



Development of Key Skills and Values for Youth through Music

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Training Curricula for the provision and acquisition of key skills through music

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SPACE ENSEMBLE

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BEFORE YOU START

Guidelines to understand what is the Play2Grow Training Kit and how to use it

WHAT IS PLAY2GROW?

[Play2Grow](#) is an Erasmus+ project funded by the European Union that during 2 years mapped some of the best practices in the music education field, which allow youngsters to acquire a series of fundamental values and skills through this artistic practice. The projects and practices used as [case studies](#) stand out from regular education due to the innovative methodologies applied, which help young people acquire hard and soft skills such as music and artistic knowledge, communication, the ability to work in a team, self-confidence, tolerance, among others.

This project was possible thanks to the cooperation of 5 complementary entities active in the music, training and youth field from Portugal, Spain and Italy:

- [Municipality of Paredes de Coura](#) (PT)
- [Space Ensemble](#) (PT)
- [Municipality of Tomiño](#) (ES)
- [EOSA](#) (ES)
- [SFOM – Scuola di Formazione e Orientamento Musicale](#) (IT)

WHAT IS THE PLAY2GROW TRAINING CURRICULA?

After the research and mapping work, the project partners organized the [Play2Grow Training Kit](#), a set of training resources, ideas and methodologies for the teaching and acquisition of key skills and values through music. The project's main goal is to provide a set of resources to enable any person or organisation, specially youth workers, to replicate these practices.

FOR WHO?

Main target: Youth workers and trainers.

Other targets: Youngsters that will benefit from the methodologies and resources and anyone who wants to implement these practices in a cultural and educational context.

PURPOSE

The purpose of these resources is to show that anyone can innovate in their teaching methods and activities, choosing to prepare content and approaches that are more stimulating for the creativity of the participants and also foster a development of several fundamental hard and soft skills in their lives, both professionally and personally.

MAIN GOAL

Play2Grow's main goal is to contribute to the dissemination of these practices and ensure that these resources are accessible to everyone. Guaranteeing the accessibility to these educational resources is the project's main goal, in order to contribute to the democratization of music related practices in youth training.

CONTEXTS IN WHICH YOU CAN IMPLEMENT THE PLAY2GROW TRAINING KIT

Although Play2Grow focuses on the innovation in music related practices in music schools and similar contexts, the practices outlined in the training kit can be used in several cultural or educational environments. The person or entity that is organizing the activities and training only has to guarantee that they have the right youth workers, professionals or staff to implement the Play2Grow Training Kit.

STRUCTURE

Play2Grow Training Kit is divided in a simple and intuitive structure, which aggregates various practices (UNITS) into major topics (MODULES) related to innovation in youth education through music.

MODULES

The modules are major topics related to a specific form of innovation in youth education through music. Play2Grow Training Kit is divided in the following modules:

1. [Bootcamps](#)

This module focuses on the advantages of bootcamps as events where different innovative activities related to music and arts for youngsters can be mixed. As they take place in intensive weeks or days, bootcamps are events that allow the development of deep bonds between the participants and allow the intermingling of leisure and educational activities, taking better advantage of the cross-learning that can be obtained from both. The Bootcamps module is divided into several units that go from the planning and pre-production of the event to the execution of the activities, as well as the final evaluation of the event.

Units: How to set up a Bootcamp, Essential activities for bootcamps, Motivation and well-being for musicians.

2. [Band acceleration, management and entrepreneurship](#)

What happens after music schools? With the Band acceleration, management and entrepreneurship module, youth workers will be able to help youngsters to acquire skills that can help them to take their careers further as emerging artists. This kind of knowledge allows musicians and youngsters with some music background to understand if they would like to proceed their careers as musicians. It can be a great help at an initial phase of development, so

that they can launch themselves on the market and produce and edit a phonographic and videographic record, something recognized as a general problem and many times a holdback in early-stages.

Units: How to promote your band, How to promote your band on media, How to do a technical and hospitality rider.

3. Music and Community

The Music and Community module aims to give a range of ideas of activities for different audiences and age groups, extending the benefits of music to various sectors of the population. Music activities to develop with the community are a great way to bring generations together and break down barriers between people.

