Global Campus of Human Rights

SOUNDS OF JUSTICE PODCAST

Episode 6

A Common Pulse: Why music moves us

STEFAN KOELSCH, SUMATHY SUNDAR and BRYDIE-LEIGH BARTLEET

in conversation with IGNACIO SAIZ

Ignacio Saiz: Hello and welcome to Sounds of Justice, the podcast on music and human rights brought to you by the Global Campus of Human Rights. I'm your host, Ignacio Saiz.

We've all experienced the transformative power of music in one way or another: from that song that unearths a buried memory or lifts you out of a bad mood, to a rhythm that makes you sway involuntarily or stirs feelings of solidarity.

[MUSIC: Omar Sosa and Seikou Keita, Kharit]

But what is it about music that gives it this extraordinary and seemingly universal power to move us, to engage our thoughts, our feelings, memories and identities in ways that open pathways to empathy and connection with others?

[MUSIC: Omar Sosa and Seikou Keita, Kharit]

In this episode, we're exploring a basic question: what happens in our brains and bodies when we experience music, whether alone or with others, and how is it that music can create conditions for healing, compassion, regeneration and liberation, individually and collectively?

[MUSIC: Omar Sosa and Seikou Keita, Kharit]

We'll be approaching these questions from the perspectives of neuroscience, sociology and musicology, all threaded together, of course, with a concern for human rights.

Now, few people are better placed to help us understand the magic of music than my first guest. Stefan Koelsch is Professor of biological and music psychology at the University of Bergen in Norway. His work is amongst the most widely cited on the neurocognition of music, music and emotion and music therapy. His latest publication, Good Vibrations, is not a biography of the Beach Boys - it's a compelling, comprehensive and cross disciplinary guide to unlocking the healing power of music. Stefan, welcome!

Stefan Koelsch: Thank you. I'm really glad to contribute to this conversation.

Ignacio Saiz: So I was very struck that at the very opening of the book, you make the argument that human beings would not have survived evolution without music. How so?

Stefan Koelsch: Well, humans have a unique capacity to synchronize their movements to an external pulse. So, I could go '1,2,3,4'... and we all clap together, or we stomp together, or we dance together. And of course, this very simple cognitive function, synchronizing our movements to an external pulse, is the fundament of music, because every music we know, except a few exceptions, has pulse and scale. And what is it about pulse and scale? One of the most immediate functions is that everybody can join, because when I recognize a pulse, I have an idea when the next sound will fit. I can clap with it. I can move with it. When I have a scale, I have an idea about which pitch might fit next. I can sing along with it. And this enables humans to act together in a group, to become a group, to transform from the individual 'I's to the collective 'we'. They cooperate more with each other, and they feel socially more connected to each other. Many experiments showed this. And this is one of the great potentials of music, for peace and for compassion, and if you will for a more humane society.

Ignacio Saiz: A central premise of your work is that there's a neurological basis for the role that music plays as a catalyst for social connection. What does music stimulate or trigger in our bodies, in our minds that fosters this kind of openness?

Stefan Koelsch: Yes, again, sensory motor synchrony is one key factor here. It's a bodily, a neurobiological basis for social connection, through brain circuits that enable us to synchronize our movements together. But with these circuits also comes the brain chemistry, that is neuro chemicals in the brain that are released when we synchronize our movements with each other, when we experience connection, social connection and social bonding. Endorphins is one example that many know due to its euphorizing effects.

In the body itself, positive emotions and moods have effects on what we call the autonomic nervous system. That's the nervous system that controls, for example, heartbeat and pupil width and breathing rate. Emotions and moods also go along with hormonal changes, cardiovascular responses, for example, reduction of stress levels in the body. And all of these in turn, affect the immune system. So the way our body biologically recovers, recuperates, regenerates, is heavily influenced by our moods and by our emotions. Constant, negative emotions and stress, are bad for our health; they curb the activity of our immune system, for example. Whereas positive emotions, compassion, love, peacefulness, help unlock our natural healing powers. And the function of music can be that we can turn our negative thoughts and moods and emotions into positive ones, into ones that motivate us to approach others, to connect with others, and this is maybe one of the most profound healing effects of music.

