

WORLD MUSIC CHOIR WORKSHOPS

TOOLKIT

Prepared by



Contributor: Dr Loukia Lazarou



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Who is this Toolkit intended for?

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

The Project

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



Introducing the Project's Toolkits

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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



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."

Music always served humanity as a therapeutic and communication tool affecting feelings, attitudes and behaviors.² 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."

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.⁴ 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.⁵

¹ Bradley, D. (2006). Global Song, Global Citizens? Multicultural Choral Music Education and the Community Youth Choir: Constituting the Multicultural Human Subject. Online Submission.

² 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.

³ 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

⁴ Scroope, S., & Signorelly, R. (2009). Music therapy helps refugees. Refugee transitions, summer, 36-39.

⁵ 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

- 1. Introducing the approach
- 2. Team Building Activities
- 3. Warming Up
- 4. Learning the Piece
- **5.** 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.1816

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".

⁶ 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

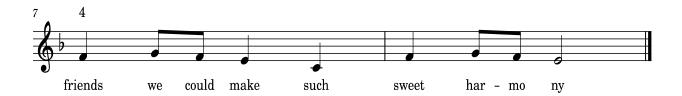
GOAL	This anti-war song could be taught to pupils with the aim of learning about peace and living together in harmony whatever our differences may be. It can also teach children about inclusion, friendship, and unity.
DESCRIPTION	The teacher needs to make sure that the choir members know the song well 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'









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.

TES FOR TEACHERS



Clap Clap Your Hands!









Are you sleeping? (Frère Jacques)

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P	2	•

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. 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 DESCRIPTION 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): 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

NOTES FOR TEACHERS

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.

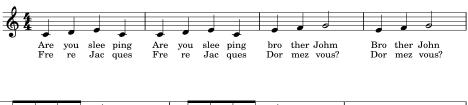
When everyone is ready and calm, you introduce the song. You comment on the new harmony, playing it on the piano. Ask which one they prefer, and which one is the hardest, in their opinion.

- 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?















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

20



• 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)

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5+



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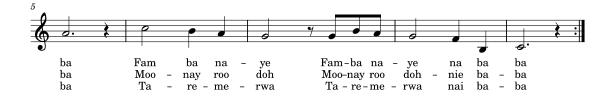
Piano

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'
	 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)
NOTES FOR TEACHERS	 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







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











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









References

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

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.

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