Units: Activities with experimental and improvised music, Basic recycled instruments, Music for change.

UNITS

Inside the modules we have different units that focus on a specific practice. Each unit has some topics to guide the youth workers in the activity planning, such as:

1. **Summary**

General explanation of the theme and goals of the unit.

2. **Subunits**

List of the subunits.

3. **Key skills developed**

Hard (music-related skills, audio-visuals, linguistics, among others)

Soft level (teamwork, creativity, initiative, critical spirit, among others)

4. **Level of difficulty in preparation and implementation**

- Easy (the youth worker can plan and implement the activity alone)
- Medium (the youth worker may need the help of other youth workers or specialized staff to plan or implement the activity)
- Hard (the youth worker will need the help of specialized staff to plan or implement the activity)

5. **Duration**

- Recommendation for the time of preparation of the activities
- Recommendation for the duration of the activities with the participants

6. **Who can implement the unit**

- Youth workers
- Music teachers or other specialized staff

This section may include tips about who to ask for help in each activity.

7. Didactic methodology

Indication of what is the preferable methodology that must be used in each activity, such as cooperative learning, brainstorming, writing exercises, practical exercises.

8. Learning outcomes

What is expected with each activity.

9. Evaluation criteria

Indicators that explain how youth workers can evaluate participants or their own performance.

10. Subunits developed

- Explanation of content
- Tips/questions to think about while preparing the activities
- Exercises

MUSIC BOOTCAMPS

CONCEPT

A Music Bootcamp is an intensive event that takes place over a short period of time and combines different music teaching practices. It usually welcomes young people from different ages and social contexts, promoting inclusion and cooperation. Bootcamps are ideal to provide a general and enriching learning of the various stages of music production, since it is not restricted to traditional teaching methods. The possibilities are unlimited: from sessions on directed improvisation or how to promote and communicate a band, to workshops on scenography and stage design. Such programmes provide a complete music educational experience, based on different methods and forms of organization. This module aims to help promoters think about several fundamental aspects of a music bootcamp organization and development process, from initial planning to production, addressing the communication strategy, the activities and other essential elements to the success of the event.



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BENEFITS

This module aims to help music bootcamp promoters with several fundamental aspects of this type of event organization and development process. The benefits of it can be summed up by the possibilities they bring to both participants and host institutions through the following practices:

- Work with participants with different knowledge and cultural backgrounds, encouraging collaboration and teamwork.
- Work with different instruments, focusing on specific suits.
- Use different knowledge sharing methods: practice, rehearse, play live, promote theoretical and practical workshops, share experiences with other musicians, engage local communities, attend concerts...
- Mix and adapt methods to the needs of participants, turning music study more varied and captivating.
- Introduce interart and intermedia methodologies in music training, addressing areas such as plastic expression, staging, scenography, stage design, merchandising and multimedia
- Promote parallel activities such as sports, hiking, visit to cultural sites or contact with nature.

DEVELOPED SKILLS

- Music skills - instrument mastery, composition;
- Collaboration and teamwork;
- Cultural values Proactivity;
- Problem solving;
- Organisation;
- Creativity;
- Communication

UNITS

This module is divided into three units. At the end of each unit you will find several materials to help you implement the training (namely support documents for trainers and worksheets for trainees). Find more at the training curricula section.

1. **How to set up a Music Bootcamp**
2. **Essential activities for music bootcamps**
3. **Motivation and well-being for musicians**

EVALUATION CRITERIA

You can find specific evaluation criteria for each unit of this module. As a suggestion, if you wish to implement the whole module (including all its different units) and evaluate your students in the end, you can always check if evaluation outcomes of all units have been successfully achieved.

RELATED PROJECTS

Explore the following projects and try to get some inspiration from them for your own activities!

Escola do Rock Paredes de Coura (Paredes de Coura, Portugal)

“We believe that the best school experience is made on stage, performing to different kinds of audience and, if possible, in a “very professional” environment, like we did already at the best music and art festivals.”

