



GOOD
PRACTICES

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Introduction

This collection of good practices focuses on the unique characteristics and needs of Romani children and teenagers and the approaches created and tested during the Music4Rom project to enhance their development and learning.

The materials contained therein, are based on the learning paths created by the Music4Rom consortium and tested in schools and settlements for the preparation of the final release of the pedagogical resources of the project: the Teacher's Handbook, the Mediation Tool Kit and the kit for building musical instruments from recycled materials.

These materials are useful tools for teachers and cultural operators keen to raise awareness about the importance of the Romani Culture and especially of the Romani music and promote learning and social inclusion. The Music4Rom pedagogical resources have been successfully used in different European countries to promote self-esteem, enhance literacy and linguistic skills and cultural enrichment in Romani children and young people. They have been also used to facilitate a better understanding of Romani Culture and its value in teachers and cultural mediators who care and work with Romani children and teenagers and their mothers.

The "Teachers' Handbook" Contains the following learning paths whose contents can be found in the text "Creation of Learning Paths," also developed during the project

N1 "THE RICHNESS OF ROMANI MUSIC" using Romani music and songs to enhance self-esteem in children and teenagers and promote social inclusion.

N. 2 "THE MUSIC OF THE ROMANI WORDS" using music to enhance literacy skills in Romani children and teenagers

N. 3 "THE WORDS OF ROMANI MUSIC" using music to enhance linguistic skills in Roma children and teenagers

N. 4 "DISTANT SOUND" preparation of a kit for building musical instruments using recycled materials, to Enhance practical skills and learning by doing.

5 "THE MUSIC OF THINGS" enhance practical skills and science learning, life cycle concepts of reducing, reusing and recycling materials through action.

These good practices have been selected analysing the reports of the workshops that describe the activities implemented during the Music4Rom workshops in Italy, Spain, Slovakia and Romania and their evaluation prepared by four partners of Music4Rom project.

This collection describes the processes that have led to good results and that have been put in place locally in schools, settlements and local cultural centres.

During the workshops the Romani teenagers and children, supported by the young non-Romani and Romani musicians, and the trainers, have learnt about their cultures and have also improved their ability to read, write and recognize physical characteristics of different materials and basic information for turning the materials from waste into something new and useful.

Individuals, teachers, cultural and social operators are encouraged to use or to be inspired by this report and its contents. The Music4Rom team will be very grateful to hear about your experience and results. You can reach us using the Music4Rom website <http://www.music4rom.com/> and the artescommunity platform where the Music4Rom project will be available after the end of the project life <http://artescommunity.eu/music-4-rom/>

The team members that have organized the workshops and reported the activities described in this document belong to the following organizations:





Music4Rom Good Practices

Workshop on Building Musical Instruments from Recycling Material - Community Center in Podsadek, Stará Ľubovňa, Slovakia

Teaching environment	<p>Workshop on Building Musical Instruments from Recycling Material was conducted in the Community Center in Podsadek, Stará Ľubovňa, Slovakia. Community center, run by civic association ETP Slovakia, provides informal education to children and youth from marginalized Romani communities.</p> <p>The lives of children in marginalized Romani communities are, in many respects, very different from the prospects of the majority population. Population of Stará Ľubovňa is 16 350 out of which 2 060 are of Romani origin. Majority of Roma live in Podsadek district. In Podsadek district, there are 1 330 inhabitants out of which 980 (74%) are Roma. Many houses in the district are made out of brick; however, not all of them are legalized. There are no building plots available in the settlement; thus, it is not possible for remaining houses to be legalized. There is no kindergarten in the settlement and primary school is operating in double shifts, as there are too many students. ETP has been actively working in marginalized Romani community in district Podsadek in Stará Ľubovňa since 2003. More than a decade of experience has proven that the services provided, and activities implemented, have been meaningful</p>
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	<p>and beneficial.</p> <p>Given workshop was delivered in April – May, 2015 by an experience craft-artist Peter Bužo in cooperation with a local cultural operator Lukáš Bužo to five children and youth who regularly attend activities in the community centre. The workshop was organized in a craft workshop, part of ETP CC in Stará Ľubovňa, which contains all necessary tools and materials for craft work.</p>
Aim of this good practices	<p>The aim of the workshop on Building Musical Instruments from Recycling Material was to produce handmade musical instruments and, in the process, to learn about Romani music and culture.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • To provide new information and knowledge about Romani history and tradition to children and youth • To present and teach children new artistic and music techniques • To explore techniques used by the Romani people, through the history, to make their music instruments • To select the materials for reproducing the music instruments of the Romani traditions • Researching the sound of the Romani music instruments and trying to reproduce similar sounds from handmade instruments
Teaching Point(s) (The subject matter of the lesson)	<p>Learning paths no. 4 and no. 5 were used during the workshops on Building of Musical Instruments from Recycling Material; although, a few variations of learning paths were required.</p> <p>Different material and techniques were used during the workshop. Kit for Building Musical Instruments was used as a basic source of inspiration. Additional information was found online or in other sources.</p> <p>In general, some of the topics suggested in the Teachers' Handbook that was provided to cultural operators for piloting in community centers for work with children from marginalized Romani settlements were too sophisticated. Nevertheless, cultural operators refereed to the aforementioned documents for inspiration, as well as for the complexly described approach towards teaching. On many occasions, sessions were conducted in less structured manner and improvisation was an important component of the learning process.</p> <p>At the very beginning of piloting, each cultural operator and lecturer discussed the learning paths and created their own summary which consisted of main topics for piloting, pre-defined activities and methods, as well as objectives and goals.</p> <p>Workshop combined theory with practice when the attendees first learned theoretical knowledge about a particular instrument and material used to build it, and second tried themselves to reproduce</p>

