a person-centred way in parallel with the leader to arouse alertness and encourage social interactivity.

The first protocol has four stages (Table 7). The first stage focuses on the individual by personally greeting them and arousing them gently through the use of well-known songs. I have composed a greeting song similar to the one I used in each session, with guidelines on ways to use it (Appendix 3). I have also adapted a well-known Irish traditional melody *The Spanish Lady*, so it can be used as an alternative greeting song (Appendix 4). This is followed by an interactive stage to create a variety of entertaining activities to keep participants engaged in reactive and interactive ways. Stage three is the concluding stage and uses a series of uplifting songs to conclude the active part of the programme. Stage four is created for a tea break to chat and serves as an opportunity for reminiscence and getting to know the participants and their families a little better. It also serves as a suitable time to identify participants' favourite songs, tunes and pastimes.

The second protocol has a lot of similarities to the first approach but starts with a person-centred stage to get to know each person over a tea break where people gather round the table for a chat, as happened at Liverpool Irish Centre. I have created a suggested protocol for this kind of session in Table 8.



Each protocol is designed such that the activities are of psychological benefit to the participants, which I have summarised in Table 9. For example, in the first stage of the first protocol, each person's identity is reassured personally by the programme leader through the use of the greeting song. They will also feel socially included as they listen to or join in to sing familiar, well-known songs from their past. The suggested activities for the second stage help participants become more socially engaged and active in their levels of participation. These activities can also meet a person's need for social inclusion. The activities created for the concluding stage are also focused towards a person's need for active participation and social inclusion. The tea break is designed to meet a person's need for attachment, through the process of reminiscence and social inclusion over a cuppa and it often leads to active involvement by the participant when they recall a story or a song from their past.



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Table 7: Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia (First Protocol)

	Stage	Suggested Activities
1	Greeting & Arousal	<ul style="list-style-type: none"> • Greeting Song Each person is greeted individually by name • Personalising a known song Changing lyrics to use a person’s name or county of origin • Familiar Well Known Songs Immediately arouses mind to sing and join in with the group
2	Interactive	<ul style="list-style-type: none"> • Use of light instruments / sensory scarfs Encourages use of hand and mind in gentle interactive ways • Song recall/use of well-known Irish songs and ballads Active, all-inclusive activities • Dance to an Irish waltz, jig or reel Energises the body and encourages group participation • Instrumental Performance (Standing if Possible) A new event stimulates mind to engage in new ways • Telling an Old Irish story, animated by entertainers in costume
3	Conclusion	<ul style="list-style-type: none"> • Cued ending with uplifting songs (e.g. <i>You are my sunshine</i>) • Speeding up the final song • Use a circular band that everyone holds to sing final song
4	Tea Break	<ul style="list-style-type: none"> • Reminiscence • Getting to know a person’s history, hobbies, personal stories, tunes & songs • Conversations leading to creation of individual/group song list



Table 8: Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia (Second Protocol)

	Stage	Suggested Activities
1	Tea Break	<ul style="list-style-type: none"> • Greet each person by name • Getting to know how they are today • Encourage reminiscence and opportunities for personal stories including opportunity to learn about their favourite tunes & songs and passtimes • End this part of the session with a well-known group song that all members know
2	Arousal	<ul style="list-style-type: none"> • Personalising a known song as an intro to this part of the session Example given in Appendix 4 • Familiar Well-Known songs Immediately arouses mind to sing and join in with the group
3	Interactive	<ul style="list-style-type: none"> • Use of light instruments / sensory scarfs Encourages use of hand and mind in gentle interactive ways • Song recall/use of well-known Irish songs and ballads Active, all-inclusive activities • Dance to an Irish waltz, jig or reel Energises the body and encourages group participation • Instrumental Performance (Standing if Possible) A new event stimulates mind to engage in new ways • Telling an Old Irish story, animated by entertainers in costume
4	Conclusion	<ul style="list-style-type: none"> • Cued ending with uplifting songs, e.g. <i>You are my Sunshine</i> • Speeding up the final song • Use a circular band that everyone holds to sing final song



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Table 9: The Social and Emotional Participant Benefits of the Proposed Programme

	Stage	Suggested Activities	Psychological Benefits
1	Greeting & Arousal	<ul style="list-style-type: none"> •Greeting song - personalising a known song •Familiar well known songs 	Identity Inclusion
2	Interactive	<ul style="list-style-type: none"> •Use of light instruments/sensory scarfs •Song recall/use of well-known Irish songs and ballads •Dance to an Irish waltz, jig, or reel •Instrumental performance with musicians standing in the centre •Telling an old Irish story, animated by entertainers in costume 	Occupation: active participation Inclusion Social Engagement
3	Conclusion	<ul style="list-style-type: none"> •Cued ending with uplifting songs •Speeding up the final song •Use a circular band that everyone holds to sing final song 	Occupation: Active participation Inclusion
4	Tea Break	<ul style="list-style-type: none"> •Reminiscence •Getting to know a person’s history, favourite tunes and songs •Conversations leading to creation of individual / group song list 	Occupation: active participation Attachment Inclusion

To aid in delivery of such a programme, times should be allocated for each stage; suggested times are given in Table 10. This comes from my experience delivering similar programmes to older people in health care settings while also recognising that the programme leader may be flexible with timing to meet participant needs and levels of participation.



