

Εκπαιδευτικός Οδηγός για Νέους Μουσικούς – Μέντορες

Training Package for Young Music Mentors



MAC

Music for Active Citizenship
A Young Music Mentors Programme



Funded by the
Erasmus+ Programme
of the European Union

Music for Active Citizenship: a Young Music Mentors Programme (MAC)

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el sistema greece



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Introduction



Music for Active Citizenship: a Young Music Mentors Program - MAC - is an Erasmus+ project jointly implemented by **Sistema Cyprus** and **El Sistema Greece**.

The main purpose of the program is to use music education as a tool for the social integration of refugees and migrants, but also, more generally, for the acceptance of diversity and social change. MAC is a complete educational program containing both the basic theoretical principles of community music and the El Sistema program, as well as a multitude of educational activities with all the necessary supervisory materials and audio-visual media. The program also includes the training of young musicians who have the desire to work in music education in the future, of young music educators. Thus, 30 young music educators, 15 from Cyprus and 15 from Greece, will be trained on the educational program of the MAC and will have the opportunity to do their practice with children in the institutions of El Sistema in their country. After the completion of the program and its evaluation, the MAC training manual will be posted online in order to be available in every country and to every interested music educator.

Our ambition is for the young music educators who will participate in the program, as well as other students and music educators, to utilise the MAC training manual, to become the ambassadors of a society of active and responsible citizens, without racist and xenophobic reflexes, where the concept of equality prevails and solidarity and the vision of positive social change.

This manual is structured in four chapters with a large part consisting of musical activities which are accompanied by the necessary theoretical framework so that these activities can achieve their purpose. More specifically, these chapters are as follows:

Chapter 1: Introduction to El Sistema Methodology

The principles of El Sistema are analyzed but also the main pillars of its operation, its methodology, the role of teachers in them, the diversity of the courses and the role of the orchestras that are a structural element of all the programs inspired by El Sistema. There is also a specific analysis of the work and individual goals of the organizations Sistema Cyprus and El Sistema Greece and how these organizations adjust their priorities according to the needs of the local community and their students.

Chapter 2: Activities

This chapter constitutes the main body of this manual. It is a collection of original musical activities that can be carried out in any music class, whether it is a lesson in musical instruments, or for choirs, or for musical ensembles and orchestras. At the beginning of the chapter, the additional social goals of the activities are highlighted, and then the educational activities and musical games are presented, which are grouped into three sections:

- A) Structural elements of music (timbre, dynamics, rhythm and pitch)
- B) Active music listening sessions
- C) Musical improvisation and composition

The suggested activities are intended to function as games and recreational activities. By fostering such climate, both the social and musical goals of the program can be better achieved, further contributing to children and young people growth.

Music games and educational activities are presented in such a way that they can be used in all levels of knowledge. Thus, the same activity, with the appropriate adaptations, can be developed both in part of a music-kinetic education for young children and in an advanced orchestra with young musicians.

Chapter 3: Good Practices and Effective Teaching Methods

In this chapter, the basic conditions are presented so that the proposed activities and any others devised subsequently by the new music educators in order to achieve their goals. With a clear narrative and through the analysis of examples from an educational practice, a deepening is attempted in issues such as the strengthening of identity and the perception of otherness, the sincere and deep respect for any "other", the importance of educational activities in groups and finally the importance of reflection in the educational process.

Chapter 4: Ethics and Leadership

The final chapter presents the relationship of leadership to ethics and the reasons why everyone involved with children should have studied, accepted and signed a specific Code of Ethics. Moreover, an indicative Code of Ethics is provided so that new music educators can get acquainted with situations they may not have even imagined and further realize the magnitude of responsibility that rests on each person in a leadership position.

Analysis of Need

The social condition of recent years in Greece and Cyprus with the influx of thousands refugees and immigrants, imposes policies of equal integration of these populations and their smooth reception by the citizens of those countries. The inclusive policy in education is one of the most important fields of this policy.

Especially the field of arts, where music is part of, can be a powerful educational tool that will offer children and young people the opportunity to develop as active citizens with democratic principles and values.

These democratic principles and values cannot be imposed (K. Tsatsos) and cannot be instilled in children and young people through indoctrination and admonition (D. Winnicott).¹ It is not a matter of ideology but of spiritual and mental formation (M. Hadjidakis).² So we see, through the perspective of a philosopher, a psychoanalyst and a composer, the importance that education has for the quality of democracy. Substantive education, as Konstantinos Tsatsos points out, is the path that offers man inner and outer freedom. The first belongs to the realm of thought and personality, while the second to the social and political realm. This way, education shapes man and guides him in the search for knowledge, art, politics and love.³

In this context, young music educators are asked to utilize art and music education for their students' musical and social development and to become tomorrow's active citizens of a modern democratic society. Of course, such a society cannot exist with groups of citizens on the margins. There is no democracy without freedom, equality and fraternity for all members of society. It is precisely in this context that the El Sistema programs around the world operate, seeking positive social change and the strengthening of democracy.

1.Winnicott, D.W. *Διαδικασίες ωρίμανσης και διευκολυντικό περιβάλλον - Ηθική και εκπαίδευση*, Athens: Ελληνικά Γράμματα,2003.

2.Chatzidakis, M. «Εισαγωγικό κείμενο σε πρόγραμμα συναυλίας της Ορχήστρας των Χρωμάτων», 1993.

3.Tsatsos, K. «Πρακτικά Διεθνούς Επιστημονικού Συνεδρίου», Athens, 6-8 November 2009.