Nuno Alves, Artistic Director of School of Rock

Since 2014, School of Rock has been taking place in Paredes de Coura (Portugal), promoted by the Municipality of Paredes de Coura. During intensive bootcamp residencies of one week, young people with basic musical training have the possibility to acquire specific musical skills from the rock scene and to perform live in a rock ensemble, with a team of specialized trainers and other relevant professionals and guest artists. The result of the bootcamp is a rock concert that is presented on tour, at festivals and different venues. School of Rock believes that it is very important to develop other skills through music, like how to communicate or how to work the technical peculiarities of performing live, giving participants the know-how they need to be successful in their projects, being them in music or otherwise. School of Rock maintains a close relation with the territory and its local communities, contributing to the cultural dynamization of Paredes de Coura village and the Northern Portugal region.

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CLUSTER Summer Camp, by SFOM (Aosta, Italy)

Cluster Summer Camp in Aosta (Italy) is open to all music students, from different ages, levels and backgrounds, providing cooperative learning among truly diverse people and educating them to an intercultural environment. In 2013, CLUSTER became the official SFOM (Scuola di Formazione e Orientamento Musicale) Summer Camp, aiming to teach students different ways of making and thinking about music. Opening nature and ensemble music focus remained the hallmark of this summer camp through the years. These camps are organized with a monographic nature - the activities are shaped by a central theme, like Symphonic Rock (2013), Musical Theater (2014), A cultural revolution: The Beatles (2015), framing most of the campus activities and combining imaginary and cultural experiences. They articulate real artists with the educational project, inviting them to participate actively in the camp and play in live performances with the participants, usually including orchestral arrangements in some of the artist's pieces.

Musical Camp Tomiño, by Agrupación Musical de Tomiño (Tomiño, Spain)

"A project for the young which tries to be the most attractive both musical and socially, concerned with the development of artistic and human values."

Marina Ruedas, from Musical Camp Tomiño

Promoted by Goian's Music School, this musical camp lasts for 4 days and was distinguished by Diputación of Pontevedra as a dynamic activity of culture. It has been held since 2017, with music classes, sports and leisure activities that promote companionship, interaction, teamwork and respect among students (from 8 to 18 year old) from three different music schools. These schools come together to create two large band formations, in order to create variation in methodology, produce artistic improvement and offer contact with new teachers, band directors and colleagues. The main goal is to motivate all students, concentrating in their interest and taste in music and in group musical performance, encouraging values such as responsibility, collaboration and respect. At the end of the camp, about 130 students show their work at the closing concert.

Summer Camp Tomiño, by Agrupación Musical de Tomiño (Tomiño, Spain)

"Malcolm Arnold once said 'music is the social act of communication between people, a gesture of friendship, the strongest there is' and this is what we want to achieve with our summer music camp."

Andrés Álvarez, member and teacher at Goián Musical Group

A music camp designed for children from 3 to 14 years old, organized by Tomiño City Council to bring Goián Musical Group to the whole territory of Tomiño, giving children the opportunity to approach popular music for the first time, try out different instruments, perform different activities and develop interpersonal skills. The main goal is to include all children, even those who don't live near the music school, covering the lack of opportunities and introducing them to music from an early age. The camp takes place in August during two weeks, while kids don't have other distractions, which make them truly engage with the project. The organisation believes in the importance of students to engage in sustainable music practices from an early age, like creating their own instruments so that the education purpose is stronger, combining plastic arts with a rich music learning experience. For some kids this is the first time they see, hear and touch any instruments. These camps stimulate artistic and specifically music curiosity in children, and the percentage of kids who go to the camp and then enroll in music classes at the school is approximately 90%.

HOW TO SET UP A MUSIC BOOTCAMP

SUMMARY

The unit “How to set up a Music Bootcamp” aims to help anyone who wants to organize such a type of event to think about several fundamental aspects of its organization and development process. It should contribute to clarify the importance of responding to some essential aspects of a music bootcamp preparation and implementation as well as to provide tools that can help create the best experience possible both for participants and promoters.

SUBUNITS

1. First questions: Where we are and where do we want to go?
2. Fundamental steps to set up a music bootcamp
3. From paper to practice: Before, during and after the bootcamp

KEY COMPETENCES

Hard skills

For promoters:

Instruments to activate and implement complex music projects.