Table 10 Suggested Times for each Stage of a 75 Minute Programme

	Stage	Time Slot
1	Greeting & Arousal	5-10 min
2	Interactive	25-30 min
3	Conclusion	5 min
4	Tea Break	20-30 min



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5. Conclusion

This study which was conducted in four settings at the Birmingham Irish Association, Parkview House, Edmonton, London, Nazareth House in Manchester and at the Liverpool Irish Centre. The study took place over a five day period in January 2019 and a Traditional Arts programme was implemented which I led in conjunction with activity coordinators, musicians and care workers. Vincent Jordan, the CCÉ president, activity leader Sinead McTernan, the voluntary band led by the Tomlinson brothers and Michelle O’Leary helped organise and coordinate the session in Birmingham. Eilish Byrne-Whelehan, Olivia Rose Byrne-Whelehan, Elizabeth Cooke and activity leader, Maria Swallow, helped to facilitate the session in London. Michelle O’Leary, Eamonn Farrell, Sean Morris and activity coordinator, Maxine Watson, helped facilitate the session in Manchester. The person-centred session at the Liverpool Irish centre was initially led by Clodagh Dunne, followed by a music centred section which I led with music teacher Jennie Nolan and Michelle O’Leary.

The richness of the findings from the four centres resulted in the creation of a programme entitled *Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia*. This study highlighted the benefits of engaging through Irish traditional music, reminiscence through song recall, the value of storytelling and the importance of dance to energise all present.

Engaging through Irish traditional music: Irish traditional music stimulated and aroused participants into a more active presence in mind and body due to the strong pulse of Irish traditional music and this was experienced by the participants in each venue. The use of non- traditional percussive instruments, for example, tambourines and maracas further helped participants to actively engage with the live music and feel part of a social gathering. Small traditional instruments such as hand-held bodhráns and spoons could also be used for this purpose, if available.



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Remembering songs, ballads of younger days: Sharing well known songs and ballads helps with song memory recall, reactivates the mind and meets a participant’s need for inclusion and occupation in a social activity. This form of social group singing can also result in participants recalling their own personal favourite songs. Alternatively, a person-centred approach as adopted at the Liverpool Irish Centre over a cup of tea and a chat gives people additional time to recall songs from their youth and is socially inclusive, comforting and helps a person to get to know their self in a cognitive way again.

I also recommend the creation of a song and tune list for each group setting and a list of individual songs and tunes which each participant particularly enjoys in each setting. Towards this goal I was kindly given a list of songs used by the Birmingham voluntary band (Appendix 4)

The value of storytelling: Storytelling is very much part of rural society and can alert the mind in positive and engaging ways away from the realities of dementia. It is a poetic entertaining activity and animated storytelling, as featured in the variety show at Birmingham Irish Centre, is additionally beneficial as it is socially inclusive, uplifting and fun to watch. Storytelling can also be used a tool to help with a person’s identity by re-creating stories about their preferred hobby or interest.

Lets dance! The pulse of Irish traditional music invigorates the mind and body and encourages people to dance as happened at the London session where a woman was encouraged to dance to a waltz and in doing so encouraged lots of others to join her, thereby meeting personal needs for social occupation and social inclusiveness along with the physical benefits of dancing. After the session she said enthusiastically *‘I enjoyed every moment of it’*.



The study additionally emphasises and highlights three other criteria which were central towards the creation of a programme for *Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia*. These included an understanding of the needs and responses of people in dementia care, creating a friendly inviting music making setting and a programme leader facilitating in person-centred way.

Understanding the needs and responses of participants: people in dementia care have social and emotional needs which can be met by engaging in an Irish traditional arts programme. Adopting a person-centred approach as group leader ensures that such a programme can enhance a person's need for social inclusion and involvement in an activity with opportunities for getting to know oneself in a cognitive way. This may be achieved through song memory recall or reengaging in familiar activities from their past such as dancing and accompanying Irish traditional dance tunes.