Theoretical background

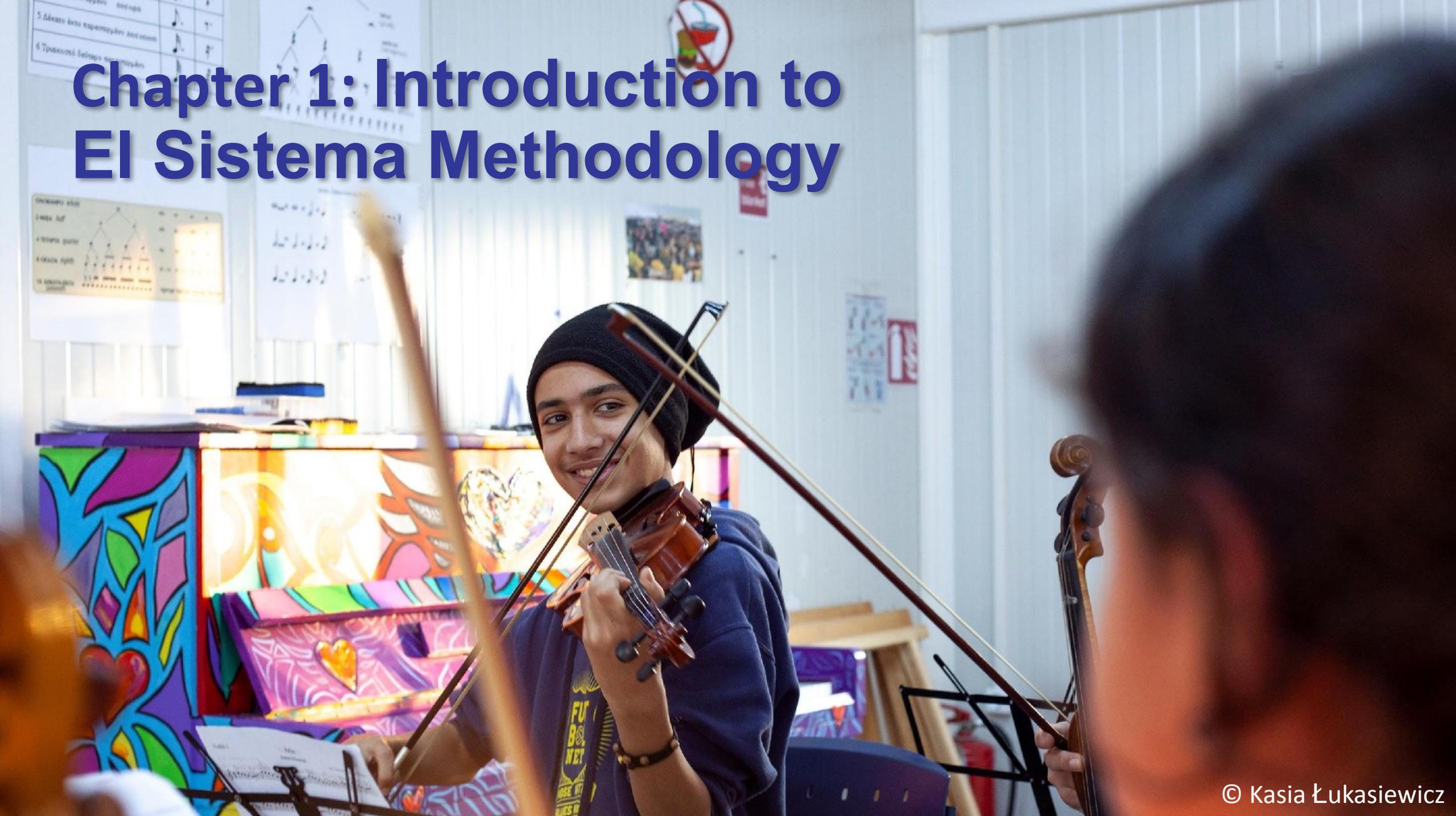
In order to achieve the objectives of the program, several theoretical methods, practices and philosophies have been studied, such as Gordon Allport's theory, Erwin Gordon's principles of music education, Thornton School of Music methods, Paolo Freire's philosophy of education as well as several texts on intercultural education.

Also, the positions of Jane Jacobs and Pablo Casals were studied, who pointed out the need for substantial inclusion of people with fewer opportunities in society, as well as several modern theoretical and social positions, such as the theories of critical pedagogy, global education, critical thinking, and ethical leadership.

In detail, the literature review for the MAC training manual is available [here](#).



Chapter 1: Introduction to El Sistema Methodology



Introduction to El Sistema

El Sistema was founded in 1975, in a garage in Caracas, Venezuela by José Antonio Abreu, a 36-year-old music teacher and economist, who aspired to save as many children as possible from poverty, the streets and organized crime, by teaching them, for free, classical music. His aspiration led to the creation of a classical symphony orchestra.

"Nothing like the first rehearsal," recalls maestro Abreu. "It's the moment I remember with the greatest passion."

Although only 11 children came to that first rehearsal, the seed had already been planted, giving birth to what would be known worldwide as *EL SISTEMA*.

Today there are more than 150 El Sistema inspired programmes around the world, in more than 70 countries in all continents with more than 1.5 million children participating.

In Europe, many El Sistema inspired programmes engage children who have a refugee/migrant background.

An instrument of
Education

A tool for social
change

An attempt to
change the
world through
music!

El Sistema Greece

El Sistema Greece is a community music project that provides free music education to children and young people in Greece. All children —no matter their origin, nationality, or religion— are not only inspired to strive for a better future, but thanks to music, they are given a platform for dialogue and togetherness across diverse communities.

Music is a universal language which can be a powerful tool for social inclusion. Musical education has been proven to be an incredibly effective medium for achieving long term social change for both the children involved, and their families, worldwide.

The goal of El Sistema Greece is to promote social inclusion and build a new musical and human community with children from different horizons, whether they are refugees, migrants, or Greeks. El Sistema Greece provides them with a sense of purpose, offering choir and orchestral instrument.

El Sistema Greece's educational approach builds on effective methods from Venezuela's social action programme El Sistema, adapted in over 70 countries and recognized as a tool for youth crime prevention by UNICEF. Over 2,500 children and youth between the ages of 3 and 26 have had access to El Sistema tuition since 2016.

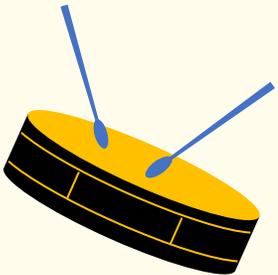




Sistema Cyprus

Sistema Cyprus is a social-music orchestra and choir programme established in 2018. Sistema Cyprus offers music education to the children and young people of Cyprus, including migrants, refugees and children and young people with less opportunities, and ensures that these groups are respected, recognised, and included in the society.

Sistema Cyprus is inspired by the El Sistema social action music programme that was first founded in Venezuela in 1975. Through the formation of orchestras and choirs, El Sistema acts as a superb model, reaching children and young people to many of the world's challenging neighborhoods. El Sistema and other El Sistema inspired programs, like ours, offer free classical music education that gives children and youth with less opportunities all over the world the opportunity for personal development. Sistema Cyprus is focused on the personal development of its participants focusing primarily on empowerment and helping them in reaching their full potential.