Ignacio Saiz: I was also very struck that in the book, you talk about the hippocampus as the neurological substrate of the soul.

Stefan Koelsch: Yes, I refer to this part of the brain also as the happiness system, because this part of the brain appears to be involved in emotions, in warm and tender emotions such as warm heartedness, peacefulness, but also compassion and love. When we make connections with other humans, which is also fun and pleasurable and also rewards the reward circuits, but it also, in addition, evokes activity in the hippocampus, in this happiness center of the brain, in our 'soul'. And this part of the brain is the only one where neurons can die as an effect of severe emotional trauma. Patients with post-traumatic stress disorder, for example, have reduced hippocampal

volume. Now, fortunately, this happiness center also has a small layer of cells that can generate new stem cells that can then migrate into the hippocampus and differentiate into new nerve cells.

One of the strongest stimuli in brain science research that can activate this region of the brain is music. Most, if not all, of the mental health conditions we know are linked to some dysfunction in this happiness center in the brain. And now, of course, the big therapeutic promise is that, if we can regulate activity in this region of the brain with music, if we can stimulate the generation of new neurons in this part of the brain with music, we would have a revolutionary new key to unlock healing powers in the brain.

We have an Alzheimer project here at my university in Bergen, where Alzheimer patients underwent one year of music therapy, and within this year, we can see remarkable effects in this region of the brain. In the music therapy group, at least in the left hippocampus, there was no significant volume reduction over the course of this one year, a remarkable finding; so far, there's no pharmacological treatment that can achieve this. I'm saying this because music is often underestimated in its healing powers.

Ignacio Saiz: Let's pause for a little musical break. I think we share a passion for Bach.

Stefan Koelsch: My perhaps most intimate and deepest connection that I have to a composer is to Johann Sebastian Bach, and I recommend this cantata 'Herz und Mund und Tat und Leben' in my book as one piece of Bach that can help to invigorate our souls, to make us feel brighter and more positive again.

[MUSIC: J. S Bach, Herz und Mund und Tat und Leben]

Ignacio Saiz: You've talked about music as a vehicle for emotional justice, and I'm very struck by that term.

Stefan Koelsch: I think justice is not only political or legal, but it also concerns our emotional well-being. People need tools for managing their negative emotions, their trauma. They need tools for feeling connected and expressing their emotions. And music is one of the most powerful tools we have for this, but we need to make it available to everybody, along with the knowledge about how to use it to regulate negative thoughts and moods and emotions.

Ignacio Saiz: What are the public policy implications of what you're saying? What would you like to see in terms of public health or other social policy that would enable societies and communities to truly unlock the healing power of music in the way that you propose?

Stefan Koelsch: I think the fact that many people hear about ethics and about emotion regulation only once they are adults, is sub optimal. We should implement public health policies where people learn from very early age on how to regulate their emotions in a way that it's good for them and for those around them.

Ignacio Saiz: Stefan, you come at this work from different angles. What's unique is your very interdisciplinary take as a neuroscientist, as a sociologist, and also as a musician. To what extent has that multidisciplinary approach enabled you to see the connections between music and human rights

in perhaps a clearer way, or more rounded way, than others who've studied, for example, music and the brain?

Stefan Koelsch: Psychology alone didn't satisfy me, because I thought focusing on the individual is not enough. We need to understand the context in which the individuals live. Same the other way around, just studying sociology was not satisfying enough for me, because I thought it neglects the individual perspective too much. The better understanding we have of both, the better we can understand both individual and society. And the fact that I studied music before helped me devise brain science experiments that tapped into emotions and it satisfied my intrinsic desire to understand the positive effects that music can have on our health.