Understanding all the fundamental phases of an event implementation and management

Soft skills

For promoters:

Organization skills

Communication

Team work

Collaboration

Communication

Networking

Resilience

Improvisation

Creativity

LEVEL OF DIFFICULTY

Medium / Hard

DURATION

Time of preparation - Between

three weeks and three months, depending on the scale and goals of the event

WHO CAN IMPLEMENT THIS UNIT

Any youth worker, music producer, event promoter. Depending on the type of promoter, you might need to recruit specialized teams to support the production and implementation of the



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event. For some activities and depending on the goals you define, you might also want/ need to involve City or Town Hall staff and/ or other profiles that might still be relevant . You will need trainers, music experts and other artists and specialized staff for particular activities, depending on the program you design.

DIDACTIC METHODOLOGY

Collaborative learning, brainstorming.

LEARNING OUTCOME

This unit is exclusively for bootcamp promoters. They will be able to understand all the processes and important aspects to consider when organizing a music bootcamp. They can also use knowledge from other units of this module in the preparation of their bootcamp.

EVALUATION CRITERIA

Most activities in music bootcamps should be held in groups. Promoters/trainers can evaluate the bootcamp participants by their capacity to:

In this unit students must be evaluated by their capacity to:

- Play in an orchestral context
- Manage self control during performance
- Keep motivation and commitment
- Socialize with their peers during and between activities
- Collaborate with other participants
- Take good care of their own musical instrument and those of others
- Engage and enjoy activities during the event
- Be creative and proactive

1. FIRST QUESTIONS: WHERE WE ARE AND WHERE DO WE WANT TO GO?

Before beginning to set up a bootcamp, trainers must know what is the main goal of the event. As an intensive practice that takes place over a short period of time and is able to combine a wide range of leisure activities, music bootcamps are perfect to explore activities and methods that people usually don't have the opportunity to try in a regular training environment. Bootcamps are ideal to provide a general and enriching learning about different themes related to music, such as the various stages of music and artistic production, construction of instruments, working as a large music ensemble, and so on. The possibilities are unlimited: from sessions about directed improvisation or how to promote and communicate a band, to workshops about scenography and stage design. These are events that allow participants to have a complete music educational experience, based on different methods and forms of organization.

Here are the first 5 questions that any promoter should must answer before starting a music bootcamp:

1. Why do you want to organize a music bootcamp?
2. Who is your target audience?
3. How will it enrich the lives of the participants?
4. What is your final goal with this bootcamp?
5. What makes it different from other music bootcamps?

2. INICIAL FUNDAMENTAL STEPS TO SET UP A BOOTCAMP

- A. Write your concept
Answer the following questions:

A.1. Who?

Define your target audience (and segments, whenever possible).

A.2. What?

General idea or theme. What is your music bootcamp concept? What makes it different from other equivalent experiences? In other words, what is your unique selling proposition: why would a participant choose to participate in your event instead of another.

A.3. Where?

Where will it happen? Think about venues or classrooms for the activities, accommodation for participants, places to eat, safe outdoor spaces for leisure activities, lecture facilities, free time spaces, large rooms for rehearsals. Make sure to highlight the local specificities such as landscape or cultural aspects. All of this adds to your value proposition.

A.4. When?

When will it happen and during how many days. Depending on your target audience, make sure the dates you choose do not conflict with school time or exam periods. It is also important to verify if there is any other major event that might compete or significantly disturb the expected functioning of your music bootcamp: check out for things such as local fairs, major conferences, sports competitions, political rallies, etc.

A.5. How?

Who is responsible for the organization and who are your partners. Make a list of tasks and assign them to specific groups or persons. Keep track of every front but make sure

you allow team members to engage and feel part of the project too. Bootcamps are supposed to be memorable experiences and you want it to always be for the best reasons.

A.6. Why?

Write your mission and final goal and always remember it every step of the way. Make sure to remind it to your team and partners every once in a while - especially when/ if things get difficult.

A.7. Who finances your music bootcamp?

If you don't have the money you need to make all the activities, local sponsors and partnerships can be very important. National and international funds can also be an option. All these funding mechanisms help you make sure that the event is viable and of good quality, while allowing you to reduce the cost for participants and hence reach bigger audiences.. Note: it is very important to limit the number of participants. Although it might be tempting to include as many people as possible, having too many participants might make some of the activities impossible or less interesting to perform. Again, always keep in mind that the goal is for everyone to have a good time, not contributing to any discomfort or frustration.

