

D4-HANDBOOK FOR THE IMPLEMENTATION OF THE SOUND MUSIC-BASED INTERVENTION FOR OLDER PEOPLE WITH DEMENTIA

SOUND CONSORTIUM

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Summary

1. INTRODUCTION ON SOUND AND ON THE DELIVERABLE AIM.....	3
2. WHICH ARE THE TARGET AND WHY DELIVERING THE SOUND INTERVENTION?	4
2.1 Older people with dementia	4
2.2 Dementia Care Professionals	5
2.3 Informal caregivers	6
3. WHY DELIVERING THE SOUND INTERVENTION?	6
4. WHO CAN DELIVER THE INTERVENTION?	8
5. WHERE CARRYING OUT THE SOUND ACTIVITIES?	13
6. WHICH ACTIVITIES?	13
6.1 Before and after the SOUND session	13
6.2 Common aspects.....	14
6.3 Detailed description of activities	15
7. IMPLEMENTATION GUIDELINES.....	34
7.1 Communication and activities planning.....	34
7.2 Music choice	35
7.3 Activities implementation	36
8. WHICH MONITORING TOOLS?	38
9. THE VIDEO LESSONS ON MUSIC FOR INFORMAL CAREGIVERS OF OLDER PEOPLE WITH DEMENTIA	39
10. CONCLUSION.....	40
10.1 Further training on the SOUND method	40
10.2 How to access the online platform	41
ANNEX 1: MATRIX FOR DESCRIBING EVERY ACTIVITY	43

1. INTRODUCTION ON SOUND AND ON THE DELIVERABLE AIM

Dementia is a syndrome that affects millions of people worldwide, who experience difficulties with remembering things, thinking, communicating with others, and taking care of themselves. Additionally, they often experience mood swings, aggressiveness, apathy, or even changes in personality and behaviour. Their family caregivers might experience the “care burden”, defined as “the level of multifaceted strain perceived by the caregiver from caring for a family member and/or loved one over time”¹ (Liu and Heffernan, 2020, page 442). Also dementia care professionals are at risk of developing work related stress.

There is no cure for dementia yet and the available pharmacological treatments can only buffer some symptoms such as agitation, but they can also have side-effects.

On the other hand, research discovered the power of music for the overall population but also and very effectively on people with dementia and their caregivers.

In the middle of these two edges stands SOUND project (<https://SOUNDeuproject.eu>) a European initiative funded by the Erasmus Plus programme (ERASMUS+ n° 2021-1-IT-02-KA220-ADU-000033494), led by IRCCS INRCA Ancona and involving four European countries (Belgium, Italy, Portugal and Romania), that aims to revolutionise the approach to dementia through the powerful therapy of music.



¹ Zhu Liu, Catrina Heffernan, Jie Tan, Caregiver burden: A concept analysis, International Journal of Nursing Sciences, Volume 7, Issue 4, 2020; 438-445.

The SOUND method consists in active and passive music based activities to be performed in the circle setting with OPDs, led by a facilitator, a dementia professional (not necessarily but preferably a professional educator) who has good music attitudes together with experience in the dementia field or a musician with knowledge/experience in the dementia field or willingness to work with this population.

The aim of this handbook is providing practical instructions to Dementia Care Professionals (DCPs) and musicians who aim to replicate the innovative SOUND method in their organization (i.e. Alzheimer Café), Day-Care Centre, Institution with older people with mild-moderate dementia (OPDs).

The possible activities to do in circle with older people with dementia (OPDs) are described in detail, together with suggestions and tips on how to implement them at best, based on the experience of the SOUND partners.

The tools that can be used before, during and after the SOUND intervention for evaluation or the outcomes purposes, are described in the document **D5-Guidelines and recommendation for the assessment of the SOUND music-based intervention outcomes on older people with dementia and dementia care professionals**.

2. WHICH ARE THE TARGET AND WHY DELIVERING THE SOUND INTERVENTION?

2.1 Older people with dementia

The SOUND intervention is not feasible for anyone at any stage of dementia, but participants to be included in each session need to be selected depending on the following criteria²:

- Interest in the SOUND intervention
- Age ≥ 65
- Diagnosis of MCI or dementia with mild to moderate impairment (e.g., MoCA total score $\geq 10/30$)

² Santini, S., Merizzi, A., Caciula, I., Azevedo, M.J., Hera, A., Napradean, L., Di Rosa, M., & Quattrini, S. (2024). A quasi-experimental mixed-method pilot study to check the efficacy of the “SOUND” active and passive music-based intervention on mental wellbeing and residual cognition of older people with dementia professional’ burnout: a research protocol. *Front. Psychol.* 15:1327272. doi: 10.3389/fpsyg.2024.1327272

- Be able to see, hear and move (also with the help of appropriate aids)
- Absence of aphasia (mild acceptable)
- Be able to understand and undertake simple tasks as required during activities

Prior to the start of the SOUND intervention, biographies and musical preferences of OPDs need to be collected so that DCPs can study them in advance. By doing so, DCPs may properly relate to OPDs during the intervention considering their needs and characteristics.

Each SOUND group should include seven or eight OPDs coupled ideally with the same number of DCPs all positioned in a circle. During the intervention carried out in the 3 participating partners' countries it has been observed that it is sufficient that one DCP is involved each two OPDs, sitting among them.

2.2 Dementia Care Professionals

The role of professionals in these sessions is multiple. First and foremost, professionals are participants, participating actively and emotionally in the activities and can derive positive benefits from the participation in music-based activities³, such as reducing stress levels⁴, increased positive interactions, relationships, communication, sense of confidence, empathy, and an improved understanding of residents' emotional state and experience of limitations⁵. But professionals also have the role of supporting older people with dementia and the facilitator operationalising the activities (for instance, distributing materials) or detecting any emotional discomfort or signs of discomfort, distraction or tiredness on the part of the participants as a result of the stimulation given during the activities or other sources (professionals are also internal observers). If these signs have not been captured by the facilitator, professionals should send an alert to the facilitator (discreetly, through a pre-arranged signal, for example) allowing the facilitator to act, directly or indirectly, in order to reverse this situation.

Inclusion criteria for DCP are the following¹:

³ Cabrera, E., Sutcliffe, C., Verbeek, H., Saks, K., Soto-Martin, M., Meyer, G., et al. (2015). Non-pharmacological interventions as a best practice strategy in people with dementia living in nursing homes. A systematic review. *Eur. Geriatr. Med.*, 6, 134–150. doi: 10.1016/j.eurger.2014.06.003

⁴ Caldini, G.; Vichi, D.; Hera, A.; Springhetti, N.; Dallapé, G. (2019). Circle Activity & Alzheimer: l'arte dialoga con la cura. Progetto sperimentale presso il Centro Diurno Alzheimer dell'APSP Civica di Trento. *Psicogeriatría*, 1, 58-63.

⁵ Melhuish, R., Beuzeboc, C., & Guzman, A. (2016). Developing relationships between care staff and people with dementia through Music Therapy and Dance Movement Therapy: A preliminary phenomenological study. *Dementia* 16, 282–296. doi: 10.1177/1471301215588030

- Having experience in the dementia field;
- Having interest in the SOUND intervention;
- If the professional is the (co)facilitator or internal observer- having completed the SOUND training.

