M.U.S.E.

MUSIC UNITES THROUGH SOCIAL EQUITY

Music Education Toolkits for Workshops in:

Community Music

Upcycling Music Band

Songwriting

Creative Music Technology

World Music Choir

By:

SISTEMA CYPRUS

Co-funded by
the European Union

Table of Contents

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 WORKSHOPS

TOOLKIT

Prepared by

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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.

[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. • Group dynamic and identity. • Development of a sense of individual responsibility to the group. • 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. • Group dynamic and identity. • Development of a sense of individual responsibility to the group. • 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. 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. 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) In the second phrase, clap in half notes and in the third and final phrase clap in quarter notes. An addition would be to use basketballs instead of clapping: 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
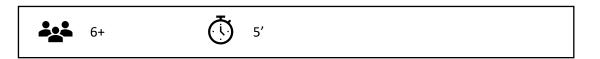
Activity 3: Babala Gumbala

	6+		5'

TYPE	Singing and Dancing Circle activity
GOAL	• Create a safe environment that everyone is equal and included. • Strong group dynamic and identity. • 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

Activity 4: Wishi Ta Tuja

	20+		10'

TYPE	Singing and Dancing activity
GOAL	• Development of creativity, personal contribution and initiation. • Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • 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.
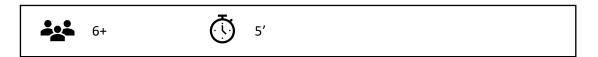
Wishi Ta Tuja
Come together song
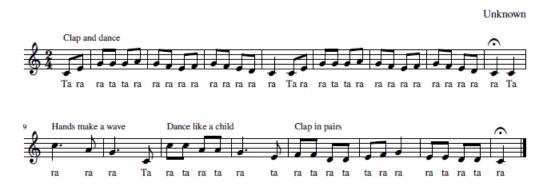
Activity 5: Community music song

👥 6+	⏱ 5'

TYPE	Singing and Dancing Circle activity
GOAL	• Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • 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. 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
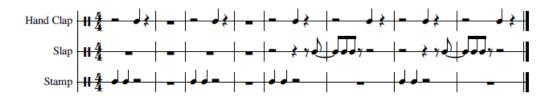
Activity 6: Body Percussion 1

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
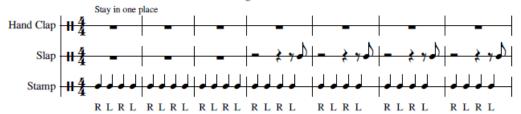
 10+   10'
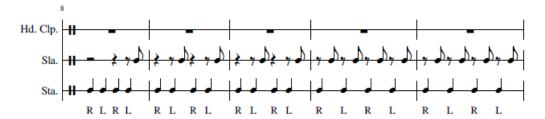
TYPE	Body percussion
GOAL	• Quality music activity
DESCRIPTION	Body Percussion 2 is a very difficult body percussion. It is suggested that the teacher has experience in body percussion. It also involves movement within the circle.
NOTES FOR TEACHERS	This activity should be used after a period of time, and when everyone feels comfortable. Your role as a teacher is to engage students through demonstration and imitation
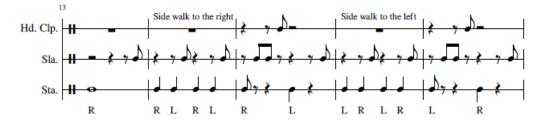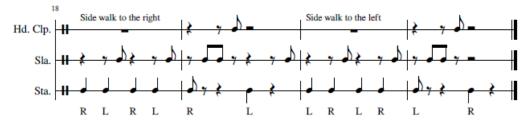
Body Percussion 2

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. • 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'

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TYPE	Standing activity, including voice and body percussion
GOAL	• Development of creativity, personal contribution and initiation. • Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • 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. 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

	12+		15'		A3 Paper with 16 Boxes (4x4)

TYPE	Circle activity
GOAL	• Development of creativity, personal contribution and initiation. • Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual. • 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. 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. 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. 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

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

TYPE	Group activity
GOAL	• Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • 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. 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. 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 2 5 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

NOTES FOR TEACHERS

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

👥 9+	🕐 10'

TYPE	In groups
GOAL	• Development of creativity, personal contribution and initiation. • Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual. • 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. 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. 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. 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

👥 9+   ⏱ 10'

TYPE	Circle activity
GOAL	• Development of creativity, personal contribution and initiation. • Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual. • 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. 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. 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

TYPE	Circle activity
GOAL	• Development of creativity, personal contribution and initiation. • 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. 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. • Strong Group dynamic and identity. • Create a safe environment that everyone is equal and included. • Development of a sense of individual responsibility to the group and a sense of group responsibility for the individual. • 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. 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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UPCYCLING MUSIC BAND WORKSHOPS

TOOLKIT

Prepared by

Contributor: Maria Kramvi

Upcycling Music Band: An Introduction

Playing music can be a fun activity for students and combined with upcycling musical instruments it can also promote environmental ethics supporting our efforts towards a sustainable future. In contrast with recycling that usually refers to a material that is transformed to an object with lesser quality, upcycling is referred to an object with greater value than the original[40]. For example, a water bottle can be either transformed to a maraca or a small drum and take an important role in the music making. Ordinary objects and junks can become musical instruments and empower the idea that music can be everywhere! Students can also decorate their instruments in order to enhance the feeling of using an upcycled instrument that it is in higher value than the prior object and they will also have the task to maintain and repair any broken instruments - when this is possible.

It is important to transform the class to a band and keep this throughout the activities. Performing together and acting as a team can help them to identify their role and importance within the group. The band-leader, or the facilitator/conductor, will have to keep verbal instructions to minimum and encourage players to follow signals in order to keep the flow of the music. The signals can be a movement or a specific sound that can be made by the leader in order to show when to start, how to stop and what you have to play. The leader will have to decide and adapt the music based on the abilities of each player - thus fast learners will have the opportunity to play more complicated parts and less experienced players can play the supporting roles that are equally important for the balance of the band. However, experience various roles by playing different instruments can give them a greater understanding of the importance of each member of the band. At the same time, the band

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[40] Flowers, J., & Gorski, A. (2017). Upcycle!. Technology and Engineering Teacher, 76(6), 8-12

should be a safe place for everyone in order to feel confident to take the lead and/or improvise at certain times. With an instrument that you can make a sound from day one, you have the opportunity to experience the music and enjoy its benefits without the worries about the technical and theoretical level you may reach prior of joining a band.

Through playing and performing, students can enhance their musical knowledge with core music skills such as listening, keeping a steady tempo and following instructions. The increase of their creativity is also an important aim as inside the band they will also have the opportunity to firstly create their instrument, secondly find their desired sound and thirdly improvise within the safety of the band. Also, the Upcycling Music Band aims to development essential social skills for the participants, such as teamwork, problem solving, collaboration and communication. As in any professional music band, everyone has a specific role, usually different from each other, but they are all equally needed for the harmonious creation of the music.

"Drum ensemble gives music teachers a powerful tool to build teamwork, discipline and excitement in their students"[41].

Upcycling Musical Instruments

The instruments can be listed under five main categories: tuned instruments, high, middle and low pitched sound instruments, and shakers. For the balance of the upcycling music band, the five categories are needed, with the exception of tuned instruments in cases that it is difficult to create. Also, the volume balance is a factor to consider, for example a paper xylophone will not be able to be heard over the buckets. For small instruments it is also recommended to create the drumsticks as well with elastic band at the tip for smoother sound.

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[41] Solomon, J. (1998). DRUM: Discipline, Respect, and Unity Through Music Elementary/middle School Percussion Ensembles. Belwin-Mills, p.4.

Tuned instruments

Melodic notes on C, D, E, G, A

One instrument can include any number of the above the notes.

The use of pentatonic scale is essential, as it can reassure the harmonic sound throughout the activities. Whenever one note is difficult to be obtained could be missed and/or doubled by another note of the above list.

In the case that you use only one material (for example pipes) you can find the C and then tuned them based on its length and width to create the harmonic notes above. To do this, follow the calculations below[42]:

C	C
G	(C/3) * 2
D	(G/3) * 2
A	(D/3) * 2
E	(A/3) * 2

EXAMPLE OF INSTRUMENTS	- Tuned pipes - Glass bottles - Blowing straws

[42] Sarris, D. (2015). Ανακυκλωμένη Μουσική: Μουσικά όργανα από Μικρές Συσκευασίες [Recycled Music musical instruments from little packages]. Athens: Fagottobooks

Shakers

The shakers are easy to make, and they can provide a continuous and rhythmical sound in the band.

EXAMPLE OF INSTRUMENTS	• Plastic bottle with beans • Bottle lid shakers • Hanging

High-pitched sound

The instruments with high pitched sound, such us instruments made from metal, can be used to create distinguished rhythmical lines.

