# COMMUNITY MUSIC WORKSHOPS

# TOOLKIT

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## Who is this Toolkit intended for?

This Toolkit is addressed to musicians, music teachers, general education teachers and non-formal music educators working with children from disadvantaged socioeconomic backgrounds and children with a migrant background. Our belief is that this project can have a large multiplier effect and that students facing similar hardships can benefit from participating in these workshops.

## The Project

This toolkit has been developed under the project "M.U.S.E.: Music Unites through Social Equity", funded by the Preparatory Action 'Music Moves Europe' by the European Union. The project offers students with less opportunities the experience to engage with learning music, participate in a choir and perform together with a symphony orchestra. Moreover, toolkits on five different approaches of using non-formal methodologies for music education were produced, offering a valuable resource for professional development to teachers working with students with less opportunities, and especially students of migrant and refugee background. The toolkits were produced by music educators specialized in non-formal music education and who are experienced in working with students who have less opportunities. The educators who created the toolkits delivered workshops that reached hundreds of students at schools with migrant, refugee and disadvantaged student populations.

## Introducing the Project's Toolkits

The result of our project is five individual Toolkits available as single units or as part of a complete volume that includes them all. The toolkits are available to download from our website: www.sistemacyprus.com/resources/.

- M.U.S.E.: Community Music Workshops Toolkit
- M.U.S.E.: Upcycling Music Band Workshops Toolkit
- M.U.S.E.: Songwriting Workshops Toolkit
- M.U.S.E.: Creative Music Technology Workshops Toolkit
- M.U.S.E.: World Music Choir Workshops Toolkit

### M.U.S.E.: Community Music Workshops Toolkit

Community music is a powerful tool for promoting the inclusion and integration of migrants and refugees. The activities presented in this toolkit are focused on Songs in circle activities, songs with movement, body percussion activities, and music with movement activities fostering creativity. The aim of this toolkit is to present activities on creating a safe environment, encouragement of creativity which is important for a solid self-development of every child.

### M.U.S.E.: Upcycling Music Band Workshops Toolkit

Upcycling is the reuse of objects (such as: buckets, barrels, shakers, plastic pipes (tuned), fire extinguishers, plastic bottles, and tins) in order to create musical instruments and empower the idea that music can be everywhere without the worries about the technical and theoretical level you may reach prior to joining a band. The aim of this toolkit is to present various upcycled musical instruments and activities that form an upcycling music band.

### M.U.S.E.: Songwriting Workshops Toolkit

Songwriting is a fun and creative activity that can develop the personal development of a child. The first aim of the songwriting approach, presented in this toolkit, is to create a fun, inclusive, equal, safe, and non-judgmental environment. Furthermore, the process of songwriting entails the element of creativity. The topic of the song can be funny for younger ages and more serious for older ages. This toolkit follows a 'step by step' method in songwriting.

## M.U.S.E.: Creative Music Technology Workshops Toolkit

The Creative Music Technology Workshops Toolkit is designed for children of ages 6-14. This toolkit presents an introduction into Music Technology tools (free & online applications) and uses notions of beatboxing, looping and sampling. The aim of this toolkit is to utilise free and online tools in order to experiment with rhythmic composition techniques. The methodology is based on a series of exercises (i.e. imitation, call-and-response, developments of rhythmic motives) always working in tandem with technology and ICT tools.

## M.U.S.E.: World Music Choir Workshops Toolkit

The choir lesson in many schools usually offers small-scale goals, whereas the inspiration and the sense of creativity of working with others towards a grand concert, is minimal. The choir approach presented in this toolkit is based on the foundation of El Sistema's principles. This toolkit focuses on the children's experience of singing songs from a variety of cultures while giving the space to interact, relate and learn from each other.

# Community Music: An Introduction

Community music is a powerful tool for promoting the inclusion and integration of marginalized children including migrants and refugees. In addition, underrepresented, disadvantaged, or marginalized students often feel excluded from society can benefit at a large extend of community music programmes[1]. In these circumstances, music is a powerful tool to build a strong social identity[2], and empowers a healthy self-realization which is important for engaging students in social inclusion and reintegration[3] which is "a path away from marginalization, violence and criminality"[4].

This Toolkit starts with a literature review exploring what is (or what is not) community music; the benefits of community music for the students and tips for the teacher/facilitator. Finally, various activities are presented and described with a focus on:

- Creating a safe environment so that everyone is equal and included to participate at their own pace and level of comfort,
- The active music-making of the students through a self-directed learning process,
- Encouraging creativity through improvisation, personal contribution and initiation, always in a safe way, in order to unlock a creative process for every child which is important for a solid self-development,
- Developing a sense of individual responsibility to the group and a sense of group responsibility for the individual,
- Students choosing their method of participation (observer, participant, shaper or creator) based on their abilities and comfort levels and
- Quality music activities

It is our suggestion that music teachers can include community music activities in their teaching practices in way that they can assist the curriculum implementation[5].