Basic Characteristics of El Sistema Worldwide

Social Change through Music

- “The primary objective is social transformation through the pursuit of musical excellence. One happens through the other, and neither is prioritized at the expense of the other.” (Govias, 2011).

Accessibility

- El Sistema and El Sistema inspired programmes are free and anyone can join with a priority to children and young people with less opportunities.

Group Lessons

- In contrast to most music teaching contexts, where the emphasis is on the individual lesson, in music programs based on the principles of El Sistema, lessons are done in groups as collective learning is a basic principle of the pedagogical method.

Orchestra and Choir Ensembles

- The El Sistema approach is focused on the experience of the orchestra or choir ensembles that are the core of the participants learning.

Frequency

- Each child attends group lessons and ensemble rehearsals multiple times per week.

“In its essence, the orchestra and the choir are much more than artistic structures. They are examples and schools of social life, because to sing and to play together means to intimately coexist toward perfection and excellence, following a strict discipline of organization and coordination in order to seek the harmonic interdependence of voices and instruments.”

Jose Antonio Abreu

The El Sistema Methodology

A basic principle of El Sistema is the free access of all children to music education, without any kind of discrimination. Along with the personal development of children, El Sistema tries to infuse them with virtues and values that will be of use in their social integration and behavior. Thus, with music as a vehicle, the program becomes a means of social empowerment. According to José Antonio Abreu, while all children are welcome, emphasis is placed on children from at risk vulnerable social groups. These children develop their mental as well as emotional abilities. Moreover, they develop their personality as a whole and become a role model for their families and those around them as they inspire the value of responsibility, perseverance and accuracy. All of this creates a constructive and ever-evolving social potential that contributes to the evolution of individuals and the micro-society that surrounds them.⁴

El Sistema aims to create good citizens. The objective of social transformation lies at the heart of el Sistema, with myriad implications and consequences. At the most concrete level, the núcleos (local centres) provide a safe environment for youth during times they would otherwise be at greatest risk. The tangibility of this function resonates strongly with some policy-makers and parents, but ultimately, it's merely the baseline effect. The ideal of social change demands an optimal learning environment for every participant, one in which the level of challenge and opportunity for growth is complemented by the feasibility of constructive contribution. Students also require extrinsic motivators, new level of engagement and participation to which to aspire.

4. Abreu, J. A. (2009). TED prize acceptance speech. Jose Antonio Abreu: The El Sistema Music Revolution. Retrieved Nov, 14, 2014.

The frequency of teaching, artistic perfection and the reward of excellence are important practices of the method. Ensembles in El Sistema meet three, four, five, even six times a week, under the simple logic that the more contact the program has with students, the easier it is to influence their lives positively. The degree of contact is part of the baseline social argument of minimizing high-risk opportunities, but also plays a critical role in creating the essential environmental ethos of the program: that of fun and relaxed music-making. The constant interactions also foster development of peer groups of like-minded individuals, as relationships are forged and reinforced through long-term shared experiences.

The activities within the núcleos are structured, focused, disciplined, demanding and rewarding on multiple levels. The inherent rigour of these qualities is well-concealed by the artistic – and enjoyable! – nature of the activities, but therein lies the essence of the program, in which social and artistic missions are intrinsically connected. In el Sistema, social change comes through the pursuit of musical excellence, with the discipline it demands and the emotional bonds it creates through mutual struggle and celebration.

Alternative Musical Instrument Instruction

In contrast to most music teaching contexts, where the emphasis is on the individual lesson, in music programs based on the principles of El Sistema, lessons are done in groups as collective learning is a basic principle of the pedagogical method. Children by playing together, learning from and imitating each other, but also their teacher, build up their confidence, have more trust in themselves as young musicians/people.

Through the El Sistema approach students are required to work in groups from the very beginning, practicing daily, building a community that creates together toward a specific goal. In traditional classical music training programs students have lessons once a week and alone and it can take years before they enter an orchestra. In El Sistema students will form an orchestra from the very first months.

One of the fundamental aims of Sistema is to empower children. El Sistema works mostly with marginalised children, of low-income background, with less opportunities. When you work with children, especially children of that burdensome conditions, it is essential not to focus on the mistakes when they are learning. Mistakes are part of learning processes. The approach to correcting mistakes is based on the teacher attending orchestra rehearsals.

The role of the teachers is not just to transmit knowledge, but also to act as role models, teach manners, and life skills. Teachers face one of the biggest challenges in group teaching, where they have to deal with a mixed abilities group. This is tackled by pairing “stronger” with “weaker” students, which utilizes the imitation aspect. Finally, in El Sistema approach technique comes with time. One needs that friction with music to start developing such abilities or advancing musically.

Participating in an Inclusive Orchestra

In El Sistema methodology students have their first orchestra rehearsal from the very first week of instruction. The first concert can occur after the first 4 weeks of instructions. El Sistema children participate in large orchestras, where the group feeling is prevalent. Children participate as individuals with their instrument, yet they are part of the whole, an orchestra. Children become an integral part of the orchestra, despite their level. The orchestra is a fundamental method to their musical and social development.

As members of an orchestra, students learn and contribute simultaneously; they receive immediate, practical support from their peers and teachers while confronting challenges as a team, and must build and model the cooperative attributes of a healthy symbiotic community in order to achieve success. Mutual struggle and celebration both require group interaction, so the primary vehicle for the execution of the El Sistema mission is the orchestra. Historically this has taken the form of the classical orchestra, but in recent years has come to include choirs as well. El Sistema puts instruments and music in the hands of children, but rather than ushering them immediately into practice rooms for solitary exertion, it places them first into the collaborative, interdependent environment of the ensemble. This creates a healthy type of competition and motivates children. It also encourages collaboration and imitation, leading to a communal learning experience, and evolution, musically, together.

The orchestra teaches children manners, social skills, attributes, patience, tolerance. Music is a medium for the creation of a musician who cares about their peers, society. Things they will take and use in their everyday lives, at school, with their families, their peers, and perhaps will be useful in the future, when that child will become a citizen, able to make choices.

The orchestra nurtures acceptance and enhances the feeling of community, feeling of belonging. There is room for everyone to belong, express themselves, mature, develop their attributes as a person and definitely their musical traits.

Children in El Sistema start playing initially pieces with easy arrangements, which gives them the freedom and space to evolve at their own pace. By focusing on imitation, by not exerting any pressure on them, children have the opportunity to love music, to witness the social aspect of music, love their instruments and understand they are part of a bigger, wider team, of peers around their age group, experiencing quite similar issues, trying to achieve a beautiful outcome.