A.8. Who is part of your team?

Make sure you gather a competent and motivated team. You will not only need people to be in charge of the organization and production, communication and design, but also people to guide educational and leisure activities, music trainers and staff to supervise and support all participants and stakeholders at all moments (note that some of these functions can overlap; depending on the scale of the event, you might not need a specific worker for every particular function).



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3. FROM PAPER TO PRACTICE: BEFORE, DURING AND AFTER THE EVENT

Before the event, think about:

A. Activities

Choose and plan your activities! Check the unit “Essential activities for Music Bootcamps” to find some ideas.

B. Resources and partnerships

Think about all the resources and partnerships you need to make your bootcamp happen. Some tips:

1. If you are doing something with local impact, try to have the support of your City Hall. It will be a great help for logistics, licences and permits, provision of public spaces, liaison to other local partners, etc.
2. Make partnerships or agreements with local institutions which can provide spaces and classrooms for the students, transportation, a cafeteria or space for meals and accomodation for student and teachers, local products, etc.

C. Meals and Snacks

1. Pay attention to special care when preparing meals and snacks. It is very important that the organization is aware of possible food restrictions the participants may have. You should also provide healthy snacks often, besides a menu with diversified and healthy meals. The quality of the catering service is determinant. If people don't have their basic needs fulfilled, if the food is not tasty, if there isn't enough water, if spaces are too cold (or too hot), all these things can ruin an event, regardless of the quality of the programme and guests.

D. Schedule

When preparing the bootcamp schedule, have in consideration the following aspects:

1. Organize a good and balanced schedule of activities, both in terms of the daily programme and throughout the whole duration of the bootcamp. Make sure to leave some free time for participants to practice on their own, socialize or get to know the area as they please.
2. Prepare a complete schedule with diverse activities, but remember that participants also need breaks and time to rest. Activities for team building are very important especially at the beginning of the event. Group meals, picnics, outdoor sports and games or nature walks are some of the things you can include in your schedule.
3. Make sure everyone (participants, staff and partners) know the schedule. It is good they are aware of the activities they will be participating in so they can be autonomous in the way they organize their own time and engagement. This should give them a greater sense of responsibility and commitment. Nevertheless, staff and trainers should always be available to help and/ or guide participants.

See a suggested example of a music bootcamp schedule in the section Useful Resources in the Play2Grow website: <https://play2grow.eu/useful-resources/>

E. Communication

Communication is essential to promote your bootcamp, both to create value and to clarify that same value. It is a set of tools that will help the event reach a greater number of participants or potential customers, according to the defined target audience. There are 5 essential steps to go through to make a good promotion:

1. Identify the target audience

It is important to always have a specific target audience in mind. In certain cases we can include who will pay the registration and/ or will have the final decision (parents or guardians), and those who influence the purchase (in the case of a bootcamp aimed for participants under 18). We have to think about where our target audience is mainly located: Do they use the internet? Which media do they consult? Printed or online? Are there specialized journalists or bloggers we could reach? What about display and outdoor communication? Defining the target audience will affect our decisions: what will be said, when it will be said, where it will be said and how it will be said.

2. Define communication goals

After defining the target audience, it is important to define our communication goals. The goal is to get them to know our bootcamp better. If the target audience already knows about it (this is the case when the event has had previous editions), the aim is to raise interest and give them all the necessary information to get to the final phase, which will be registering for the bootcamp and paying the registration fee. According to each of the phases, there are different types of communication tools that can be used.

When we start promoting our event, we should bet on a campaign that presents it well, making our proposition clear: communicate fundamental things like what are the activities, the duration, the trainers, etc. We should meet our audience, both in physical and digital places. After the initial promotion, we should continue to feed our content and innovate in terms of communication strategies. We can, for example, release a video with a testimony of someone who has participated in a previous edition, or, if it is the first edition, record a video of one of the trainers talking about some specific characteristics of the event and explaining why it is unique.