	simpler version of a given instrument that they later presented to the class.
The Teaching Procedure	<p>At the beginning of each lesson, the cultural operator and lecturer recaped topic from last lesson and introduced the subject of a new topic to the children: (1) Romani music – history, geography, culture and (2) characteristics of a material used for building instruments. As a group, they recapitulated what had happened during the previous sessions and discussed a lesson plan for a day.</p> <p>Then lecturer asked children and youth what they liked the most, and which activity they preferred. Brainstorming was a common practice, as children and youth were always encouraged to express their opinions and comments.</p> <p>Mind mapping served for deciding about the motives and techniques to be used for a given task. The cultural operator explained how to use various creative techniques and materials. Then the kids decided what techniques and materials they liked to use for building a particular instrument.</p> <p>Cultural operator divided children into pairs. Each pair chose different Romani instrument and building technique. In pair, each child had responsibility for a particular task in a given assignment.</p> <p>The cultural operator showed children how to build a musical instrument, how to mix colors and use different tools. Children were however, free to choose colours and technique for accomplishing the task. The kids worked together in a very responsible way and every child cared about the final result. The kids were very proud to successfully finished their work. Handmade musical instruments were exhibited at the final event in Stará Ľubovňa on May 4th, 2015.</p>
Learning Outcomes	<ul style="list-style-type: none"> • Providing children with new information and knowledge in various disciplines including science, history, geography, literature and antropology • Developing artistic skills and creativity • Increasing awareness for children about Romani music and traditions • Providing children with space for creative thinking and self-expression • Developing and enhancing children's learning capacity • Developing children's social competences and team work • Raising awareness about Romani music and culture amongst non-Romani population • Enhancing children's self esteem

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Pictures 3/4







Music4Rom Good Practices

Music Workshop - Community Centre (CC) in Podsadek, Stará Ľubovňa, Slovakia

Teaching environment	<p>Music Workshop was conducted in the Community Centre (CC) in Podsadek, Stará Ľubovňa, Slovakia. CC, run by civic association ETP Slovakia, provides informal education to children and youth from marginalized Romani communities.</p> <p>The lives of children in marginalized Romani communities are, in many respects, very different from the prospects of the majority population. Population of Stará Ľubovňa is 16 350 out of which 2 060 are of Romani origin. Majority of Roma live in Podsadek district. In Podsadek district, there are 1 330 inhabitants out of which 980 (74%) are Roma. Many houses in the district are made out of brick; however, not all of them are legalized. There are no building plots available in the settlement; thus, it is not possible for remaining houses to be legalized. There is no kindergarten in the settlement and primary school is operating in double shifts, as there are too many students. ETP has been actively working in marginalized Romani community in district Podsadek in Stará Ľubovňa since 2003. More than a decade of experience has proven that the services provided, and activities implemented, have been meaningful and beneficial.</p> <p>Given workshop was delivered in February – May, 2015 by an experience musician, member of a well-known Romani gospel band F6, Tadeáš Gavala in cooperation with a local cultural operator Peter</p>
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	Gomolák to five children and youth who regularly attend activities in the CC.
Aim of this good practices	<p>The aim of the music workshop was to use Romani music and songs to enhance self-esteem in young Roma and to promote social inclusion.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • To know the origin of the Romani music and to be acquainted with its distinctive features • To explore the influence of the Romani music on European classical music • To understand that the Romani musicians transformed European folk music and created new styles • To practice different rhythms belonging to Romani music styles • To provide new information and knowledge about Romani history and tradition to children and youth
Teaching Point(s) (The subject matter of the lesson)	<p>Learning paths no. 1 was used during the music workshop; although, a few variations to the learning path were required.</p> <p>Different academic and music sources were used during the workshop; namely, articles about Romani music and Romani history fairy tales referring to talented Romani musicians travelling the world.</p> <p>In general, some of the topics suggested in the Teachers' Handbook that was provided to cultural operators for piloting in CCs for work with children from marginalized Romani settlements were too sophisticated. Nevertheless, cultural operators refereed to the aforementioned document for inspiration, as well as for the complexly described approach towards teaching. On many occasions, sessions were conducted in less structured manner and improvisation was an important component of the learning process.</p> <p>At the very beginning of piloting, each cultural operator and lecturer discussed the learning paths and created their own summary which consisted of main topics for piloting, pre-defined activities and methods, as well as objectives and goals.</p> <p>Workshop combined theory with practice when the attendees also attended F6 studio recording. It was a unique opportunity for them to experience how music albums are made and what it requires to record an album. Such an experience might give them better understanding of what they want to do in future and motivate them to enrol into the school of arts from where they can start their music career.</p>
The Teaching Procedure	At the beginning of each lesson, the cultural operator and lecturer recaped topic from last lesson and introduced the subject of a new topic to the children: Romani music – history, rhythm, lyrics, notes, to