“The child’s development in the orchestra and the choir provides him with a noble identity and makes him a role model for his family and community. Within the family, the parents’ support is unconditional. The child becomes a role model for both his parents and this is very important for a poor child. Once the child discovers he is important to his family, he begins to seek new ways of improving himself and hopes better for himself and his community. All this makes up a constructive and ascending social dynamic. The Sistema encourages children to embrace new dreams, new goals, and progress in the various opportunities that music has to offer. Finally, in the circle of the community, the orchestras prove to be the creative spaces of culture and sources of exchange and new meanings. The spontaneity music has excludes it as a luxury item and makes it a patrimony of society. The idea is that the families join with pride and joy in the activities of the orchestras and the choirs that their children belong to. The huge spiritual world that music produces in itself, which also lies within itself, ends up overcoming material poverty. From the minute a child's taught how to play an instrument, he's no longer poor. He becomes a child in progress heading for a professional level, who'll later become a full citizen. Needless to say that music is the number one prevention against prostitution, violence, bad habits, and everything degrading in the life of a child”.

Jose Antonio Abreu

Summary of El Sistema Methodology



Chapter 2: Activities



Individual Social Objectives of the Activities

The child,

- To feel safe in a receptive educational environment.
- To be able to meet different others through creative actions.
- To be able to express themselves through play and the arts.
- To strengthen their identity and cultivate their self-esteem.
- To perceive experientially that the social framework and rules are a protection and not a threat.
- To create trusting relationships with people who have different experiences.
- To cultivate their critical thinking.
- To strengthen their mental resilience.
- To further develop their positive social behaviours.

The young music educators,

- To delve into issues concerning the identity and otherness of people.
- To be able to distinguish the difficulties and obstacles that many children face at a social level.
- To develop their ability to write realistic and flexible educational scenarios with clear objectives.
- To find and use new educational tools that will help them achieve their educational goals.
- To practice reflection and evaluation of the educational work.
- To practice creating original educational scenarios, adapted both to their educational goals and to the social context in which their students find themselves.
- To be able to further process issues of prejudice and stereotypes.

Structure of the Musical Objectives of the Activities

UNIT 1

Group games and activities based on the four qualities of sound:

1A: Timbre

1B: Intensity – Dynamics

1C: Duration – Rhythm

1D: Pitch – Melody

UNIT 2

Active music listening sessions

UNIT 3

Improvisation and composition

UNIT 1 - Group games

Introduction

These are musical games and activities aimed at the sensory and perceptual education of children in the structural elements of music:

- *TIMBRE*: Games and activities where the child develops the ability to distinguish sounds, based on their timbre such as for example the distinction between two human voices, the distinction of different sounds from the environment, but also the distinction between different musical instruments.
- *INTENSITY – SOUND VOLUME*: Distinctions, performances and exploration of the different dynamics of sound from extreme intensities (loud - soft) to intermediate subtle renditions of sound intensity.
- *DURATION - RHYTHM*: Developing children's ability to be able to follow, perform and perceive rhythm. Introduction to writing and reading rhythm.
- *PITCH - MELODY*: Development of the auditory ability to distinguish pitches and perform them with the voice. Introduction to writing and reading music.

Timbre

Is this a good morning...?

- With an introductory movement/kinetic game, the children are divided into 2 or 3 groups.
- The children in the first group hide and assign one of their own members to say the phrase "good morning". The children of the other groups discuss in order to find which child spoke.⁵
- Then we ask the children to think in how many languages they know the phrase "good morning". We record all the words on a large sheet of paper or on the board.
- We repeat the game, but this time each child says the phrase in whatever language they want.⁶

5. In the event that the children know each other very well, we ask the children who speak to change their voice.

6. If the goals and motivations of the teacher are not clear, then any activity can lead to the exact opposite of the expected results. See "[Keys and copies, Music and School](#)", Scene 2 pg. 11.

Musical Blind Man's Bluff

Through a kinetic/movement game, the children are divided into pairs.

- One child of the pair wears a blindfold and becomes the blind man and the other holds a musical instrument and becomes the guide. The guide constantly plays the instrument they are holding so that the “blind” child follows them safely.
- The children switch roles so that the “blind” one becomes the guide.
- The game can be played with two or even three pairs at the same time, where the guides hold instruments with different timbres. Thus, the “blind” child is asked to distinguish the instrument they follow, while other sounds are also heard.⁷
- They switch roles again.

7. You can see the game on a [video](#) by Greek Educational Television at 8:08.

Guess the sounds, make up stories, and act (theatre)

- With an introductory game, the children are divided into small groups of 4-7 children.
- The music educator selects and plays a series of the audio material that accompanies the activities.
- The children work together and write on a piece of paper the sounds they heard. They check the answers to see which team won.
- Each group is asked to invent a story that matches the sounds heard. They cannot change the order of the sounds. They tell their stories.
- Each group can dramatize the story they made and present it to the other groups while the sounds are played simultaneously.
- In the links below you can find three thematic sound-banks.

[Household Sounds](#) | [Nature Sounds](#) | [City Sounds](#)

Each one of the above 3 collections has 12 tracks.

The music educator, depending on the age of the children, can choose fewer sounds or create his own mixed collection. Par exemple, we can calculate that 9 sounds is a good number for elementary school children, while for toddlers we can choose 5-6 sounds.

The game can be played several times, changing and mixing the sounds from all 3 categories each time.

Which musical instrument is playing?

- With an introductory kinetic/movement game, the children are divided into 2 or 3 groups.
- We use as many different musical instruments as there are children in a group. If we do not have regular musical instruments such as a drum, a triangle, maracas, etc., we use different sound-generating bodies/items or improvised musical instruments, such as plastic and paper boxes, pot lids, wooden objects, etc.
- The children of one group pick up the instruments while the others are somewhere where they cannot see. They can simply have their backs turned.
 - Only one child from the group of the instruments plays and the children from the other groups convene and try to find out what was heard.
 - They play 2 or 3 instruments at the same time and the children of the other groups make convene to find out which instruments were heard.
 - All the instruments play at the same time but at some point one stops. They have to find which one stopped playing.
 - They play 3 or 4 instruments in succession. They have to find which instruments were heard and also the correct order.
- The same game can be played even in the orchestra with older children and young people, where they will play with the symphonic instruments.