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[1] Woodward, S. & Pestano, C. Marginalised Communities: Reaching those falling outside socially accepted norms. In K. K. Veblen, S.J. Messenger, M. Silverman, & DJ Elliott (Eds.), Community music today, (pp. 185-198). Rowan & Littlefield

[2] Kleber, M., Lichtensztajn, D., & Gluschankof, C. (2013). Diverse communities, inclusive practice. In K. K. Veblen, S.J. Messenger, M. Silverman, & DJ Elliott (Eds.), Community music today, (pp. 231-248). Rowan & Littlefield

[3] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

[4] Kleber, et al. "Diverse communities, inclusive practice", 235.

[5] Schippers, H., & Bartleet, B. L. (2013). The nine domains of community music: Exploring the crossroads of formal and informal music education. International Journal of Music Education, 31(4), 454-471.

## What is Community Music?

It is difficult to provide a concrete definition on what is community music since community music tend to be more flexible and can cover a span of different styles, formats and approaches[6]. It is sometimes easier to start defining community music activities "of what they are not: they are not organized top-down, they are not based on unidirectional didactic teaching"[7] but also, they are not just about having fun.

Community music should be considered as a dynamic and vital force and not limited to any fixed set of factors[8]. Community music activities have a common ground that everyone has the right and ability to make and create music[9]. In addition, community music activities can develop collectiveness[10]. Furthermore, community music activities require students participating in active music-making, involving performing, creating, improvising[11].

Community music requires group communication, the active participation of students and working with a mixed ability group of people[12]. Community music activities are constructed in a way that create safety and support for the students[13]. In general, community music focuses more on the process and the engagement of all participants rather than to a result[14].

There are multiple aspects that form how community music works. The first most important aspect of community music is that **activities need to reflect to students' needs, abilities and interests[15]**. "Community music needs to be responsive to the ambitions, needs and possibilities of the participants above the tastes and ambitions of the facilitator, although the two can never be fully separated"[16]. Remember that in such a group of students in need, the

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[6] Schippers & Bartleet, "The nine domains of community music: Exploring the crossroads of formal and informal music education".

[7] Schippers & Bartleet, "The nine domains of community music: Exploring the crossroads of formal and informal music education", 456.

[8] Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. The new handbook of research on music teaching and learning, 730-753.

[9] Veblen & Olsson, "Community music: Toward an international overview".

[10] Koopman, C. (2007). Community music as music education: on the educational potential of community music. International Journal of Music Education, 25(2), 151-163.

[11] Koopman, "Community music as music education: on the educational potential of community music".

[12] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

[13] Scroope, S., & Signorelly, R. (2009). Music therapy helps refugees. Refugee transitions, summer, 36-39.

[14] Schippers & Bartleet, "The nine domains of community music: Exploring the crossroads of formal and informal music education".

[15] Koopman, "Community music as music education: on the educational potential of community music".

[16] Schippers & Bartleet, "The nine domains of community music: Exploring the crossroads of formal and informal music education", 468.

individual goals of students, both social and musical can vary and, therefore, teachers need to reflect on these individual needs[17].

A second important aspect of community music is the **active music-making** that is often delivered with non-verbal communication (especially in multicultural settings) and it is far different from structured teaching[18]. Active participation in community music-making can involve performance, improvisation and in general, a creativity process which fosters personal delight and self-confidence[19]. In fact, community music activities focused on this creativity process include improvising and instant composing rather than reproducing musical scores[20]. The focus of community music activities is on how students learn, rather than how teachers plan, teach, and evaluate their lessons[21]. Therefore, community music activities often look like multifaceted task situations where students learn by exploring[22].

A third important aspect of how community music works is **how students participate in community music activities**. Community music activities are shaped in a way that students have the freedom to participate by exploring different roles and change between being observers, participants, shapers and creators[23]. This method of participation allows students to better express themselves, by choosing the participation method based on their abilities and their comfort levels[24]. Through this procedure students can learn different things in a collective activity[25].

Finally, community music works as an **authentic learning process** which requires productive learning environments in opposition to pre-structured learning process. In this process, students deal with complex task situations with the freedom to personal contribution through exploration and personal initiation[26] .

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[17] Veblen & Olsson, "Community music: Toward an international overview".

