

# TEACHERS' METHODOLOGICAL GUIDE

Music4Rom

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The Mosaic  
Art and Sound Ltd



## Introduction

The Methodology contains the following learning paths: .

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.

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

The Collection of Good Practices has been selected analyzing the reports of the tested activities in Italy, Spain, Slovakia and Romania and describes the processes that have led to good results in schools, settlements and local cultural centres.

## TEMPLATE FOR LEARNING PATHS No.1 "THE RICHNESS OF ROMANI MUSIC"

*...how to use Romani music and songs to enhance self-esteem in young Romani and promote social inclusion.*

This Learning Path is centred on traditional and modern Romani music.

The activity focuses on the influence of Romani music in classical, jazz and world music.

Young students' awareness of the value of the Romani music becomes the reason for their greater self-esteem and for enhanced social inclusion.

**Title:** The richness of Romani music

### AIMS

*To use Romani music and songs to enhance self-esteem in young Romani and to promote social inclusion.*

### Overall objective

To disseminate knowledge of the richness of Romani music and information on its influence on different European music styles.

### Specific objectives

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.

### Interdisciplinary aspects

**History:** to explore Romani music, we need to know some important facts of the Romani history.

**Music:** this will be the main topic of the activity. Participants will listen to and understand the distinctive features of the Romani music.

**Social science:** through this activity, participants will understand the value of the Romani culture and the importance of being open to intercultural dialogue and learning.



### **Didactic procedure**

Students shall be very briefly introduced to the Romani history (origin and geographical distribution of Romani populations).

The workshop facilitators will explain the common traits of the Romani music (virtuosity, improvisation, emotional charge).

Students will be led to listen to current Romani music from different countries and relate it to the previous explanations for a better comprehension of the topic.

The facilitators will then explain 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.

Students will be led to listen to classical music created by Romani or influenced by them.

Students will be led to play Romani music.

Students will end the workshop with a group game/activity to value the Romani music and cultural diversity.

### **Methodology**

This Learning Path is designed to be developed through a 5-hour workshop flexible to the students' educational needs. It may be longer or shorter and may be developed within one or more days.

At the start, the facilitators will introduce the topic and will explain how the workshop will proceed and how the students would be involved.

The workshop will develop with the use of different methodologies: music listening, music practice and group discussions.

The first workshop activities are focused on getting new knowledge by listening to explanations and music. The second part of the workshop is focused on practicing music and working in groups.

### **Target**

9 - 16 year old children and teenagers

### **Human resources**

Romani and non-Romani children and teenagers

Trainers: teachers, social operators, musicians, education and music experts

### **Material resources**

Romani music from different countries and styles.

### **Production**

The workshop main objective is acquiring knowledge of Romani music. Although an almost intangible objective, it helps students become acquainted with Romani culture through explanations, making questions, listening to music and even “tasting” the practice of Romani music. Students will also debate on the value of cultural diversity.

### **Expected results in terms of attendance at group activity and acquisition of knowledge, abilities and skills**

#### **Attendance**

25% increase in attendance at the workshop or at school

#### **Knowledge**

History-geography: origin of Romani culture and music, geographical distribution of Romani people and their music.

Music: different music styles, features of Romani music.

Interculturalism: richness of cultural diversity

#### **Abilities**

Playing Romani music; recognising the Romani style of playing and creating music.

#### **Values**

To value the Romani music; to value cultural diversity; to be open to learning within intercultural contexts.



### **Assessment methods**

Levels of satisfaction measured by questionnaires given to trainers and students at the end of the workshop. Students will also compile a pre-questionnaire at the start of the training.

The facilitators /trainers will identify strong and weak points, opportunities and difficulties.

Attendance levels at the workshop/s to be monitored during the activity.

## Technical Pathway:

- ✓ Brief introduction to Romani history (origin and geographical distribution).
- ✓ Explanation of features of Romani music (virtuosity, improvisation, emotional charge)
- ✓ Listening to current Romani music from different countries and relate it to the previous explanations for a better comprehension of the topic. The following songs can be useful to develop the workshop:

Artist/Country	Song	Link (if available)
<b>Taraf de Haidouks (Romania)</b>	Cantec de dragoste ca la Roata	<a href="https://www.youtube.com/watch?v=UE1t1aM0tug">https://www.youtube.com/watch?v=UE1t1aM0tug</a>
<b>ČAČI VORBA Gypsy Fusion (Poland)</b>	Doar o mama	<a href="https://www.reverbnation.com/cacivorba">https://www.reverbnation.com/cacivorba</a>
<b>Dorantes, Esperanza Fernández, El Lebrijano (Spain)</b>	ConVivnecias	<a href="http://www.youtube.com/watch?v=2wDk-p8rQWk&amp;list=TL72aN035Vf30LKy2rBTQbkb4LGcUgv2L6">http://www.youtube.com/watch?v=2wDk-p8rQWk&amp;list=TL72aN035Vf30LKy2rBTQbkb4LGcUgv2L6</a>
<b>Diego Amador (Spain)</b>	(Popular song)	<a href="https://www.youtube.com/watch?v=kVDxRIL0yik">https://www.youtube.com/watch?v=kVDxRIL0yik</a>
<b>Fanfare Ciocarlia (Rumania)</b>	Caravan	<a href="https://www.youtube.com/watch?v=0-7W4-DLFEA">https://www.youtube.com/watch?v=0-7W4-DLFEA</a>
<b>Szászcsávás Band (Hungary)</b>	Szekely verbunk	<a href="https://www.youtube.com/watch?v=6EM393tfdgl">https://www.youtube.com/watch?v=6EM393tfdgl</a>
<b>Szólótánc Gála (Hungary)</b>	Csárdás "csokor"	<a href="https://www.youtube.com/watch?v=DwU3uail0rA">https://www.youtube.com/watch?v=DwU3uail0rA</a>
<b>Goran Bregovic (Serbia)</b>	Cajesukarije Cocek	<a href="https://www.youtube.com/watch?v=t1FaGeyTz9E">https://www.youtube.com/watch?v=t1FaGeyTz9E</a>
<b>Saban Bajramovic (Serbia)</b>	Akaja rat	<a href="https://www.youtube.com/watch?v=e24qMLbRn2M">https://www.youtube.com/watch?v=e24qMLbRn2M</a>
<b>Stochelo Rosenberg (Netherland)</b>	Various	<a href="http://www.therosenbergtrio.com/spip.php?page=videos">http://www.therosenbergtrio.com/spip.php?page=videos</a>



### Technical Pathway:

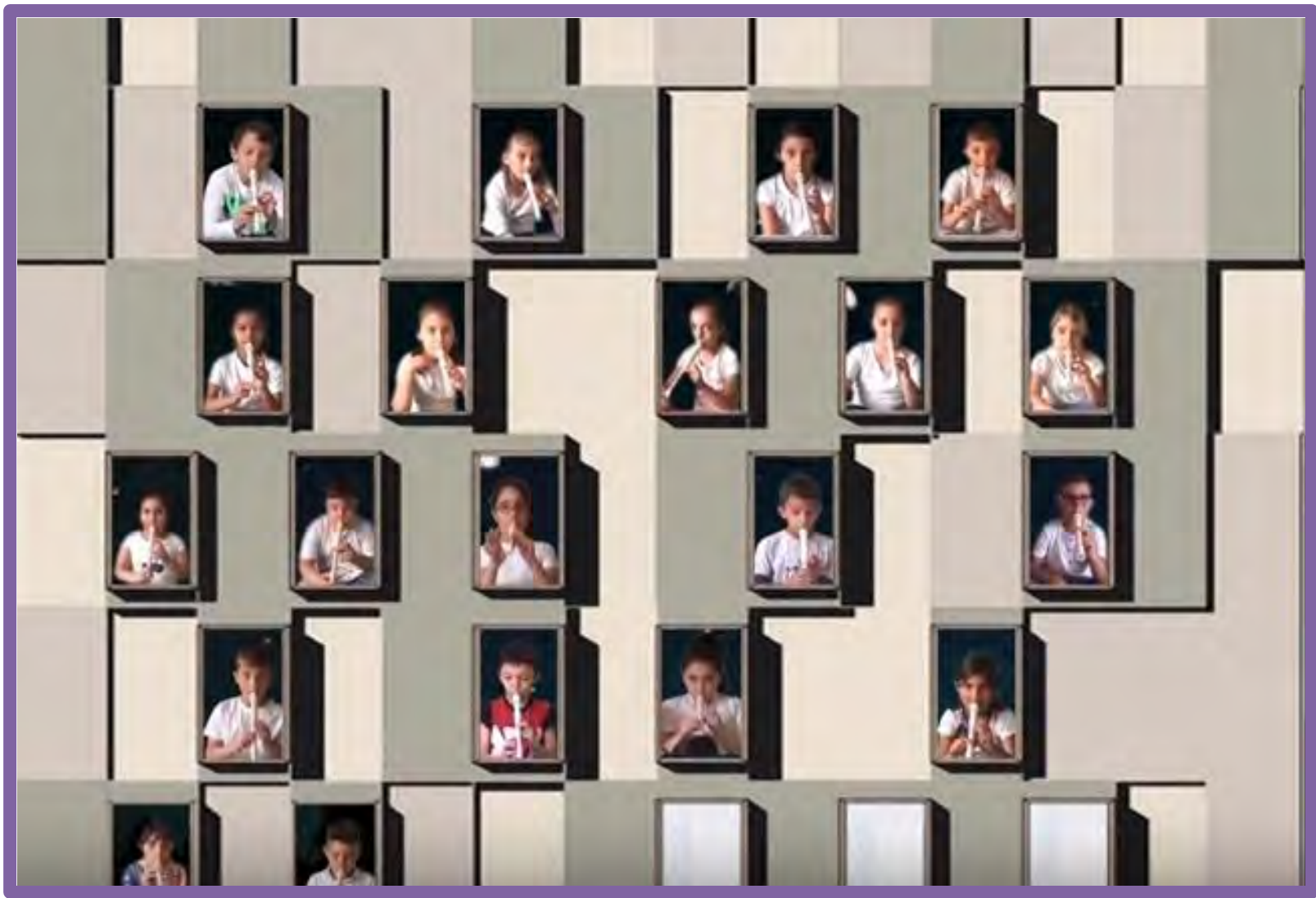
- ✓ Listening to music and questioning: “Did you like the music? What did you like the most? What did you find most exciting/emotional?”
- ✓ Explanation of how Romani musicians influenced and transformed European folklores through their skills and even created new styles such as Flamenco, Jazz Manouche or Verbunkos and Czardas.
- ✓ Listening to classical music created by Romani or influenced by them. The following works can be useful to develop the workshop:

COMPOSER	COMPOSITION
<b>Johannes Brahms</b>	Quartet for Piano, Violin, Viola & Cello No.1 in G minor, Op.25 (4° mov. – Rondò alla Zingarese)
<b>Johannes Brahms</b>	Hungarian Dances N° 1, 2 or 5
<b>Pablo de Sarasate</b>	Aires gitanos
<b>Maurice Ravel</b>	Tzigane, Rapsodie de concert
<b>Franz Liszt</b>	Hungarian Rhapsody No.9 for Piano, Violin & Cello
<b>Franz Liszt</b>	Hungarian Rhapsody No.11 for Piano, Violin & Cello
<b>Franz Liszt</b>	Hungarian Rhapsody No.12 for Piano, Violin & Cello
<b>Franz Joseph Haydn</b>	Trio for Piano, Violin & Cello in G major, (3° mov. – Finale: Gypsy Rondo)
<b>Franz Joseph Haydn</b>	Piano Trio N°39 (Hungarian Rondo)

<b>Enrique Granados</b>	Spanish Dance
<b>Manuel de Falla</b>	Danse Espagnole N°5. La vida breve
<b>Antonin Dvořák</b>	Slavonic dances - No.1 in G minor
<b>Antonin Dvořák</b>	Slavonic dances - No.2 in E minor (Op.72/2)
<b>Antonin Dvořák</b>	Slavonic dances - No.3 (Op.72/8)
<b>Antonin Dvořák</b>	Gypsy Songs - Op.55 No.4

- Analysing the listening through questions: “Did you like the music? What did you like the most? What did you find most exciting/emotional?”
- “Tasting” Romani music:
  - Set the learning objectives:
    - Students play easy music
    - Students accompany music played by professional musicians
    - Students improvise rhythms
  - Choose music/rhythm that students can learn easily and choose the instrument they will play.
  - Students will end the workshop by questioning in a group discussion on the value of Romani music and cultural diversity: “Did you like the activity? What did you like the most? What did you find most interesting? And less interesting? Do you know if others talk about the value of Romani music and musicians? (In case of negative answer: Why do you think this happens?)”

Do you think that cultural diversity (belonging to different cultures) is something positive to play or create music? Why? Beyond the music, do you think that we can learn from other cultures?



## TEMPLATE FOR LEARNING PATHS

### No.2 "THE MUSIC OF THE ROMANI WORDS"

### No.3 "THE WORDS OF ROMANI MUSIC"

The focus of these two Learning Paths is the fusion of Romani music and words.

L.P. no.2: the words of the Romani poems, brought closer to music, provide an opportunity to encourage literacy.

L.P. no.3: Romani songs help to achieve language skills.

#### Title: The Music of the Roma words (L.P. No.2)

##### AIMS

*Creation of pedagogical materials by using Romani poetry and music to support the acquisition of literacy for integration of Roma children and teenagers.*

##### Overall objective

To enhance reading and writing skills by using the sound of words and phonemes; to use poetic texts and music pieces.

##### Specific objectives

To learn to reproduce words and phrases of oral poetic texts both in oral and written form, by using Romani lyrics and melodies.

To learn to recognise the "sounds" of phonemes and words.

To learn to modify the combination of words and sounds, producing a new poetic and music text.