2.3 Informal caregivers

Informal caregivers (family, friends, neighbours) of OPDs, are a secondary target of SOUND. In SOUND they were involved in the co-design of the curriculum through focus-groups (see D1-Co-design handbook) and in the pilot study as source of information on the older person with dementia. In Italy they were also interviewed for the design of the awareness campaign. In that occasion the researchers invited them to watch the video made for the launch of the campaign and asked which key-message on dementia they wanted to give to the large public. During the experimentation carried out between Autumn 2023 and Winter 2024, in Italy, Portugal and Romania, they were not included in the music activities because they were not available but, ideally and theoretically they may be part of the circle. Criteria for the inclusion of the Informal Caregivers are:

- Being an informal caregiver of a person with dementia, preferably for at least 6 months;
- Have interest in the SOUND intervention;
- Not have sensory or cognitive impairments that prevent their participation in the SOUND activities;

Moreover, preferably, the informal caregiver has to care for a participant in the same SOUND intervention.

Given the pivotal role of informal caregivers in the daily assistance of their relatives suffering from dementia, the SOUND consortium developed five video lessons to improve their knowledge and ability to use music in the daily care of people with mild-moderate dementia in their daily lives. The videos are described in the paragraph 9.

3. WHY DELIVERING THE SOUND INTERVENTION?

To improve the symptoms of dementia, scientific evidence describes different intervention approaches, both pharmacological and non-pharmacological. Although evidence shows that pharmacological therapy can delay cognitive symptoms in People Living with Dementia and somewhat control behavioral disorders, it cannot cure dementia. Unfortunately, these therapies

have limited effect on alleviating the behavioral and psychological symptoms of dementia. On the other hand, non-pharmacological interventions have been identified as complementary therapies, offering versatile, more accessible and cost-effective approaches, with fewer side effects for people living with dementia.⁶ The therapeutic benefits of music are well established in the care of the elderly and, more particularly, those with neurocognitive deficits, and especially in its application with dementia, such as Alzheimer's disease and other dementias.⁵ The SOUND method might help maintain cognitive function, improve behaviour, mood, and quality of life of OPDs^{5,7} and reduce the stress of care professionals⁸ and informal caregivers, even if there is still few evidence of the impact of music on the latter.



Scientific evidence shows that listening to music, playing music or singing may improve mood and quality of life and increase well-being; promotes communication and connection and improves the relationship among OPD and their caregivers, especially when verbal communication fails; therefore, it can also lighten the caregiver burden and stress.

⁶Moreno-Morales, C., Calero, R., Moreno-Morales, P., & Pintado, C. (2020) Music Therapy in the Treatment of Dementia: A Systematic Review and Meta-Analysis. *Front. Med.*, 7:160. doi:10.3389/fmed.2020.00160

⁷Soufineyestani, M., Khan, A., & Soufineyestani, M. (2021). Impacts of Music Intervention on Dementia: A Review Using Meta-Narrative Method and Agenda for Future Research. *Neurol. Int.*, 13, 1–17. <https://doi.org/10.3390/neurolint13010001>

⁸Caldini, G.; Vichi, D.; Hera, A.; Springhetti, N.; Dallapé, G. (2019). Circle Activity & Alzheimer: l'arte dialoga con la cura. Progetto sperimentale presso il Centro Diurno Alzheimer dell'APSP Civica di Trento. *Psicogeriatria*, 1, 58-63.

SOUND intervention is therefore based on empirical evidence about the benefits of music with OPDs, DCPs and IC, it is a cost-effective intervention (the props and tools to support the activities can be everyday items or musical instruments built for the purpose from recycled materials, and therefore don't require a large initial investment), with few or no expected side effects, as is characteristic of non-pharmacological interventions for dementia with empirical evidence.

4. WHO CAN DELIVER THE INTERVENTION?

The SOUND intervention can be delivered by DCPs (e.g., professional educators, psychologists, physicians, occupational therapists, nurses) or musicians interested in the use of music with people with dementia, and in using the SOUND method, assuming the role of the facilitator and/or co-facilitator. Using a co-design approach involving OPDs, informal caregivers and DCPs, the SOUND consortium designed a training curriculum for DCPs and musicians available under the SOUND website menu Ecourse > Training for care professionals (<https://soundeupproject.eu/course/>).

Specific roles are:

facilitator (and co-facilitator)

internal observers

external observers

The **facilitator** is the professional who leads the activities, staying in the circle or inside the circle. This role implies proposing the activities to the participants in a responsorial style, holding the circle, welcoming and mirroring any spontaneous reaction or activity coming from the participants and proposing it to the whole group. The co-facilitator, if any, is responsible for supporting the facilitator during the session.

The role of facilitator and co-facilitator can be assigned to a DCP, preferably with music skills, even if it is not needed being musicians, or to a musician trained on dementia. This is the reason why it is important that people who want to apply the SOUND intervention are trained on its methodology.

In fact, the SOUND training includes learning materials on both dementia and music. The gerontological, psychological, social and musical knowledge and competences are so closely intertwined in the SOUND method that it is important that they are covered by several professionals in the same team.

In our experience, the best option may be that facilitator and co-facilitator have complementary knowledge e.g. the first has a care background and the second a music one or viceversa.

The facilitator



The **internal observers** are due to support the OPDs during the intervention in a non-intrusive and facilitating way while taking part in the activity. The facilitator, co-facilitator and internal observers take mental notes of their observations for reporting them in writing at the end of each session by using the Live Session Emotions Thermometer (LSET).

The internal observers



The **external observers** focus on OPDs' emotional and behavioural responses to the proposed activities and rate them through the Apparent Affect Rating Scale (AARS). Written notes should be added to in a **diary for each OPD**, describing extensively the attitudes and emotions observed by external observers during the whole sessions, and within the different music activities performed. Since the external observers have to make observations and take notes systematically and then to interpret OPDs' behaviours and reactions to the activities, it is preferable they have a research background.

The external observers



Considering the described above, there are some mandatory and preferable requirements to adequately fulfil the different roles in the group, the main one being to have attended the SOUND Training successfully, both the online part and the practical face-to-face training, facilitated by professionals qualified in the method, namely the researchers of the SOUND project or those who, having previously completed the training, have experience in facilitating the SOUND intervention.

Success in SOUND training implies, in addition to attending all the modules, get approved in the assessment tests, as well as having a favorable evaluation in the SOUND activities simulation module. These and other mandatory and preferential requirements according to the professional group, are specified in the table below (Table 1). The preferential requirements, although not mandatory, facilitate the integration of the SOUND method, as well as the implementation of the activities that are part of it and the management of the implementation groups. For instance, it is important that the facilitator and the co-facilitator have basic music knowledge in order to understand and be able to carry out SOUND activities. At the same time, it is also important that they have some knowledge/experience about dementia and behaviours usually associated with the disease, in order to intervene appropriately if they emerge during the sessions. Ideally, the facilitator should have both neuropsychological /educational competences, but since this is not common, the cooperation of professionals from different fields of specialization are highly recommended (for instance, the facilitator is a musician and the co-facilitator and internal observers' dementia care professionals). The SOUND training must be adapted if the trainees are musicians or care professionals, in order to meet the potential limitations of each of the professional groups.