[18] Broeske-Danielsen, B. A. (2013). Community music activity in a refugee camp–student music teachers' practicum experiences. Music Education Research, 15(3), 304-316, p. 309.

[19] Veblen & Olsson, "Community music: Toward an international overview".

[20] Koopman, "Community music as music education: on the educational potential of community music".

[21] Schippers & Bartleet, "The nine domains of community music: Exploring the crossroads of formal and informal music education".

[22] Koopman, "Community music as music education: on the educational potential of community music".

[23] Veblen & Olsson, "Community music: Toward an international overview".

[24] DeVito, D., & Gill, A. (2013). Reaching out to participants who are challenged. In K. K. Veblen, S.J. Messenger, M. Silverman, & DJ Elliott (Eds.), Community music today, (pp. 217-229. Rowan & Littlefield

[25] Koopman, "Community music as music education: on the educational potential of community music".

[26] Koopman, "Community music as music education: on the educational potential of community music".

## Benefits for students participating in community music activities

Participating in community music activities can be beneficial for students in many ways. The first most discussed benefit is the students' **personal growth** and the **development of self-esteem and self-confidence**[27] but also to **building an identity**[28]. In addition, through students' participation in community music activities can provide opportunities for **self-expression**[29] and opportunities for the **development of inner strength and realization that eases dealing with difficulties in life**[30]. According to Agopian[31] community music can provide students with **increased and improved communication that extends beyond verbal means**. For instance, children's traumatic or pre-verbal experiences may be expressed through singing, playing an instrument, or writing a song.

Moreover, through their involvement in community music activities, students can **feel that they are unique, included** and **welcomed and acceptable for who they are and able to be a part of a community**[32]. According to the same authors, another important benefit is that community music can create a **feeling that students have something to offer to the society they live in.** Community music activities have a group dynamic and identity that can develop **social cooperation** and **cooperative peer relationships**[33]. Through the group **students develop of a sense of individual responsibility to the group they participate in and a sense of group responsibility to the individual**[34].

According to Agopian[35] singing activities in community music settings can assist in **dealing with trauma and stress** since they facilitate deep breathing, which can slow the heart rate and calm the nervous system. In addition, the creativity aspect, personal contribution and initiation can create a sense of accomplishment which can **develop self-confidence and reduce anxiety especially in a post-conflict situation, or post-war phase**.

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[27] Koopman, "Community music as music education: on the educational potential of community music".

[28] Koopman, "Community music as music education: on the educational potential of community music", Veblen & Olsson, "Community music: Toward an international overview".

[29] Koopman, "Community music as music education: on the educational potential of community music", Veblen & Olsson, "Community music: Toward an international overview".

[30] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

[31] Agopian, V. (2018). Using music in the classroom to help Syrian refugees deal with post-war trauma. International Journal of Educational and Pedagogical Sciences, 12(3), 369-374.

[32] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

[33] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

[34] Veblen & Olsson, "Community music: Toward an international overview".

[35] Agopian, "Using music in the classroom to help Syrian refugees deal with post-war trauma".

The music benefits that students gain in community music activities are also important since they **enrich students' appreciation of the arts**[36] but also their **artistic abilities and musical potential**[37].

Finally, Broeske-Danielsen[38] speaks about the benefits for the facilitators of community music activities, arguing that teaching in a multicultural classroom can make teachers more reflective and better human beings and further increase teachers' motivation for music teaching.

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[36] Woodward & Pestano, "Marginalised Communities: Reaching those falling outside socially accepted norms".

[37] Koopman, "Community music as music education: on the educational potential of community music".

[38] Broeske-Danielsen, "Community music activity in a refugee camp–student music teachers' practicum experiences".

## Tips for the community musician/teacher[39]

### Music Education

- Develop skills in dealing with musical parameters like sound, melody, rhythm, harmony, dynamics and tempo in an experiential way
- Introduce students to principles of structuring music (e.g. variations, stanza and refrain, ostinato) again in an experiential way.
- Demonstrate, play and sing along with only some verbal instruction rather than teaching.

### Community Music

- Ask questions: Help students reorient their thinking, broaden their scope, think about new ways to solve musical tasks
- Have a guiding (coaching) role that will make sure that students will act independently and take over responsibility.
- Allow students take initiatives
- Keep the motivation up!
- Make sure to have active involvement open to all
- Recognise the desires and the musical potential of the students
- Be flexible regarding learning styles, abilities, age and culture.
- Nurture a sense of group individual identity.
- Keep musical quality in what you do

### Social inclusion

- Build a safe environment for your student group
- Commit to inclusiveness
- Be aware of what will constitute exclusiveness
- Provide opportunities
- Empower your students

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[39] Koopman, "Community music as music education: on the educational potential of community music". Schippers & Bartleet, "The nine domains of community music: Exploring the crossroads of formal and informal music education".