##### Interdisciplinary aspects

**Literacy:** knowing alphabet, grammar and some vocabulary words of the object-language.

**Science:** sound through words, voice and music. The anatomy and structure of the five sense organs, the influence of sound on the human body.

**Romani literature:** poems, poetic tales and novels.

**Music:** songs and melodies linked to the Romani culture, in oral and written form; recognising musical “sounds” and their signs (the notes).

**History:** the history of the Romani populations discovered through the collected materials and the activities of the Learning Path.

### **Didactic procedure**

Facilitators/trainers will help students to know music stories, poetry and texts and to identify terms and their sounds.

Students will be guided to connect the sound of an identified word with its graphic signs: reproducing them with drawings and writing.

Students shall be guided to listen to music and songs and to recognize the source of some sounds: violin, guitar, harmonium... and shall then be invited to symbolize sounds through notes.

Through a series of games and activities, students will learn reading and writing words and short phrases and will be introduced to the techniques of composition of easy phrases.

### **Methodology**

The Learning Path is designed to be developed in a 3-day workshop, but this may vary according to the needs and circumstances of each group.

The following work methods will be used:

- Setting up a teaching work group centred on the task.
- The work group acquires awareness of the tasks by defining the objective of the study: collective discussion of aims and work plan.
- Selection of materials that the trainers prepared before the workshop.
- Collective and individual elaboration of the activities with the guidance of the trainers.
- Autonomous collective and individual production in line with the objective.

The procedure of the activities will vary as follows:

- choosing texts and music; using movement as expression of understanding, and for dramatisation
- drawing texts or representing them through chosen images or other types of portraying
- writing the sounds of the words and the notes under dictation and self-dictation

Later, they will elaborate small phrases and texts to add to the music.



**Target**

5-16 year olds.

**Human resources**

Romani and non-Romani children and teenagers

Trainers: teachers, social operators, musicians, artists, education experts

**Material resources**

Poetry, rhymes, poetic narrations and their history.

Songs and music pieces of the Romani culture: discussion about how these have been influential; discussion on local cultural oral heritage of poetry, stories and music.

**Production**

Products will depend on the specific context. They may vary according to the target group, to its social and cultural background, to the places where the workshop will take place, to the choice of materials.

The Learning Path is open to any products that supports the didactic itinerary: recitals or ensemble performances of short compositions, illustrated readings, cartoons, simple videos or PP accompanied to a soundtrack.

The technical modules presented in the chapter “Some suggestions on the contents of topics of Learning Paths” show some detailed suggestions.

**Expected results in terms of attendance at group activity and acquisition of knowledge, abilities and skills****Attendance**

25% increase of attendance at the workshops or school.

**Knowledge**

Poetry, rhymes, poetic narrations, poetic contexts and their history; songs and music pieces of the Romani culture and information on how they have been influential; phenomena connected to sound and voice; letters and phonemes, simple and complex words.

**Abilities**

Recognising sounds, gradual reading of simple and complex words; awareness of musical sounds.

**Key competences**

Cultural awareness of a range of Romany music; ability to pursue and organize one's own learning; using social competences that refer to all forms of constructive behaviour.

**Skills**

Interpretation of poetry and musical pieces through reading and writing, dramatisation, composition, making objects and artistic drawing.

**Value**

Knowing and appreciating the depth of the Romani lyric poetry.

**Assessment methods**

Levels of satisfaction measured by questionnaires given to trainers and students during the workshop and at the end.

Final questionnaire with self-evaluation (trainers and students).

Identification of strong and weak points, of opportunities and difficulties.

Attendance levels at the workshops, to be monitored during the activities.

**Title: The words of the Romani music (L.P. No.3)**

**AIMS**

*Creation of pedagogical materials by using Romani poetry and music to support the acquisition of literacy for integration of Roma children and teenagers.*

**Overall objective**

Developing linguistic skills at verbal, oral, written and creative levels by using lyrics and music of Romani songs.

**Specific objectives**

Developing verbal communication through songs, dramatisation and the stories of Romani songs.  
Identifying and recognising the links between Romani music and words in a specific Romani music piece.  
Interpreting and recombining complex linguistic expressions by modifying the text of a music piece.  
Narrating the story and the meaning of music pieces belonging to the Romani tradition.

#### **Interdisciplinary aspects:**

**Cultural literacy:** awareness of Romani language signs and symbols; awareness of Romani dialects and stories and anecdotes.

**Science:** study on voice and sounds through the Romani way of using music and lyrics. Study on how sound is transmitted through human body, voice and music instruments.

**Visual art:** visual interpretations, videos, drawings and cartoons produced by working with existing lyrics (texts) or by creating new texts.