	<p>name but a few. As a group, they recapitulated what had happened during the previous sessions and discussed a lesson plan for a day.</p> <p>Then lecturer asked children and youth what they liked the most, and which activity they preferred. Brainstorming was a common practice, as children and youth were always encouraged to express their opinions and comments.</p> <p>The cultural operator and lecturer explained how to use various instruments, how to follow the rhythm and how to become aware of co-players in the band. Then the children individually practiced their particular instrument.</p> <p>In order for attendees of the workshop to gain insight into life of a professional musician, a two-day field trip was organized to Čičava where the Romani gospel band F6 was recording their new album. Children and youth had a great opportunity to see first-hand all tasks and requirements performed by the members of the F6.</p> <p>In addition, the children also learned to work in a team. Given assignment was approached in a very responsible way and every child cared about the final result. The attendees were very proud to successfully finished their work. Twenty-minute show was publicly performed at two final concerts on May 4th, 2015 in auditorium in the CC in Stará Ľubovňa and on May 12th, 2015 in Cultural Center in Rankovce.</p>
Learning Outcomes	<ul style="list-style-type: none"> • Providing children with new information and knowledge in various disciplines including history, geography, music and social sciences • Developing musical skills and creativity • Increasing awareness for children about Romani music and traditions • Providing children with space for creative thinking and self-expression • Developing and enhancing children's learning capacity • Developing children's social competences and team work • Raising awareness about Romani music and culture amongst non-Romani population • Enhancing children's self esteem • Motivating pupils to continue their studies at high schools
Prepared by (Institution and the contact person's name and e-mail address)	<p>ETP Slovakia – Centre for Sustainable Development</p> <p>Prepared by Lenka Orságová at: <orsagova@ke.etp.sk></p>

Pictures 3/4



Music Workshop in Stará Ľubovňa



Thematic Field Trip to Čičava



Final Performance in Stará Ľubovňa



Music Workshop in Stará Ľubovňa



Music4Rom Good Practices

Music Workshop - Community Center (CC) in Rankovce, Slovakia

Teaching environment	<p>Music Workshop was conducted in the Community Center (CC) in Rankovce, Slovakia. CC, run by civic association ETP Slovakia, provides informal education to children and youth from marginalized Romani communities.</p> <p>Rankovce is a village located in the District of Košice, with 753 inhabitants out of which 588 are Roma representing 78% of inhabitants. 575 of the village's Roma inhabitants live in a Roma settlement located on the outskirts of the village and 13 Roma are living integrated within the village's majority population. There is no primary school in the village and pupils are obliged to commute to nearby villages on daily basis.</p> <p>The lives of children in marginalized Romani communities are, in many respects, very different from the prospects of the majority population. The children often have no games or toys, their parents do not read books to them, and their diet is poor and inadequate for their development and growth. As a result, children are not prepared for the requirements of the formal school system. It is necessary therefore, to use adjusted educational approaches that take into consideration individual needs of pupils and their socio-economic background.</p> <p>ETP has been working in Rankovce in close cooperation with local grass root organization, social field workers, church and municipality representatives. Complex approach and well-designed interventions have proven to be very effective and successful.</p> <p>Given workshop was delivered in February – May, 2015 by Dávid Benko,</p>
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	<p>a pedagogue from the School of Arts at Exnárova and a member of the Pedagogical and Artistic Committee M4R. Dávid was assisted by four students – Nikola Šoltésová, Jakub Haffner, Jakub Krajňák and Anita Balážova who attended Master Class in Paris. They cooperated with a local cultural operator Monika Beňová and conducted music workshop for youngsters who regularly attend activities in the community center.</p>
Aim of this good practices	<p>The aim of the music workshop was to use Romani music and songs to enhance self-esteem in young Roma and to promote social inclusion.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • To know the origin of the Romani music and to be acquainted with its distinctive features • To explore the influence of the Romani music on European classical music • To understand that the Romani musicians transformed European folk music and created new styles • To practice different rhythms belonging to Romani music styles • To provide new information and knowledge about Romani history and tradition to children and youth • To explore techniques used by the Romani people, through the history, to make their music instruments
Teaching Point(s) (The subject matter of the lesson)	<p>Learning paths no. 1 was used during the music workshop; although, a few variations to the learning path were required.</p> <p>Different academic and music sources were used during the workshop namely, articles about Romani music and Romani history fairy tales referring to talented Romani musicians travelling the world.</p> <p>In general, some of the topics suggested in the Teachers' Handbook that was provided to cultural operators for piloting in community centers for work with children from marginalized Romani settlements were too sophisticated. Nevertheless, cultural operators referred to the aforementioned document for inspiration, as well as for the complexly described approach towards teaching. On many occasions, sessions were conducted in less structured manner and improvisation was an important component of the learning process.</p> <p>At the very beginning of piloting, each cultural operator and lecturer discussed the learning paths and created their own summary which consisted of main topics for piloting, pre-defined activities and methods, as well as objectives and goals.</p> <p>Music workshop in Rankovce was two-way learning process. On one hand, team from the School of Arts at Exnárova came to pass on knowledge and experience gained at the Master Class in Paris in November 2015 to young members from Roma ghetto who had never</p>

	<p>been beyond borders of their region. On the other hand, the youth from a given community impressed students with being so spontaneous and temperament in their musical expression. Workshop was an excellent exchange of different musical perception and cultural understanding.</p>
The Teaching Procedure	<p>At the beginning of each lesson, the cultural operator and lecturer recaped topic from last lesson and introduced the subject of a new topic to the children: Romani music – history, rhythm, lyrics, notes, to name but a few. As a group, they recapitulated what had happened during the previous session and discussed a lesson plan for a day.</p> <p>Then lecturer asked youth what they liked the most, and which activity they preferred. Brainstorming was a common practices, as children and youth were always encouraged to express their opinions and comments.</p> <p>The cultural operator, lecturer and students of music explained how to use various instruments, how to follow the rhythm and how to become aware of co-players in the band. Then the children individually practiced their particular instrument.</p> <p>To motivate attendees of the workshop, they were taken to an Open Day at the School of Arts at Požiarnicka, as well as to an Open Day at the School of Arts at Exnárova, both in Košice (Regional Seat). During the visits, the youngsters were explained how to apply to school, what the enrolmnet requirements are, what kind of faculties are taught at school of arts and they could also try playing various instruments under supervision of an experience pedagogues.</p> <p>In addition, the youth also learned to work in a team. Given assignment was approached in a very responsible way and every child cared about the final result. The attendees were very proud to successfully finished their work. Twenty-minute show was publicly performed at two final concerts on May 4th, 2015 in auditorium in the CC in Stará Ľubovňa and on May 12th, 2015 in Cultural Center in Rankovce.</p>
Learning Outcomes	<ul style="list-style-type: none"> • Providing children with new information and knowledge in various disciplines including history, geography, music and social sciences • Developing musical skills and creativity • Increasing awareness for children about Romani music and traditions • Providing children with space for creative thinking and self-expression • Developing and enhancing children's learning capacity • Developing children's social competences and team work • Raising awareness about Romani music and culture amongst