Intensity – Dynamics

The conductor's game

- The children sit in a semi-circular arrangement facing the music educator while holding a musical instrument, even simple objects that can play different dynamics such as sticks.
- The music educator plays the role of the conductor, first motivating the children to play very loudly.⁸ Then he leads the children with his hands to a diminuendo where he stops them. He plays a little more with these elements (beginning, crescendo, diminuendo, pause).
- The conductor, with his movement and breathing, shows the children to play a single beat - sound. They are all trying to coordinate together.
- Whichever child wants to, tries to be in the conductor's place, conducting the orchestra.
- As they sit in the amphitheatrical arrangement, they are divided into two groups, left and right. They play the same games but the conductor directs each subgroup with one hand. So when one group crescendos, the other can do diminuendos or play different lines at different times.

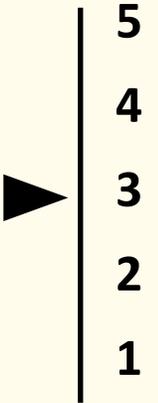
8. When we hand out musical instruments, even to older children, it is impossible for them to be disciplined at first and not play until we are all ready. Thus, when the music educator arrives at the conductor's place, there is already a commotion. Instead of trying to stop it, it's easier to control the crowd by starting from that point himself.

The hidden treasure game

- With a kinetic/movement game the children are divided into 2-3 groups.
- One group's children go out of the classroom for a while so that the children of the other groups hide the treasure which can be a small ball or any nice little object.
- When the group enters the classroom they take musical instruments and play following the dynamics that the conductor shows with his hands. One of the kids doesn't play music and becomes the explorer. When the sound gets louder it means the kid is closer to the treasure, when the sound diminishes it means the kid is far from the treasure.
- The other teams play in turn.

Amplifier's volume

- The children sit in an amphitheatrical arrangement across from the music educator while holding a musical instrument, even simple objects that can be played at different dynamics such as sticks.
- The music educator draws on a board the shape you see. He places a baton vertically at various intensities and the children play with the corresponding dynamics.
- Card game:
 - The children are divided into two groups, one child from one group randomly chooses one of the 5 cards. They are now asked to play the musical instrument they are holding, at the level shown by his card so that the other children in his group find out what level he is playing. Before the game starts, they can do a test run at all levels so that their teammates can hear the dynamics.
 - We repeat the game with the other team.⁹



**For small children we use a potentiometer numbered 1-5. For older children as well as young orchestra players, the same game can be played on a scale of 1-10.*

Instead of the numbers 1,2, etc. we can place later on the musical notations pp, p, mp, mf, f, ff.

[Potentiometers 1-5](#) | [Potentiometers 1-10](#)

Dynamic sheet music

- Children are divided with a kinetic/movement game into two groups.
- The music educator presents the [6 cards](#) on the board, where the musical instruments we have can play the different dynamics of the card. If we have percussion instruments they play in tremolo while melodic instruments can do the same on a single note. They all play together to practice the 6 different cases shown on the cards.
- The children of the one group choose a card randomly and are asked to perform it as well as possible so that the children of the other group can guess which of the 6 cards is the one they are playing. The team that plays the card well enough that the other team guesses it, and also the team that guess the correct performance, wins. If both teams lose, the music educator gets a point!¹⁰
- The other team plays.
- The same game can be played where children create their own different dynamic/intensity shifts on blank cards that we give them.

10. This is a well-known technique in team games. The music educator can intensify the competition of the groups but in the end the groups can unite with a common opponent, their educator. Therefore, in addition to promoting what is called a healthy competition, they see that teams can swift and the game remains interesting.

Weather¹¹

- The music educator presents the children with a drum, three different weather conditions:
 - Playing "ta" (fourths) it is sunny and when the game starts, the children will be able to walk to the beat looking at nature or greeting each other.
 - Playing "titi" (eighths) there is a light rain and the children will be able to walk faster - on the beat - holding an imaginary umbrella.
 - Playing "tiritiri" (sixteenths) there is a storm and the children will run to the beat covering their heads from the heavy rain.
- The children get up and play, recognizing and following the rhythmic elements that the music educator plays each time.
- The game can be played again and this time the drum is held by one of the children, they play the three conditions.

11. A suitable game even for very young children. If played with fast changes, it can be interesting for the older ones as well.

The weather in the hands of children

- Following the previous game, each child takes a musical instrument.
- At the beginning, the music teacher and the children play together the three weather conditions (quarters, eighths, sixteenths).
- Then the music educator keeps the tempo steady in fourths, while saying a different condition each time (sun, rain, storm). The children are asked to play in the rhythm that the music educator said (quarters, eighths, sixteenths) until they say another condition.
- The game becomes more interesting when the children one by one take the place of the music educator.

A different language

- The music educator presents to the children a new language ¹² based on the Kodaly method, where words and movements are combined. This is a playful and effective introduction to understanding, performing and reading rhythm.
- First, they introduce three rhythmic elements - as you can see in the related video - quarters, eighths and the rest. Then they introduce the half note and sixteenths.
 - The music educator plays four beats¹³ and the children immediately repeat with the same words and movements.
 - The music educator only plays the movements without saying the words. Children repeat immediately by saying the words, without showcasing the movements.
 - The music educator says the words and the children immediately repeat by playing the movements, without saying the words.
 - The game becomes more interesting and also achieves the social goals of the program if the children are divided into two or three groups.
 - This time the music educator plays a beat on the drum, without making the sonorous (sound) movements. Each group of children convenes to find out which rhythm the music teacher played.

A new language: ta, titi, sss

A new language: taa, tiritiri

12. The following games are ideal for groups of children who do not speak the language of their environment. Here, group games can be played even if the children speak different languages.

13. In these games it is good to keep the 4/4 bar, and the teacher plays one bar at a time.

Learning new words

- Continuing the previous acts, the music educator introduces new words and sonorous (sound) movements: ta-a, tiritiri, en-ti. You can see the different movements in the video below.
- Each time we introduce only one new rhythmic element, and that only when the previous ones have been fully mastered.

[A new language: en-ti, riti-ti, ti-tiri, triola](#)

Introduction to writing

- The music educator plays a game where he beats the drum and the children say the rhythmic words, in the way described in the previous activities.
- After a bar or two where groups of children immediately find the words, the music teacher plays a rhythmic pattern with a long duration, over 4 bars. Therefore, it is impossible for children to remember it. Looking together for ways to be able to remember this pattern even after days or years - without technical means like a video recording - it is very likely that a child will suggest writing.
- In this way, music writing is introduced as a solution to a problem and not as a problem as is often the case in many music schools.