# Community Music Activities

**Icon meaning**

| | |
|---|---|
| 👥 | Number of participants |
| ⏱ | Duration of the Activity |
| 💼 | Materials |

## Activity 1: Banaha

| | 9+ | | 5' |
|---|---|---|---|

| TYPE | Singing Circle activity |
|---|---|
| **GOAL** | • Create a safe environment that everyone is equal and included.<br>• Group dynamic and identity.<br>• Development of a sense of individual responsibility to the group.<br>• Slow the heart rate and calm the nervous system. |
| **DESCRIPTION** | As every round song, the first thing to do is teach the song and repeat it many times until everyone feels comfortable with it. Then, the group should be divided into three voices. |
| **NOTES FOR TEACHERS** | Your first goal in this activity is to create a safe, equal and inclusive environment. Your role as a teacher is to sing along rather than teaching and have a guiding (coaching role) which will ensure that students will act independently. When you will split the group into the three voices, you should keep in mind to help each voice and keep the musical quality. Remember that singing facilitates deep breathing, which slows the heart rate and calms the nervous system. |



Banaha
Congolese Folk Song
Canon

## Activity 2: Dudubane

| | | |
|---|---|---|
| 👥 6+ | ⏱ 10' | 💼 Basketballs (optional) |

| | |
|---|---|
| **TYPE** | Singing Circle activity |
| **GOAL** | • Create a safe environment that everyone is equal and included.<br>• Group dynamic and identity.<br>• Development of a sense of individual responsibility to the group.<br>• Slow the heart rate and calm the nervous system. |
| **DESCRIPTION** | Teach the song phrase by phrase until the kids know each phrase very well. Then sing the whole song.<br>Sitting in a circle with everyone very close to each other and without any verbal communication lift you left hand, wave, turn it so you palm is phasing up and put it in your left leg. Then lift your right hand, wave and place it above your left hand. Then lift your right hand again and place it on your right leg (palm facing down). Then again lift your right arm and place it on your left leg, above your left hand. Then, lift your right hand and instead of placing it on your right leg, clap the hand of the person next to you (which will be their left hand with palm facing up) and then again clap on your left hand. Repeat many times until they know how to do it.<br>Then, for the first phrase clap in whole notes, (1st clap will be in every BA in the word Dudubane and every beginning of every bar)<br>In the second phrase, clap in half notes and in the third and final phrase clap in quarter notes.<br>An addition would be to use basketballs instead of clapping:<br>Kids should be in pairs and each pair gets one basketball and they stand facing each other. As above, they throw the ball to each other with the ball hitting the floor once. They can follow the pattern described above with clapping. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a strong group dynamic and identity. Your role as a teacher is to engage students through demonstration and imitation. Remember that singing facilitates deep breathing, which slows the heart rate and calms the nervous system. |

# Dudubane
## Canon

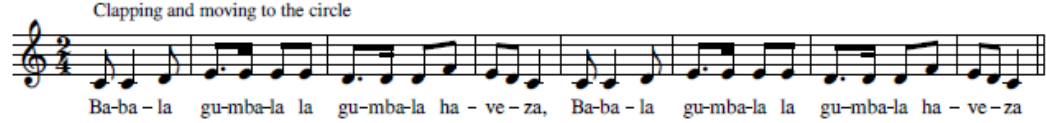## Activity 3: Babala Gumbala

👥 6+      ⏱ 5'

| | |
|---|---|
| **TYPE** | Singing and Dancing Circle activity |
| **GOAL** | • Create a safe environment that everyone is equal and included.<br>• Strong group dynamic and identity.<br>• Development of a sense of individual responsibility to the group. |
| **DESCRIPTION** | Babala Gumbala, is a song that you can built on it and use it in different ways, with different movements than the ones suggested. It can be more fun if every time you repeat you accelerate the tempo. The song has two phrases. Teach each phrase separately until they are familiar with it. After children get familiarized with it then you start clapping and moving to the circle for the first phrase and tun to circle and tap knees for the second phrase. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a strong group dynamic and identity. Your role as a teacher is to engage students through demonstration and imitation through non-verbal communication. Releasing the body is an important aspect of this activity that fosters self-expression. |
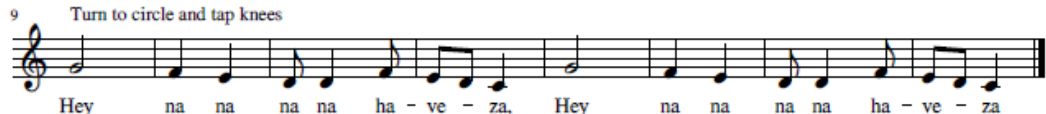
## Babala Gumbala
### Traditional Yaruba Tribe Greeting Song