Ignacio Saiz: Well, those of us who are interested in these connections between music and human rights are very grateful that you went down these convergent paths because you've given us a much richer analysis of the transformative power of music as a result. Let's end with a piece that is calming for you.

Stefan Koelsch: Yeah, it's from the volume Standard Time by Wynton Marsalis. The name of the song is Caravan. And Caravan also has to do with, you know, moving on, letting things pass, realizing it's just a thought, it's just some anger, it's nothing that is actually as important as it just occurs to me.

[MUSIC: Wynton Marsalis, Caravan]

Ignacio Saiz: Let me just thank you, Stefan, for sharing these good vibrations with us.

Stefan Koelsch: Thank you.

Ignacio Saiz: Welcome back to Sounds of Justice. I'm Ignacio Saiz, and in this episode we're looking at why music moves us. With Stefan Koelsch, we began with the neuroscientific foundations of music's power, how music engages the brain, regulates emotion, and shapes human connection at a biological level.

My next guest brings a complementary but distinctive perspective to this question. Sumathy Sundar is both a psychologist with a background in Indian healing traditions and a musician. She's the founder and director of the Chennai School of Music Therapy, where her practice explores music as a pathway towards integration and healing across mind, body, and spirit. Welcome, Sumathy.

Sumathy, I'm curious to know where your passion for music therapy came from, and what your pathway into it was.

Sumathy Sundar: Thank you so much for this opportunity, Ignacio. My passion for music therapy emanated from my own reflections as an Indian classical music performer, having learned South Indian Carnatic music since a very early age. But at the same time as a learner and performer of music, my personal experiences were also to use music practices to calm my mind, uplift my mood, even to stimulate some positive memories to change my thought processes positively.

As a student of psychology, all this helped me to understand the human responses to music connected to healing; the emotions, the cognition and the motor networks in the brain. And as also a musicology student in the master's degree, I came across various healing practices of Indian

traditional knowledge using sound and music, and this learning triggered an interest in me to deeply understand the ancient Indian ecosystem of music healing and health.

And the major breakthrough in my learning was to understand health with a holistic approach of looking at physical, psychological, social, and spiritual well-being, and that music therapy intervention is to recover, improve, and sustain health, and music therapy is not disease-oriented but health-oriented.

Ignacio Saiz: Tell us more about how Indian healing traditions and Indian musical traditions have shaped your therapeutic practice. I ask that because so much of your work has focused on developing culturally aligned approaches to music therapy.

Sumathy Sundar: The definition of healing is considered to be to bring a balance between the mind and the body and the spirit of the individual with the universe based on different Indian paradigms influencing health: one, the Ayurveda, which deals with the signs of life; yoga and meditation, which deals with the signs of consciousness; and the philosophy of Vedanta, which is based on the philosophy of oneness, connecting both the individual and the universe.

Indian music healing traditions are deeply rooted in understanding the connection between the body and the mind in influencing the health, and that music also connected the mind and the body. And several indigenous practices, like singing ragas and Ayurveda, demonstrated the mind-body connections, as early as even in the Vedic traditions dating back 5000 years before. Singing, chanting, meditating with music were ways by which music was used to heal in everyday life.

The holistic approach of treating a person as a whole was something that existed as early as in the Vedic period, because Ayurveda, the indigenous system of medicine of the Vedic period was a guidance on art of living depending on physical, psychological, and spiritual well-being. I'm sure that it was from this understanding emanated the new definition of health in the 20th century by the World Health Organisation.

Ignacio Saiz: Sumathy, how do these Indian healing traditions and musical traditions complement or challenge prevailing approaches in Western music therapy and clinical psychology?