We must also have a place to gather (and archive) all the important information to be transmitted about our event. For this, a website will be ideal.

3. Message

The message must be suitable for our target audience, it must be capable of raising interest, desire, and finally action (in this case, the registration in the event). For this we need to think about two aspects:

- What to say? Message content

Rational, emotional or moral appeal. In the case of the bootcamp, what makes more sense is the emotional appeal, since it is an educational service where something is going to be taught. We should highlight key information about the event and testimonials or content that appeals to this emotional side, which makes people want to participate or sign up someone close to them.

- How to say it? Message structure and format

It is important to balance the content and arguments of our message, and always highlight key information first. To conclude, in the case of an event, a strong call to action (statement about the bootcamp followed by a question leading to action) works well, for example: "This will be your best week! Have you signed up yet?".

Regarding the format, we can use several tools and formats, but they all have something in common: it is essential to attract the attention of future participants

and, if they are minors, their parents or guardians. Use a good design, good photographs and eye-catching titles, strong and attractive colours (that allow easy reading), movement, among other elements that a good image should convey. The important thing is to make the message distinctive, different and attractive to our target audience.

4. Choose the channels/platforms

It is essential to decide the communication channels/platforms we will use to get our message across and promote our event. We can divide the communication channels between:

- Personal communication channels

They allow personal contact and direct feedback from our audience. Personal communication channels involve direct person-to-person interaction, whether face-to-face, by phone, email or instant message.

- Nonpersonal communication channels

It involves media channels and platforms that can communicate our message, but without personal contact. It includes printed and digital mass media (newspapers, magazines, journals, blogs), broadcast media (television, radio), display media (billboards, posters, leaflets...), and other online media (websites, social media, email marketing, newsletters,...).

Nowadays, there are many free tools at our disposal, and others that are very effective at a low cost. It is important to adapt our budget to the communication channels we are going to use. Some good practices for promoting a youth event at local level are:

- Create social networks suitable for the age group we want to attract. Invest in paying for promotions on social networks, directed at our target audience, taking into account age, region, interests, among other indicators.
- Create a good website that gathers all the information about the event (description, programme, schedules, trainers, registration process, among others).
- Promote in the media: local or national radio and newspapers, online or offline, are the easiest way to publicise an event in the print and broadcast media. Make a press release and send it to specialized media (see module “Band Acceleration, Management and Entrepreneurship”, unit “How to promote your band on media”, which gives some insights about how to write a press release and how to contact specialized media, the content can be adapted to the context of an event promotion situation).
- Street advertising: Although online presence is increasingly important, we cannot forget that display media is also very important. We can spread posters, billboards and flyers in strategic places (for example: city centre, bars and coffee shops, near schools or spaces frequented by young people, cultural associations, among others).

The important thing is to understand that we really have to have a well-defined target audience, and then develop content and choose the means of communication accordingly.



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5. Message source

The source by which we convey our message is very important. Someone with credibility in the area will be more easily listened to when it comes to opinions about a certain product/service.

If we publicise our event through a respected institution, association or organisation that already has its followers, this will add value and give credibility to our event. This is also why promoters are increasingly resorting to using the opinion/recommendation of public figures in communication. Make sure to work on the development of your local, national and international networks (partners, funders, alumni...) and define a solid outreach strategy.

In the case of bootcamp, if there has been a previous edition, the testimony of a student who already has a music career or some recognition in the area can work well, showing that the event can have a positive influence on the lives of participants. If it is the first edition, we can bet on the same type of recommendation, but from someone involved in the project, like one of the trainers (in case it is a well-known musician or artist, for example).

6. Collect feedback

Once the communication strategy has been applied, it is important to understand its effectiveness. Was the message appropriate for the target audience? Did the audience understand the language and the project? Were the media appropriate? It is crucial to measure the performance of our communication strategy. If we notice early on that our strategy (or specific campaign) is not working (by measuring, for example, the level of interaction on social media, visits to our website, new followers, the number of registrations), we can always try to improve it. There is nothing like testing things to understand if our approach is effective.

To evaluate our communication strategy we can, for example, at the time of registration, ask some questions about where participants found out about the event or how easy was the registration process or even what motivated them to register (ex-ante survey). We can also collect this feedback at the end of the event (ex-post survey), through a satisfaction questionnaire with several parameters, including questions about the communication in general (before, during and after the event), to try to understand if our strategy was adequate or not.