Clapping and moving to the circle

Ba-ba – la   gu–mba-la  la   gu–mba-la  ha – ve – za,   Ba–ba – la   gu–mba-la  la   gu–mba-la  ha – ve – za

9   Turn to circle and tap knees

Hey   na   na   na na   ha – ve – za,   Hey   na   na   na na   ha – ve – za

## Activity 4: Wishi Ta Tuja

| | |
|---|---|
| 👥 20+ | ⏱ 10' |

| | |
|---|---|
| **TYPE** | Singing and Dancing activity |
| **GOAL** | • Development of creativity, personal contribution and initiation. <br> • Strong Group dynamic and identity. <br> • Create a safe environment that everyone is equal and included. <br> • Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual. |
| **DESCRIPTION** | After the group learns the song, you can split the group into smaller 5-6 groups (always depending on the size of the group). In these groups, one (in turns) becomes the leader and makes some movements that the others copy. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation. Your role as a teacher is after the students learn the song to show easy dancing movement that will welcome any movement and create a feeling that they are all accepted and will feel safe to initiate their own movements. |



Wishi Ta Tuja
Come together song

## Activity 5: Community music song

| | 6+ | | 5' |
|---|---|---|---|

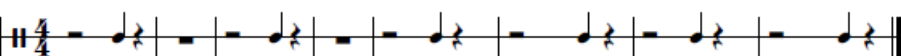| | |
|---|---|
| **TYPE** | Singing and Dancing Circle activity |
| **GOAL** | • Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Development of a sense of individual responsibility to the group. |
| **DESCRIPTION** | The song is in in four phrases. The first two phrases are the same and we clap and dance to the song. In the third phrase we raise hands to make a wave in the first bar and then in the third and fourth bar we dance childishly. In the fourth phrase we partner with someone next to us and clap hands with them. |
| **NOTES FOR TEACHERS** | The Community music song is a funny and amusing song that children can enjoy. It does not have any language, so it keeps the focus on the movements.<br>Your goal in this activity is to create a strong group dynamic and identity. Your role as a teacher is to engage students through demonstration and imitation through non-verbal communication. Releasing the body is an important aspect of this activity that fosters self-expression. |
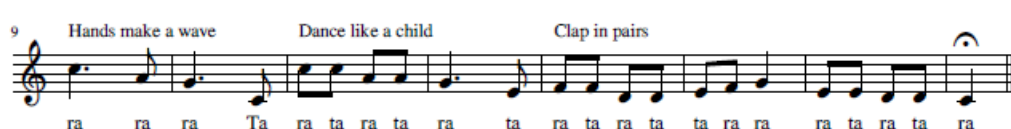


Community music song
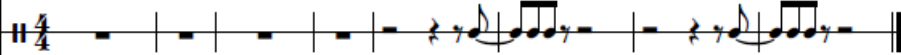
## Activity 6: Body Percussion 1

| | 6+ | | 5' |
|---|---|---|---|

| | |
|---|---|
| **TYPE** | Body percussion |
| **GOAL** | • Create a safe environment that everyone is equal and included. |
| **DESCRIPTION** | Body percussion 1 is a very easy body percussion that can be used during the first meetings. It can act also as a warm-up activity. |
| **NOTES FOR TEACHERS** | Your first goal in this activity is to create a safe, equal and inclusive environment. Your role as a teacher is to engage students through demonstration and imitation. |



Body Percussion 1

https://www.youtube.com/watch?v=lNbZLgq5Oy0

## Activity 7: Body Percussion 2

| | 10+ | | 10' |
|---|---|---|---|

| | |
|---|---|
| **TYPE** | Body percussion |
| **GOAL** | • Quality music activity |
| **DESCRIPTION** | Body Percussion 2 is a very difficult body percussion. It is suggested that the teacher has experience in body percussion. It also involves movement within the circle. |
| **NOTES FOR TEACHERS** | This activity should be used after a period of time, and when everyone feels comfortable. Your role as a teacher is to engage students through demonstration and imitation |

# Body Percussion 2

### Circle dancing- Side walk
### R-Right L-Left

## Activity 8: Body Percussion 3

| | |
|---|---|
| 👥 6+ | ⏱ 5' |

| | |
|---|---|
| **TYPE** | Body percussion |
| **GOAL** | • Create a safe environment that everyone is equal and included. |
| **DESCRIPTION** | Body Percussion 3 is an activity that can act as warm up as Body Percussion 1. However, it is a bit more difficult. |
| **NOTES FOR TEACHERS** | Your first goal in this activity is to create a safe, equal and inclusive environment. Your role as a teacher is to engage students through demonstration and imitation. |