Sumathy Sundar: Up to the 19th century, Ayurveda remained to be the primary medical system in practice, but with the British colonisation, slowly Western allopathic system of practice replaced the Ayurvedic practices in India, and since then the Ayurvedic practices were sidelined and defunded, and there was a dominance of Western pharmaceuticals, which suppressed local Indian medicine to be unscientific. And now it is an era of evidence-based biomedical practice, and music therapy also is a complementary approach studied adequately as a part of biomedical practice, as an evidence-based practice, which is more integrated in the allopathic system of medicine in India, and not in Ayurveda.

So, it's amazing to understand that Indian musical traditions had all the knowledge of the modern science backing music therapy practices, whether it's mind-body medicine or holistic approach to health or chronobiology that influences music therapy practices. They were all deeply rooted in the philosophy of health in Indian traditions. We are relearning and revisiting Indian traditions to connect with the modern Western approach.

What lacks right now in India is research in music therapy practices using Indian music in Ayurveda practice of medicine, which will make music therapy as an evidence-based indigenous practice in Indian contexts.

So, we are revisiting and understanding music therapy from our traditions, which already existed, and we are trying to talk in a language that's understandable in the new clinical settings.

Ignacio Saiz: Right. Sumathy, could you describe for us what healing through music can actually look like in practice? You work in clinical settings, you work in hospitals, in rehabilitation settings. What kinds of changes have you seen in people's lives as a result.

Sumathy Sundar: In India, music therapy is practised as an evidence-based approach as a complementary medicine in hospitals and rehabilitation setting, and clinical applications find place in pain management, neurological rehabilitation, paediatric rehabilitation, psychiatric rehabilitation, sometimes to regulate breathing in COPD patients, and even in improving lactation in the new mothers, or reducing neonatal distress. These are some ways by which music therapy interventions help, and also in alleviating anxiety, reducing symptoms of depression and schizophrenia, reducing craving and withdrawal symptoms in addiction patients, to mention a few.

And there are also recent trends in using music as a complementary therapy in Ayurvedic practice, in order to recreate an equilibrium in imbalances in biological humours, which also have an effect on the psychological well-being. If there are disturbances in these biological humours, as per the Ayurvedic principles, then there is an imbalance in the body and the mind, and there is also an imbalance in the cosmic elements in the body, being the Pancha Mahabhutas, the fire, water, air, earth, and space elements. So, in both the practices of allopathy and Ayurveda, healing practices like Vedic chanting and ragas are used.

Ignacio Saiz: Can you think of an example of somebody that you worked with, a patient, a client, or whatever, whose journey as a result of music therapy particularly impressed you?

Sumathy Sundar: I would like to talk about a recent case, the client was pre-hypertensive. He was very anxious, because he was very young. In sales department in a multinational company, his job was, you know, involving a lot of health stress. And we were using relaxation training with ragas, we were using guided imagery to create a balance between, you know, the Pancha Mahabhutas element, the cosmic elements in his body continuously for about three months. His anxiety levels came down because his blood pressure readings are very normal.

So here is one case in which you know we were using the healing ragas, the ragas which were rendered in a very slow tempo moving in a very graceful movement. And it was a very soft timber and the rasa was Shanta Rasa, which means, you know, it depicted tranquillity and calmness.

[MUSIC: Indian flute raga used by the Chennai School for relaxation]

Ignacio Saiz: You spoke earlier about music's capacity to balance mind, body, and spirit as central to its healing power for the individual. As a human rights podcast, we're concerned about equilibrium, also at the social level, equilibrium within societies, within communities. So, in what ways have you seen music play a role in promoting well-being at the collective level.

Sumathy Sundar: Yes, so that's a fantastic question. So, music has always been a leveller or an equaliser in being accessible to everyone, irrespective of an individual's background. According to the Vedic traditions, the entire universe is made of sound vibrations called Nada, which is worshipped as God, and these sound vibrations acted directly on prana, the life force energy, and the subtle body energy system chakras. And this sound was considered to transcend physical barriers, express mental states, and it was also a spiritual practice accessible to all, irrespective of caste and other social divisions. And in this way, sound and music were always ways to establish social justice.