Make a complete communication plan having in consideration all the materials, platforms and timings of the event (before, during and after). Hire a good communication team including communication manager, photographer, designer, professionals specialized in social media and press relations or even a digital marketing service, if necessary.

F. Registration

Have a simple registration process. It can be embedded in your website or you can create a simple online registration method, using Google Forms, Type Form or other online survey tools.

See more examples here:

[10 Best Survey Tools: Create Awesome Surveys For Free!](#)

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Make it short but make sure you collect all the essential information:

1. Name
2. Contacts (email and mobile/ phone number)
3. Address
4. Age
5. Gender (male, female, non binary)
6. Nationality
7. Instrument
8. Level of music knowledge
9. Food restrictions
10. Next to keen contact
11. Other: Accommodation necessities, type of participation in the event (if there is more than one)
12. Open question for doubts/ comments/ suggestions.

You will probably also have to prepare a formal document for parents or legal guardians to sign, saying they authorise the participation in the activities. In this document, make sure to ask permission from the parents or legal guardians to take pictures and videos of the participants during the event, explaining the ends to which they will be used for (archive, reports, promotion of future editions...). If anyone objects, be careful when choosing pictures and videos for communication, so that you don't expose anyone who doesn't have that permission. The event's photographer/ videographer should always be aware of this list of permissions/ objections.

G. Price

You may need to fix a registration fee. If you want to offer the registration fee to students with economic difficulties, try to find partners willing to sponsor scholarships. In exchange, you can advertise them in your communication and invite their representatives to special sessions (such as concerts or open rehearsals), giving visibility to the entities or companies that are sponsoring your event. You can also offer a final concert in their headquarters/ premises (if applicable; for example, in the case of local/ regional partners).

H. Budget

Make a budget for your event according to the expenses you can predict. If you find it easier, you can always make a budget for each one of the activities that needs one (from production to programme). The budget is one of the first tasks to work on and it should include all the costs and revenues you can anticipate. Don't forget to save some money for unpredictable costs (about 10% over the overall budget). This is a fundamental document to help you organise the management of your bootcamp.

During the event, think about:

I. Stick to your schedule

If you have a good schedule, just try to stick to it. Nevertheless, be flexible if some activity has to be postponed or slightly altered - there are always unpredictable situations. The event must be light and fun for everyone, including participants, staff, music trainers and organizers. That will be one of the keys to the bootcamp success.

J. Document the event

How can you document the event? Nowadays it's very easy to take pictures and make videos of good quality with smartphones. You can even involve participants in this process by asking them to take pictures and record short videos during the camp, while in orchestra/smaller groups/combo and during breaks. At the end all the material can be collected, selected and assembled in a sort of final product which can be worked out using some simple software. You can also share this content continuously, as the bootcamp develops, in the event's social network pages and/ or hashtags (in case of sharing it directly in the event's social network pages, make sure to have someone monitoring/ approving what goes online, specially if you are working with minors). Be careful so that your participants don't get distracted by this assignment.

Some ideas to include the participants in this process:

1. Ask students to take pictures and make videos of the activities with their phones, in a way that does not affect their performance.
2. You can try something more risky and allow participants to do a social media take over. Create some rules to make this happen in a simple and fluid way (for example, turn it into a game).
3. Lend each student or group of students a disposable camera. This is a different way to document the event, cause no one will see the pictures until they are revealed. At the end, you can have a pleasant surprise, and a lot of nice pictures to share. This can also help students to be more creative and train their ability as photographers, since they only have one chance per click, unlike digital photographs.
4. At the middle of the event, ask students to choose some pictures of the activities and make a creative mural with them, when they can also draw and write what they are liking the most about the experience.

Important note: once online, forever online. If you can't control/ monitor this online sharing process, do not promote it. Otherwise, you might see yourself and your organization involved in complicated situations. For example, if a participant chooses to post a photo of another participant whose parents had not authorized pictures in the event's social network page, you will be held accountable. On the other hand, if they choose to share it in their own social networks simply using a hashtag to identify the event, you might not be considered responsible.