**Body Percussion 3**

https://www.youtube.com/watch?v=zsXOehynKJ8&t=212s
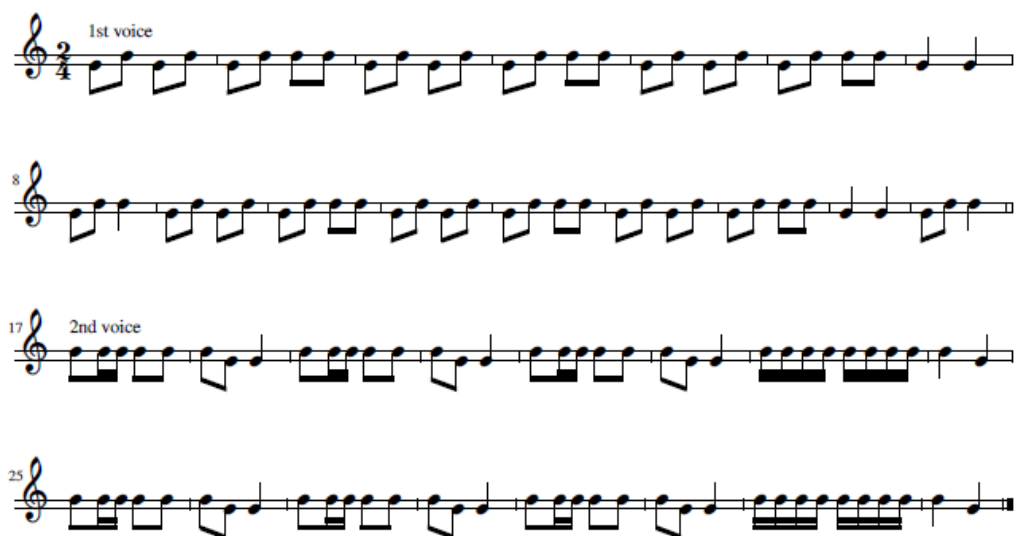
## Activity 9: Boom Chick

| | 5+ | | 10-15' |
|---|---|---|---|

| | |
|---|---|
| **TYPE** | Circle body percussion activity |
| **GOAL** | • Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included. |
| **DESCRIPTION** | Boom Chick is a rhythmic song that can be used in different ways. Boom Chick can be introduced as a circle dancing singing activity with steps and claps. It can also be used as a round rhythmic song. It can be also played in backets. |
| **NOTES FOR TEACHERS** | Your first goal in this activity is to create a safe, equal and inclusive environment. Your role as a teacher is to engage students through demonstration and imitation through non-verbal communication. Releasing the body is an important aspect of this activity that fosters self-expression. |



**Boom Chick**

Boom (lower voice) =Step in circle   Chick (higher voice) =Hand Clap

## Activity 10: Welcome to the Jungle

| | | | |
|---|---|---|---|
| 👥 | 10+ | ⏱ | 10' |

| | |
|---|---|
| **TYPE** | Standing activity, including voice and body percussion |
| **GOAL** | • Development of creativity, personal contribution and initiation.<br>• Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Students can choose their method of participation (observer, participant, shaper or creator) based on their abilities and comfort levels. |
| **DESCRIPTION** | Students and teacher stand in a circle. The teacher will introduce 5 animals and a body percussion or sound for each animal. First, we have the Elephant that makes heavy slow steps in half notes 🎵 🎵. Second, we have the gorillas that beats their chests in three quarter notes and a rest ♩ ♩ ♩ 🎵. Third, we have the bird that snaps its fingers in eighth notes 🎵 🎵 🎵 🎵 and can also make sounds. Fourth, we have the crazy monkey who does everything it wants, can move, can make any sound or body percussion or even dance. Finally, we have the flamingo who does not make any sound, just stays still with one foot above the other.<br>After we introduce the animals, and every student gets a chance to try everything then we have 6-8 30'' sessions where the children choose an animal. They can change or they can repeat an animal. After the first 3 times then you can invite them to move in the room and not just stay in one place. |
| **NOTES FOR TEACHERS** | This activity includes imitating the teacher (participating) for the elephant, gorilla and bird. However, these animals give the freedom later to move if they want to these rhythms with a safer creative procedure (shaping). Most importantly this activity includes the crazy monkey that is the creative animal that fosters the creativity of the child (creator). Finally, the presence of the flamingo is crucial, since it allows for children who do not feel comfortable being exposed to still participate in the activity equally and feel included (observer). Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation. |