Table 1. Mandatory and preferential requirements

	Type of requirements	
	Mandatory	Preferential
Facilitators	Be a dementia care professional or a musician Successfully attend the SOUND method training Have good music attitudes Have enough confidence to use his/her voice	Be creative, empathic and flexible Have good knowledge of folk/popular music
Dementia Care Professionals	Experience working with people with dementia	Have basic music competences
Musicians	Willingness to work with people with dementia Having basic knowledge on dementia Successfully attend the SOUND method training	Experience working with people with dementia

Internal observers	Be empathic Be a dementia care professional
External observers	Have research background

5. WHERE CARRYING OUT THE SOUND ACTIVITIES?

The room hosting the SOUND activities needs to be large enough to allow participants movement, tidy with as few distracting objects as possible, with a suitable level of light which is not too dark and not too bright, and with small sound reverberation. The chairs need to be arranged in a circle with assigned seats (placing a sheet on each chair, where the name of each participant is written) taking into account specific aspects for interacting with the OPD: (a) interpersonal dynamics; (b) visual/auditory difficulties; (c) need for proximity to the healthcare staff; (d) definition of roles. Considering the space of the circle as inside a square, one chair for each corner might be positioned outside the circle for the external observers, in case the team wishes to involve also them.

If the care facility where you work does not have a space with these characteristics, don't be discouraged. You can form smaller groups and use one of the larger rooms you have, removing chairs and tables to create space for the circle. Create a toolbox to have all materials at your disposal and decorate the room with accessories and objects that make it welcoming. Create it doesn't take much!

Create a **ritual** for every time you accompany seniors to a SOUND session, so that seniors know that this is the room of music, well-being and beauty. SOUND brings beauty to healthcare settings.

6. WHICH ACTIVITIES?

6.1 Before and after the SOUND session

Before the session starts it is very important that the facilitator, the co-facilitator when available, the internal and the external observers have a moment for refreshing the activities plan and the objectives of every activity. They should also check materials to use, prepare the music on the pc and check if the amplification is working. They have also to prepare the name on the seats, given that every seat is assigned to a specific person based on older people's characteristics.

After the session it is important that the team discuss strengths and weaknesses of the meeting, OPD's reactions and behaviour, and comment the facilitator's behaviour and facilitating style in a constructive way. The observations shared during this debriefing time can be integrated to the notes taken by external observers that will be part of the diaries of the OPDs.

6.2 Common aspects

Each SOUND session lasts about 45 minutes and it is divided into four different phases: (1) welcoming; (2) opening activity; (3) three to five main activities depending on the length and intensity of each one; (4) closing activity (Figure 1).

Figure 1 SOUND session phases



The intervention foresees both active (vocal and rhythmic production) and passive (listening to pieces of music) music-based activities, described in detail in paragraph 6.2. Additionally, narrative activities may be linked to the music, such as creating or telling stories, talking about pictures, describing an object and so on. All activities have the general objective of enhancing participants' wellbeing. Additionally, each activity aims to stimulate specific cognitive abilities.

Every activity is chosen based on direct objectives that the professionals want to achieve for the patients e.g. the stimulation of the memory process or the language fluency, coordination or the attention level. Indirect objectives at almost all activities are: bonding in the group, sharing with the group, collaboration with the group, orientation in the space, creation of a relaxed and family atmosphere, socialisation.

Music leading the activities are chosen based on the biographies of the participants and their personal data, including personal music preferences, collected before the activities start. For example, if in the group of participants, one person loves dancing and she/he was used to going to the dance halls in the past, dancing music will be chosen for one of the activities. If another person loves the Opera, music tracks coming from the Opera repertoire will be proposed during the activities. Similarly, if someone was used to sailing, songs treating this topic will be used.

The organization of activities takes into account particular fears and triggering factors of OPDs related to their personal stories and current situations, checked through the biographical sheet. The activities proposed are personalized based on the OPDs' preferences and on their actual mental and physical condition, thus they may need to be adapted from time to time and from person to person.

Moreover, music preferences depend on the cultural context, and older persons often like folk and popular national music. In light of the above, here below you can find some suggestions of activities coming from the experimentation driven by the SOUND consortium. Most of them can be replicated to all OPDs and in different countries, but we recommend to be creative and design new activities based on your beneficiaries' preferences and cultural background.

The focus is on inclusion rather than on performance. In fact, the goal is not to complete an exercise without errors. Indeed, the facilitator has the task to adapt activities to the group participants and use what is generally considered a mistake as a resource to creatively change the activity.

The common element which affects almost all activities is music, either passive music, which involves mainly listening or active music, which involves music making by the circle participants. This can be through the voice, through music instruments or through the body percussion technique.

Each session can be video recorded (by two video-cameras) in case those delivering it would aim to either share their work with other colleagues for continuous training purposes or be able to carefully observe the reactions of OPDs during each session, more than already observed by external observers or in case a decision not to have this kind of observers have been taken by the team. In case this role is covered, each external observer will observe each assigned OPD (maximum 2) during three intervals of SOUND sessions (through the AARS tool), will report the type of activity carried out during that specific period and possibly take relevant written notes of observations made, which will be systematically reported in the OPDs diaries.

6.3 Detailed description of activities

The main types of activities that can be performed during SOUND sessions are described below, first in a basic proposal, and secondly with possible variations.

The sequence of activities, except for the opening and closing activity, is previously chosen by the facilitator, while preparing the session according to the type of stimulation that they wish to propose during that session strictly linked to the aims of the session.

A general variation affects the use of music during the activities. Whenever the facilitator or co-facilitator (but also an internal observer) can play an instrument (i.e., traditional Portuguese instrument "Cavaquinho", Portuguese Guitar, keyboard, flute transverse, violin) this is highly recommended because it can rise even more participation and involvement in the group.

A common technique that can fit most of the activities is shifting the focus through mirroring the OPD who might be in difficulty, or guides the responses of the person with difficulties, or starting from the response of the person in difficulty to engage the next activity.

The facilitator can use the table in Annex 1 for describing the performed activities.

As for **the music accompanying the activities**, it **should be chosen based on the capacities that the facilitator aims to stimulate**. For example, an evocative music suits the storytelling activity. It is also very important to consider the rhythm and speed of the music, since in older people with dementia, reaction time is usually longer and the speed of response (for example, singing a song at the same time as it is played) is slower. Songs with a faster tempo can be more difficult to follow.

Activity n. 1 - "Sing your name"/"good morning/welcome"



Objective: it is an opening and ice-breaking activity. Auditory stimulation, bonding in the group, settling into the environment, creation of a relaxed, family atmosphere are its aims.

Facilitator welcomes the group with the chosen piece of music, possibly enriching it with vocal interventions (spoken or sung) to emphasise the group's welcome and the start of the session. Facilitator can initiate a conversation guided by the weather.

Facilitator invites each person to say their name, following his/her example, and invites the circle to repeat each person's name, possibly associating it with a gesture. Initially proposed by the facilitator and continuing clockwise through all the elements of the wheel. It resumes activity, but counter clockwise.

Variations:

The facilitator can ask the group to stand up and grab each other's hands, close their eyes, and listen to the silence and to leave all thoughts out of one's mind before starting the activity.

The facilitator can invite the participants to associate the name with a gesture, initially proposed by the facilitator and continuing clockwise. It resumes the activity but then in a counter clock wise direction.

If the person does not introduce him/herself, the facilitator proposes the name associated with the movement.

If the person instead of introducing him/herself by name says something else, what was proposed is nevertheless repeated with all the participants in the circle.

Instead of name, the facilitator can decide to perform this introductory activity telling a good morning/afternoon, in the way each one prefers.

Instead of repeating the names, this activity can be conducted by listening to a song that could for example be chosen in accordance with the weather: when it is raining, a song talking about the rain can suit.

Music:

A suitable music can be used, such as a song where the words “good morning”, “buongiorno”, “hello”, “ciao”, “welcome” may be told.