**Romani literature:** poems, poetic tales, novels.

**Music:** songs and instrumental melodies linked to the Romani culture, passed on from generations as oral tradition and/or through written form.

**History:** the history of the pieces collected for the workshop and their links to the family-historical events of the Romani people.

**Performing arts:** creative interpretations of stories, songs and poems.

#### **Procedure:**

Students will be invited to listen to songs of the oral and written Romani traditions.

They will know the stories contained in the lyrics and will be invited to transcribe them and represent them visually.

Students will be helped to identify the links between text and music, how well sounds match with meanings and feelings.

Students will adapt new words to the melodies of the songs to better understand the relationship between words and music and thereby they will compose complete phrases.

Students will then read, recite and sing the original and modified pieces

Students may compose autonomous melodies and lyrics.

## **Methodology**

The Learning Path is designed to be developed in a 3-day workshop, but this may vary according to the needs and circumstances of each group.

The following work methods will be used:

- Setting up a teaching work group centred on the task.
- The work group acquires awareness of the tasks by defining the objective of the study: collective discussion of aims and work plan.
- Selection of materials that the trainers prepared before the workshop.
- Collective and individual elaboration of the activities with the guidance of the trainers.
- Autonomous collective and individual production in line with the objective.

The procedure of the activities will vary as follows:

- choosing texts and music; using movement as expression of understanding, and for dramatization;
- drawing texts or representing them through chosen images or other types of portraying;
- writing the sounds of the words and the notes under dictation and self-dictation;
- composing lyrics to match with appropriate melodies.

## **Target**

5-16 year olds.

## **Human resources**

Students: children, Romani and non-Romani teenagers

Trainers: teacher, social operators, musicians, artists, education experts

## **Material resources**

Songs from the repertoire of traditional Romani music and of cultured music; books, videos relevant to the topics; work techniques for linguistic, visual and music performances.

IT resources and tools: computers, videos, LIM, user-friendly materials.

Reports and talks of people experienced in the relevant topics.

### **Productions**

Products will depend on the specific context. They may vary according to the target group, to its social and cultural background, to the places where the workshop will take place, to the choice of materials.

The Learning Path is open to any products that supports the didactic itinerary: the composition of original lyrics that express individual and/or collective feelings, combined with matching music.

Oral or written new songs deriving from changing the lyrics of original works of the Romani traditions.

A story of the Romani traditions translated into a short “operina” produced with a brief script and including music, words, songs, dances and acting.

The technical modules presented in the chapter “Some suggestions on the contents of the Learning Paths”



## **Expected results in terms of attendance at group activity and acquisition of knowledge, abilities and skills**

### **Attendance**

25% increase in attendance at the workshops or at school.

### **Knowledge**

Songs of oral and written Romani traditions;  
the cultural traits and traditions connected to the songs;  
the history of the music and its connections with the history of the Romani people;  
methods of reading and creating lyrics.

### **Abilities**

To understand, repeat and correctly read and write brief phrases connected to the relevant texts and activities; to discuss, summarize, take notes, paraphrase, expound, write under dictation and autonomously interpret words as a part of the group activities.

### **Key competences**

Appreciating creative expressions conveyed by words and music; learning to learn either individually or in a group; using social and civic competences.

### **Value**

To understand and to appreciate the contents of the Romani songs and how they are expressed.

### **Skills**

To know how to interpret music and texts of selected songs; understanding lyrics and how to modify them; creating simple lyrics; to know how to use visual arts to better explain music and texts; recognising different song types and their meaning.

## **Assessment methods**

Levels of satisfaction measured by questionnaires given to trainers and students during the workshop and at the end.

Final questionnaire with self-evaluation (trainers and students).

Identification of strong and weak points, of opportunities and difficulties.

Attendance levels at the workshops, to be monitored during the activities.

## TEMPLATE FOR LEARNING PATHS

### No.4 "DISTANT SOUND" AND No.5 "THE MUSIC OF THINGS"

The objective of the two Learning Paths is to produce a kit to make music instruments and, in the process, to learn about Romani culture. The focus is placed on the construction of music instruments connected to the Romani culture.

**Two** distinct didactic itineraries are envisaged: a path to research and reproduce and a path to research and develop.

#### Title: Distant sounds

#### AIMS

Preparation of a kit to build music instruments by using recyclable materials; to enhance practical skills and learning by doing.

#### Overall objective

To develop a kit to build music instruments connected to the Romani traditions.

#### Specific objectives

- Research on the music instruments typical of the Romani culture
- Exploring the techniques used by the Romani people, through the history, to make their music instruments.
- Selecting the materials to use to reproduce the music instruments of the Romani traditions
- Researching on the sound of the Romani music instruments and trying to reproduce similar sounds from the instruments to build.