EXAMPLE OF INSTRUMENTS	• Metal cans • Small pans • Castanets

Middle-pitched sound

The middle-pitched instruments, such as plastic cups and containers, can play the main rhythm and follow repetitive rhythmical motives.

EXAMPLE OF INSTRUMENTS	• Plastic cups • Plastic bottles • Small tubes with balloons on top

Low-pitched sound

The low-pitched instruments are very important for the keeping the tempo of the band and join all the sounds of the band together.

EXAMPLE OF INSTRUMENTS	• Large barrels • Larger tubes with balloons or a plastic glove
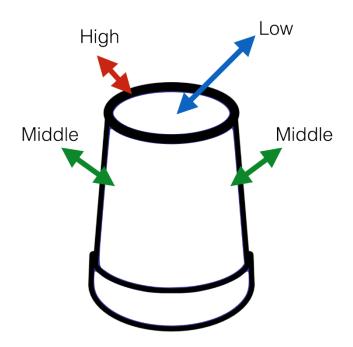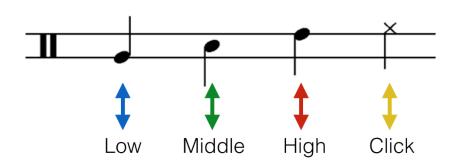
Bucket

The bucket is an instrument on itself. There are many benefits for creating an orchestra with buckets in the classroom. First of all, it is very easy for the students to produce sound immediately. For the very beginners it can be used to simply follow the beat and for the advanced students to create more complicate rhythmical patterns. Also, the bucket has at least 3 different sounds that can be produced and if we add the possibilities of the sticks, then the sounds will be many. In the chart below you can see the different sounds that can be produced on the bucket by using drumsticks.

Bucket score

The two-line stave illustrates the place that the note should be played on bucket. Click illustrated by the 'x-note' requires the player to hit the two sticks together.

Upcycling Music Band Activities

Icon meaning

👥	Number of participants
⏱	Duration of the Activity
💼	Materials

Activity 1: Meet the junk!

	6+		5-8'		Various upcycling instruments

TYPE	Active observation and clapping activity.
GOAL	• Introduction and motivation for the upcycling music.
DESCRIPTION	1. Place the instruments in a way that students can see everything at any time but at the same time make sure that they will be easily accessible by you. 2. Play a rhythm of the high-pitched instrument and ask from the students to clap it. 3. After few rhythms, play crotches on the high-pitched instrument and ask them to continue clapping the same rhythm. 4. While they clap in crotches start improvising on the rest of the instrument. Make sure you play all the instruments in front of you and you clearly display the way you produce sound with each one. 5. You can change the clapping rhythm and/or the tempo at any time by playing on the high-pitched instrument. 6. Try to make it as interesting as possible and change the instrument according to the reaction of the students. 7. Make sure you all close together at the same time.
NOTES FOR TEACHERS	The main goal for the students is to get inspired and motivated by the upcycling music. This activity is a showcase of ideas on how unused objects can be used in a completely unorthodox and musical way. Structure it as a performance and build it upon the group's abilities.

Activity 2: What's that sound?

| | 6+ | | 8-10' | | Various upcycling instruments |

TYPE	Body percussion/singing call and response activity.
GOAL	• Learn about the instruments and explore the different sounds.
DESCRIPTION	1. Place the instruments in a way that students can see everything at any time but at the same time make sure that they will be easily accessible by you. 2. Demonstrate each instrument, describe how it was made, show different ways of playing it and categorize it under a sound category. 3. Use the method call and response for each instrument sound and linked it with one body movement. 4. Then asked them if they can suggest any sound (with their body, objects around them or imaginary) and in which category should be placed. 5. Now, tell them to choose an instrument and imitate the sound of it with their body without saying it to anyone. 6. Be the conductor: count them in, give them enough time to start playing and creating and then close them. 7. Ask them to repeat it but this time to check what the others play and try to guess their instruments; if they understand they shouldn't say it, they should imitate the person playing it.
NOTES FOR TEACHERS	**Sound categories and examples of body movements**: • Low-pitched sound - Stomping feet • Middle-pitched sound - Slapping knees • High-pitched sound - Clapping hands together • Shakers - Rubbing hands together • Tuned instruments – Voice The goal is to understand the differences of the sounds and the materials that they have been used for the creation of each instrument. Also it is important to compare them with the instruments that their body can make but also with other sounds in their environment. The main goal is to understand that although each sound is different they are equally important in the orchestra.

Activity 3: Follow the conductor

👥 10+	⏱ 5-7'	💼 Various upcycling instruments
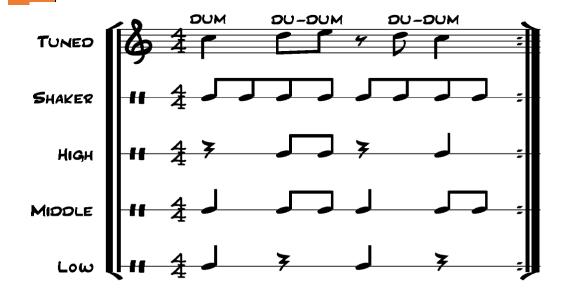
TYPE	Body percussion piece
GOAL	• Play together as an orchestra and follow the conductor.
DESCRIPTION	1. Place the instruments in a way that students can see everything at any time but at the same time make sure that they will be easily accessible by you. 2. Based on the previous activity, start introducing the rhythm of each category (see the score below) and ask from the students to perform them on their body. 3. Beginning from the low team, introduce each team while the rest continue to play. 4. You can mute some of the teams or even move the teams along the way.
NOTES FOR TEACHERS	Make sure you keep playing at all times in a safe environment, in where mistakes are given a second chance and are not judged. It is important to understand that all the rhythms are equally important in the piece. The main goal is to perform together with rhythms that derived from the upcycled instruments. Enjoyment is key to the success of this activity.

![M.U.S.E. - MUSIC UNITES THROUGH SOCIAL EQUITY]

Activity 4: Building my instrument

👥 2+ ⏱ 20-30' 💼	Art and Craft materials, including glue, scissors and colours). Extra recycled materials for students that may not bring, such us plastic bottles, empty metal or plastic containers, rice and/or beans and balloons.

TYPE	Arts and sound engineering.
GOAL	• To create at least one upcycled musical instrument
DESCRIPTION	1. Ask in advance students to bring their own items and together build their instruments. 2. Encourage them to be creative and support them throughout the production of their instruments. Make sure they are trying to make the best possible sound and let them decorate it according to their taste. 3. Check their final sound and together decide the category it belongs.
NOTES FOR TEACHERS	**Quickly made upcycling instruments:** • An empty container with a balloon on top. • An empty container used as a drum. • A bottle with rice or beans or pasta or little rocks or a combination. The goal of this activity is to be creative and try to reassure at least a good sounding instrument for each student. It is highly recommended to have extra instruments with good sound in order to give them to students that they may not succeed on the making of their instruments. The "quickly made upcycling instruments" can also work as an alternative for students that may need a little help. They can still decorate it and make it unique based on their creativity.

Activity 5: My first rehearsal

👥 10+	⏱ 8-10'	💼 An upcycling shaker and students' instruments

TYPE	Group and solo playing
GOAL	• Feel the experience of playing together and solo
DESCRIPTION	THREE AND 1. Introduce the rhythm above together with the words: *"Look my instrument, hear my instrument"*. 2. At the corona sign each instrument should be heard playing solo. 3. When a solo finishes, count them back in the rhythm while performing a tremolo on the shaker. 4. Repeat as many times as needed in order for everyone to play solo. 5. Try to present the activity as a performance.
NOTES FOR TEACHERS	The main goal of the activity is to recognize the power of playing together but at the same time present their upcycling musical instruments to the others. Encourage all types of solo, including the ones that may be only one hit on the instrument and start with the tutti tremolo in a sense of an applause towards the solo performance.

Activity 6: The junk in the Jungle?

👥 10+	⏱ 12-15'	💼 Upcycling musical instruments
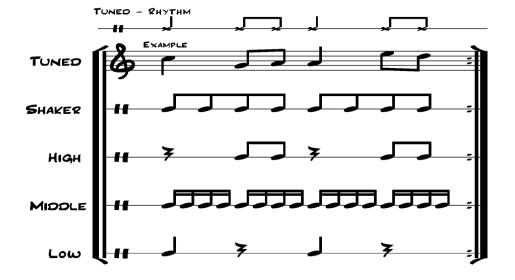
TYPE	Group playing
GOAL	• Playing together, follow the beat and be creative

DESCRIPTION	1. Demonstrate the jungle and the speed of each animal separately.
	   • Elephant: Minim
	   • Lion: Crochet
	   • Deer: Quavers
	   • Tiger: Semiquavers
	   • Snake: Quietly watching the other animals
	   • Monkey: The animal that is free to improvise
	2. Then play all together all the animals one by one.
	3. Split the group in teams and assign them different animals.
	4. While they keep playing, change the teams so every team will pass from every animal.
	5. Finally, asked them to choose their preferred animal and play it when the conductor (teacher or a kid) open his/her hands and stop when his/her hands are closed.