Italy

Buongiorno a te – L. Pavarotti <https://www.youtube.com/watch?v=zQzLUIkz2o>

O’ sole mio di L. Pavarotti https://www.youtube.com/watch?v=d_mLFHLSULw

Portugal

Boas Vindas – Caetano Veloso <https://www.youtube.com/watch?v=SyDrICb7NS8>

Cinderela – Carlos Paião <https://www.youtube.com/watch?v=kAjZeRNe6aY>

Romania

Imi Acordati Un Dans - Stefan Banica

https://youtu.be/QZY1MVReCwg?si=Od6DAAh7s4_7M0XX

Morning, Peer Gynt Suite - E.Grieg

<https://youtu.be/-rh8gMvzPw0?si=VToO6PKAnWAV0VEF>

Activity n. 2 - "Body percussion"



Objective: it helps stimulating attention, vision, hearing and coordination and to investigate the memorization of the proposed movements, the attention required in carrying out the task, the inventive stimulation.

The facilitator proposes the execution of rhythmic cells with the body (hands, feet, legs) and the group repeats. The facilitator gradually increases the degree of difficulty in the movements and of sequences, checking the participants' response.

Variations:

Shifting attention through mirroring to the person in difficulty: copying the movement/rhythm of that person (also in the case of pauses).

The Facilitator invites the participants to propose a movement.

Music:

Music is chosen that can stimulate movement and body coordination. Thus a rhythmic but not too much fast music is preferable.

Italy

Candles Valzer-R. Burns/D. Rizzio <https://www.youtube.com/watch?v=JbBleRoqCzA&list=PL-pAzpPJVpkpjAjSjiWfUm9q2gcMb0Y0U&index=4>

In the mood – G. Miller https://www.youtube.com/watch?v=CI-0E_jses

Johnny B. Goode – C. Berry https://www.youtube.com/watch?v=Y1wLTJf_WtU

Mix 70s Rock and Roll – https://www.youtube.com/watch?v=4_sdi-39SCs

Portugal

Ó Ferreiro – Dulce Pontes - <https://www.youtube.com/watch?v=G9x9lpvy7rs>

Chula Velha – Daniela Pereira Cristo <https://www.youtube.com/watch?v=qF34vgw-KOg>

Romania

Trecea Fanfara Militara - Dan Spataru

<https://youtu.be/C83XBoY2GfI?si=pinY3RBE3PeQlr0->

Activity n. 3 - “Imitation of body movement”: “Dance and movement”

Objective: it is aimed at visual, auditory, mnemonic and attentive stimulation and body coordination.

A very forward starting activity meant to make everyone loosen up and open up. Facilitator invites participants to stand up and while still in a circle, Facilitator does simple dance movements on the music, while participants copy the moves. Then each element circle can propose a movement and the rest imitate.

Variations:

Dance can also be proposed while people are sitting, if they are tired.



Music:

Music that can be danced, including traditional music from national contexts, suits this type of activity.

Italy

Il valzer degli sposati – R. Casadei <https://www.youtube.com/watch?v=na7e1nX9e1g>

Let's twist again di C. Checker <https://www.youtube.com/watch?v=E1o3cbLYoIY>

Portugal

Tiro Liro Liro – Amália Rodrigues <https://www.youtube.com/watch?v=mN485VvtAdI>

Ó Malhão Malhão – Linda De Suza <https://www.youtube.com/watch?v=fTr3RqspAVE>

Romania

Poema - Francisco Canaro

<https://youtu.be/C83XBoY2GfI?si=pinY3RBE3PeQlr0->

Stanga Dreapta - Grigore Gherman

Activity n. 4 - “Sticks or maracas”



Objective: it is aimed at stimulating the listening capability, attentiveness and coordination between body movements and listening to music.

The facilitator, in an upright position like the rest of the circle, hands the sticks or maracas to the participants and illustrates the activity: facilitator proposes rhythms, with and without music, using the instruments and the participants try to reproduce them.

Variations:

Shifting attention to the person in difficulty through mirroring: copying the movement/rhythm of that person (also in the case of pauses).

Music:

Music is chosen that can stimulate movement and body coordination. Thus, a rhythmic but not too much fast music is preferable.

Italy

Two men sound Disco samba <https://www.youtube.com/watch?v=-UVZm9azbgg&list=PL-pAzpPJVpko2muPVbPMvJ9E9V1Uq24vA&index=3>

Portugal

Arrebata, arrebata, arrebata – Roberto Leal <https://www.youtube.com/watch?v=g-9ANuFSqM>

Staying Alive – Bee Gees <https://www.youtube.com/watch?v=fNFzfwLM72c>

Romania

Activity n. 5 - "Music instruments"



Objective: it is aimed at coordination, listening skills and social interaction.

The facilitator hands out a different instrument (i.e. sticks, cymbals, tambourines, triangles, maracas) to each participant and lets them freely play the instrument, to see how it sounds. The facilitator asks the participants to stop, then starts playing a beat which the participants have to follow, in accordance with the music. From here, different rhythms are being directed by the facilitator towards some participants at times or all of them at other times. In the first session rhythms can be repetitive, allowing the participants to feel at ease and enjoying listening to the song while also playing the instruments. In the following sessions, rhythms can be less repetitive.

Variations:

Instruments can be placed in the middle of the circle and participants can be asked to choose the preferred one.

The facilitator might intentionally leave some silent moments to let the free expression of the participant take the floor, and this might be an alert for others in the group to start playing the instrument without the intervention of the Facilitator.

Music:

Music that stimulates the perception of sound and rhythmicity. It is preferable to use rhythmic music with a metronomic pattern that is appropriate for OPDs and allows them to use the instruments without difficulty: not too much fast rhythm but “sostenuto”.

Italy

Everybody needs somebody to love – The Blues Brothers
<https://www.youtube.com/watch?v=wDvIGZ- au4>

Aragoinese da la Carmen di G. Bizet <https://www.youtube.com/watch?v=PCCLiuOQF88&list=PL-pAzpPJVpko7MDp0MD-0 bfp4yqZ-J0&index=2>

Tace il labbro - La Vedova Allegra – F. Lehar <https://www.youtube.com/watch?v=0R5wFLWsqXo>

Tintarella di Luna – Mina <https://www.youtube.com/watch?v=4fLF7PiNL78>

Il mio canto libero – L. Battisti <https://www.youtube.com/watch?v=UtUHEsPfjJE>

Portugal

Desfolhada Portuguesa – Simone de Oliveira <https://www.youtube.com/watch?v=2Hy3OUF bNk>

Bem Bom – Doce <https://www.youtube.com/watch?v=VwTRQp6kjjY>

Romania

Gramophone - Eugen Doga

<https://youtu.be/1p0pe-1 xUk?si=1i5B6jZ5rZhVVzIJ>

Cantecul Gamei - Cutiuta Muzicala

<https://youtu.be/ekQIQ5 zZvl?si=pkMdyOHQfGERpk6>

Activity n. 6 - “Coloured foulards”



Objective: it aims at stimulating coordination, body movement, visual/ hearing/attentive stimulation, body coordination, orientation in the space.

Facilitator asks each participant to choose a coloured foulard, trying to arouse general curiosity then, sitting down, introduces the activity, asking the participants to hold the foulard with their right hand, when the facilitator raises his/her own high up, to follow the movement.

Variations:

Naming the different colours.

Increasing the rhythmicity of movements.

Proposing to move the foulard whenever a certain word (for example the name of a OPD) is listened to in the song.

Coloured cords or balloons can be also used instead of foulards.

Same colour foulard can be handed out to each OPD and their internal observer.