	<p>non-Romani population</p> <ul style="list-style-type: none"> • Enhancing children's self esteem • Motivating pupils to continue their studies at high schools
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Pictures 3/4	 <p>Workshop in Rankovce</p>  <p>Workshop in Rankovce</p>



Final Concert at Rankovce (12.5.2015)



Final Concert at Stará Ľubovňa (4.5.2015)



Napoli Onlus-ITALY
Music4Rom Good Practices


Workshop Romani Music – Alpi Levi School, Scampia, Naples Italy

Learning Paths n°1 The Richness of Romani music

Teaching environment	<p>The workshop took place in a school in Scampia district, on the outskirts of Naples.</p> <p>There are four Romani settlements and the social and economic condition of the population is significantly disadvantaged.</p> <p>Workshop participants were students of the fourth grade of the primary school Alpi Levi where the teachers have built over the years a good setting for learning.</p> <p>Every year new children, mostly Romani children, who have not attended school come to this school and the teachers have to face every year new remarkable problems.</p> <p>All children, Romani and non-Romani, attending this school have learning difficulties mostly linked to their origins, to the environments where they live and very adverse living experiences .</p> <p>The teachers work in the classroom using interesting projects and experimental teaching methodologies and techniques as the Music4Rom project.</p> <p>The aim is to encourage integration and learning of basic skills</p>
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	functional to social inclusion. Parents are often involved in this attempt.
Aim of this good practice	<p>To use Romani music and songs to enhance self-esteem in young Romani students and promote social inclusion.</p> <p>To create awareness and disseminate the knowledge about the richness of Romani music and its influence on different European music styles.</p>
Teaching Point(s) (The subject matter of the lesson)	<p>The main teaching point was to introduce the students the Romani music in all its forms, playing percussion, violin and guitar. This makes the students aware of the value of the Romani culture and increases their self-esteem.</p> <p>The learning path used in the school was based on the following steps:</p> <ul style="list-style-type: none"> • Introduction to the origin of Romani music and get acquainted with the features of the Romani music. • Exploring the influence of Romani music in the European classical music. • Understanding the transformation of the European folk music and the creation of new styles operated by the Romani musicians. • Practicing different rhythms belonging to Romani music styles
The Teaching Procedure	<p>Students were very briefly introduced to the Romani history (origin and geographical distribution of Romani populations).</p> <p>The workshop facilitators explained the common traits of the Romani music (virtuosity, improvisation, emotional charge).</p> <p>Students were invited to listen to today Romani music from different countries and to relate it to the previous explanations for a better comprehension of the topic.</p> <p>The facilitators then explained how Romani musicians transformed European folklores by using their skills and even created new styles such as Spanish Flamenco, Jazz Manouche or the Hungarian Czardas.</p> <p>Students were invited to listen to classical music created by Romani or influenced by them and playing a musical instrument.</p> <p>During the workshop three groups were trained: one group for playing guitar, one for a violin and all the children had learned to play percussion.</p> <p>The rhythmic work for the percussion was structured in the following steps:</p> <p>First approach to the rhythmic cadence using the simple synchronized</p>

	<p>step; it is a useful practice to make sure that the students conceive a common rhythmic cadence.</p> <p>Study of the sounds of the body. The different sound of hands clapping, the sound of the mouth, the chest and the legs, the snap of the fingers. A constant practice allows children to be able to experience the difference of sounds.</p> <p>The second part of the workshop was devoted to the study of an instrument: it was selected the cajon.</p> <p>The exploration of the instrument went through the study of all its sound, the low and the sharp sound, and finally the sound of knuckles that is the basis to be able to approach the typical Romani rhythm like Andalusian tango and the Catalan rumba.</p> <p>The children group playing violin was organized in two parts: a first part dedicated to the preparation where the students could learn to listen sound, silence, pauses; recognize the sounds and notes and some simple rhythmic figures, rhythmic gestures, the duration and the pitch of notes and sounds, reading and writing the notes on the pentagram, recognize the violin as a musical instrument (among other musical instruments in the project) and be able to start playing it.</p> <p>A second part dedicated to the enhancement of cultural awareness and in particular to the approach and re-discovery of the Romani musical culture through: listening music pieces, making/playing some simple sounds close to the musical history of the Romani people, playing a simple or made "simple" piece of Romani music. The selection of the Romani pieces have then oriented all the work with the children. Among the songs Ederlezi, the Romani popular traditional folk song was chosen for the its meaning and great musicality.</p> <p>The children group playing guitar were organized in two parts:</p> <p>Organology of the instrument: science of the musical instrument and its classification as family membership, structure and guitar parts, accordatura; fundamental technique of the left hand (type of string in first position); fundamental technique of the right hand on the strings "empty"; study of an easy piece for guitar with the use of harmonic natural sounds; study of a song inspired by Romani and orchestrated with the tools of the other courses. In this way the children have learned the techniques of Romani musicians and have realized the value that the violin has had and still has in the Romani musical culture.</p>
Learning Outcomes	<p>The main teaching point was acquiring knowledge of Romani music. It helps students become acquainted with Romani culture through explanations, questions, listening to music and even "tasting" the practice of Romani music. Students have also debated on the value of</p>