NOTES FOR TEACHERS	The main goal of the activity is to meet the basic rhythms, play together and recognize what you play in relation to the other team. Also, with the final step, they have the opportunity to be creative and choose their prefer animal to perform. Even if they choose snake, and they do not play anything, they will still be included in the jungle – thus in the music band.

Activity 7: Our first rehearsal!

👥 10+	⏱ 8-10'	💼	Upcycling musical instruments

TYPE	Group playing
GOAL	• Playing together
DESCRIPTION	1. Firstly, start with the tuned percussion and ask them to improvise following the same rhythmical pattern (see score below).
	2. Secondly, add the low part and describe that they should play on the first note of their rhythmical pattern.
	3. Thirdly, add the high part and explain that together with the low team they complete the rhythm of the tuned instruments.
	4. Fourthly, add the shaker in order to have a constant tempo that will connect the music band.
	5. Lastly, add the middle part with semiquavers and ask them to play "piano" with small accents on beats one and three (connect it with the low-pitched instruments)
NOTES FOR TEACHERS	The main goal of the activity is to realize what everyone contributes to the musical sound of the band. The aim is to experience the importance of playing with others and focus not only on their part, but also everyone else's part. Repeat the activity as many times as it is joyful and creative and try to minimize the verbal instructions.

Activity 8: Upcycling Sampa

👥 15+	⏱ 12-15'
💼	Upcycling musical instruments

TYPE	Group and solo playing
GOAL	• Playing together and forming a music band
DESCRIPTION	1. Teach the basic samba rhythms of middle and then high team. 2. Then slowly add the rest of the teams, while you keep repeating the first bar. 3. Once the teams are ready play it three times followed by a bar of rest. 4. Repeat the same pattern and then ask from a team to continue and play during the rests. 5. After all the teams have play, ask from each participant to play solo in this bar. 6. Make sure you the tempo is constant, as this is the connecting factor of the music band.
NOTES FOR TEACHERS	The main goal of the activity is to enjoy playing together and have fun while they play a more challenging rhythm. You can also make introduction to the piece with big 'tremolo' starting from pianissimo heading to fortissimo before you count the group in to start performing. You also pre-agree a movement that when you will do it, it will mean that it is the last time so everyone should play on the bar and close on the next and final beat.

Activity 9: Bucket breaks

👥 10+	⏱ 5-7'	💼 Buckets and sticks

TYPE	Call and response activity
GOAL	• Listening and answering to rhythmical motives
DESCRIPTION	1. Start by practicing the last bar of the first break (see scores below). 2. Then go to the beginning and show clearly where and what they should play. 3. Repeat for the second break. 4. Ask them to guess which break you are playing by playing the correct answer
NOTES FOR TEACHERS	The main goal of the activity is to understand the rhythms and be aware on where they should play. Breaks are powerful tool in drumming as it needs high level of concentration, and it can be challenging for fast learners but at the same time easy for beginners.

Break 1:

Break 2:

Activity 10: Upcycling Samba with buckets

	10+		8-10'		Buckets and sticks

TYPE	Group and solo playing
GOAL	• Playing together and forming a music band
DESCRIPTION	1. Play and practice with the whole group the rhythmical patterns. 2. Then split them and repeat until they feel confident enough to switch teams. 3. After they feel safe with the piece, they can switch teams every time after the semiquavers
NOTES FOR TEACHERS	The main goal of the activity is to enjoy playing together and have fun. Make sure they are all feeling safe and familiar with the rhythms before changing the teams.

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Solomon, J. (1998). DRUM: Discipline, Respect, and Unity Through Music Elementary/middle School Percussion Ensembles. Belwin-Mills.

Suggested Books for percussion ensemble

Betts, C. and Webster, J. (2021). Teacher Resources. [online] Available at: https://www.kaboompercussion.com/teacher-resources

Birrow, D. (2014). The Bucket Book: A Junkyard Percussion Manual. USA: Alfred Music.

Burrows, M. (2018). Buckets to Body Percussion: Drumming on a Dime. Heritage Music Press.

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SONGWRITING WORKSHOPS

TOOLKIT

Prepared by

Contributor: Andreas Michalopoulos

Songwriting: Description of Approach

'We are the music-makers and we are the dreamers of dreams'
Arthur O'Shaunessy

Music is for everyone - not only for talented or experienced musicians. It is used by people worldwide to express their emotions; and just like language, music can bring people together. Songwriting in particular, has been a powerful form of self-expression. At the same time, it can be a therapeutic experience as well[43].

Studies and researchers have shown that songwriting activities contribute to the development of positive self-concept, self-awareness, self-acceptance and self-esteem. Experts say that the process of writing a song can improve mental health, increase confidence and optimism, develop problem-solving skills and help-seeking behavior, develop communicative abilities and social competences, and finally help with post-war trauma (depression, stress, disorders and aggression). In addition, Songwriting can increase empathy, as writing from someone else's perspective allows someone to see through the eyes of another person[44].

Therefore, Songwriting can help children handle difficult situations in life, find joy and a sense of inclusion to the community. It can help disadvantaged students especially from migrant and refugee backgrounds who are living in low-income families and are affected by war, violence, dispossession and loss. It has been reported that Songwriting has contributed to the increase of the sense of personal safety, and helped victims fight against self-blame and attain a sense of security[45].

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[43] WolfBrown, W.D. Why Making Music Matters',
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Music City, Inspire the Future Songwriters of the World, musiccitysongstar.com/inspire-the-future-songwriters-of-the-world
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Scroope & Signorelli, "Music Therapy helps Refugees".
Agopian, "Using music in the classroom to help Syrian refugees deal with post-war trauma".

Songwriting is not only a technique, but also a method and a tool; it is a fun and creative activity that allows children express themselves freely and process their ideas, thoughts and feelings in a positive and constructive way. Making music with children can stimulate what children imagine, notice and feel; and can build community as children learn to create melodies and lyrics together as a group[46].

After having written their first song, children will feel a sense of achievement, thrill and excitement knowing that they created something that did not exist in the world before. This feeling is contagious and gives them the confidence that they can do it and can keep writing songs[47].

The Aim

The aim is to create a song as a group in a fun, safe, inclusive, and nonjudgmental environment in which feelings and thoughts are expressed and communicated freely and easily; an environment that also helps children discover and shape their ideas as they contribute to lyrics and music, but also an environment that helps them imagine a more just world.

The Approach

This is a playful and interactive approach invested in encouraging and engaging children in writing songs together by choosing each aspect and every element of music. It is a guide aspiring to give teachers a series of suggestions, and equipped them with practical tools to use with their students in helping them express themselves through Songwriting.

Although there are many ways to start a song, we will be following a title/lyrics-first approach. Starting with the title first can give you a key line to focus on, suggest ideas to move forward and define the overall feel of the song. A title/lyrics first approach will help the song have a catchy hook as well and will lead to the development of the rest of the song. Furthermore, it will help children generate lyrics more easily; lyrics will give the core idea of the song and other parts will then naturally fall into place[48].

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[46] Music City, "Inspire the Future Songwriters of the World".
Charette, R. Songwriting Workshop with Rick Charette,
https://rickcharette.com/Portals/0/Songwriting%20Workshop.pdf
[47] Music City, "Inspire the Future Songwriters of the World".
[48] Gary, E, (2011), Starting the Songwriting Process with The Title,
www.secretsofsongwriting.com/2011/09/14/starting-the-songwriting-process-with-the-title/

Order of Activities

1. Writing a title (Topic Ideas)

2. Brainstorming (Lyrics Ideas)

3. Writing a draft (Creating Lyrics)

4. Editing draft (Developing Lyrics)

5. Writing the melody (Bringing in Music)

6. Performing and Recording (Reviewing and Refining)

Songwriting Project, https://www.rutherfordhouseschool.co.uk/wp-content/uploads/2020/07/Songwriting-Project.pdf

Writing a Title

Short

Funny | Serious | Mixed (reality and imagination)

Brainstorming

Single words/ Short phrases | Information/ Feelings | Answering questions | Zipper-song process

Writing a draft

Rhyming | Freestyle

Editing draft

Arranging Verses and Chorus

Writing the melody

'Sing-song' / Rap | Word painting | Improvisation | Generating beginning & continuing

Performing and Recording

Finishing touches | Gestures/ Movements

How to start

Initially, the leader/trainee should explain to the children what will happen during the session, namely that they will create an original song by inventing the text and the melody. The leader/trainee should emphasize that the song will consist of their own lyrics and their own music and should explain that they do not need to have any prior music training as songwriting is all about feeling and sharing.

Warming up before the activity is essential for concentration, collaboration, for waking up and bringing everyone together, and for building trustworthiness. It is also important for the leader/trainee to establish leadership and authority, so that the students trust and follow them when making decisions.