Music:

Music that stimulates the perception of sound and rhythmicity. It is preferable to use rhythmic music with a metronomic pattern that is appropriate for OPDs and allows them to use the instruments without difficulty: not too much fast rythm but “sostenuto”.

The facilitator can prepare a playlist using pieces of songs in which the name of colours (red, blue, green etc.) is mentioned in the texts, and put together all this pieces in a single mix.

Italy

Session Boogie – Alan & Pierce <https://www.youtube.com/watch?v=PnVnwZC-0sE>

Jailhouse Rock – E. Presley <https://www.youtube.com/watch?v=A99sV18J0mk>

Diana di P. Anka <https://www.youtube.com/watch?v=wPw5WiABUOA>

Portugal

Ler Toreadores da la Carmen di G. Bizet

<https://www.youtube.com/watch?v=4DNGMoMNLRY&list=PL-pAzpPJVpkrmwZuLXVxagT6wawfd2Arq&index=4>

Disco samba <https://www.youtube.com/watch?v=-UVZm9azbgg>

Playback – Carlos Paião https://www.youtube.com/watch?v=Fw5fp3YFV_M

Baile de Verão – José Malhoa <https://www.youtube.com/watch?v=jd3Oxh05yM4>

Romania

Culori - Constantin Draghici

<https://youtu.be/RZGRcN4spjQ?si=FeOQoBUvO0JuSxU>

Pe bolta cand apare luna - Cristian Vasile

<https://youtu.be/bvwKZLUYJXE?si=ANRSEF4Q0oplwSDe>

Activity n. 7 - “Story telling”



Objective: it aims at stimulating verbal fluency, association, imagination, long-term memory, reminiscence and attention. It can be designed also as an ice-breaker.

The facilitator remains seated in the circle and introduces the activity, starting to tell a story of a memory or an invented one. For example, that in the morning they have seen something flying (or they have received a special guest in their home; or the adventures of a storyteller who goes around in the city, or a kite flying upon the city). Then the facilitator asks the participants questions to build a story together: each older person adds a detail, for example what is flying, what can be seen from that perspective, and then the colour of the flying object, who makes it fly, where does it go, etc. So the whole story is told.

Variations:

Starting the activity by listening to a music.

The facilitator goes around the circle asking each individual to choose an image (objects, landscapes, images of own city, etc.), and inventing a story that will be supplemented by thoughts, words and/or silences proposed by each circle member.

At this point a game of imagination and remembrance starts, where every participant recalls personal or public events that occurred in the places represented in the photographs.

Handing a sheet of paper and a pen/marker to OPDs asking them to write thoughts and/or words that the music they are listening to evokes. At the end the Facilitator will collect the written papers

from each one and build a story using what they read. Facilitator can also write in each piece of paper an instruction to be followed by the OPD when writing the text, for example: a person, a feeling, a colour, a situation, an action, a place, etc.

Using increasingly elaborate images.

During this activity internal observers can help OPDs, indeed this is a moment when the interaction among the two can establish closer and more confidential contact and eventually reassure the OPDs.

Music:

Music evocative of images should be chosen for this type of activity.

Italy

Endless Road – T. Emmanuel <https://www.youtube.com/watch?v=bBrrbwTRRZo>

Habanera – Carmen – G. Bizet <https://www.youtube.com/watch?v=43wbTYywJfI>

Le quattro stagioni – Autunno – A. Vivaldi https://www.youtube.com/watch?v=zqx37cBz_no

Autumn music background <https://www.youtube.com/watch?v=7DWE13jeF3c>

Valzer dei fiori – Tchaikovsky https://www.youtube.com/watch?v=ly6Ah_qJn2w

Eine Kleine Nachtmusik – Allegro – W. A. Mozart <https://www.youtube.com/watch?v=UzEX0-nwN4Y>

Violin Concerto in E Minor, Op. 4 No. 2, RV 279; I. Allegro – A. Vivaldi https://www.youtube.com/watch?v=cA_T1yF0sfU

Chopin Valzer <https://www.youtube.com/watch?v=64B-gW9FtY8>

Intermezzo da Cavalleria Rusticana di P. Mascagni <https://www.youtube.com/watch?v=7OvsVSWB4TI>

Portugal

Depois do Adeus – Paulo de Carvalho <https://www.youtube.com/watch?v=jthlDhHpblo>

Cartas de Amor – Tony de Matos <https://www.youtube.com/watch?v=P8ePf8mbZel>

Romania

Under the Sea - The Little Mermaid

https://youtu.be/GC_mV1IpijWA?si=1WqelqOqpv9af7hE

Activity n. 8 – “Listening to a song”



Objective: its objective is promoting auditory attention, long-term memory, imagination, reminiscence, body coordination and explore verbal and emotional expression, through the use of a well-known music (like Fado in Portugal), which portrays local customs.

The facilitator sits down to be part of the group listening to the chosen song chosen for this activity and the circle listens. Some participants might follow along singing parts of the song. The facilitator then asks participants, one by one, what emotions, thoughts, words, memories the song has brought to them, which can also be written in a sheet of paper.

In case the song is bustling, Facilitator and the participant will stand up, in order to sing standing up and associating movements similar to the dance. The circle follows the facilitator's movement, that can be a wave movement, with the forearms forward swinging with the body, shifting the weight from the left foot to the right foot, alternating them for the duration of the verses of the song.

If the music is relaxing, the participant can remain sit while listening, and can be invited to close their eyes and imagining what the music takes to their minds. At the end, Facilitator asks "what did they feel?", and there is a moment of sharing stories.

Variations:

Inviting participants to close their eyes while listening to music.

Saying “I listened to this song when I was young but I don’t remember the title, can you help me remember?”. If participants do not guess the title, do not insist.

The Facilitator or co-facilitator, if any, can write the emotions described on a poster placed on the floor.

Another version is **“Listening to a song and association with colours”**, aiming to investigate how much memory and remembrance are part of the circle, using the visual and auditory aspect.

Facilitator can ask "what colour did you come up with?" for soliciting the association between song lyrics and colours. The co-facilitator, if any, can write the colours on a poster placed on the ground.

Music:

Choose a type of music that can facilitate attentive listening and stimulate autobiographical memory, emotions and possibly imagination.

Italy

Claire de lune – C. Debussy https://www.youtube.com/watch?v=CvFH_6DNRCY

The four seasons – Autumn – A. Vivaldi https://www.youtube.com/watch?v=zqx37cBz_no

The four seasons – Winter – A. Vivaldi <https://www.youtube.com/watch?v=ZPdk5GalDjo>

The best of Tchaikovsky https://www.youtube.com/watch?v=DG87oy53_zM

Portugal

Uma casa Portuguesa – Amália Rodrigues <https://www.youtube.com/watch?v=-ziG1M5ZWUc>

Canção do Mar – Dulce Pontes https://www.youtube.com/watch?v=v_2fyB4dj4U

Romania

Sunt vagabondul vietii mele - Gheorghe Dinica

<https://youtu.be/iCPP3BNc6yY?si=dnmAWIaAl7fTidcp>

Valurile Dunarii - Corina Chiriac

<https://youtu.be/hxMLUnJWC4k?si=k1I7PT53vS45Nfio>

Activity n. 9 - “Singing a Song”



Objective: it aims to stimulate auditory attention, memory and verbal fluency.

The facilitator and co-facilitator can start singing a song following the input of one older person. It can be a traditional song or a well-known one. The group starts singing the song, accompanying the facilitator and co-facilitator. This is one of the favourite and most spontaneous activities. In each activity when a song is playing it often happens that somebody starts to sing, dragging also others to do the same.