## Activity 11: The Creative Box

| | | | A3 Paper with 16 Boxes (4x4) |
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| 👥 | 12+ | ⏱ 15' | 💼 |

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| **TYPE** | Circle activity |
| **GOAL** | • Development of creativity, personal contribution and initiation.<br>• Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual.<br>• Students can choose their method of participation (observer, participant or creator) based on their abilities and comfort levels. |
| **DESCRIPTION** | First, you present an A3 paper that is divided to 16 boxes (4x4) just like the picture in Materials section. Then you start "reading" and counting the boxes with the students starting from left moving to right counting until 4, so 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. In this way it is like we have 4 beats in each line. Then you draw in three random boxes different sounds. The sounds can be anything, from body percussion, vocal sounds or even sounds with chairs. Each drawing/sound should be equal to 1 beat. After the teacher draws in the three boxes the children with the guidance of the teacher perform the Creative Box. All the empty boxes should be treated as rests. Then you invite anyone who wants to contribute to draw in one box one sound. It is not necessary that all students participate by drawing. In every 2 additional drawing then you perform your box.<br>As a second stage of this activity, the teacher can turn the paper upside down, to right and to the left so that the order of drawings/sounds change.<br>A third stage of this activity could be to have 2-4 groups of students that each group reads a different order as described above. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation.<br>This activity includes imitating the teacher (participating) for "performing the Creative Box". The invitation to drawing a sound allows students to feel included if they do not want to draw (staying as an observer in the drawing procedure) by performing their peers' drawings (participating). By choosing to draw students become creators and shapers. This activity fosters creativity in a great way but also enriches the sense of belonging and creating a musical composition by the classroom. |

## Activity 12: The Card Game

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|---|---|---|
| 👥 9+ | ⏱ 10-15' | 💼 ▪ Buckets or chairs, or instruments<br>▪ Cards with numbers in three different colours<br>▪ Agogo Bells |

| | |
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| **TYPE** | Group activity |
| **GOAL** | • Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual. |
| **DESCRIPTION** | This activity can use of body percussion, buckets, any other objects (e.g. chairs, desks) or even musical instruments (that can produce 3 different sounds). Choose what your three sounds will be. For example, in the bucket, the first sound would be the base which is in the middle of the bucket. The second sound would be at the edge of the bucket and the third sound would be with the sticks.<br>You divide the class into 2-4 groups. This decision will be made based on the age and the abilities of the groups. Perhaps the first time that you will introduce the activity you can have two groups. Another day you can make 3 groups and so on. Then, count from 1-8 in quarter notes with the all groups and repeat: 1 2 3 4 5 6 7 8, 1 2 3 4 5 6 7 8 etc. Add an instrument like agogo bells that has two levels and play along while counting by playing the bass note on 1 and the rest (2 3 4 5 6 7 8) on the high note.<br>Then, give two **yellow** cards in each group. This will be the first sound which is the base. Each group should play on the specific beats that the card number shows. For example: if a group gets 2 and 5 then they will play only in 2 and 5 and have rest in the rest of the numbers like this: 1 **2** 3 4 **5** 6 7 8<br><br>       **2**             **5**<br><br>Each group should have different numbers. Each group should practice alone and then join them together, while you play the agogo bells so that it is clear when 1 is. After they get familiar with their low sound then you give two **blue** cards to each group. This would be the second sound. You will place them above the yellow cards, but in the correct order. The blue numbers should be different from the yellow numbers. Now, the group plays 4 numbers in total in two different sound levels of the instrument. For example: |

3    4

2            5

Each group should practice alone and then all groups should play together. Remember that the numbers not shown are rests.

After the groups master their rhythms, you give two **red** cards of another two numbers. This would be the third sound of the instrument. You will place those above the blue cards, in the correct order. Now the group plays 6 numbers in total of three different sound levels of the instruments and has 2 rests. In the next example 1 and 8 beats are rests:

6    7

3    4

2            5

Your goal in this activity is to create a safe environment that everyone is equal and included. Your role as a teacher is to be a coach helping each group to play their composition. This activity fosters a sense of belonging and a group dynamic and the creation a musical composition by the classroom as a group.