Leader/Trainee should discuss with students the ingredients of a song (title, lyrics, melody and form) and mention that they will be creating a short-form song consisting of one recurring chorus and 2-3 verses. Then, they should explain to the children that verses have the same melody but different text while chorus have same melody and lyrics, and repeats after each verse; it is usually the catchy and memorable part of the song.

It is recommended for the leader/trainer to put themselves through the activities before the session in order to feel confident about the task (self-reflection). Although sometimes songs are not completed within the session, the leader/trainee may encourage children to write additional verses if they wish, since the form has been determined[49].

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[49] Charette, "Songwriting workshop"

During the process/ Tips[50]

- Use a whiteboard to track ideas and a computer to write draft and final song

- Write everything down to keep everyone feeling included and accepted but make decisions (e.g. choose a title) to establish authority

- Maintain a good flow by keeping the discussion brief, yet fruitful; encourage children to share their various ideas but without losing time

- Ask students to raise hands so that you know who has participated so far

- Ask which pair/group would like to share their ideas

- Be patient and allow time

- Allow repetition

- 'No idea is a bad idea' (safety)

- Keep it simple

- Praise effort; comment on something positive about the song; do not try to make it perfect

- Even if you don't play a music instrument, you can use a drum, rhythm sticks or body percussion

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[50] Music City, "Inspire the Future Songwriters of the World".
Lullaby Project, National Partner Handbook, 2020-2021, Carnegie Hall, Weill Music Institute

Songwriting Step-by-Step Activities

				- Computer, Projector, Whiteboard - Music Instrument(s) (optional): Piano/ Keyboards/ Guitar/ Ukulele/ Orff Instruments - Audio Recorder/ Other music-capturing device
👥	20	⏱	90'	💼

Icon meaning

👥	Number of participants
⏱	Duration of the Activity
💼	Materials

Warm Up

👥 20	⏱ 5'	💼	Hand-held signs/ digital flashcards

GOAL	• Engage students in recognizing and following signs and patterns • Engage students in moving and making sounds (voice/ body percussion) • Wake up, concentrate, collaborate, bring everyone together, build trustworthiness, establish leadership and authority for the leader/trainee
DESCRIPTION	Using flashcards and signs, direct students about when to start and stop moving/making a sound. Create patterns and conduct (see notes for teacher below)
NOTES FOR TEACHERS	

Step 1: Writing a Title

👥 20	⏱ 5'	💼 Computer, Projector, Whiteboard

GOAL	• Choose a title for the song
DESCRIPTION	Ask students to work in pairs or small groups to write a title. The title should consist of 1-3 words at maximum. It can be an object or a subject and 1-2 descriptive word(s) (e.g. The walking tree). Then choose one as the leader/trainee.
NOTES FOR TEACHERS	It is possible for the leader/trainee to choose a general topic/theme (e.g. environment) before the workshop and present it to the students to help them find inspiration. The title of the song can be funny for younger students and more serious for older ages, even a combination of something realistic and something from their imagination.

Step 2: Brainstorming

👥 20	⏱ 20'	💼 Computer, Projector, Whiteboard

GOAL	• Create a bank of material for possible lyrics • Stimulate lyrics creation
DESCRIPTION	1. Ask students to work in pairs/groups to think of single words or short phrases that describe or are related to the subject/object of the title (e.g. big, old, green) 2. Ask students to write something they know or want to say about the title (e.g. It has falling leaves) or to say how they feel about the subject/object (e.g. I love the walking tree) 3. Invent questions about who, when, what, where or how and ask students to work in pairs/groups to answer (e.g. What color is the walking tree? What else does the walking tree do apart from walking? What does the walking tree like?) 4. Apply the zipper-song process asking for ideas from students to fill in the missing blanks in a sentence that you write (e.g. The walking tree is _____ and _____, The walking tree likes _____, The walking tree has _____)
NOTES FOR TEACHERS	It is possible for the leader/trainee to choose only some of the activities mentioned above and implement the activities in any order based on what works better with group.

Step 3: Writing a draft

<table>
<tr><td>👥 20</td><td>⏱ 10'</td><td>💼</td><td>Computer, Projector, Whiteboard</td></tr>
</table>

GOAL	• Write a rough draft using brainstorming • Create lyrics
DESCRIPTION	Ask students to read aloud in rhythm the phrases they have already written. Then work together to edit the phrases by adding/ taking words away and thinking of words/ phrases that rhyme or sound similar (e.g. tree-green, sun-dark), in order to create two lines which work well together as lyrics for a song. Then write a new lyric using the same rhyme scheme and rhythm scheme/ similar pattern of syllables.
NOTES FOR TEACHERS	Rhymes give a chance to play and create. However, rhyming is not strictly necessary and there is no pressure. Near-rhymes can work better sometimes than exact rhymes and freestyling is also a way to get your creativity flowing.

Step 4: Editing draft

	20		15'		Computer, Projector, Whiteboard

GOAL	• Arrange verses and chorus
DESCRIPTION	1. Start with writing the chorus first. Use similar headlines, patterns of syllables, lines and rhymes. 2. Write the first verse. 3. Once you have the first verse you can create more verses using similar patterns of syllables, lines and rhymes again, but different text.
NOTES FOR TEACHERS	Chorus can have a different number of lines and rhyming scheme to the verses.

Step 5: Writing the music

<table>
<tr><td>👥 20</td><td>⏱ 20'</td><td>💼</td><td>Computer, Projector, Whiteboard</td></tr>
</table>

<table>
<tr>
<td>GOAL</td>
<td>• Create the melody</td>
</tr>
<tr>
<td>DESCRIPTION</td>
<td>
1. Ask students to vote for the mood (peaceful, sweet, playful, bouncing etc.) and the speed (fast/medium/slow) of the song
2. Ask students to think how their lyrics might fit to music encouraging them to rap phrases in a rhythm and/or sing their phrases in different ways
3. Ask students which words/phrases should go up and which down according to their literal meaning (e.g. 'sky'-high, 'falling leaves'-descending) or according to their personal taste and mark them (word painting).
4. Give a starting note or generate the beginning of the song asking students to continue. Listen, pick an idea, ask students to repeat and move on applying the same procedure for the rest of the lyrics.
</td>
</tr>
<tr>
<td>NOTES FOR TEACHERS</td>
<td>
• Feel free to make changes to the lyrics to match the melody
• Encourage students to sing the lyrics over existing melodies they already know
• Consider using a simple instrument to accompany
</td>
</tr>
</table>

Step 6: Performing and Recording

👥 20	⏱ 15'	💼 Audio recorder or any other audio-capturing device

GOAL	• Sense of achievement
DESCRIPTION	1. Ask students to review, refine and add finishing touches. 2. Ask students to suggest hand gestures or movements to go with the lyrics (e.g. falling leaves – wiggling fingers from high to low) 3. Perform and record

Sample

The walking tree

Verse 1
The walking tree is old and big
It has many, many falling leaves
The walking tree is tall and green
It has yummy-yummy fruit to eat

Chorus
The walking tree is not like the other trees
The walking tree dances with the wind
The walking tree is not like the other trees
The walking tree is a mystery

Verse 2
The walking tree can speak and sing
It can run really fast and jump and skip
It likes to play hide and seek
In the streets with little kids.

Chorus
The walking tree is not like the other trees
The walking tree dances with the wind
The walking tree is not like the other trees
The walking tree is a mystery

Verse 3
The walking tree likes the sun
It goes to sleep only when it's dark
It likes the sky but it can't fly
It feels so lonely in the night

Chorus
The walking tree is not like the other trees
The walking tree dances with the wind
The walking tree is not like the other trees
The walking tree is a mystery

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Songwriting Project, https://www.rutherfordhouseschool.co.uk/wp-content/uploads/2020/07/Songwriting-Project.pdf

WolfBrown, W.D. Why Making Music Matters', https://www.carnegiehall.org/uploadedFiles/Resources_and_Components/PDF/WMI/WhyMusicMatters.pdf

CREATIVE MUSIC TECHNOLOGY

WORKSHOPS TOOLKIT

Prepared by

Contributor: Dr Nektarios Rodosthenous

Creative Music Technology: Description of Approach

'Technology is just a tool. In terms of getting the kids working together and motivating them, the teacher is most important.'

Bill Gates[51]

Digital Era and the advent of the internet has revolutionized and paved a new way in music making. Countless, free, cross-platform and browser-based tools are opening up ways where children can *play*, experiment, create and express themselves with digital music-making instruments (software and applications). The Digital Revolution has freed teachers and enables students to see the world differently through the use of such tools, in a way that is "transformational" as in the words of teacher and author George Couros.