Music:

Since this activity is spontaneous, there are not songs to suggest.

Activity n. 10 - “Sing syllables”



Objective: it aims to stimulate short-term memory, attention, verbal fluency and movement coordination.

The facilitator proposes the execution of sets of syllables or vocals, singing them, and the group members imitate. The facilitator gradually increases the degree of difficulty, proposing the intonation of the sets of syllables and associating them with facial expressions and gestures and with arms/legs movement.

Variations:

Instead of syllables, vowels can be sang also accompanied by arm movements: Facilitator starts singing vowels, each one getting a different arm direction (e.g. a means arms up, e means arms outward, u means arms down, etc.). Participants have to copy the moves and sounds.

Music:

It is not needed for this exercise because older people and the facilitators create the melody at the moment. During the last part of the intervention, in Italy was suggested a song including vocals. It was Disco Samba – Two Man Sound <https://www.youtube.com/watch?v=-UVZm9azbgg>

Activity n. 11 - “Coloured cloth”



Objective: it aims to facilitate visual/social contact, imagination, reminiscence.

The facilitator gets a rounded cloth (about 3 metres diameter) out of its bag with different colours in triangular segments with a vertex in the centre of the cloth and asks each participant to grasp a flap. The facilitator remarks on the beauty of the cloth and begins to encourage an up and down movement accompanied by vocalisation “oooooh”. Everyone participates in having fun and asks everyone if they like the colour of the clothes each one has in front of him/her and what does it bring to their minds. The facilitator introduces the core exercise by listening to a beautiful song expressly chosen for them and invite them to move the cloth producing various movements and the group follows, each one with preferred moves.

Variations:

With the help of the co-facilitator or of an internal observer, coloured balloons (but also little coloured plastic balls or leaves) are thrown on the cloth.

The facilitator can also lead the movements of the cloth comparing them to the weather or to the sea linked to the colours of the cloth (blue, green, yellow and red). Facilitator then associates the

movements of the cloth with the rhythm of the music (calm sea, sea with waves, sea with wind, sea with storm, sea becoming calm again).

When object like plastic balls, are in the coloured cloth Facilitator can give instruction like: “we must try not to let the balls to in the centre”, “let’s try to let the balls go in the direction of” an OPD, “let’s move the balls at the rhythm of music”, “let’s try not to make balls go out of the cloth, etc.

Facilitator can also tell a story according to the movement of the cloth.

This activity can be use also for closing a session inviting participants to hold high the cloth and telling “bye bye/see you soon/etc.” under the cloth.

Music:

Italy and Romania

Aida - Marcia Trionfale – G. Verdi https://www.youtube.com/watch?v=AssDQbaIP_I

Jailhouse Rock – E. Presley <https://www.youtube.com/watch?v=A99sV18J0mk>

La vie en rose – E. Piaf <https://www.youtube.com/watch?v=sKJ9bvdgNvk>

Voice of Spring Waltz – J. Strauss <https://www.youtube.com/watch?v=qqm9jaM5UPA>

Les Toreadors – Carmen – G. Bizet <https://www.youtube.com/watch?v=4DNGMoMNLRY>

Saint Tropez Twist – P. Di Capri https://www.youtube.com/watch?v=pBNAIHp_PS4

For Me Formidable – C. Aznavour <https://www.youtube.com/watch?v=ImMxtsbyVi0>

Portugal

Ó Tempo Volta para Trás – Tony de Matos <https://www.youtube.com/watch?v=LOtAfLvhSZo>

Olhos Castanho – Francisco José https://www.youtube.com/watch?v=_mDTJzZ9900

Activity n. 12 - “Greeting/goodbye/closing activity”



Objective: it aims to stimulate visual/ hearing stimulation, movement co-ordination, associative thinking, memory, verbal fluency. An indirect aim is relaxing before the end of the circle.

The facilitator proposes a moment of greeting that concludes the session, either with a spoken voice or by using a chosen piece of music.

The facilitator invites each member of the circle and/or the whole circle to contribute in the preferred way.

Variations:

Associating body movements and add any improvised phrases by Facilitator or participants.

Facilitator asks participants to propose a song for the final greetings.

Music:

Music may include the words “goodbye”, “see you soon”, “arrivederci” “ciao” suit this type of activity.

Italy

Ciao, ciao bambina – D. Modugno <https://www.youtube.com/watch?v=ygiHfNMwpci>

Arrivederci Roma di R. Rachel <https://www.youtube.com/watch?v=ENHYRI90Szs>

O sole mio – L. Pavarotti https://www.youtube.com/watch?v=d_mLFHLSULw

Meraviglioso – D. Modugno <https://www.youtube.com/watch?v=UI9cf4EfY78>

Portugal

Canção dos Abraços – Sérgio Godinho <https://www.youtube.com/watch?v=RvopliIHVvU>

É p'ra amanhã – António Variações <https://www.youtube.com/watch?v=piZNscuSgBs>

Romania

Du-ma Acasa Mai Tramvai - Gica Petrescu

<https://youtu.be/vwoMxldvVV8?si=moy4ML150bzChVey>

Radetzky March - J. Strauss

https://youtu.be/eab_eFtTKFs?si=ts4bfFe2xRPS6Zof

7. IMPLEMENTATION GUIDELINES

In this section, inputs and tips belonging to SOUND partners' experience during the pilot intervention carried out with about 15 OPDs and 15 DCPs in each country, are given to others who will apply and carry out the same activities, including the activities that worked better and those which did not work, for which kind of persons it worked or not, and other tips.

7.1 Communication and activities planning

1. **Communicate in a way that it is right for the person with dementia**, for example listen to carefully and think about what you're going to say and how you'll say it. You can also communicate meaningfully without using spoken words. To this aim the following guidelines are of great help: <https://www.alzheimers.org.uk/about-dementia/symptoms-and-diagnosis/symptoms/how-to-communicate-dementia>.

At the same time, one should know what not to say when dealing with people with Dementia (<https://www.alzheimers.org.uk/blog/language-dementia-what-not-to-say>).

2. Avoid using expressions that sound like evaluations of people, such as 'good' or 'good'. Instead, use expressions such as 'how nice'.
3. **Take the communication open with the whole group. Avoid asking direct question to the persons individually.** Some OPDs can become anxious when they are asked direct questions or to recall something (this can cause the "foggy mind" effect). In these cases, the facilitator

should try to limit individual questions and avoid those in which one attempts to stimulate with direct questioning the recollection of facts, circumstances, dates or places, especially avoid asking "do you remember?" but let cognition being stimulated by the creative-expressive activities that take place, without the need to assess it in the circle. Therefore, more space can be left for musical and bodily activities and reduce the more cognitive and individual ones (questions, quizzes, things to remember, etc.)

4. **SOUND activities should be programmed preferably in the morning or in the first afternoon**, while the evening is to be avoided due to the possible "sunset" syndrome.
5. **Communicate within your team.** Have a deeper exchange with all the internal and external operators/observers who take part in the session. Good teamwork is support and security in better managing the group itself.
6. **Study participants' biography and music preferences.** The past and the background of the older people can influence their reaction to the stimuli given during the sessions.
7. **Having a good knowledge of popular/pop music both modern and from the ages when the OPDs were young.** But it is crucial to always remember that the facilitator is at the service of the circle and that the devised playlist must not become a rigid and closed box: it should be considered as a container that gives hints, ideas, lifelines and surprises.
8. **Facilitator, be flexible!** the group in the circle is alive and it can lead you in a different direction in respect to that you planned. It is ok: the group is expressing its own need.