Card games

- Preparation:
 - The children, through a game, are divided into 2 or 3 groups.
 - The music educator, using the [accompanying material](#), has prepared sets of cards which they give to the groups of children.
- Games:
 - Each group of children creates a 4-bar rhythmic phrase, always in 4/4. He then challenges another group to perform it with the drums or other percussion instrument.
 - The music educator plays a rhythmic pattern of a 4/4 bar on the drum. The children work together in their group to form with the cards the pattern played by the music educator.
 - Children of a group create a rhythmic pattern with the cards they have and play it on the drums. The children of the other groups convene to find and repeat the same pattern.
 - The music educator or the children can create patterns of three or four bars. In order to arrange this, they will have to carefully organize the team so that each child gathers and listens to one of the bars that will be played.

Airplane flights

- With a movement/kinetic game the children are divided into 2-3 groups.
- The music educator shows on the board, all or some of the shapes presented on the [card](#). He can present them as airplane flights or anything else they want.
- They use a lotus flute to indicate the sound. The children repeat the sound each time with their own voice.
- The music educator plays one of the drawings. The children, as they are in groups, convene and decide which of the figures on the table was heard.¹⁴
- The game can be continued with the music educator playing 2, 3 or even more patterns, one after the other, thus covering all levels of difficulty, from kindergarten children to young musicians.

14. You can watch the game in an [episode](#) of Greek Educational Television at 4:53.

Melodic cards

- With a movement/kinetic game, children are divided into 2-3 groups.
- The music educator presents the cards¹⁵ they have chosen. They sing them, together with the children, with the music notes and plays them on a musical instrument.
- They then choose and play one of the cards, while the children in the groups confer and decide which of the cards the educator played.
- The game can become more difficult if the music educator plays 2 or even 3 cards one after the other and the children have to find which cards were played and in which order. For greater convenience, he can pause between cards.
- The game can become even more difficult with more cards or cards containing all the music notes.

[6 melodic cards](#)

[9 melodic cards](#)

15. You can use the 6 or 9 cards suggested or create your own based on the level of the students.

A musical kung-fu

- This game is an original method where musical notes are taught as kung-fu moves. In this way, musical solfège and dictée become a game and are more easily mastered.
- The music educator presents the four basic movements as seen in the relevant video.¹⁶
 - Do (C) – Salutation to the teacher
 - Sol (G) – Ready position
 - Mi (E) – Defense position
 - La (A) – Punch Attack.
- The children play together with the music educator, imitating the same movements and singing the notes at the same time as the music educator.
- The music educator plays the notes on a piano or any other musical instrument and the children first guess the sounds and then do the corresponding movements while singing the notes.
- The music educator introduces the writing of these four musical notes and composes simple patterns in 4/4 time. The children do the movements and sing based on the solfège they read.
- The above games can also be played with groups, increasing the children's' interest and the motivation to participate.
- Then the rest of the notes can be added, something you can see in the related video. However, the importance of this game is to create a first, easy and enjoyable introduction to music reading, writing and spelling (solfege & dictée).

[Kung-Fu Video: C - E - G - A](#) | [Kung-Fu Video: All notes](#)

UNIT 2 - Active music listening sessions

Introduction

By this term we mean the musical hearings that take place in a group, with the active participation of its members. Active participation in a musical hearing is ensured when we can transfer the musical stimulus to other forms of expression such as theatre, painting, the creation of a story or the parallel musical accompaniment.

As far as active music listening and theater is concerned, we can work in three stages:

In the first stage, the music we use can describe a story given by the music educator. Thus, children perceive the musical form as a narrative.

In the second stage, the music educator can suggest a musical listening by giving the children only a word/phrase such as "sea" or "night in the forest". Here, the story will be created by the children themselves based on the form of the music and the word given by the music educator.

In a third stage, we can play a piece of music without giving any title. Children listen carefully and then share their thoughts. The role of the music educator is to help the group to arrive at a combination of ideas that will be the final story of the group.

An active music listening can be an occasion for a musical improvisation. The children listen for a while to the musical piece suggested by the music educator. Then they pick up musical instruments and play along with the piece.

Further along, you will find material in order to try out these activities, which are an important aspect of a music education program on the one hand, because they introduce the perception of musical form and the pleasure of listening to music, and on the other hand they give a reason to create and enjoy together with others, contributing significantly in the social dimension of the role of art.

Music narrates

- Projects of distinct morphology and short duration are proposed here.
- The music educator tells the story they have thought of, while listening to the music.
- Then, they listen to the music again without her/him narrating, but only by the children themselves, who recognize the development of the story, based on the morphological changes of the music.
- Finally, children can split into roles and dramatize the story while listening to the music.
- Here are some examples of this technique:

[Antonio Vivaldi – Spring](#)

[Antonio Vivaldi – Winter](#)

[Johannes Brahms – Horses](#)

We make up our own story

- The music educator asks the children to listen carefully to a piece of music. They only give them a title, based on which each child, together with the music they will hear, tries to think of a story.
- Then, the children share their thoughts and with the help of the music educator they are led to compose a common story.
- They listen to the music again whilst narrating the story they made up.
- They are separated into different roles and act out their story while the music plays.
- Below you will find some projects with titles that we suggest share with the children:

[The Sea](#) – F. Mompou, Musica Callada, no.10

[Drizzle](#) – Takis Farazis, Spells of Musing, Drizzle

[The Magician](#) – Marisa Robles, The Narnia Suite, The Magician

With Music to Music

The children are divided into two groups, two small orchestras for improvisation.

- They listen for a while to the project proposed by the music educator, on which they will then improvise musically.
- The children of one group take various percussion musical instruments¹⁷ or improvised sound-generating objects such as boxes, wooden spoons, metal pot lids, etc.
- They play along with the music. The children of the other group observe and when the concert is over they all discuss and comment together. Then the other group picks up the musical instruments.
- Below, we suggest two musical works suitable for this activity:

[Reflections On Spring](#) – Ýlir, Claudio Puntin

[Shell](#) – Paul Lytton

17. The same game can be played with orchestra members where children and youth play with their musical instruments.

UNIT 3: Improvisation and composition

Introduction

Here the musical goal is for children to be able to improvise, compose, perform and record their own music while experiencing the joy of free expression and group creation.