Music technology and participatory, digital media literally bring people together as now *users* can collaborate in real time in producing something original with another person from a different place. This is due to the phenomenon of modern *prosumers*, where users are both consuming and consuming texts through digital media. On this note, musicians live in a "global village"[52], where geographical boundaries are no longer an obstacle in creating music; rather distant collaborations create more diverse projects influenced by different cultural backgrounds, thus creating "cultural syncretism" as known in contemporary media studies.

Creative music technology research, yet a discipline still in its infancy, has shown how children can use technology as a means for learning (Tech Ed)[53]. Recent approaches to knowledge and learning have developed from STEM methodologies to STEAM and not to STREAM, where *reading* and *research* are key elements in education. Hence, these activities will help students be prepared in music technology-related fields: they find their music style, they provide them

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[51] Bill Gates interview in the Independent on Sunday,12th October 1997.
[52] McLuhan, M., Gordon, W. T., Lamberti, E., & Scheffel-Dunand, D. (2011). The Gutenberg galaxy: The making of typographic man. University of Toronto Press.
[53] Official website for the Office of Educational Technology: https://tech.ed.gov/

with creative skills for making and performing innovative music, while also promoting critical thinking skills. Additionally, Tech Ed (Educational Technology) will help participants to develop, most importantly, high digital literacy skills as this is what defines them as digital natives and at the same time what separates them from their teachers, who are the digital immigrants.[54]

As in other lessons provided in this series of toolkits, it is once more our suggestion that music teachers can include creative music-technology-activities-as-games in their teaching practices in ways that could offer a relaxing break, or help teachers delivering their lessons creatively and in an interdisciplinary way. As Mourad states, interdisciplinary applications in education are the:

> "…efforts to pursue knowledge without being essentially constrained by the structure and content of a single discipline, including subject matter, predominant theories, typical methods, or primary schools of thought. They imply a general desire to conceive knowledge and theoretical practice in new ways."[55]

It is certainly a standout moment for education, especially in the Digital Era we live in and a challenge as teachers need to rise as far as they can, interface, strategise and elevate contemporary teaching practices onto the next level, always regarding the curriculum implementation.[56]

The Aim

The aim of this chain of activities is for students to explore the endless musical possibilities offered by new technologies, while also learning the basics of music performance and music composition. When such activities are implemented in the teaching curriculum, the teacher can see the students become imaginative and innovative individuals who would like to focus on music performance and music compositions. Yet again, the democratization of the new technologies (free and accessible to everyone) helps create a safe and inclusive musico-technological environment, a sense of a collaborative and creative community where students

[54] Prensky, M. (2001). Digital natives, digital immigrants part 2: Do they really think differently?. *On the horizon*.

[55] Mourad, R. P. (1997). Postmodern interdisciplinarity. *The Review of Higher Education*, *20*(2), 113-140.

[56] 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.

express and share their ideas to the group, without any concerns regarding the socio-economic background of the participants.

Lastly, another recent trend of contemporary pedagogy that we aim to achieve/go for is the "gamification of learning",[57] a practice in which students learn-through-playing; this is exactly what this toolkit is about: learning, performing and composing music through *playing* with fun and interactive music tools.

Order of Activities

The order of activities we will be following:

Note: *The teachers could follow these activities in a linear way as presented below, or in any order way they see fit for their teaching purposes.*

7. *Patatap* [58]

8. *Typatone* [59]

9. Chrome Music Lab - *Voice Spinner* [60]

10. *Type Drummer* [61]

11. Chrome Music Lab –

Rhythm [Composition] [62]

12. *808 Cube* [63]

13. *Incredibox* [64]

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[57] https://educationaltechnologyjournal.springeropen.com/articles/10.1186/s41239-017-0042-5
[58] https://patatap.com/
[59] https://typatone.com/
[60] https://musiclab.chromeexperiments.com/Voice-Spinner/
[61] http://typedrummer.com/
[62] https://musiclab.chromeexperiments.com/Rhythm/
[63] http://808cube.com/
[64] https://www.incredibox.com/demo/

Creative Music Technology Activities

Icon meaning

👥	Number of participants
⏱	Duration of the Activity
💼	Materials

Activity 1: On touch: Triggering sounds with Patatap

👥 10-20	⏱ 15'	💼 Wireless keyboard, projector, internet & speakers
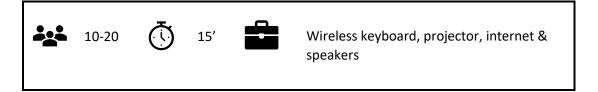
TYPE	Solo, warm up, sampler (A/V)
GOAL	• Engage students in recognizing music samples • Engage students in recognizing visual samples • Students familiarize themselves with music tech performance (sampler, touch - keyboard) • Listen up, concentrate, collaborate, bring everyone together, create loops and rhythms
DESCRIPTION	1. Check if the wireless keyboard is connected before the students take place. 2. Using the wireless keyboard, direct students to explore all the A/V samples of the letter keys. 3. Create music patterns and rhythms based on their favorite sounds.
NOTES FOR TEACHERS	The interface of Patatap.
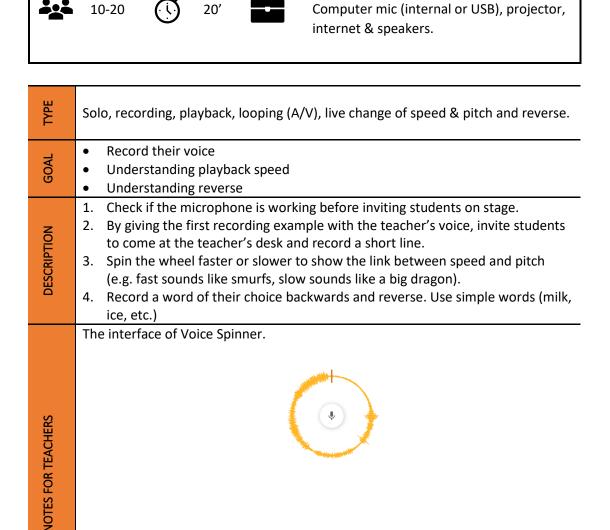
Activity 2: On looping: Composing sounds with letters (Typatone)

👥 10-20	⏱ 15'	💼 Wireless keyboard, projector, internet & speakers

TYPE	Solo, typing, looping (A/V)
GOAL	• Engage students in typing, listening and interacting with what is on the screen. • Engage students in using spacebar key as rest. • Write their name or their favorite word • Change sounds: different speed, pace, texture and mood each time. Discuss.
DESCRIPTION	1. Using the wireless keyboard, direct students to explore all the A/V samples of the letter keys. 2. Ask/help students to write their first name in English. Then do the same with their favorite word. Interact. 3. Students change the sounds (note icon) based on their own preferences in speed and timbre
NOTES FOR TEACHERS	The interface of Typatone. Sistema Cyprus music technology workshops

Activity 3: On speed and pitch: Recording words & playback (Voice Spinner)

👥 10-20	⏱ 20'	💼 Computer mic (internal or USB), projector, internet & speakers.

TYPE	Solo, recording, playback, looping (A/V), live change of speed & pitch and reverse.
GOAL	• Record their voice • Understanding playback speed • Understanding reverse
DESCRIPTION	1. Check if the microphone is working before inviting students on stage. 2. By giving the first recording example with the teacher's voice, invite students to come at the teacher's desk and record a short line. 3. Spin the wheel faster or slower to show the link between speed and pitch (e.g. fast sounds like smurfs, slow sounds like a big dragon). 4. Record a word of their choice backwards and reverse. Use simple words (milk, ice, etc.)
NOTES FOR TEACHERS	The interface of Voice Spinner.

Activity 4: On beat: Writing drums with words (Type Drummer)

👥 10-20	⏱ 15'	💼 Wireless keyboard, projector, internet & speakers.

TYPE	Solo, typing, looping (A/V).
GOAL	• Engage students in typing, listening & interacting with what is on the screen • Engage students in using spacebar key as rest. • Write their name or their favorite word. Use same letters or simple words (minimalism). • Change sounds: drum kit Vs electronic music. Discuss. Students should be more experienced and confident at this stage with such activities.
DESCRIPTION	1. Using the wireless keyboard, direct students to explore all the A/V samples of the letter keys. 2. Ask/help students to write their first name in English. Then do the same with their favorite word (use simple words). Interact. 3. Students change the sounds ('load new samples' icon) based on their own preferences (drum kit or electronica). load new samples
NOTES FOR TEACHERS	The interface of Type Drummer. Sistema Cyprus Music Tech Work sh oops!

Activity 5: On composition 1: Rhythm composition (*Rhythm* by Chrome Music Lab)

👥 10-20	⏱ 15'	💼	Wireless keyboard, projector, internet & speakers.