7.2 Music choice

1. Choose **the music based on the objective of every activity**. If you want to stimulate the verbal fluency, choose a music without words that can interfere with the verbal language and increase the confusion in the minds of older people. If you want to stimulate the coordination, choose a rhythmic music that can articulate movements well thanks to rhythmic accents. If you want to elicit memory and storytelling, a music that is evocative.
2. Choose the music **based on cultural traditions and play live music**, also with traditional instruments. OPDs' coming from rural contexts always like this kind of music.
3. Choose **music that can elicit OPDs' memory** like music they listened to when they were younger.

4. Choose the music for the last activity **according to the mood of the participants**: a slow music (like a lullaby) or a more joyful melody.
5. Include **moments of singing well known songs** and insert melodic and/or rhythmic sequences by dividing the group into two subgroups to experiment with brief hints of harmony.
6. Include music and songs that OPDs can **dance** or they can **freely move on**.
7. **Welcome the emotive reactions that music can trigger** in OPDs. There are not “wrong” emotions, but sometimes it is better to avoid to stimulate sadness because it may switch the energy of the group off.
8. On the project website you can find playlists of musics that have already been used with success during the SOUND experimentation in the study countries.

English playlist	https://soundeupproject.eu/video-lessons-english/
Italian playlist	https://soundeupproject.eu/video-lezioni/
Portuguese playlist	https://soundeupproject.eu/video-lessons-portuguese/
Romanian playlist	https://soundeupproject.eu/video-lessons-romanian/

7.3 Activities implementation

We give more detailed recommendations below, about which activities to perform, how to do approach them and the OPDs, what is better to avoid, coming out from the experiences or the SOUND partners during the pilot intervention.

1. **Keep a slow pace and not change sequences too often, give one input at a time**, while patiently waiting for a response, tune into the exercise as it is received by the participants by giving them enough time to respond spontaneously, welcoming without embarrassment or haste even moments of silence.
2. **Avoid turning off the music when the circle is enjoying it**, and warn vocally that the music is about to end or that the song is fading in and out.
3. **Adopt a conducting style that also allows for breathing space and observation of the group as a collective body**.
4. **Reducing the time devoted to spoken parts and give more space to musical and group activities**, also drawing inspiration from the spontaneous gestures that emerge from the participants.

5. **Try not to prolong the duration of each activity beyond 6-8 minutes**, reducing the number and duration of discursive digressions between the explanation of the activity and its execution, in order to avoid a drop in attention and interest.
6. **Play some instruments live**: some OPDs are particularly activated by live music. If you do not play an instrument invite someone who can do it. The activity with different musical instruments is more participative if one song is listened to for its entire duration, allowing time for the participants to become familiar with the instrument and enjoy listening to familiar songs, from which free singing or body movements often emerge. Furthermore, going round the whole circle with different sequences for each elderly person seems too long and disperses the interest of several members.
7. **Prolong the moments of listening to music** to give everyone time to get into them and consider listening and singing useful means to elicit calm and pleasure in the OPDs.
8. Decrease the volume of the music slowly, avoiding too fast/brusque transitions between music on and music off.
9. **Leave time to OPD for moving and dancing: choose music and plan the activities accordingly**. Almost everyone likes to move to the beat of Twist or Rock and a joyful atmosphere is created with dancing.
10. **Use images for eliciting the memory and play a music as a soundtrack of the moment**. Reduce the time for the choice of images as much as possible to avoid drop in attention. If a participant has difficulty recognising a stimulus, such as a photo, suggestions can be made, always bearing in mind what that person's limitations are (perceptual, speech or other). It may happen that another participant intervenes with a suggestion, it is fine to accept the suggestion being careful how to do it, e.g. "Ah, here you can see autumn" and turning to the participant with the photo say e.g. "could it be the red of the autumn leaves in your opinion?".
11. **Propose activities with sticks and coloured foulards accompanied by rhythmic music**, if you feel that the group needs to be stimulated: these activities always wake everyone up!
12. **Propose storytelling activities if you want to have a moment of relax and reflection** with the participants. This activity often arouses interest, fun and amusement: the facilitators speaking slowly, punctuating the words, facilitates comprehension of their proposals to the circle, possibly amiably interspersing instructions and jokes, which can rise hilarity in the

participants. Use the storytelling in alternance with the stick and the foulards activities to give rest to the participants.

13. **Make the activity with the coloured cloth and little balls jumping on it accompanied by music**, if you want to stimulate great fun.

8. WHICH MONITORING TOOLS?

The monitoring of the effects of the SOUND activities on OPDs and DCPs are integral part of the method. It makes sense to use the monitoring tools only if you apply the whole intervention i.e. if you implement 12 sessions of about 45 minutes each one twice a week for six weeks. In fact, the study protocol was designed for an intervention of this length. Shorter interventions cannot guarantee the same effects on participants.

You can use both quantitative and qualitative tools. The first are psychometric validated scales, the second observational sheets.

For knowing the tools and the instruments that you can use for monitoring the effect of the intervention on the SOUND participants, please read the **D5-Guidelines and recommendation for the assessment of the SOUND music-based intervention outcomes on older people with dementia and dementia care professionals**.

If you want to deepen the topic, you can also read the article "A quasi-experimental mixed-method pilot study to check the efficacy of the "SOUND" active and passive music-based intervention on mental wellbeing and residual cognition of older people with dementia and dementia professionals' burnout: a research protocol" (Santini et al., 2024) available here <https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2024.1327272/full>

Here we limit to list the tools for every target group (Table 2).

Table 2 Monitoring tools

Target group	Tools	Dimension to measure/observe
DCPs	Burnout Assessment Tool (BAT)	Stress
	Ad-hoc questionnaire	Stress
	Ad-hoc questionnaire	Work cooperation

	Longitudinal Emotional Well-being thermometer (LEWT)	Emotional wellbeing
	Video recording	Behaviour
	Live Session Emotions Thermometer (LSET)	Emotional state, behavioural reaction
OPDs	Neuropsychiatric Inventory (NPI)	Neuropsychiatric symptoms (patient) and Caregiver Distress
	Montreal Cognitive Assessment (MoCA)	General cognition
	Frontal Assessment Battery (FAB)	Cognition - Executive functions
	Hospital Anxiety and Depression Scale (HADS)	Mood
	WHO-5 Well-Being Index (WHO-5)	Wellbeing
	Longitudinal Emotional Well-being Thermometer (LEWT)	Observed emotional wellbeing of OPD
	Video recording	Behaviour
	Live Session Emotions Thermometer (LSET)	Emotional state, behavioural reaction
	Apparent Affect Rating Scale (AARS)	Affect

9. THE VIDEO LESSONS ON MUSIC FOR INFORMAL CAREGIVERS OF OLDER PEOPLE WITH DEMENTIA

The SOUND consortium also developed five animated video lessons in 4 languages (English, Italian, Romanian, Portuguese), available in the SOUND website at <https://SOUNDdeuproject.eu/video-lessons/>, titled as follows:

1. Music and communication
2. Caregiver burden
3. Music and behaviour
4. The Impact of music on mood
5. Caregiver's wellbeing

Watching and listening to these videos, caregivers are guided through the discovery of the ways the universal language of music can help expressing emotions, improving well-being, reducing agitation or anxiety, and managing difficult moments with their loved ones.