#### Interdisciplinary aspects:

**History:** research on the traditional Romani music instruments.

**Geography:** studying the places of origin of the music instruments and the areas where they were used.

**Science:** studying the sound of various Romani instruments, including ancient ones; studying the instrument making techniques and in the process studying elements of acoustic physics.

**Ecology:** producing objects from recyclable materials and learning about and valuing reusing.

**Practical activity:** handicrafts, assembling.

**Art:** studying shapes of music instruments and debating on creative and artistic use of materials.

**Language:** acquisition of new terms.

**Music:** examining music related to the music instruments to build; creative debate about sound and music; music composition and performance of pieces linked to the Romani traditions.

### **Procedure:**

- Recognising music instruments connected to Romani music culture
- Collect oral stories and anecdotes on traditional Romani instruments
- Visiting music instrument makers
- Knowing history and 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

### **Methodology**

The Learning Path is designed as a 3-day workshop, but it may be longer or shorter, according to specific needs.

Learning by doing is the main method to use:

- \* **Experience** the activity through performing it
- \* **Share** the results, reactions, participants' feedback
- \* **Process** by discussing, reflecting on the experience, analyzing within the group
- \* **Generalize** to connect the experience to external-world examples
- \* **Apply** what was learned to similar or different situations; practice

An important aspect of this Learning Path is working in the territory gathering information, memories, documentation, stories, anecdotes within Romani families and talking with music instrument makers. Students will know if any maker of “minor” instruments still exists.

This is a continuous circular process, enhancing new knowledge, acquisition of new abilities and promoting new skills and competences in

a constant group dynamics, development and analysis.

The LP will provide sensory stimulation, moments of discovery, exploration, creativity and improvisation as starting points for vibrant dialogue. Positive relationships will be encouraged within the group work.

### **Target**

5 - 16 year olds.

### **Human resources**

Romani and non-Romani children and teenagers.

Trainers: teachers, social operators, musicians, music instrument makers, artists, education experts.

### **Material resources**

Images, Romani legends, web resources, Romani families' memories, oral narrations, music instruments during instrument maker workshops, recyclable materials.

### **Production:**

Romani music instruments

A short piece of music by using the instruments that have been made, video of the activity.

Kit to make music instruments, replicable in different contexts.

### **Expected results in terms of attendance at group activity and acquisition of knowledge, abilities and skills**

#### **Attendance**

25% increase in attendance at workshop or school

#### **Knowledge**

Science: study of properties of materials and acoustic physics related to the study of the characteristics of the Romani musical instruments

History-geography: related to the study of the origins of the instruments used by Romani people  
Literary: stories and legends related to the selected instruments

Anthropology: concerning the use of the music instruments within the life of Romani people

Language: terms to identify the parts and components of instruments.

### **Abilities**

Fieldwork research techniques; techniques of instrument making; techniques of interviews and analysis; handicraft.

Awareness of the relevance of Romani creative expressions through music, performing arts, literature and history.

### **Key competences**

Awareness of the relevance of Romani creative expressions through music, performing arts, literature and history.

Being aware that learning and creativity are necessary in life.

Being able to understand codes of conduct and customs in different environments.

### **Competences and skills**

Making Romani music instruments with recyclable materials.

Reviewing and reflecting on personal experiences.

Creating an archive with the studies performed within the workshop.

### **Values**

Appreciating Romani music through the history of ancient Romani music instruments.

### **Assessment methods:**

Levels of satisfaction measured by questionnaires given to trainers and students during the workshop and at the end.

Final questionnaires for self-evaluation (trainers and students)

Identification of strong and weak points, of opportunities and activity.

Attendance levels at the workshop, to be monitored during the activity.

## **Title: The Music of things (No.5)**

### **AIMS**

*Preparation of a kit to build musical instruments by using recyclable materials and to enhance practical skills and learning by doing.*



### Overall objective

To enhance practical skills and to learn science education. Studying the life cycle of materials and deepening the concepts of consuming less, reusing and recycling.

### Specific objectives

Exploring connections between science and music

Discovering how materials can be used for music making

Using science to make music instruments with a nice sound

Students write and perform stories by using music and Romani instruments created by themselves.

### Interdisciplinary aspects:

**Science:** sound, properties of materials, acoustic physics.

**Ecology:** recycling, producing objects from recyclable materials

**Practical activity:** handicrafts, assembling

**Art:** studying shapes of music instruments and debating on creative and artistic use of materials.

**Language:** acquisition of new terms

**Music:** combining sounds, music creation, performance of pieces linked to the Romani tradition.

### Procedure:

Researching and selecting materials

Exploring materials and their properties

Experiencing basic elements of music: sound/silence, loud/soft, sharp/flat, slow/fast

Using recyclable materials to discover new sounds

Recreate the history of “minor” Romani folk music instruments

Making “minor” music instruments, mainly from recyclable materials.