	<p>cultural diversity</p> <p>The outcomes achieved from the students were:</p> <ul style="list-style-type: none"> • 25% increase in attendance • Better knowledge of origin of Romani culture and music, geographical origin and distribution of Romani people and their music; • Identification of different music styles that are characteristic of Romani music. • Playing Romani music; recognising the Romani style of playing and creating music • Better awareness of the value the Romani music; to value cultural diversity; to be open to learning within intercultural contexts • Students have performed the results of the workshop activities during an exhibition, a conference for parents and a public concert. <p>Together they performed the following music pieces:</p> <p><i>Ederlezi</i>, romani traditional music</p> <p><i>Dvorak, Slavonic Dance n 7</i>,</p> <p><i>The panpipe</i>, music piece that recalls the ancient Greek music</p>
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Pictures 3/4	

Rehearsals





Napoli Onlus-ITALY

Music4Rom Good Practices


Workshop Old Romani songs and musical instruments – Alpi Levi School, Naples, Italy

Learning path n° 3: The words of Romani music and Learning path n°4: Distant sound

Teaching environment	<p>The student group is made up of children from one of the Romani settlements in the area near the school, and non-Romani children living in socio-cultural disadvantaged situations.</p> <p>The attendees of this work shop were students of the third grade of primary school of Romani and non-Romani origins aged from 8 to 9 years old.</p> <p>In the classroom there was a good cohesion, but the students had a great difficulty in speaking and writing, and had low self-esteem and a lack of knowledge of their social history.</p> <p>The teachers work using interesting and valuable projects aiming to encourage social integration and promote the basic skills functional to social inclusion. Parents are often involved in the activities with the children.</p> <p>The teachers are used to apply experimental teaching methodologies and techniques as in the Music4Rom project.</p>
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<p>Aim of this good practices</p>	<p>Using Romani poetry and music to support the acquisition of literacy skills for promoting social integration of Romani children and teenagers.</p> <p>Developing linguistic skills at verbal, oral, written and creative levels by using lyrics and music of Romani songs</p>
<p>Teaching Point(s) (The subject matter of the lesson)</p>	<p>Romani music, its origins, its strength, how much influence it has had on different musical genres, have been known and appreciated in order to foster integration between Romani and non-Romani youngsters.</p> <p>Romani poetry becomes a tool to facilitate not only literacy, but also knowledge of the higher intimate feelings and thoughts of the Romani people, encouraging empathy and integration.</p> <p>Principal subject of the workshop:</p> <p>Learning same Romani music pieces playing the flute and dancing.</p> <p>Developing verbal communication through songs, dramatization and the stories of Romani songs.</p> <p>Identifying and recognising the links between Romani music and words in a specific Romani music piece.</p> <p>Interpreting and recombining complex linguistic expressions by modifying the text of a music piece.</p> <p>Narration of stories , lyrics and the meaning of music pieces belonging to the Romani tradition.</p> <ul style="list-style-type: none"> - Researching on the music instruments typical of the Romani culture: - Exploring the historical approach of the techniques used by the Romani people, to create their music instruments. - Selecting the materials to be used for reproducing the music instruments of the Romani traditions - Researching on the sound of the Romani musical instruments and trying to reproduce similar sounds from the instruments that the students have built during the workshop.
<p>The Teaching Procedure</p>	<p>Students were invited to listen to the songs of the oral and written Romani traditions.</p> <p>They have acquired the contents of the stories narrated in the lyrics and have been invited to transcribe them and represent them visually.</p> <p>Students have been supported in identifying the links between text and music and how the sounds match with meanings and feelings.</p> <p>Students have adapted new words and created new lyrics to the melodies of the songs to better understand the relationship between</p>

	<p>words and music and thereby they have composed complete sentences.</p> <p>Students then, have read, recite and sing the original and new pieces</p> <p>Students have composed autonomous melodies and lyrics.</p> <p>at the same time they have worked on</p> <ul style="list-style-type: none"> - Recognising music instruments connected to Romani music culture - Collecting oral stories and anecdotes on traditional Romani instruments - Visiting music instrument makers - Knowing the history and the evolution of the selected instruments and reproducing them through drawings - Drawing the instruments and their parts separately - Identifying the characteristics of the sound of each instrument - Analysing the music played with the selected instruments, in the past and present times - Identifying the materials used to make the selected instruments - Using a pentagram to write the musical notes - Splitting the melody into short engraved one, two or three notes <p>The children from the very first lessons could try to play the melody in group. Working in group the execution took place with the participation of all the students, each according to his own ability. At the same time the children have learned to play a piece of traditional Romani "Ederlezi", dedicated to springtime</p> <ul style="list-style-type: none"> - The children have learned the Romani dance. - The basic Romani dance movements have been divided and selected; then these movements have been used in a dance to express their feelings on the melodies of Romani music
Learning Outcomes	<p>The main outcome is the progress made by the children attending the workshop in their oral and written expression and the acquisition of basic skills especially in children with disabilities and with very poor school performances</p> <p>All the children have reached a better degree of social and intellectual maturity that has been evident in the teamwork and in the production</p>