In Indian tradition, the philosophical goal of life is to reach liberation, so music was used as a balance to elevate human consciousness, irrespective of social divisions.

And importantly, the philosophical framework of karma, which signifies the righteousness and duty practice in one's life for social justice. Practising dharma is considered to be a guiding principle for human behaviour, and it is this dharma which is a natural law that sustains the cosmos and keeps everything in balance. When the dharma is going to be lost, justice is considered to be lost, and also when holistic health is lost, the organic and the cosmic balance is lost, creating imbalance in the individuals as well as the collective society.

Today we are talking about community music therapy, in which music is used as a social work. In modern days, music is used to empower marginalised people, right, healing traumas, and also used in developing shared identity and values, building relationships, which is very important, and respecting diversity and build community, helping social cohesion. These are all, you know, some of the very important outcomes of community music therapy and community music wellness initiatives.

Ignacio Saiz: Sumathy, we're honoured that you have composed a piece for the podcast and you are going to perform it for us. Would you like to introduce the piece that you have recorded for us?

Sumathy Sundar: Yes, that would be a great honour. And of course you can listen to the invocation of the five elements, the pancha mahabhutas, the fire, water, earth, air and space which I have composed exclusively for this program and you can listen to the music right now.

[MUSIC: Dr Sumathy Sundar, Invocation of cosmic elements]

Ignacio Saiz: Sumathy, thank you so much for this conversation, for sharing your voice with us in so many inspiring and rousing ways.

Sumathy Sundar: Thank you so much Ignacio, and it has been a pleasure and honour for me too to be a part of this interview and many, many thanks again from me, too.

Ignacio Saiz: Welcome back to Sounds of Justice. I'm Ignacio Saiz, and in this episode, we've been looking at why music moves us. With Stefan Koelsch, we explored how music works on us neurologically and emotionally. Sumathy Sundar helped us understand its therapeutic effects on our physical, psychological, and spiritual well-being. Our next guest has spent many years exploring how the effects of music-making ripple outward from individual experience to relationships, to communities and to broader processes of social change.

Brydie-Leigh Bartleet is the Deputy Director Research at the Queensland Conservatorium, Griffith University in Australia, and leader of the Creative Change Project. Her work examines how communal music-making can open up pathways for greater social justice and inclusion, especially for disadvantaged communities, including Australia's First Nations.

Brydie, welcome to Sounds of Justice.

Brydie-Leigh Bartleet: Thanks so much for having me. It's a pleasure to be here with you.

Ignacio Saiz: Brydie, you've argued that it's music's ability to operate at both an individual and a collective level at the same time, that gives it such power as a catalyst for social change. Can you walk

us through how you see music working on us across those different levels, from the personal to the relational to the social?

Brydie-Leigh Bartleet: Well, we know from many studies across many disciplines in music, but also from our own lived experience, that music operates across multiple dimensions. And what's so incredibly distinctive about music is it happens often simultaneously. You can think about the experience of making music on that individual level, where it's happening at a cellular, emotional, cognitive, and as we've heard earlier in the episode, neurological level, that's incredibly powerful in and of itself. But, of course, we rarely make music on our own. We're often doing it in relation with others. And so it starts to set off all sorts of relational outcomes between people.

But of course it doesn't stop there. We know from many examples and many different cultures, people make music as a community together, and it's in that process of making music together that they build community, they build connection, they build relations at that larger meso level. But it doesn't stop there. We just think of all of the major movements of social change, where music has been a powerful way of organizing people at that structural level. It's a way of evoking the imagination to think about different realities, to evoke a critical consciousness that might lead to behavioral change. But then, of course, working as you've said in First Nations contexts, in many different cultural contexts, it's happening at that broader, meta, metaphysical, spiritual level at the same time.

Often, when you think about these sorts of micro to macro social ecological sorts of frames, say like social determinants of health, you hear people talking about things flowing upstream or downstream, as though there's a sort of linear pathway from little to big and big back to little. What we're having fun thinking about is how music is operating at all of those levels, and kind of in a Mobius strip.