## **Methodology**

The Learning Path is designed as a 3-day workshop, but it may be longer or shorter, according to specific needs.

Learning by doing is the main method to use:

- \* **Experience** the activity through performing it
- \* **Share** the results, reactions, participants' feedback
- \* **Process** by discussing, reflecting on the experience, analysing within the group
- \* **Generalize** to connect the experience to external-world examples
- \* **Apply** what was learned to similar or different situations; practice

An important aspect of this Learning Path is working in the territory gathering information, memories, documentation, stories, anecdotes within Romani families and talking with music instrument makers. Students will know if any maker of “minor” instruments still exists. This is a continuous circular process, enhancing new knowledge, acquisition of new abilities and promoting new skills and competences in a constant group dynamics, development and analysis.

The LP will provide sensory stimulation, moments of discovery, exploration, creativity and improvisation as starting points for vibrant dialogue. Positive relationships will encouraged within the group work.

## **Target**

5 - 16 year olds.

## **Human resources**

Romani and non-Romani children and teenagers

Trainers: teachers, social operators, musicians, artists, instrument makers, education experts

## **Material resources**

Materials gathered from any kind of objects such as tubes, jars, ropes, sticks, vases, packaging, etc. They will be used to make the instruments and will be used along with other materials and tools such as glue, scissors, etc.

Songs and music pieces from the Romani music repertoire.  
History of popular and folk music instruments.

### **Production:**

Musical instruments made from recyclable materials

One or more complete production (music, drama, fantasy ) to enhance socialization, creativity and cooperation among students.

Kit for making music instruments with activities replicable in different contexts.

### **Expected results in terms of attendance at group activity and acquisition of knowledge, abilities and skills**

#### **Attendance**

25% increase of attendance at the workshop or school

#### **Knowledge**

Properties of materials; acoustic physics (music, materials and sound); handicraft techniques related to “minor” folk and Roma instruments

#### **Abilities**

Development of motor coordination, of attention and creativity, of audio perception capacity, of memory; identification of sounds and materials; collection and selection of materials; analysis of the selected materials (colour, form, quality, sound).

Scientific knowledge related to sound transmission.

Studying the properties of materials and being able to use them to make music instruments.

#### **Key competences**

Being able to express emotions, ideas and experiences by using music instruments built with recyclable materials.

Acquisition of civic competences, experience in active and democratic participation.

#### **Competences and skills**

Making musical instruments with recyclable materials by using the knowledge and abilities acquired; creating simple melodies with the instruments that have been made; studying the properties of materials, exploring the sound that they can emit and how it propagates; grouping different materials; designing a music instrument; assembling parts.

#### **Values**

Understanding the cultural openness of Romani music, playing with unusual musical instruments.

### Assessment methods:

Levels of satisfaction measured by questionnaires given to trainers and pupils during the workshop and at the end.

Final questionnaire with self-evaluation of trainers and pupils.

Identification of strong and weak points, of opportunities and difficulties.

Attendance levels at Workshop, to be monitored during the activity.

### Teaching materials

Suggested educational materials for the training:

- Operational path: marks the stages of the paths, the timing and content.
- Timing: to recommend the stages in the daily activity
- Contents of topics to develop with the Workshop activities
- Templates to plan the work

### OPERATING PATH:

Phases	Time	Activity	Work group	Notes
1 Preparation phase	To be defined during the activity	Learning Path planning  Research and collection of materials to present to the students	Trainers	Trainers prepare for the development of the activities and plan the work  Trainers/teachers select the appropriate materials to accomplish the envisaged tasks

2 Beginning of the activity		Presentation of the objectives	Trainers and students	Trainers inform the students on the activity to develop and encourage them to be fully aware of the workshop aims and objectives
3 Research phase		Identification and choice of work materials	Trainers and students	Teachers introduce some materials to the students and invite them to choose those that they like
4 Use of materials phase		Activities with selected materials	Trainers and students	In this phase, students are led to use the materials through a series of specific activities
5 Production phase		Reconstruction of the objective and production	Trainers and students	Students and trainers identify how to reach the objective and define the production

### WORKSHOP TIMETABLE AND ACTIVITY

Preparation days before the workshops	Trainers prepare the workshop: materials and operational planning
1st day	Phase 2: initial workshops phase to approach the activity Phase 3: identification and choice of work materials
2nd	Phase 4: activity with the selected materials
3th	Phase 5: guided activity, contents developed autonomously



## **GOOD PRACTICES**



## 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 Gomolák to five children and youth who regularly attend activities in the CC.</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"> <li>• To know the origin of the Romani music and to be acquainted with its distinctive features</li> <li>• To explore the influence of the Romani music on European classical music</li> </ul>