	<p>of poems, drawings, music.</p> <p>The others outcomes are: increased awareness of their own culture, in the group of Romani children and increased curiosity, appreciation and respect for the Romani culture by the non-Romani children.</p> <p>Development of social inclusion and self-esteem in all children and their parents.</p> <p>Essentially, it was achieved the acknowledgement that each culture is characterized by its history and that people who have been always travelling have a very rich cultural heritage. Therefore they have received and elaborated information about Romani history, traditions, music (research and listening to music) poetry that are privileged forms of communication as they express inner feelings and emotions.</p> <p>After reading and writing several poems Romani students have chosen the poem "Liberty" that has enabled a more "intimate" knowledge and understanding of the Romani people and their key values (freedom, appreciation of simple things, love for nature, rejection of all forms of power ..)</p> <p>Each pupil has written his/her thoughts and later these thoughts have been read and discussed in the group.</p> <p>During this workshop also some parents have participated in the laboratory for creating and building some ancient musical instruments of the Romani and the Neapolitan culture.</p>
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Napoli Onlus-ITALY

Music4Rom Good Practices


Workshop Romani poetries and musical things - Alpi-Levi School - Naples Italy

Learning Path n°2 The music of the Romani word
and Learning Path n° 5 The music of the things

Teaching environment	<p>The workshop took place in a school in Scampia district, on the outskirts of Naples.</p> <p>There are four Romani settlements and the social and economic condition of the population is significantly disadvantaged.</p> <p>Workshop participants were students of the second grade of the primary school Alpi Levi in Scampia, Naples. The students of this workshop had great difficulties in reading and writing.</p> <p>All children, Romani and non-Romani, attending this school have learning difficulties mostly linked to their origins, to the environments where they live and to very adverse living experiences.</p> <p>The teachers work in the classroom using interesting projects and experimental teaching methodologies and techniques to encourage learning through the acquisition of basic skills and to enhance social integration. The participation of the students' parents is considered of high value in this kind of activities.</p>
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<p>Aim of this good practices</p>	<p>Acquisition of literacy skills for the integration of Romani children and teenagers through Romani music. The practice used in this workshop has used Romani music to enhance learning skills in Romani children and teenagers.</p> <p>The expected result is the increasing of reading and writing skills, through the sound of words and the phonemes of one's own language, using poetic texts and musical Romani piece.</p>
<p>Teaching Point(s) (The subject matter of the lesson)</p>	<p>In the second class the use of poetry, nursery rhymes, and songs about Romani origin has encouraged the cross cultural understanding and the literacy process among the students.</p> <p>The students expressed themselves through drawings and writing personal thoughts but also dancing and playing the flute.</p> <p>Using their manual skills has built musical instruments with recycled materials.</p> <p>The trainers had worked with the students to reproduce words and phrases of oral poetic texts in new lyrics. The trainers have taught the children how to recognise the “sounds” of phonemes and words, how to modify the sign and the significance of the words, how to produce new poetic and musical texts and music instruments with recycled materials.</p> <p>The musicians have taught the students to play Romani music using the flute and to dance Romani rhythms.</p>
<p>The Teaching Procedure</p>	<p>The students worked with teachers and experts, divided into two groups, according to the choice between dance and music. During the lessons with the art experts the students have learned to play the flute and the first dance steps.</p> <p>Together with teachers, the pupils have listened to Romani music, starting from video on Dvorak, Slavonic Dance No. 7 with animation of Bruno Bozzetto. They discussed the theme of imitation and produced drawings and wrote their thoughts on the subject.</p> <p>http://www.frequency.com/video/allegro-ma-non-troppo-danza-slava-b/7092184</p> <p>The teachers have facilitated the students to discover Romani musical stories, poetry and texts and to identify new words and their sounds.</p> <p>At the same time they built small music instruments: searching and identifying materials; exploring materials and their properties; recognising the fundamental elements of sound: sound/silence,</p>

	<p>loud/soft, sharp/flat, slow/fast, also using new sounds; reconstructing history of less known folk musical instruments of their own country and building musical instruments, mainly using recycled materials.</p> <p>--They were solicited to connect the sound of an identified word with the signs: reproducing them with drawings and writing, were guided in listening to music and songs and in recognising the source of some sounds: from the violin, the guitar, the harmonium... and then students were invited to write the sounds using the musical notes.</p> <p>Through a series of games and activities the students have learnt how to read and write new words and short sentences and were introduced to the techniques of composition of easy sentences. Later they elaborated small phrases and texts themselves to add to the music to create new songs</p> <p>The second primary class of 24 children get acquainted with small percussion instruments and experienced the ensemble led by the master. To sum up the students have increased their listening skills and have learned to recognise the sound produced by other students and working all together have learnt to be part of a group.</p> <p>After this activity, 12 children have chosen to play the flute and 12 have decided to dance and prepare a performance integrating the two activities.</p> <p>Children have also created bands with children belonging to a different class (third class), in order to implement an action of peer tutoring.</p>
Learning Outcomes	<p>The learning outcomes achieved by children can be summarized as follows:</p> <p>Better understanding and knowledge of poetry, rhymes, poetic narrations, poetic contexts and their history, songs and musical pieces taken from the Romani culture and about the influence of Romani culture in other cultures. Increased ability to recognize that words are made up of a variety of sound units (phonological awareness) abilities to recognise sounds</p> <p>Improving reading skills and the ability to read simple but also more complex words, identification through listening and recognition of musical sounds;</p> <p>Develop and expanded awareness and cultural understanding through Romani music, performing arts, literature; developed awareness that learning and creativity are in accordance with one's own needs , better understanding of codes of conduct and customs in different situations;</p>

	<p>better knowledge of qualities of materials using recycled materials to build Romani musical instruments.</p> <p>The children were able to work together even with the students of third and fifth class. With the cooperation of the parents, all together have prepared a small concert and an exhibition.</p> <p>During the concert they played and interact easily with other children that have taken part to the workshops. The twelve dancers performed a dance on contemporary Romani music.</p> <p>This work shop has generated great level of comprehension and understanding among Romani and non-Romani children and their parents nets..</p> <p>Intrigued by the activity at the workshop the children have become aware of the value of Romani culture and the importance of Romani music in the European culture.</p>
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Pictures 3/4	