Some practical tips are given, on how to engage in musical activities that can help make them feel better and alleviate their fatigue, like:

- try to listen to favourite music with (or without) your loved one with dementia at least 30 minutes a day;
- sing with your loved one with dementia their favourite songs once a day or use music for fun and play karaoke at least twice a week;
- dance with your loved one at least five minutes a day to a song that may be enjoyable for you;
- learn to play an instrument or sing to improve mood and memory, also using home-made instruments like cymbals or tambourines;
- try playing a song with your loved one to manage moments of aggression, apathy, fear, sadness and to defuse some compulsive or repetitive dementia-related behaviour;
- play rhythmic and meaningful songs when you feel sad and slow music when you need to rest and relax;
- ask young members of your family, if any, to play music they like and listen to it and comment on it with them.

10. CONCLUSION

10.1 Further training on the SOUND method

In this handbook we provided the readers with some activities that have been done and tested during the experimentation with OPDs in Italy, Portugal and Romania. Working and stay in a care relationship with OPDs by the medium of music is not simple. Thus, we recommend that dementia care professionals or musicians who want to apply the SOUND method, access the online platform, sign in and attend the online course and then contact the SOUND training contact persons in each country for attending the course face to face.

In fact, as all the activities based on doing, also SOUND needs to make direct experience of it through practical workshops.

Figure 2 SOUND training contact persons by country

In Italy, Sara Santini, e-mail: s.santini2@inrca.it

In Portugal, Maria João Azevedo, e-mail: sonsdouestamine@gmail.com

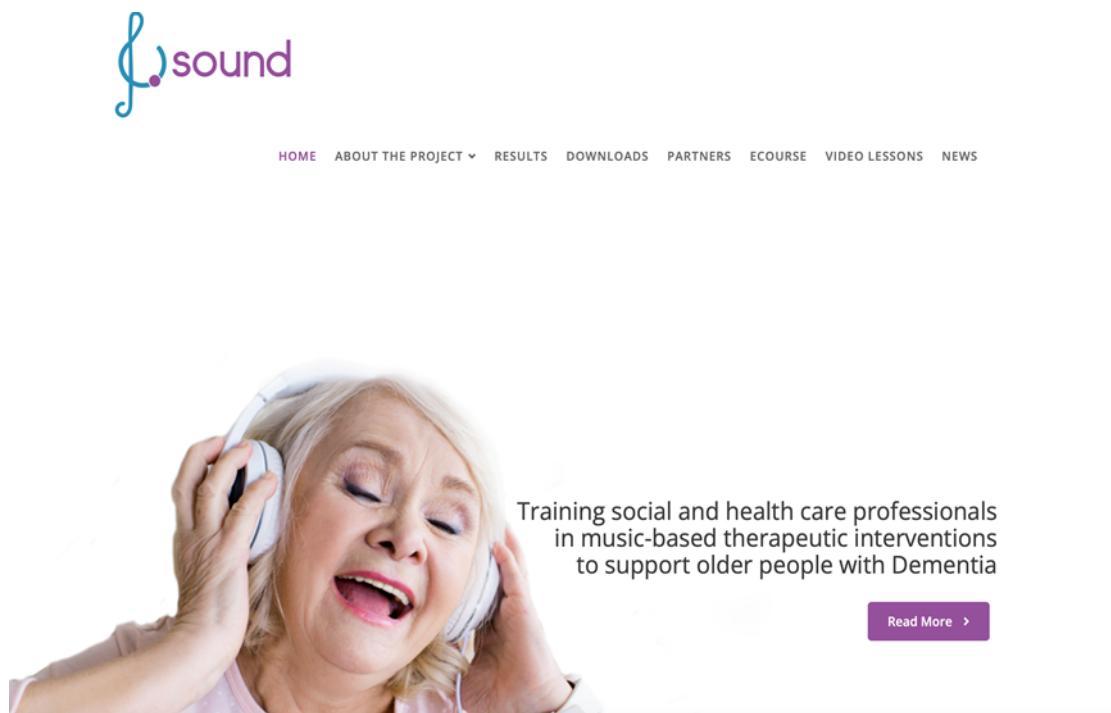
In Romania, Lena Napradean, e-mail: lnapradean@gmail.com and Ioana Caciula, e-mail: ioanacaciula@yahoo.com

representations that are also cultural-based. So, we have just shared with you, some of the musics we chosen with the purpose of inspiring you in your work, but you are free to choose the music that best suit with the traditions, society and values of your country.

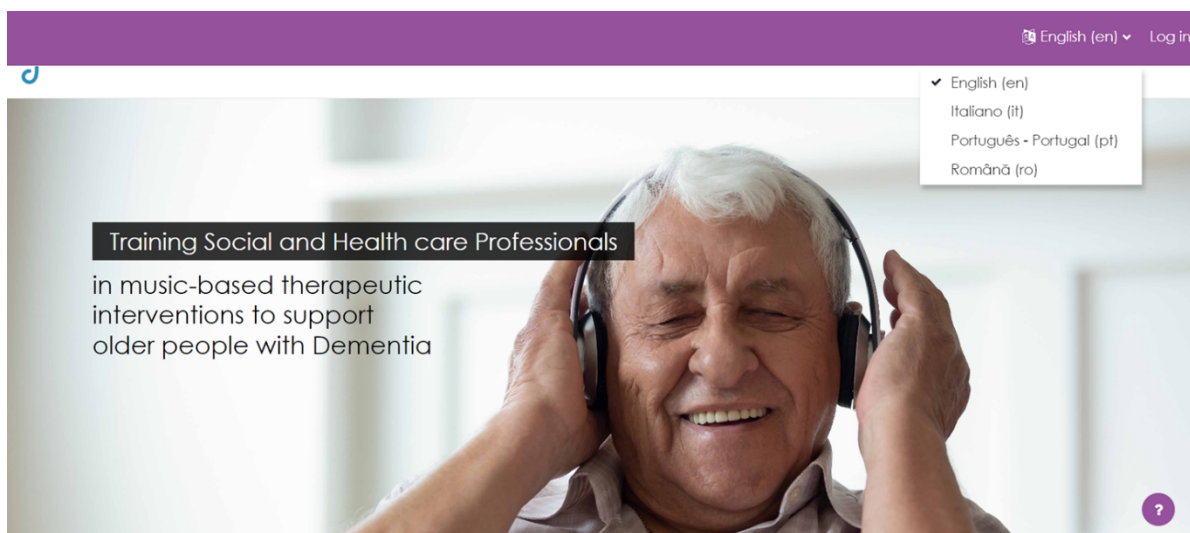
10.2 How to access the online platform

Here we give you some guidelines for entering the e-learning platform.







1. Surf the internet and search for “soundeupproject.eu”.
2. Once you are in the website click on “courses”.



3. Then you can choose your preferred language: you can choose among English, Italian, Portuguese and Romanian.



4. Now you have to create your log-in name and then access the contents.

	Training for carers  Docente: Admin User Docente: Rebecca Vellani
	Training for care professionals Docente: Admin User
	Corso per caregiver  Docente: Laura Stanzani Docente: Admin User
	Corso per professionisti della cura Docente: Admin User

ANNEX 1: MATRIX FOR DESCRIBING EVERY ACTIVITY

DESCRIPTION OF THE ACTIVITY BY THE FACILITATOR		
Name of the facilitator		
Number of the activity		
Name of the activity		
Aims of the activity	Direct:	Indirect:
Used elements		
Equipment		
Chosen music		
Description of the activity		
Variations		