A friendly inviting music making setting: It is important to take time to create a friendly setting where all participants feel socially included. This can be achieved by seating participants in a semicircle or circle so that all have eye contact with each other. Participants should have eye contact with musicians as the live music may encourage them to get up and dance or dance in their chairs to a jig, reel or hornpipe.

Programme leader facilitation in a person-centred way: Adopting a person-centred approach ensures that the programme leader can reach out to all participants as I demonstrated in all sessions and was video recorded in the Manchester session. An energetic, friendly presence as programme leader alerts and stimulates participants to engage socially in active enjoyable ways, for example, they will smile, raise their hand, dance in their feet to the tune played or use the instrument or sensory object they are holding, thereby meeting their needs for social inclusion and active social involvement.



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If the group is large with over eight participants an additional leader will be needed to reach out on a person-centred way to all participants.

In summary, the richness of findings from the four centres visited for this research project resulted in the creation of a programme titled *Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia* for Comhaltas in Britain. This programme with an emphasis on a person-centred approach has been designed to meet the social and emotional needs of people in dementia care and to be delivered by traditional artists, who need not have therapeutic expertise.



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Appendix 1

Consent for Photography and Audio Recording of Music Workshops

Name of Participant:

Name of Participant/Carer:

Venue Home Telephone No:

Please read carefully and feel free to cross out any statements you do not accept:

I give my permission for photographs to be taken during the workshop sessions.	Yes/No
I give my permission for photographs to be used towards the creation of a report/book of songs and memorable dance tunes to be published by Comhaltas Ceoltóirí Éireann	Yes/No
I give permission for audio recordings to be taken and used for evaluation and monitoring purposes	Yes/No
I give my permission for excerpts from these audio recordings to be used for conference/information and educational presentations where the clips will not be linked to personal or private information about the participants	Yes/No
I give permission excerpts from these audio recordings to be used towards the creation of a report/book of songs and memorable dance tunes to be published by Comhaltas Ceoltóirí Éireann	Yes/No

By signing this document you do not lose any rights of legal action should you feel photographs and/or audio recordings have been shown irresponsibly.

Signature: Date:

(Participant / Guardian)

Name in print:

Signature of Workshop leader:

Date:

Name in Print:

Appendix 2:

Irish Songs, from the Voluntary Band, Birmingham Irish Centre

ÓRÓ MO BHÁIDÍN

Óró mo bháidín a' snámh ar an gcuan

Óró mo bháidín

Óró mo churraichín ó

Óró mo bháidín

ÓRÓ SÉ DO BHEATHA 'BHAILE

Óró, sé do bheatha 'bhaile,

Óró, sé do bheatha 'bhaile,

Óró, sé do bheatha 'bhaile

Anois ar theacht an tsamhraidh.

BEG AONACH AMAIREAC IN GCONNDAE ON CLAR

Beidh aonach amárach i gContae an Chlair.

Beidh aonach amárach i gContae an Chlair.

Beidh aonach amárach i gContae an Chlair.

Cé mhaith dom é ní bheidh mé ann.

CE MATH DOM E NI BLED MAY AMM

Curfá:

'S a mháithrín, an ligfidh tú chun aonaigh mé?

'S a mháithrín, an ligfidh tú chun aonaigh mé?

'S a mháithrín, an ligfidh tú chun aonaigh mé?

'S a mhuirín ó ná héiligh é.

BHEUR MI Ó

Curfá:

Bheir mi óró 'bhean ó; bheir mi óró, ó 'bhean i,

Bheir mi óró ó hó, 's mé tá brónach 's tú im dhíth

'S iomaí oíche fliuch is fuar, thug mé cuairt is mé liom fein

Nó go ráinig mé san áit, ar a raibh grá geal mo chléibh.

Bheir mi óró 'bhean ó; bheir mi óró, ó 'bhean I,

Bheir mi óró ó hó, 's mé tá brónach 's tú im dhíth

Hello Song

for the Programme

'Engaging Through Irish Traditional Arts for the Irish Diaspora with Dementia'

Guidelines:

-Repeat the 2 bar Song for each member of the group

*The group leader sings the song individually to each participant,
accompanied by the other CCE musicians present*

&

Pauses for the participant reply.

*If the leader sings the song tapping a hand-sized bodhrán,
this may further encourage the participant to also tap the bodhrán as a form of non-verbal communication*

Melody & Lyrics: Josie Nugent (June 2019)



Hel - lo An - na how are you to - day

Pause for an answer/
or facial reply



Hel - lo Mich ael how are you to - day

Pause for an answer/
or facial reply



Hel - lo Mar - y how are you to - day

Pause for an answer/
or facial reply



Hel - lo Mag gie how are you to - day

Pause for an answer/
or facial reply

Appendix 4

A Personal Greeting Song from one's home county

- created for Group Sessions in Care-home settings
Using an Irish traditional melody: The Spannish Lady

to remind 'Mary that she came from Galway'
Repeat verse for each member of group as a personal upbeat greeting

Traditional Melody adapted by Josie Nugent

$\text{♩} = 140$

And Ma - ry she 's Gal - way and its great to have you with us.