Music4Rom good practices

Romani Music Awareness and Building Musical Instruments, Secondary School Bon Pastor, Carpentry Group, Barcelona, Spain

Teaching environment	<p>The centre where we developed the Music4ROM workshop was a secondary Bon Pastor (a district of Barcelona) with a majority of Romani students. The centre has done a great effort to adapt teaching methods to Romani students, and as a result, the relationship between teachers and students was very good, however there is a strong lack of motivation concerning the academic contents and the centre has high rates of absenteeism. As a result of it, considering only the Romani students less than 10% of students who start secondary education are finishing compulsory education.</p> <p>Our workshop was held for teenagers of 13 and 14 years old of the carpentry group in the school. Our workshop Music4ROM was adapted to the demands of school: to work on cultural aspects without forgetting that the aim of the carpentry group is learning to work with wood. So, an important part of our workshop was to build wooden instruments and to know the acoustic properties of this material.</p>
Aim of this good	To use Romani music and songs to enhance self-esteem in young Romani

practices	<p>and promote social inclusion.</p> <p>To build musical instruments, learn to play them and create a piece of music.</p>
<p>Teaching Point(s)</p> <p>(The subject matter of the lesson)</p>	<p>In our workshop we interlaced and continually mixed the LP nº1, the LP nº4 and the LP nº5.</p> <p>The contents worked were the following:</p> <ul style="list-style-type: none"> • History of Romani people • Romani music: its origin, its characteristics, its instruments, various styles and geographic distribution, its influence on other musicians and musics. • Relations between the Roma and European societies. Wood: Sound of the different types of wood, its characteristics, acoustic characteristics of the guitar and the “flamenco cajón”, construction of a “flamenco cajón”.
The Teaching Procedure	<p>In the first session the students knew they were going to start a workshop with Romani facilitators, but they did not know what exactly they would do. The first thing we told them was that we would listen to music and we needed concentration and silence. Surprisingly they did not listen to what they expected from us, it was not flamenco, and it was a different and exciting music. We asked them to define the music and they told us it was happy, sad, quick, classic, tense ... that was his first approach to a different Romani music to the flamenco, the Hungarian czardas. Thus we began a journey through different music featuring Roma from different parts of Europe. We also hear Balkan Romani music and Jazz Manouche. We identify the different instruments and we extract the common ground of all that music with flamenco: rhythm, melody, technical virtuosity and interpretive freedom.</p> <p>In the next session we knew flamenco from a different aspect, Arabic and Jewish music we listen and then we tried to imagine how it would be if we mixed those music with the Romani music listened on the first day, and probably it would be something similar to what is Flamenco music. We talked about the history of Romani people in the Iberian peninsula and the evolution of Flamenco, knowing their different styles.</p> <p>In the following days we started to build "Flamenco cajones". First we knew the acoustic properties of wood and “Flamenco cajon” and guitar. Then, step</p>

	<p>by step, we built 10 “Flamenco cajon” in group.</p> <p>As the workshop occupied sessions of two hours each week during five months, at the beginning of each sessions, we used the learning path 1 (LP1) and always listened to Romani music, we became aware of its context and characteristics (LP1). The students could listen carefully also the music by Liszt, Brahms, Manuel de Falla, Roby Lakatos, Taraf de Haidouks, Fanfaria Ciocardia, Rosenberg Stochelo, Django Reinhardt and many flamenco artists. After 15 to 20 minutes music, the students went to work on the instruments.</p> <p>When the “Flamenco cajon” were built we divided the group into two small groups, one learned to play the Flamenco guitar and other the “Flamenco cajon” built by them. We started with the simplest techniques, some of them had previous notions and they were able to move faster and help the rest of his team mates. We were rehearsing the same pieces of music separately, and in the final moments of each session we got together and played together. At first it was very difficult, there was little coordination, but gradually they began to dominate the instruments and to have fun in group. In the last sessions they rehearsed always together to prepare a small concert for the neighborhood.</p>
Learning Outcomes	<p>Students learned about the cultural richness of the Romani people, not only in Spain but throughout Europe, and above all, they realized that the culture to which they belong is very valid although not very recognized.</p> <p>On a more concrete level, the workshop participants were able to know the wide Romani music, the different styles created by Roma, and patterns and characteristics by which the Roma created that music. Now their musical culture is much broader.</p> <p>The pupils have also learned to work the wood in a different way, more artisanal and with the minimum tools. They have learned the acoustic characteristics of the woodwinds, and how can be improved an instrument to make it sound better.</p> <p>Participants have learned to play different rhythms and instrumentals tracks:</p> <ul style="list-style-type: none"> • <i>Entre dos aguas</i> of Paco de Lucia • <i>My Way</i> (guitar version) • Flamenco rhythms: <i>tangos, rumbas, martinete</i> and <i>bulerías</i>. <p>In terms of transversal competences, pupils have learned to work together, to self-manage the group's problems, to listen, to be patient and to concentrate on a task, to strive to achieve a goal (in this case to be ready for</p>

	<p>a concert) and to perform in public.</p> <p>Furthermore, with this workshop we managed to improve school attendance of the most disaffected students, although it has only been on a Wednesday, the day we developed the Music4ROM workshop.</p>
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Pictures 3/4	