## Activity 13: The Creative Groups

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| 👥 9+ | 🕐 10' |

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| **TYPE** | In groups |
| **GOAL** | • Development of creativity, personal contribution and initiation.<br>• Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual.<br>• Students can choose their method of participation (participant or creator) based on their abilities and comfort levels. |
| **DESCRIPTION** | This activity can use of body percussion, buckets, any other objects (e.g. chairs, desks), musical instruments or even voices.<br>You divide the class into 2-3 groups. Each group should have a leader that should be a teacher or an advance student that will know the activity from beforehand. This decision will be made based on the age and the abilities of the groups. Perhaps the first time that you will introduce the activity you can have two groups. Another day you can make 3 groups and so on.<br>Each group stands in a circle, while the groups should be close to each other. The leader of the first group starts with a simple rhythmic ostinato and the group copies the leader. The group keeps the ostinato. Then the leader of the second group listens to the ostinato of the first group and builds another rhythmic ostinato based on the other group's ostinato. Then the leader of the first group stops, listens to second group's ostinato and builds another rhythmic ostinato. After a few changes the group leaders can invite students to try to become the leaders. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation.<br>This activity includes imitating the teacher or another student (participating). The invitation to becoming a leader allows students to feel included if they don't want to be a leader. By choosing to become leaders, students become creators and shapers. This activity fosters creativity in a great way but also enriches the sense of belonging and creating a musical composition through active music-making. |

## Activity 14: Jamming Session

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|---|---|
| 👥 9+ | 🕐 10' |

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|---|---|
| **TYPE** | Circle activity |
| **GOAL** | • Development of creativity, personal contribution and initiation.<br>• Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual.<br>• Students can choose their method of participation (participant or creator) based on their abilities and comfort levels. |
| **DESCRIPTION** | This activity can use of body percussion, buckets, any other objects (e.g. chairs, desks), musical instruments or even voices. The students have 2 choices. They can either copy someone else or initiate their own rhythm. They are free to change their rhythm at any time, but it has to make sense with the rest of the group.<br>The teacher starts a very simple rhythmic ostinato. Then one by one, in order, students enter by making their choice. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation.<br>This activity includes imitating the teacher or another student (participating) and creating a rhythm (creator). This activity fosters creativity in a great way but also enriches the sense of belonging and creating a musical composition through active music-making. Giving the choice of copying someone else makes it safe for everyone to participate. In addition, no child is exposed by playing alone. Everyone participates in their comfort levels. |

## Activity 15: Mirror Game

| 👥 10+ | ⏱ 10' | 💼 Metronome |
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|---|---|
| **TYPE** | Circle activity |
| **GOAL** | • Development of creativity, personal contribution and initiation.<br>• Create a safe environment that everyone is equal and included. |
| **DESCRIPTION** | This activity can use of movements or body percussion or voice. Standing in a circle, each participant pairs with the participant that stands opposite to him/her in the circle. The teacher inserts the metronome in 50bpm. In order, starting from the teacher, each pair should make 4 movements/sounds to the beat. The teacher starts, with his/her pair mirroring him/her and makes four simple movements/sounds. Then, the child next to the teacher has to make 4 movements/sounds to the beat with his/her pair mirroring him/her and so on. When everyone gets a turn to create 4 movements then you can increase the tempo to 65bpm, then to 80bpm, then to 100bpm and so on. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation. In order to achieve that, it is extremely important that you make use of very simple movements/sounds at the beginning. This will create the safe atmosphere.<br>This activity fosters creativity through active music-making. Working in pairs (mirroring) helps the child to not feel exposed. In addition, no child is exposed by playing alone. |

## Activity 16: Build-up Composition

| | 10+ | | 10' | | Metronome |
|---|---|---|---|---|---|

| | |
|---|---|
| **TYPE** | Circle activity |
| **GOAL** | • Development of creativity, personal contribution and initiation.<br>• Strong Group dynamic and identity.<br>• Create a safe environment that everyone is equal and included.<br>• Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual.<br>• Students can choose their method of participation (participant or creator) based on their abilities and comfort levels. |
| **DESCRIPTION** | This activity can use of movements, body percussion, buckets or voice. Standing in a circle, the teacher shows a pattern of four beats. Everyone learns the teacher's pattern and repeat it many times. Then the teacher invites a student to create another pattern of four beats. Everyone learns the new pattern and then they start from the beginning: Teacher's pattern, Student 1's pattern. Then the teacher invites another student to create another pattern and so on. |
| **NOTES FOR TEACHERS** | Your goal in this activity is to create a safe environment that everyone is equal and included. This will ease the process of developing creativity through personal contribution and initiation. It is extremely important that the teacher makes use of very simple movements/sounds. This will create the safe atmosphere.<br>This activity includes imitating the teacher (participating) and other students' creations. The invitation to create a movement/sound allows students to feel included if they do not want to create a movement/sound. By choosing to create movement/sounds students become creators and shapers. This activity fosters creativity in a great way but also enriches the sense of belonging and creating a musical composition by the classroom as a group. |

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