TYPE	Solo, step-sequencer, looping (A/V).
GOAL	• Engage students in clicking the beats in the given bars, listening & interacting with what is on the screen. New way of note input (not keyboard). • Engage students in planning before composing. Clap or sing the rhythm they aim to write down. • Change sounds: a variety of different percussion kits from a wide range of genres represented by different animated animals. Discuss their choice.
DESCRIPTION	1. Using the wireless mouse, direct students to explore all the available kits and drum parts (A/V). 2. Students change/choose their favorite instruments (percussion or electronica) based on their own preferences. 3. Ask/help students to compose a simple rhythm. 4. Ask/help students to think of a simple rhythm, sing, clap or write it down, and then transcribe that beat as intended in this music app. Interact. 5. Change the beat that is played in real time (add or remove hits).
NOTES FOR TEACHERS	The interface[s] of Rhythm.

Activity 6: On composition 2: Rhythm composition in steps (808 Cube)

👥 10-20	⏱ 15'	💼	Wireless keyboard, projector, internet & speakers.
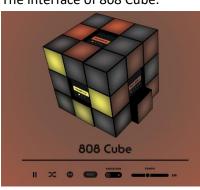
TYPE	Solo, clicking, looping, step sequencer (A/V).
GOAL	• Engage students in typing, listening & interacting with what is on the screen (rotating cube = 3D object). • Interdisciplinary – show them a real Rubik's cube. Older students can understand the sides as instruments, etc. • Step-sequencer: 1-8, explain & give examples. • Change sounds on each side. Discuss. Students should be more experienced and confident at this stage with such activities.
DESCRIPTION	1. Using the wireless mouse, direct students to explore all the A/V samples of the Rubik's cube. 2. Ask/help students to follow and understand the 8-step sequencer. Interact. 3. Students change the sounds (icon) & tempo (faster or slower) as they like.
NOTES FOR TEACHERS	The interface of 808 Cube.

Activity 7: On composition 3: Beatboxing in layers (Incredibox)

👥	10-20	⏱ 20-40'	💼 Wireless keyboard, projector, internet & speakers.
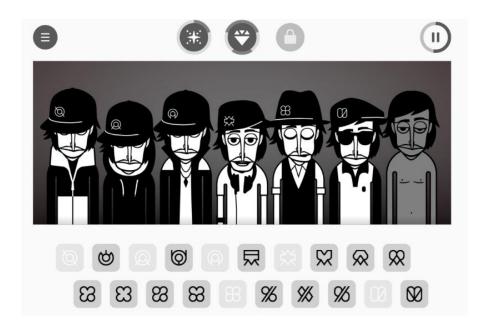
TYPE	Solo, clicking, layering, looping, beatboxing (A/V).
GOAL	• Engage students in understanding music layers (drums, bass, harmonies, melodies), by listening & interacting with what is on the screen. • Engage students with beatboxing. Older students can perform/beatbox. • Bonus: unlock the animation after finding the right combination. • Discuss. Students should be more experienced and confident at this stage with such activities.
DESCRIPTION	1. Using the wireless mouse, direct students to explore all the A/V samples based on beatbox. 2. Ask students to beatbox "We Will Rock You" with the basic drum parts (kick, snare + hi-hat). 3. Show them the: a. solo button, b. mute button and c. remove performer, on each person. 4. Ask/help students to follow and understand the different types of instruments. Interact - layering. 5. Students change the sounds (drag and drop) as they like. 6. Identify the beat of each song: count 1-4, or 1-8. 7. Show the DJ technique of "dropping the beat": solo one performer (automatically mutes all others) → count 4 beats, or 5,6,7,8 → unmute. 8. End: Try counting 4 beats & removing layers. 9. Explore all 4 available different versions/songs.
NOTES FOR TEACHERS	The interface of Incredibox.

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WORLD MUSIC CHOIR WORKSHOPS

TOOLKIT

Prepared by

Contributor: Dr Loukia Lazarou

World Music Choir: An Introduction

"Music is not an achievement of solitary individuals or sound disassociated from shared human contexts. The worlds it creates are shared, collective ones. Music is fundamentally social and fundamental to human sociality."[65]

Music always served humanity as a therapeutic and communication tool affecting feelings, attitudes and behaviors.[66] Through singing, children and adults can express their emotions such as joyfulness, happiness, sadness, grief and enthusiasm and can create a safe environment to channel each of those feelings.

In the book Catch the Fire: An Art-Full Guide to Unleashing the Creative Power of Youth, Adults and Communities, Shivon Robinson points out that in the choir magic can actually happen. "They thrive on what I call vitamin H (for Harmony) and the more I see how it benefits people's lives, the more I understand it to be an essential nutrient for body/mind/spirit". He goes on and emphasizes on the importance of singing in a choir: "Everyone needs to sing. It's a matter of life and breath."[67]

Through specifically *collective singing*, which acts as a social act, as well as through music-based activities, people from different backgrounds can share their diverse cultural heritage and identity. Those shared musical activities can have physical, emotional and social benefits especially when singing in a group.[68] The action of singing can make people overcome their shyness and nervousness, become more energetic, uplifted and euphoric. Singing together is simply the best, most powerful way to make friends and build lasting communities.[69]

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[65] Bradley, D. (2006). Global Song, Global Citizens? Multicultural Choral Music Education and the Community Youth Choir: Constituting the Multicultural Human Subject. Online Submission.

[66] Kelly, B. L., & Doherty, L. (2017). A historical overview of art and music-based activities in social work with groups: Nondeliberative practice and engaging young people's strengths. Social Work with Groups, 40(3), 187-201.

[67] Taylor P. & Murphy C. (2014). *Catch the Fire: An Art-Full Guide to Unleashing the Creative Power of Youth, Adults and Communities.* New Society Publishers

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

[69] Taylor & Murphy, *"Catch the Fire: An Art-Full Guide to Unleashing the Creative Power of Youth, Adults and Communities".*

The Aim

This project builds on the aim to promote the fundamental right for all children to have a music education, to learn to sing and make music. It also seeks to provide another type of choral music experience, one that could disrupt the hegemonic models of children's choirs that are so dominant throughout the world. The world choir in this project will provide the music experience that should be accessible to children of all identity backgrounds and economic conditions; it will work with kids with fewer opportunities in schools and will be the mean to learn about inclusion and to remove access barriers for any child that has fewer opportunities. The trainer will create an atmosphere in which children can take risks, overcome their fears, and excel in everything they have dreamt of.

Through the world choir singing, the children will learn to celebrate diversity, and to also absorb knowledge by others who are different than themselves. The children at schools will experience the value of cooperation through singing songs from different cultures and they will be able to interact, relate and learn from each other whilst singing in different languages, rhythmic patterns and melodies.

The Approach

In the beginning, the trainer will explain to the children the process that they will all follow together, that is, to learn songs from several cultures which are in different languages than their own and that derive from places with other cultural contexts and rhythmical patterns. The trainer will make sure to explain how they all are in a safe environment, that there are no "incorrect questions" or "bad ideas", and that it does not matter if they know how to play a musical instrument, have sung before, or have any musical training. The trainer will emphasize that the process about to be followed is about inclusion, cooperation and interaction and it will be fun and exciting for them.

The trainer will then explain the importance of warming up, not just our voice, but our whole body and get our brain and heart working for the activities. Through the team building activities and warming up exercises, the children will realize that the trainer has the leading role in the lesson and trust will be established; hence, the students will be more comfortable to follow the process.

Methodological Approach

It is necessary that music from around the world is taught accompanied by discussions on the cultural and historical background of each composition (if there is any), either in the beginning or during singing in the choir, thus ensuring that children are not making assumptions or forming prejudices while learning the pieces. In addition, the trainer needs to be clear in what is considered a sociocultural teaching method and give time to discuss what is different or particular in cultures around the world throughout the lesson.

Order of Activities

14. Introducing the approach

15. Team Building Activities

16. Warming Up

17. Learning the Piece

18. Performing (at a concert or in front of the school, in front of parents or the community (the 5th stage is not mandatory; the teacher needs to emphasize that the goal is to have fun and for everyone to be included in the activities of collective singing)

Team Building Activities

In these activities the trainer will introduce core elements such as the sense of belonging, safety, confidence and collaboration between the children. The following are some of the team building and team bonding activities that can be followed during the class:

- **1 to 5:** The trainer will ask the children to form a circle and ask: "From a point of 1 until 5 how comfortable are you with singing in a group?". The trainer can comment on the ones or twos; expressing that it will be a great challenge to help them lift until the number 4 or 5 with great joy and excitement.

- **Passing a ball and saying names:** The trainer can have a ball or other suitable object and throw first without much explanation and say his/her name and tell the children to throw the ball wherever they want and say their names whilst throwing it.

- The same exercise can follow with names and where they are from.

- **Dance with the names**: After throwing the ball for 2 or 3 minutes, the trainer will make a very short choreographic movement and say his/her name again and that the children can follow with the same pattern starting from his/her right arm and fulfilling the circle. Each child can make their own movement or copy the previous ones. The trainer can also bring a speaker and put some music (maybe ethnic music) so the choreographies become more fun.