Music4Rom Good Practices

Arts Workshop at Roma Culture Museum, Bucharest, ROMANIA

Teaching environment	<p>Arts Workshop was conducted in the Roma Culture Museum in Bucharest, Romania, where there are provided different cultural, educational, social activities for Roma marginal communities. The Museum is located in the 6th district of Bucharest, the district has two areas, one considered rural (Giulesti-Sarbi) and one urban (Giulesti neighborhood). According to the official website of the Town, Giulesti-Sarbi is characterized as an area of profound rural character, many streets being unpaved and without access to running water or sewer. Much of the lands can be flooded, characterized by lack of commercial spaces, health or educational centers. There is only one kindergarten and two schools. The route Calea Giulesti is the only way of connection with the downtown or other neighbourhoods of the city. In this area there is a ghetto where there are living 10 families – approximately 80 people.</p> <p>According to the official data, in Giulesti are living 1,582 Roma but the Municipality of sector 6 approximates that in the reality there are 12.000 Roma (many Roma do not declare their ethnicity - a common problem). We can notice a strong contrast between socioeconomic statutes of the inhabitants, and these inequalities have attracted poor relations of cooperation, mutual disinterest and social exclusion, both within the neighbourhood, and the neighbourhood Giulesti-Sarbi by</p>
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	<p>residents of other neighbourhoods. Also, their needs are poorly represented and the ability of self-organization is minimal.</p> <p>Given workshop was delivered from 6-8 August 2015 by an experienced trainer, in cooperation with 2 actors and 2 visual artists and 1 musician who attend once the activity activity in the Roma Museum, encouraging children and serving as role models. Children had the possibility to visit exhibitions, see theatre play and musical concert at the Museum during breaks. Their performance was included in a bigger cultural event that took place at the Roma Cultural Museum, on 8th of August 2015.</p>
Aim of this good practices	<p>The aim of the arts workshop was to use Romani music, songs, poems and theatrical sketches to enhance self-esteem in young Roma children for better integration in school and to promote social inclusion.</p> <p>Objectives:</p> <ul style="list-style-type: none"> • To know the origin of the Romani music and songs to be acquainted with its distinctive features • To understand that the Romani arts and Roma personalities • To practice different rhythms belonging to Romani music styles • To provide new information and knowledge about Romani habits and tradition to children and youth
Teaching Point(s) (The subject matter of the lesson)	<p>Learning paths no. 1 was used during the music workshop; although, a few variations to the learning path were required.</p> <p>Different sources for music, poetry and theatre were used during the workshop; namely, books about Romani music and Romani fairy tales, having as main characters Roma, poetry written by Roma poets.</p> <p>These served as inspiration in order to produce an artistic program containing: music, poetry, theatre which was presented by children on the stage.</p> <p>During the workshop all children were supported and helped to identify their talents with the aim to strengthen their self-esteem and self-confidence – a very important base/ start for better results in educational process.</p> <p>Sessions were conducted in very flexible manner, children had the possibility to improvise and to be creative and every time appreciated for their efforts - this was an important component of the learning process.</p> <p>At the very beginning of piloting, there has been presented information about the origins of the Roma music and songs, there have been presented poems written by Roma poets, fairy tales etc. Roma</p>

	<p>important cultural personalities have been introduced to the group.</p> <p>Children have been invited to share own experiences with the others and present poems, songs and other Romane traditions which they learned in own families.</p> <p>Workshop combined theory with practice – while they heard about Roma music they had the possibility to attend a concert with Romani music and get to know the artists.</p> <p>We discussed about theatre and they were also visited by two Roma actors Sorin Sandu and Madalin Mandin as role models, after this they were invited to see theatre play in Romani language performed by Roma actors.</p> <p>Visual arts have been also introduced to children and 2 Roma artists have visited the workshop George Mihai Vasilescu and Eugen Raportoru inviting the children to see their exhibitions exposed at the Museum.</p> <p>This experience has been very useful for the children bringing them a better understanding of what they want to do in future and motivate them to have better results in school to be able to enrol latter into the school of arts.</p>
The Teaching Procedure	<p>During the 3 days, at the beginning of each lesson, children were asked to share with the others own experience and based on their examples and interests, the subject was developed by the rainer with more information about: Romani music, poetry, theatre, fine arts, Roma personalities . As a group, they recapitulated what had happened during the previous sessions and discussed a lesson plan for a day.</p> <p>Then lecturer asked children and youth what they liked the most, and which activity they preferred. Brainstorming was a common practice, as children and youth were always encouraged to express their opinions and comments.</p> <p>Every day the workshop was visited by different Roma personalities and in the evening hildren were invited to their events.</p> <p>Together with the children there has been developed an artistic moment, which included: music, poems, dialogues, traditional dresscode to be presented during the Festival that took place at the Roma Culture Museum, this has motivated the group to work hard and pay more attention to the activities.</p> <p>In addition, the children also learned to work in a team. Given assignment was approached in a very responsible way and every child cared about the final result. The attendees were very proud to successfully finished their work. Thirty minutes show was publicly performed on the stage of the Roma Culture Museum, on the 8th of</p>

	August 2015 just before the program of the festival started. Their artistic program was attended by at least 150 children and parents from the local community.
Learning Outcomes	<ul style="list-style-type: none"> • Providing children with new information and knowledge in various disciplines including music, history, visual arts and social sciences • Developing musical skills and creativity • Increasing awareness for children about Romani music and traditions • Providing children with space for creative thinking and self-expression • Developing and enhancing children's learning capacity • Developing children's social competences and team work • Raising awareness about Romani music and culture amongst non-Romani population • Enhancing children's self esteem • Motivating pupils to continue their studies at high schools
Prepared by (Institution and the contact person's name and e-mail address)	ART-ACTIV Association Prepared by Mihaela ZATREANU - mihaela.zatreanu@gmail.com
Pictures 3/4	 <p>Arts Workshop, Bucharest</p>



Arts Workshop, Bucharest



Final Performance at Roma Culture Museum



Final Performance at Roma Culture Museum