From a word to music

- With a game, children are divided into 2 or 3 groups.
- The music educator presents the 6 cards¹⁸ with the emotion-words.
- Only one team remains in the room and randomly draws one of the cards.
- This group should, within a few minutes, prepare a piece of music and the children of the other groups must guess which card they are playing.
- The children of the other groups return to the room to listen to the musical composition that has been prepared.
- Then they convene to decide for which card this musical composition was made.

[The Cards in Greek](#)

[The cards in English](#)

18. Depending on the age and level of the students we can use fewer cards. Thus, for small children we can present only three, and quite different cards.

From Painting to Music

- With a game, children are divided into 2 or 3 groups.
- The music educator presents 4 paintings that he has chosen in order to evoke quite a different feeling from one another.
- You can use the paintings we recommend below.
- One group stays in the room while the rest of the children go outside for a while.
- The children in the room choose a painting and prepare a piece of music, so that the children in the other groups can understand which table they are playing music for.
- The children of the other groups return to the room, listen to the music, and decide for which of the paintings was the music they heard.¹⁹

[An Example with 4 paintings of Konstantinos Volanakis](#)



19. Depending on the age of the children and their level, the game can be made easier by presenting 3 or even only 2 paintings.

Chapter 3: Good Practices and Effective Teaching Methods



Identity, Otherness and Free Subject

Tips for the good implementation of the proposed activities

A basic condition for the successful implementation of the proposed activities is the sincere and deep respect for the "other", as a special and distinct subject. An unknown subject whom the mentor is invited to meet through an adventure of educational encounters. In our case, the adventure of these meetings is about music and creation.

The creative encounter of a person in the role of educator with any "other" is related to the way he can accept otherness. This acceptance does not depend only on the ideological perceptions of the educator where the "other" is understood as equal, regardless of any difference in nationality, religion, language, gender, class position or learning abilities. It is still necessary for the educator to have a sufficiently formed mental constitution, with a strong identity, so that they can meet the "others" with less fear and prejudice. Such a mental formation does not need, as a defence, the stereotypical constructions about the "others", while it can enter the adventure of pedagogical encounters without having to demonize or idealize the "others" in advance.

The student as the "other", for her/his part, when they meet a educator with the above characteristics, feels more confident and free to express herself/himself and communicate with courage and honesty.

To better understand this somewhat difficult point, we will use two simple examples:

At the A' class of a primary school, a teacher distributes the worksheets for homework to the students. When she reaches to the two Roma students, she does not give them a worksheet and says that anyhow they is no chance for them to do their homework. In other words, she excludes the "others" due to origin, regardless of who they really are.

In a refugee camp, a young teacher plays a musical game with the children. The rule says that when a child plays the instrument while the conductor has his hands closed, then the conductor takes the instrument away from him for two minutes. A little boy constantly ignores the rule and the teacher does not deprive him of the musical instrument. He then explains to us that he did it because he didn't want to upset a child who has already experienced so much trauma.

"How is it possible for me to deprive a child who has been deprived of so much of a musical instrument?", he tells us. And in this case, the teacher ignores the other as a subject and stereotypically classifies them in the position of the weak "other". She doesn't meet him as a stranger but as someone she thinks she knows and even feels sorry for. In this way it does not help him to fit into the framework of the rules and the group of other children, a process that will help the little boy to become a free and independent subject/entity. Of course, however, we should take into account the history of our students, show special patience and understanding and, if necessary, be able to relax the rules, but we should also respect each child as a free entity who can be subject to the rules.



The Importance of the Pedagogical Work in Groups

The suggested musical activities are based on cooperative teaching. The children, divided into groups, are invited to compete with other groups in musical games, as well as to create and present original works independently of their competing with other children. The way the groups are formed varies depending on how the music educator wants to manage the dynamics of the class. Therefore, the children themselves, through a kinetic game, can choose their teams. Each child can choose a partner and/or the music educator can choose the pairs by creating the groups they want, groups can be created by draw, i.e. in a completely random way, etc.

Working in groups firstly contributes to the creation of an environment of joy and play. Through play and healthy competition between teams, students develop a strong motivation for their participation in the course, but also their ability to cooperate with each other effectively. This ability to collaborate broadens their social skills and each student's acceptance of the "different other". It also develops a sense of noble rivalry and the management of both the frustration of defeat and the conceit of victory.

The security that an introverted child will feel in a small group can contribute to their inclusion in a large group, to the development of their self-confidence and to the strengthening of their identity. On the other hand, the group condition can even help a child with a delinquent behaviour to feel the concern of others and to proceed with those mental processes that will allow him to be a creative member of the group. It is important to note that a child who has suffered any form of trauma, such as becoming a refugee and immigration, a sudden change in family status or an abusive behaviour from their close environment, is likely to develop intense aggression. If they internalise this aggression and direct it towards themselves, then we can see a depressive behaviour or a complete indifference and withdrawal from the social environment. If this aggression is externalised we can see phenomena of anti-social behaviour and delinquency. In any case, the music educator maintains the pedagogical framework they have defined and gives space and time to the educational process in order to achieve its main purpose, which is the inclusion of these children in society. Working in groups can create the right facilitating environment where children can feel the necessary security to be able to transform this trauma into creation.

Therefore, teaching in groups contributes decisively to the achievement of both the cognitive and social goals of any educational program, especially MAC, where the social goals should be achieved through art and creation.



Unconscionable Biases and Reflection

Reflection on the educational process is an extremely important process, necessary for the personal and professional development of each educator and the achievement of their pedagogical goals. Reflection can point out to the educator, from simple failures of the educational design to the emergence of their own unconscious biases, which can hinder the achievement of their pedagogical goals. To make this point more clear, let's look at an example where the teacher explicitly follows one of the suggested activities of the previous chapter, but unfortunately the results are not as expected:

The music teacher decides to implement a musical activity following all the instructions. He divides the children into two groups and one child of the first group says the word "good morning". The children in the second group look to find which child spoke. For each correct answer the team gets some points and then the second team plays. The teacher asks which children also know other languages. A child whose mother is from Denmark says good morning in Danish, another one in Turkish. When Vasilis says he knows the word in Filipino, the teacher laughs and states:

"I see, when you were a baby you had a Filipino nanny and that's how you learned Filipino." The child awkwardly replies, "No, sir, my mother is Filipino." Alberto has come from Albania a few weeks ago, and the teacher asks him how to say good morning in Albanian. Alberto answers in broken Greek: "I don't know sir, we don't say". The teacher laughs and comments: "Okay, Alberto, don't you say good morning in Albania?" Alberto blushes and the rest of the kids laugh at the teacher's joke. The next day the teacher discovers that the child did not understand the word "good morning" in Greek.