- **GO-STOP-FALL:** The trainer explains that the following activity needs everyone focused and that he/she might need some volunteers after a while. With this exercise the trainer will understand which children can take the lead and which can be followers and are still a bit shy. The trainer will explain that when they hear the word GO!, they should all start walking and scatter in the room. When they hear the word STOP!, they should stop moving and stay still. When they hear the word FALL!, they all fall to the ground and roll on the floor. The trainer starts and says the words first in the order of GO-STOP-FALL and then mixes them up. This will bring happiness, laughter and excitement within the group. Next, the trainer asks for a volunteer and requests from them to repeat the activity.

Warming Up

The trainer will firstly make a statement before starting the warming up activities and highlight that what they are about to sing is not supposed to sound good. The trainer just wants the children to just "mouth" the words and the exercises.

- In the beginning, the trainer will instruct the children to form a circle and tell them to close their eyes to emphasize on the sound of what a deep breath sounds like; then they breathe, all together. Doing this for 2 or 3 times will immediately form them into a team.
- **BE A SUMO:** The teacher will imitate a sumo wrestler when performing this exercise and invite the children to repeat exactly what he/she does. This is a great practice for breathing development and voice production. A fun warming up exercise without putting the pressure on children to learn how to sing in the right way. The children will be using the proper posture (bending knees), a helpful technique to use our diaphragm correctly, breathe properly and produce loud sounds.
- Afterwards, the trainer will invite them to relax, calm down and rest their jaw, all the muscles in their body and face, even their hands and legs. Immediately he/she instructs them to make a high-pitched sound stretching their arms towards the ceiling. The trainer shows an example and the children then repeat. They have to repeat 2 or 3 times. Then, the trainer makes a very low-pitched sound stretching the arms down below towards the floor and the children repeat. Positive affirmations for this simple task are necessary because the group is starting to make a sound altogether. The trainer repeats this action with syllables like "Hello", "Good morning", "Happy Birthday", "Aloha", "Ciao-Ciao" in high-pitched and lower-pitched tones.
- **VOCAL STRAW EXERCISE:** The trainer can perform this fun exercise with giving straws to the children and starting to hum through it. The trainer will start at the bottom of their range and slide up to the top slowly and evenly.
- The trainer can later sit at the piano and begin warming up in the midrange (key of A, G, or F) with descending patterns, light sounds at the beginning but gradually increasing in volume and strength afterwards. It is better to keep singing in unison and later on build them into structured chords towards the end. The trainer can use ascending/descending five-note patterns or octaves using half steps (semitones), arpeggios, outlining chord progressions, and cadences. The trainer can incorporate phrasing, dynamics, shaping and clarity of pure vowel blend into every vocalise he/she chooses.
- **CALL AND RESPONSE RHYTHM OF THE UPCOMING PIECE:** The trainer will give the instruction to the children of clapping rhythmical patterns which they will have to repeat. The trainer can also divide the group in two new groups. During the exercise, the trainer will give the most complex rhythmical patterns of the upcoming pieces without the children knowing that they will find those later on.
- **CALL AND RESPONSE MELODIES OF THE UPCOMING PIECE:** The trainer will instruct the children of singing several melodies without lyrics and the children repeat them. During the exercise, the trainer will sing parts of the upcoming pieces, especially the demanding melodies. The trainer will then challenge the children saying that "they almost learned the entire song" and ask if they are up to learning the whole piece, since they are such a good team.

Learning the Pieces

> ### Performing the Dream; Dreaming the Performed
>
> We sing together, songs from places familiar and not.
> Songs from places that may become familiar
> Unexpectedly.
> We sing. We laugh. We cry.
> We hope. We hurt.
> We sing.
> We question: How this? Why that? What does this have to do with me?
> We sing. We laugh. We cry. We try.
> We do not know the words; the languages are not our own,
> Yet when we hear the meaning
> and feel the meaning.
> We sing. We laugh. We cry. We hurt. We hope. We hear.
> I pray. (Journal entry, August 12, 2003).

Deborah Bradley, p.181[70]

Before the children begin to learn the songs or do any activities or warm up, it would be beneficial for them to watch some videos or listen to music with other children, teenagers or adults involved in collective singing; hence, they have an idea of what to follow. The teacher needs to make sure that the children listen to songs of a fun, melodically and rhythmically exciting repertoire.

In everything the children achieve, constructive and positive feedback needs to be given by the trainer emphasizing that they are doing "good progress" and that in everything that is challenging they are "more than capable to accomplish".

- The trainer must give small tasks to the children of the group.
- The pieces need to be introduced in small phrases so that it would be easier to learn the lyrics that may come from various countries around the world.
- The rhythmic challenges must be introduced as "quite easy" and "not complex".

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[70] Bradley, "Global Song, Global Citizens? Multicultural Choral Music Education and the Community Youth Choir: Constituting the Multicultural Human Subject".

- Additionally, the information about the songs, cultural background, historical context is of great importance, so that the children will know why they sing the songs and how to sing them.
- Before the lesson begins, the teacher could cheerfully address the following to the pupils:

"Let's sing with our heart!"

Step-by-Step Activities

Icon meaning

👥	Number of participants
⏱	Duration of the Activity
💼	Materials

Building bridges

👥 5+	⏱ 17'	💼	Piano

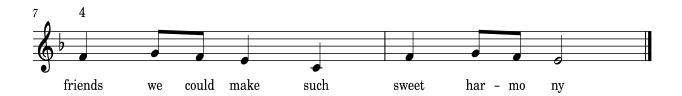|	
GOAL	This anti-war song could be taught to pupils with the aim of learning about peace and living together in harmony whatever our differences may be. It can also teach children about inclusion, friendship, and unity.
DESCRIPTION	The teacher needs to make sure that the choir members know the song well and has explained the history behind the song, describing that this is a song about freedom and human rights, and teach it by rote = to memorize the song by repeating each part. Duration of team building activities and warm up (choose from activities mentioned above): 7' Duration of learning the song 10'
NOTES FOR TEACHERS	Team Building Activities: Because of the song's historic value, you could briefly mention that it is an anti-war song and dates back to 1983. It was sung by protestors marching in the Greenham Commons Women's Peace Camps in England and the lyrics are advocating for the ending of nuclear weapon usage in warfare. Because the song is in English, a language perhaps foreign to many participants, the following steps will assist the children's learning: • Sing every part with no lyrics (maybe use Na, La, or any other easy syllable so the children firstly learn the melody) • Articulate the lyrics slowly and clearly • If the children come from other musical cultures, your first goal is to make sure you present the piece as a challenge in a playful way. (You can also appoint native speakers among your pupils as experts (if there are any) • After the whole song is taught, you can divide the children into groups and sing the song with the form of canon (first part number 1, then 2, and so on)

Building Bridges

Clap Clap Clap your Hands!

👥 5+	⏱ 20'	💼	Piano or Guitar (optional-find the first note and continue without it. Later on the teacher can sit at the piano or play the guitar)	

GOAL	The aim in this song is for children to learn how to use their bodies more freely, becoming a team in the room and deliver a unison outcome with their body percussion and single melodic line.
DESCRIPTION	The teacher needs to make sure they know the song by heart. This is also a song that can be taught by rote. Body percussion is also included in this song (it could be a variation on clapping, snapping fingers, stomping, and tapping the knees). Duration of team building activities and warm up (choose from activities mentioned above): 10-15'
NOTES FOR TEACHERS	In general, have in mind that some children may be reluctant to use their body in activities and make sure that they feel that the room is a safe environment for them to express. The first steps should be to: • Discuss it with them and their caretakers. • Make sure you always emphasize that body percussion is about music making and having fun. Additionally: • Sing the first 8 bars with no lyrics so the children first learn the melody (use easy syllables) • Then add the easy lyrics of this song (articulate clearly the first 8 bars) • Following the previous step, add the rest of the song with the funny sounding lyrics of Do-bi, Do-bi • Add body percussion and variations (for example on the word CLAP on the eight notes, the children can clap, and on the word do-bi they could stomp or tap their knees) • Another variation could be: Stomp, Stomp Stomp your feet, Stomp your feet together, Tap Tap Tap your knees and so on Body percussion is a good way to make a beautiful chaos in the room whilst learning the song.

Clap Clap Clap Your Hands!

Clap   Clap   Clap your hands   clap your hands to   ge   ther   clap   clap

clap your hands   clap your hands to   ge ther   do bo do bi   do bi do   do bi do bi   do bi

Do   bi   do   bi   do   bi   do   clap   your   hands   to   ge   ther!