	<ul style="list-style-type: none"> <li>• To understand that the Romani musicians transformed European folk music and created new styles</li> <li>• To practice different rhythms belonging to Romani music styles</li> <li>• To provide new information and knowledge about Romani history and tradition to children and youth</li> </ul>
<p>Teaching Point(s) (The subject matter of the lesson)</p>	<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 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>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>
<p>The Teaching Procedure</p>	<p>At the beginning of each lesson, the cultural operator and lecturer recapped 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 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</p>



	<p>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 4<sup>th</sup>, 2015 in auditorium in the CC in Stará Ľubovňa and on May 12<sup>th</sup>, 2015 in Cultural Center in Rankovce.</p>
Learning Outcomes	<ul style="list-style-type: none"> <li>• Providing children with new information and knowledge in various disciplines including history, geography, music and social sciences</li> <li>• Developing musical skills and creativity</li> <li>• Increasing awareness for children about Romani music and traditions</li> <li>• Providing children with space for creative thinking and self-expression</li> <li>• Developing and enhancing children's learning capacity</li> <li>• Developing children's social competences and team work</li> <li>• Raising awareness about Romani music and culture amongst non-Romani population</li> <li>• Enhancing children's self esteem</li> <li>• Motivating pupils to continue their studies at high schools</li> </ul>
Prepared by (Institution and the contact person's name and e-mail address)	<p>ETP Slovakia – Centre for Sustainable Development Prepared by Lenka Orságová at: &lt;orsagova@ke.etp.sk&gt;</p>



Music Workshop in Stará Ľubovňa



Final Performance in Stará Ľubovňa



Thematic Field Trip to Čičava



Music Workshop in Stará Ľubovňa



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>
Aim of this good practices	<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 some 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"> <li>- Researching on the music instruments typical of the Romani culture:</li> <li>- Exploring the historical approach of the techniques used by the Romani people, to create their music instruments.</li> <li>- Selecting the materials to be used for reproducing the music instruments of the Romani traditions</li> <li>- 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.</li> </ul>
<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 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"> <li>- Recognising music instruments connected to Romani music culture</li> <li>- Collecting oral stories and anecdotes on traditional Romani instruments</li> <li>- Visiting music instrument makers</li> <li>- Knowing the history and the evolution of the selected instruments and reproducing them through drawings</li> <li>- Drawing the instruments and their parts separately</li> <li>- Identifying the characteristics of the sound of each instrument</li> <li>- Analysing the music played with the selected instruments, in the past and present times</li> <li>- Identifying the materials used to make the selected instruments</li> <li>- Using a pentagram to write the musical notes</li> <li>- Splitting the melody into short engraved one, two or three notes 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</li> <li>- -The children have learned the <b>Romani dance</b>.</li> <li>- 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</li> </ul>
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 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 haave received and elaborated information about Romani history, traditions, music (research and listening to music) poetry that are privileged forms</p>

	<p>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>
<p>Prepared by (Institution and the contact person's name and e-mail address)</p>	<p>Mus-E Napoli Onlus          Maria Rosaria Rinaldi  <a href="mailto:Rinaldi.napoli@mus-e.it">Rinaldi.napoli@mus-e.it</a>          Studio Signoriello, via Santa Lucia, 50 , Napoli, Italy</p>
	 <p>The first image shows a piece of paper with handwritten text in Italian. The second image shows a group of students in a classroom setting, some playing acoustic guitars. The third image shows a wooden instrument, possibly a stringed instrument, with a drum and other components on a table.</p>



## 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 practices	<p>To use Romani music and songs to enhance self-esteem in young Romani and promote social inclusion.</p> <p>To build musical instruments, learn to play them and create a piece of music.</p>
Teaching Point(s) (The subject matter of the lesson)	<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"> <li>• History of Romani people</li> <li>• Romani music: its origin, its characteristics, its instruments, various styles and geographic distribution, its influence on other musicians and musics.</li> <li>• 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”.</li> </ul>
<p>The Teaching Procedure</p>	<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 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</p>



	<p>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"> <li>• <i>Entre dos aguas</i> of Paco de Lucia</li> <li>• <i>My Way</i> (guitar version)</li> <li>• Flamenco rhythms: <i>tangos, rumbas, martinete</i> and <i>bulerías</i>.</li> </ul> <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 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>
Prepared by (Institution and the contact person's name and e-mail address)	<p>Pedro Casermeiro (cultural operator)          UNIÓN ROMANÍ  <a href="mailto:Pedro.casermeiro@gmail.com">Pedro.casermeiro@gmail.com</a></p>
Pictures 3/4	