Ignacio Saiz: For those of us who may not know what a Mobius strip is, can you just say what you mean by that?

Brydie-Leigh Bartleet: Well, it comes from mathematics, and it's actually like a single strip that's stuck to each other and then twisted, one surface and the other surface are actually one and of the same. And so in our work we've used that as a wonderful metaphor to play with the idea that the micro and macro are not separate things that follow a linear trajectory from one to the other. This kind of interconnected way of thinking has very much come from spending lots of time with First Nations elders and artists and musicians.

Ignacio Saiz: Give us a concrete example from your work of what collective music-making makes possible for people at that individual and relational level.

Brydie-Leigh Bartleet: I'm going to take you to an example that's in the suburb right next to the Queensland Conservatorium where I work. And we've run an amazing project there called the Creative Connections Project that has really worked with an amazing inclusive community band that's been at the heart of this West End community.

The West End community is right near the city. In recent years there's been a lot of urban gentrification, but the social services have remained. And so we've worked with our partners who are social service organizations on this particular project for people who are accessing their services to provide a space for them to come together, to be together and to enjoy connecting with other people in their community.

And we've seen incredible outcomes at that individual and relational level, where people are able to come along, have their song that they sing, have it listened to, be able to tell truths from their lives, some of them very difficult, to hear them being appreciated, to have a platform to share them publicly in their local community. This really changes the experience of these people, where all of a sudden they're a musician rather than being labeled something else.

There's also been the creation of their own songs, where people have been able to actually speak about very important issues, like the forgotten Australians, who are a generation of Australians who've suffered at the hands of institutions and institutional abuse, and that's been a really important part of their own healing process.

The Whoopee-Do Crew's this group that's been going for a long time, but such a vital part of this community, and a beautiful illustration, I think, of what's happening at that individual and relational level.

And this is Big Lovin' Heart, which we recorded at the Queensland Conservatorium with this inclusive group of amazing musicians.

[MUSIC: The Whoopee-Do Crew and Friends, Big Lovin' Heart]

Ignacio Saiz: I wanted to kind of make my way along the Mobius strip to explore that social and structural side of the framework that you set out. Even if those relational connections do take hold between people, how do those connections scale up into wider systemic change? Can you take us inside another moment from your work where you saw community music really beginning to address those more structural foundations of social inequity?

Brydie-Leigh Bartleet: The example I want to share with you comes from remote Western Australia, the Pilbara region, where we've been doing a major case study for the Creative Change Project and one of Australia's leading arts and social justice organizations, Big Art. And Big Art have worked with the community in what's called Robin in its colonial name, but we like to use its First Nations name, which is Iramagadu on an amazing project called Songs for Freedom. It's a small town that's been plagued with many, many great complexities relating to ongoing colonial damage, from mining to the ways in which First Nations people have been treated there. This community has had terrible trauma and hurt over many, many years. And the community elders came together and said to Big Art, we want to write a new story for our community, one that imagines a positive future for our young people. And so they developed a songwriting program that was designed to heal the community from all of these divisions.

Now that's a powerful story that could probably stay at that kind of individual, interpersonal level. But what's so remarkable about this community in this project is they said we are not happy to sit by while so many of our young First Nations people are being unfairly locked up too young. We believe there needs to be major juvenile justice reform in our country, and we believe our stories and our songs that we have written can help champion that change. And so, this community took their stories and their songs on a massive national tour. They went to our big capital city in Canberra and advocated at Parliament House. What was so powerful, they were using this platform to try and educate Australian audiences as to what was happening, really trying to shift and change policies, particularly around how First Nations young people are treated. This is an incredible example of how music is making its way through that Mobius strip. But it also then connects to that meta, metaphysical, spiritual level,

because these First Nations musicians are engaging in major ceremony on these stages. They are still connecting to their country, and country means connection to spirituality, to the land, to their ancestors, to their own cultural sovereignty, and so it's doing that extra-large loop. So, I think it's a great example and illustration of that, and one of the songs we're going to hear has been written as part of that Songs for Freedom program, and is a great song that encapsulates that spirit.