Are you sleeping? (**Frère Jacques)**

👥	10+	⏱	20'	💼 Piano (after they learn the piece, they could try singing A cappella)

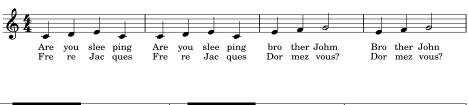|	
GOAL	Two variations in Major (easy) and Harmonic (harder) Scales Practicing Tempo and Singing in different groups.
DESCRIPTION	This is one of the most common and easy songs for children to sing. However, this song's more complex melodic variation can challenge the children's intonation skills and invite them to act as little choir professionals. The children can also be challenged to sing in French language after they learn both versions. Duration of team building activities and warm up (choose from activities mentioned above): 5-10' Ppreferably warm them up in major AND minor scales (major and minor 2nd, minor and major 3rds):
NOTES FOR TEACHERS	Begin the class with saying that the children are probably familiar with the song they are about to sing, but you have a surprise for them later-on and ask if they are up for a big and fun challenge. • First, teach the lyrics with the proper rhythm but without the melody (speak slowly and clearly) • When the lyrics have been learned, add the melody playing the piano • If the choir members know the song, then the process of dividing them into two or three groups to sing the song in the form of canon, would be an easy one. • If the pupils do not know the song, after they learn the melody, start by dividing them into two groups only. When you make sure they are comfortable with the song, you can divide them into three groups. Later, you introduce the challenge. When everyone is ready and calm, you introduce the song. You comment on the new harmony, playing it on the piano. Ask which one they prefer, and which one is the hardest, in their opinion. • After you introduce the song, continue by saying that the lyrics are exactly the same and that they will not have any trouble singing it. • Continue by inviting them to sing along with the piano • Always give positive affirmations, tell them that they sound like "little professionals ready to perform" or "amazing melodies, bravo", "keep it up it is sounding so interesting"

- Suggest singing it like previously, in two groups at first, then three, four and so on.
- Change tempo regularly to make it more fun (in case they would want to sing it more than twice)

Are you sleeping?

Are you slee ping   Are you slee ping   bro ther John   Bro ther John
Fre re Jac ques   Fre re Jac ques   Dor mez vous?   Dor mez vous?

Mor ning bells are ring   ing   mor ning bells are ring   ing   Ding Ding Dong
Son nez le ma ti   nes   Son nez le ma ti   nes   Din Din Don

Ding   Ding   Dong!
Din   Din   Don!

Are you sleeping?

Are you slee ping   Are you slee ping   bro ther John   Bro ther John
Fre re Jac ques   Fre re Jac ques   Dor mez vous?   Dor mez vous?

Mor ning bells are ring   ing   mor ning bells are ring   ing   Ding Ding Dong
Son nez le ma ti   nes   Son nez le ma ti   nes   Din Din Don

Ding   Ding   Dong!
Din   Din   Don!

Siyahamba (African traditional – Zulu language)

👥 5+	⏱ 60'	💼	Piano

GOAL	Learn about choir music from other cultures and practice signing accompanied by choreography.
DESCRIPTION	This is a fun song to teach as it has a gospel character and an inspiring feeling of freedom and joy. It is a good song to talk about different cultures around the world. The duration is about one hour, due to double voice melody and special choreography. Duration of team building activities and warm up (choose from activities mentioned above): 5-10'
NOTES FOR TEACHERS	When teaching this song, the teacher can ask the children to give examples of famous songs and singers in their cultures of origins, if the kids are from different countries. This would be a way to get to know each other before the activity begins and for some children to define their identity in the group by showing to them that we are all respectful about everyone's origin and culture. Start with the rhythmic pattern of the piece and repeat many times (clap with no melody or use syllables such as pa-pa, na-na, la-la-invite them to repeat) • Introduce the Zulu language with the lyrics of the piece (say the lyrics rhythmically but not melodically) • Play from the beginning combining the rhythm and melody until the work *kwenkhos;* invite the children to repeat • Introduce small phrases with the same way • Finalize the song playing it until the end When the children are familiar with the soprano voice, try adding the alto one. Suggest that it would sound exquisite and that it is a challenge to sing in a two-voice composition. If it is too difficult, continue with one voice, leaving the second for later encounters with the children. Remember to give positive affirmations. Later, introduce another challenge. A choreography of the whole song. • Try clapping and/or stomping and snapping fingers • Very simple movements (step one or two at the front, back, left or right) • Twisting and turning could also work (be careful of the kids running onto each other)

Say that the choreography just needs one small and very simple thing to be accomplished: TO SMILE!

SIYAHAMBA

Famba Naye (Zimbabwean folk song)

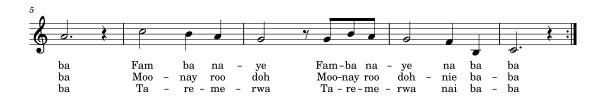|			
👥 5+	⏱ 25'	💼	Piano

GOAL	Learn about choir music from other cultures and practice signing accompanied by choreography.
DESCRIPTION	This is a song with a gospel character from Zimbabwe that offers joyful melodies and excitement to the children. Simple choreography could also be added. The melody is mostly the same, the focus needs to remain on learning the melody and talking about cultural aspects of songs. Duration of team building activities and warm up (choose from activities mentioned above): 5-10'
NOTES FOR TEACHERS	When teaching this song, you can invite children to give examples of famous songs and singers in their cultures of origins, if they are from different countries. • Start with the melody of the piece and repeat many times. Mention that the melody does not change so much throughout the piece so they feel that they can accomplish the goal of the day. (Use syllables such as pa-pa, na-na, la-la-invite them to repeat) • Include lyrics in the melody (first learn with no melody, then add the melodic line) • Play from the beginning combining the rhythm and melody (small phrases every time) • Finalize the song playing it until the end • Teach children the repetition mark within the piece (that is, if you give them the sheet music) When the children get familiar with the song, show the choreography. • Try clapping and/or stomping and snapping fingers • Very simple movements (step one or two at the front, back, left or right) • Twisting and turning could also work (be careful of the kids running onto each other) Remind them that the answer to a good sounding result is nothing but a lot of SMILES AND EXCITEMENT!

Famba Naye

Fam-ba na-ye nai ba-ba   Fam – ba na – ye   Fam-ba na-ya nai – ba
Moo – nay roo   doh   moo-nay roo-doh-nie   ba –
Ta – re – me – rwa – ta – re-me-rwa nai   ba

ba   Fam   ba na – ye   Fam-ba na – ye   na   ba   ba
ba   Moo – nay roo   doh   Moo-nay roo   doh – nie ba – ba
ba   Ta – re – me – rwa   Ta – re-me – rwa   nai ba – ba

Bim Bum

👥 5+	⏱ 20'	💼	Voice only

GOAL	To cultivate participants' creativity and fantasy.
DESCRIPTION	This is a fun and easy song to perform and a great opportunity for the children to develop their creativity and fantasy, adding their own syllables, lyrics or sounds on the piece, as well as choosing body percussion for the song. Duration of team building activities and warm up (choose from activities mentioned above): 5-10'
NOTES FOR TEACHERS	• Start with the melody AND the rhythm of the piece and repeat many times (include the syllables immediately, sing two bars and invite them to follow) • Play from the beginning to the end (2 or 3 times) When the children get familiar with the song: • ask them to add their own lyrics, syllables or even noises and non-sensical sounds in the piece. Sing the piece with what they choose to sing. After that, return to the original and suggest body percussion or choreography if they want. • Ask them to divide into two groups (one for body percussion and one for choreography) • Remind them to preferably use very simple movements • Twisting and turning is also allowed as we want variety • The first group can teach the choreography to the other group and they all sing the song together. The other group follows their example with the body percussion they chose. At the end, for an extra challenge you can play the original version (or even the children's versions) with accelerando!

Bim Bum

Bim Bum Bim Bum bi–dy bi–dy bum bi dy bum bi dy bi dy bum bim bum!

Bim bum bim bum bi–dy bi–dy bum bi–dy bum bi–dy bi–dy bum bim bum

Bim Bum bi–dy bi–dy bum bi–dy bum bi–dy bi–dy boom bim bum

Bim – Bum bi–dy bi–dy bum bi–dy bum bi–dy bi–dy bum Bim Bum!

Doeba (Canon in Swing)

👥 5+	⏱ 20'	💼 Piano (Optional)

|	
GOAL	Practice a canon.
DESCRIPTION	This canon in swing composed by Rieks Veenker has a fun and joyous rhythm and melody for the children to follow, sing and dance along to. It is a small composition and can be sung in unison, as well as in groups. Duration of team building activities and warm up (choose from activities mentioned above): 5-10'
NOTES FOR TEACHERS	• Start with playing the melody AND the rhythm of the piece • Sing 4 measures, invite the children to repeat • Use the lyrics/syllables from the start • Finalize the song playing it until the end When the children learn the song, empower them with positive comments, divide them into groups and ask them to move along and dance with you to the swing!
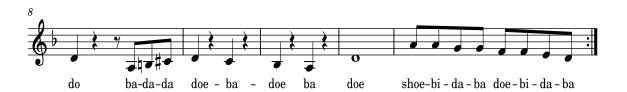
Doeba

Rieks Veenker

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