

**Title: MuzikoMonda, a world music ensemble**  
**School: The Boston Conservatory in Boston MA**  
**Student Information:**

Tomina Parvanova of Bulgaria (not a UWC Scholar) at [tomina\\_harpist@yahoo.com](mailto:tomina_harpist@yahoo.com)  
Asako Okamoto of Japan (not a UWC Scholar)  
at [asako\\_okamoto@bostonconservatory.edu](mailto:asako_okamoto@bostonconservatory.edu)

**#1. PROJECT SUMMARY:** □The project was a summer 2007 tour of MuzikoMonda (MuMa) that featured □musics from all across the world. The audiences were to be Boston area youth and included four YMCAs for audiences from 5-18 years old; a Boston public high school (Boston Arts Academy), a middle school (Roland Hayes School of Music), a college ESL class (The Boston Conservatory), and an East Boston community music school called ZUMIX. In addition MuMa gave workshops for a middle school (Edwards School in Charlestown MA) and for a summer-school program for Somali teen-agers. The INTENDED GOALS of the Project were A. to expose Boston area youth to a large variety of musics from the Americas, Europe, the Middle East, Asia and Africa, in contrast to the globalize commercial music they hear every day. We hoped that this exposure would result in healthy pride for those whose ancestral countries were represented, and in healthy curiosity about the other countries and peoples of the world, two attitudes we feel are necessary for mutual respect and peace among peoples. □B. to create a world music ensemble that could continue spreading that exposure and exploration of world musics beyond this summer. □□

**#2. PROJECT RESULTS:**□The goals have been met - MuMa's performances have proven effective, and □MuMa has a future beyond this summer of 2007. The Davis Project for Peace Grant enabled MuzikoMonda to grow from an independent study student-□group to a professional-caliber ensemble with world-map banners as a background (and laser pointers to trace the journey our music is taking across the world), with the new and necessary equipment of an electric piano with amplifier, with arrangements of a variety of authentic world musics by four Boston Conservatory composer/arrangers, with T-shirts as our performance uniforms, and with a website designed by a MuMa-member □([www.muzikomonda.com](http://www.muzikomonda.com)). In addition, the musicians in MuMa were paid for their performances - - allowing them to spend less time working the other non-□musical / minimum-wage jobs they have to do to make-ends-meet in their lives. □□A. The EFFECTIVENESS of exposing youth audiences to MuMa's world music tour was measured by the responses during and after the concerts. We learned that different age groups had different attention-spans, which sometimes resulted in some restlessness. But all audiences responded very positively to our music programs. This assessment was drawn from the observation that most of them listened very attentively and quietly. Many youth copied the movements of the musicians, who were playing instruments most had never seen before - like marimba, concert harp, guitar, keyboard, and many authentic percussions from various parts of the world. Many cheered as their homeland's music was announced and after it was played. They were eager to point-out or find-out the locations on our large 11X6feet maps of the countries represented by the □musics. They answered 'no' to our questions of 'have you ever heard music like this before' and then 'yes' when asked if they were glad to have heard it, liked it, and would tell their friends and families about it. Many youth bobbed their heads, tapped their toes, chair-danced, or got-up and full-body danced to □musics far away from their homelands and very different from the rap and pop and rock musics they are exposed to regularly. The MuMa workshops were not as satisfying as we had hoped. We found that often the students listen to the music and groove to it, but they can't imagine themselves making music - -□feeling the beat, recognizing the sounds of the different instruments, identifying melodic phrases, etc. We realized we could teach those skills (see #3 below). □B. More than ever, Muziko Monda is committed to the pursuit of mutual respect and peace among peoples, locally and globally. This Davis Project for Peace validated our prescribed path toward peace - - through world musics. Each of our performances begins with our spokesperson stating that music has many exciting variations but its existence is global, and hearing those variations can enable people to connect-with and enjoy each other no matter where they are or where they are from. In addition, the members of MuMa learned many non-□music skills that are necessary to establish and grow as a

professional ensemble, and thereby continue our commitment to mutual respect and peace. □ Those skills include applying-for and reporting-on a grant; devising and following a budget; delegating tasks and sharing responsibilities; interacting as a team on and off stage; and communicating with a variety of audiences before, during, and after performances. We were told that as a group we modeled the joy and possibilities of peaceful interaction among peoples of different backgrounds. In addition, each member's musical knowledge and skills grew immeasurably as we all explored the potentials of our instruments through the variety of world music rhythms, scales, colors, moods, and improvisatory practices. □