[MUSIC: Freedom Collective, Songs of Freedom]

Ignacio Saiz: Brydie I wanted to draw you on the question of listening. In our very first episode of Sounds of Justice, our artistic advisor, Angela Impey spoke about listening, as the way of attuning ourselves to difference and to plurality. So, I wanted to ask you from your perspective, what capacities do we, as human rights advocates, or as anyone who's concerned with social justice, what capacities do we need to build to listen better, to listen more deeply, to listen more intentionally?

Brydie-Leigh Bartleet: I think it's such a fundamentally important question to focus on listening, because when we work in the spaces of social justice, like we do, we so often hear people talking about the importance of giving people voice. And I always respond, as many do, by saying people have a voice, and you know what? people have been trying to exercise their voice and trying to exercise it pretty loudly, too. And in many cases, and the First Nations peoples of Australia is a good example, have been advocating through song and through advocacy for many, many years. The problem is no one's been listening, no one's been listening deeply, no one's been listening intently, as you've said.

We've been given a beautiful gift by an elder in our country of the name Aunty Miriam-Rose Ungunmerr Baumann, who articulated for the country what she called a gift, and it was the gift of Dadirri, and dadirri means deep listening. And Aunty Miriam-Rose has advocated for us to listen with more than our ears, listen with more than our ears. To first listen to the inner wellspring that is within us, but then also to listen to nature and community and people and spirits and ancestors who are around us. And it is in that process of deep listening that we are then called to action. So, it's not a passive process, it's an ethical process that requires an ethical response. And in that response, of course, we are listening intently to what communities need, what people want for their own lives, and that I think is what's missing at the moment. And I think music makes a particularly profound space for us almost to be in a liminal zone, where we can be in relation to others in a way that's maybe different from the humdrum of everyday life. And we can listen to their voices, listen to their experiences, to imagine and to play with different kinds of ways of relating to one another, to imagine different kinds of futures. And it's through that deep listening process that Aunty Miriam-Rose teaches us the answers for what humanity needs are.

[MUSIC: Aunty Miriam-Rose Ungunmerr-Baumann, Dadirri]

Ignacio Saiz: Throughout this series, we've spoken about the transformative power of music, but perhaps, perhaps it's deep listening where that transformation begins.

Brydie-Leigh Bartleet, it's been a pleasure listening to you, best of luck with your incredible work.

Brydie-Leigh Bartleet: Thank you so much. I've so enjoyed our conversation.

Ignacio Saiz: In this episode of Sounds of Justice, we heard the piece Kharit by Cuban pianist Omar Sosa and Senegalese kora player, Seckou Keita.

With Stefan Koelsch we listened to the Bach cantata, Herz und Mund und Tat und Leben, as well as Caravan by Wynton Marsalis.

Sumathy Sundar sang a mantra specially created for Sounds of Justice invoking the pancha bhutas, the five cosmic elements, as well as a flute-based raga used for relaxation training by the Chennai School of Music Therapy.

Brydie Leigh Bartleet shared several examples of community music-making in Australia including: Big Lovin' Heart by Whoopee-Do Crew & Friends, Songs of Freedom by the Freedom Collective and an excerpt from Dadirri (or Deep Listening) by Aunty Miriam-Rose Ungunmerr-Baumann.

You can find other episodes of Sounds of Justice wherever you get your podcasts and on the website of the Global Campus of Human Rights. I'm Ignacio Saiz. Thank you for listening!

RELEVANT LINKS:

Stefan-Koelsch.de

ChennaiMusicTherapy.org

BrydieLeigh-Bartleet | CreativeChange.org.au