Ma - ry she 's Gal - way and its great to have you here to - day

10 Play melody & encourage clapping hands

14

18 Optional additional Chorus - from The Spannish Lady

Whack for the too - ra - lo - loo - ra la - dy Whack for the too - ra - loo - ra lay

22 Chorus - repeat

Whack for the too - ra - lo - loo - ra la - dy Whack for the too - ra - loo - ra lay

ALPHBETIC SONG LIST

AMHRÁN NA BHFIANN
(IN IRISH & ENGLISH)
AMONG THE WICKLOW HILLS
A MOTHER'S LOVE IS A BLESSING
BACK HOME TO MY DONEGAL
BALLYJAMESDUFF
BLACK VELVET BAND
BEFORE I MET YOU
BOLD O'DONOGHUE
BOOLAVOGUE
BOSTON BURGLAR
BOYS FROM THE CO ARMAGH
BOYS FROM CO MAYO
CARLOW FOREVER IN MY DREAMS
CARRICKFERGUS
CHRISTMAS TIME IN IRELAND
CLIFFS OF DOONEEN
COCKLES & MUSSELS
COTTAGE BY THE LEE
DANNY BOY
DEAR LITTLE SHAMROCK
DEAR OLD DONEGAL
DEAR OLD GALWAY TOWN
DOONAREE
DOWN BY THE GLENSIDE
DUBLIN IN THE RARE OULD TIMES
FIDDLERS GREEN
FIELDS OF ATHENRY
FOUR COUNTRY ROADS
GARDEN WHERE THE PRATIES GROW
GALWAY BAY
GALWAY GIRL
GALWAY SHAWL
GENTLE MAIDEN
GENTLE MOTHER
GHOST RIDERS IN THE SKY
GOLDEN JUBILEE
GRACE
GRANDAD

86 GREEN GLENS OF ANTRIM
HE'S GOT THE WHOLE WORLD
HOLY GROUND
HOMES OF DONEGAL
36 HOW MUCH IS THE DOGGIE IN THE
15 WINDOW
9 I AM A WESTMEATH BATCHELOR
70 IF WE ONLY HAD OLD IRELAND OVER
52 HERE
81 I'LL TELL MY MA
37 I'M AT HOME IN ANY CO. CARLOW
97 TOWN
35 I'M AT HOME IN ANY TIPP TOWN
6 IRISH LULLABY
89 IRISH ROVER
38 ISLE OF INISFREE
21 ITS REALLY NICE TO SEE SOMEONE FROM
107 HOME
40 LONG WAY TO TIPP / PACK UP YOU
13 ITS A WORKING MAN I AM
14 JAMES CONNOLLY
59 KELLY THE BOY FROM KILLANE
57 LADY OF KNOCK
42 LAST NIGHT I HAD THE STRANGEST
41 DREAM
33 LET ERIN REMEMBER
109 LET MR MAGUIRE SIT DOWN
11 LIGHTS OF ROSSLARE HARBOUR
7 LIMERICK YOU'RE A LADY
43 LORD OF THE DANCE
65 LOVELY LEITRIM
95 MAID OF THE SWEET BROWN KNOWE
71 MOONLIGHT IN MAYO
54 MOTHER MACHREE
5 MOUNTAINS OF MOURNE
96 MURSHEEN DURKIN
87 MY LOVELY ROSE OF CLARE
39 MY DONEGAL SHORE
69 MY OWN DEAR GALWAY BAY
64 NEAREST TO PERFECT
16

45 NOREEN BAWN 31
80 OFFALY MY COUNTY, MY HOME 17
19 OLD BOG ROAD 88
2 PACK UP YOUR TROUBLES / LONG WAY
TO TIPPERARY 56
83 QUE SERA, SERA 84
60 RAGLAN ROAD 12
RARE OLD MOUNTAIN DEW 34
76 RISING OF THE MOON 90
18 ROSE OF ARANMORE 30
ROSE OF CASTLEREA 55
52 SALLY GARDENS 77
3 RED IS THE ROSE 100
98 SHE'LL BE COMING ROUND THE
MOUNTAIN 82
46 MOUNTAIN 82
23 SHE MOVED THROUGH THE FAIR
SLANEY VALLEY 75
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“The impact and effect of Irish Music and Song on Irish people living with Dementia in Britain”

Notes



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