In this example we see that although the game seems to be interesting and gains the children's interest, the pedagogical goals are not only far from being achieved but the two children are in a more difficult position than they were before. But let's follow, in the context of the reflection we mentioned earlier, what exactly happened: Vassilis had never spoken before in the class about his mom being from the Philippines, probably because, consciously or unconsciously, he associated Filipino descent with a specific social group and professional position. On the occasion of the activity, he confides his personal identity to his classmates and the teacher. But the teacher expressed the social stereotype based on which Filipino women are nannies and not mothers, belittling, without wanting to, Vassilis' mother and of course Vassili himself.

Alberto had an even worse experience in this activity. Although the music educator followed the activity to the letter, with the aim of strengthening the identity and self-esteem of the foreign students and their acceptance by the rest of the group, the result was exactly the opposite. The child feels embarrassed that he does not understand the word "good morning" in Greek and says "We don't say, sir", in order to cover his cognitive gap in the Greek language. He is then again embarrassed in front of his classmates by the teacher, who - again without their better knowledge - attacks him: "Well, Alberto, don't you say good morning to Albania?". In this way, the music educator devalues the child's mother tongue as a language that does not fulfil basic communicative and social functions, which has the effect of diminishing the particular ethnic and linguistic identity of the child, i.e. the child himself. This devaluation makes it more difficult for the other children to approach the "foreigner" Alberto on an equal footing.

To sum up, for the music educator to be able to achieve the goals of the program, it is not only enough to have the desire to achieve these goals and their willingness to try new tools such as those proposed in the previous chapter. They should also be able to perceive any "other" as a separate and special subject whom they will want to meet and get to know through the adventure of creation and of course be able to reflect on their educational practice both in matters of structure and method, as well as in more difficult ones, such as those concerning their internal processes.

Chapter 4: Ethical Leadership



Ethical Leadership

Every leader, regardless of the workplace they work in, is called upon to exercise some kind of authority. That is, from the moment a person is in a position of leadership, they are simultaneously in a position of power vis-à-vis some others. In any case, this exercise of power must be accompanied by clear rules and laws that protect both those benefiting from this leadership and the leader himself.

In education, particularly, where the beneficiaries are children and young people, the Child Protection Policy forms the basis of any relationship between the members of an educational organisation. An important part of the Civil Protection of children is the Code of Ethics, which is studied, accepted and signed by all people involved with children and young people, such as teachers, administrators, support staff, etc.

In this chapter we provide an example of such a code that all adults in an organization such as Sistema Cyprus and El Sistema Greece are required to read and sign.

Code Of Conduct

In conclusion, the acceptance of the Code of Conduct is not just a formal procedure but the moral basis on which any educational practice will be developed.

CODE OF CONDUCT

The following boundaries and rules apply to and bind all directors, managers, consultants, designated staff (permanent staff, contractors, external partners) and volunteers and dictate their duty to never ignore or omit to report any concern, suspected violation or violation of the current safeguarding policy principles and arrangements.

The signatory:

- Treat every child and youth equally and respectfully, without any form of discrimination, racist, xenophobic behaviour and approaching them with positive, friendly and non-violent ways, with respect of their personal and cultural identity in line with the principles stated in the current Policy

- Respect of the children's and young adults right to be heard and to participate in the procedures and decisions that concern them, inform, encourage and empower them towards the claiming and realization of their rights.
- Respect of the principles of trust, confidentiality and personal data protection. In conjunction with these principles, a safe information sharing process among the competent involved professionals/ stakeholders shall be followed. It is noted that any information, data, photo concerning the beneficiary's personality and story shall be published only under their explicitly given permission, and provided that he/she is not exposed to any danger or risk of stigmatization. Special care shall be taken concerning the children cases.

- It is prohibited to:
 - Develop personal relationships between a member of staff (paid or unpaid) and a beneficiary who is a current service user.
 - Passing on service users' personal contact details, unless it is previously agreed
 - Use of abusive language or response to inappropriate behaviour / language and the use of punishment or chastisement, or any abusive behaviour
 - Behave in disrespectful way (for example using disrespectful vocabulary or bad manner toward anybody etc.) and work under the influence of drugs or alcohol. It is reminded that staff (paid and non-paid) and volunteers must behave with modesty and dignity and serve as role-models of behaviour for children and youth
 - Watch, publish, produce, or show pornographic material to children at all times, during and outside work

- Especially with regards to children, it must be ensured that:
 - Never a child is used as an interpreter in processes and responsibilities (such as interview, social history etc.)
 - Never children are fondled, held, hugged, kissed or touched in an improper way, taking into account what the child itself believes is improper (based on their cultural, ethnical, religious background and their gender)
 - Never any collaboration is engaged with private actors that operates in any way against the best interest of the child
 - Never any form of sexual relations take place with anyone under 18 years old, at all times. Never touch children or use language or make suggestions in an inappropriate manner, never provoke, harass or degrade the child or show disrespect for cultural practices. Never behave in a way that has negative impact on the child's confidence and self-worth
 - Never any child gets exploited for labour (ex. through domestic work)
 - Never stories or images which may endanger the child, their family or community are published

- Never any money is given directly to children, or that other people are encouraged to give money to children, especially those being in vulnerable situations - such as victims of exploitation, unaccompanied minors, victims of trafficking and children in street situation
- Never any information or image of the children is used without the written permission by children's parents/guardians and without taking into account the children's will and opinion. No forcing to any kind of public expose should be made to children. Any information or photo concerning the children's story shall in no way expose them to any danger or to any risk of stigmatization
- It is also reminded that every member of the staff (paid and non-paid) is additionally bound to the principles and rules of their professional code of conduct; the latter code is the one that it is formally and legally approved by each competent professional union in accordance with the legal framework
- If a case of conflict of interests arises, the person in concern shall refer and discuss it with the designated officer for safeguarding issues of the organisation

I hereby declare that I have read and understood this code of conduct and I commit to work in accordance with it. I am aware that breaching this code may result in the termination of my engagement with the organisation and/or further disciplinary or judicial proceedings as mentioned above.

Name and Surname

Date

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