□ **#3 IMPLICATIONS:** □ It seemed to us that the audiences (youth plus their families, teachers, and □ counselors) really enjoyed the variety of musics from all over the world, and listened carefully to what was played and what was said about each music. This could be a step toward healthy pride in each listener's ancestral identity and healthy curiosity about other people's ancestral identities. In addition, the situation of listening to musics from all-over-the-world with a variety of people whose roots are from all-over-the-world (as all our audiences were, and as more and more audiences are everywhere today) seemed to provide a healthy context for recognizing and celebrating differences among people, and for developing mutual respect. Hopefully this recognition and celebration can be carried into other situations where people experience differences. Thanks to the development and progress enabled by the Davis Project for Peace Grant, Muziko Monda has gained a reputation and future engagements that will definitely enable it to continue and to progress into the future. First, the members of the group thoroughly enjoyed working together this summer - - and have wonderful memories of all the performances; of the comments of □ 'awesome', 'great job', and 'thank you' from so many of the listeners and presenters; of working together on implementing the mission of the project; and of finding, learning, and performing beautiful and exciting musics □ from even more places. Second, MuzikoMonda was invited to be a featured act at "Uplifted: Art Perpetuating Hope" on September 15, 2007 in Boston MA (see □ [www.uplifted-aph.org](http://www.uplifted-aph.org)). The primary host for the event is the international organization "Images and Voices of Hope" ([www.ivofhope.org](http://www.ivofhope.org)). And we have been invited to perform October 27th, 2007 at the AFS World Peace Forum (see □ [www.afs.org](http://www.afs.org)) at Columbia University in New York USA. One of our members will be booking MuMa performances in Boston area colleges and universities. □ The MuMa workshops will continue too - as an after school course offered weekly by Citizen Schools (see [www.citizenschools.org](http://www.citizenschools.org)). Their program and guidance will help us develop and progress our educational project "Hearing and Making Music" during 12 class sessions from Sept - Dec 2007 with students and staff at McCormack Middle School in Dorchester, a part of Boston MA. □ □

All of the members of MuzikoMonda are students at The Boston Conservatory or □ 2007 graduates. Their names, homelands, instruments, and tasks are listed □ here: □ Kavita Baliga (USA and parents from India, vocalist, website designer and future manager) □ Chris Burgess (USA - - mixed heritage, percussionist / arranger / primary spokesperson on stage) □ Kettchuan Lee (Malaysia, cellist / arranger) □ Amaury Morales (Dominican Republic, keyboardist / arranger / conductor) □ Asako Okamoto (Japan, marimbist / percussionist / arranger, treasurer) □ Tomina Parvanova (Bulgaria, harpist / incidental percussionist / arranger, scheduler) □ Sebastian Plano (Argentina, cellist / arranger / composer, and a Davis Scholar) □ Erik Puslys (USA - mainly Lithuanian, guitarist / incidental-percussionist / □ arranger) □ □ The Boston Conservatory faculty coach is Cynthia Price-Glynn, and a faculty consultant is James Dalton. □ □

On behalf of Muziko Monda, we thank you for the opportunities past, present, and future that your Davis Project for Peace Grant has brought each of us as an individual and all of us as a group. Of course in all our literature we will always mention our connection to the Davis Projects for Peace with great pride, and hope that you will be proud to have been such an important catalyst in our pursuit of mutual respect and peace among peoples. □