K. Communication

Use your social media to show what is happening. This is a great way to keep your followers close to the event and potentially captivate future participants for future editions. It is also a good way to show to the participants' parents what is happening, especially at young ages. Make sure to respect who has and hasn't a permission to show in images or videos of the event.

After the event, think about:

L. Document the event

Impact evaluation and feedback is very important not only to document your event and to improve in future editions but also to prepare reports for partners and funders (public or private). Prepare a simple survey and send it to the participants, with questions like:

1. How satisfied were you with the event?
2. Do you feel that you evolved as a musician?
3. From 1 to 5, how much did you like activity X?
4. From 1 to 5, how satisfied were you with the food?
5. From 1 to 5, how satisfied were you with the accommodation?
6. ...

Note: You can easily set up this survey in a survey online tool. You can use different types of questions (scale, multiple choice, short or long answer, multiple choice grid, among others). Make the survey as simple as possible and quick to answer.

Short video interviews to participants and trainers might also be interesting for reports and future promotion teasers.

Don't forget your team feedback. It is very important you understand what your team thinks about how the event went. You can schedule a meeting to talk about this or set up a survey, with questions like:

1. From 1 to 5, how do you think the event went?
2. What do you think went better?
3. What do you think went worst?
4. How do you think we can improve in future editions?
5.

Find more about impact evaluation here:

[EUROPEANA IMPACT PLAYBOOK](#)

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M. Communication

Once the event is over, you will have plenty of material you can use to talk about what happened. Write about it on your website or share some pictures of the activities. If you have some videos, you can make a video-resume of the event. It is very important to keep communicating with your audience, in order to grab their attention for other activities or future events.

ESSENTIAL ACTIVITIES FOR MUSIC BOOTCAMPS

SUMMARY

This unit is designed to help trainers to choose the activities they want to do on their musical bootcamp, giving them some ideas and examples of activities, workshops and teaching methods applied in other music bootcamps or music related initiatives. Trainers will be able to make a complete and diversified program, ranging from music workshops and methods, to ice-breaking and leisure activities to reinforce the group and complement the core training.

SUBUNITS

1. Ice-breaking activities
2. Music-related activities and methods
3. Non-music related activities

KEY COMPETENCES

Hard skills

Music ability through unconventional methods

Linguistic skills (if the activity is held in a multicultural environment)

Soft skills

Interaction and communication

Team work

Collaboration

Empathy

Creativity

Team building

LEVEL OF DIFFICULTY

Medium / Hard

DURATION

Time of preparation - Depends on the activity

Duration of the activities with the participants - Depending on the activity, 1 hour minimum and to 3 hours maximum.



© Recycled Orchestra of Cateura

WHO CAN IMPLEMENT THIS UNIT

Any youth worker, music producer, event promoter. Depending on your program, you might need to recruit specialized teams to support the production and implementation of the activities. For some activities and depending on the goals you define, you might also want/ need to involve City or Town Hall staff and/ or other profiles that might still be relevant . You will need trainers, music experts and other artists and specialized staff for particular activities, depending on the program you design.

DIDACTIC METHODOLOGY

Collaborative learning, brainstorming, practical or writing exercises.

LEARNING OUTCOME

This unit is exclusively for bootcamp trainers. It includes a complete and diversified program of activities for music bootcamps.

EVALUATION CRITERIA

The activities in music bootcamps must be held in groups. Trainers can evaluate bootcamp participants by their capacity to:

- Play in an orchestral context
- Manage self control during performance
- Motivation and commitment
- Socialization with peers during and between activities
- Cooperation between participants
- Care and respect for their own musical instrument and those of others
- Engagement during and at the end of the activities
- General behavior during the activities
- Creativity in some of the activities
- Ability to properly distinguish leisure time from work time, and willingness to adapt behaviour according to the different moments of the program.

1. ICE-BREAKING ACTIVITIES

A. Random seats during the first meals

Write one number per student in separate papers and put all the papers in a box. In the first meals, ask the students to take a number and seat by ascending order. This ice-breaking basic technique will help students to mix and chat with everyone, instead of creating separate groups or relate only to the participants they already know.

B. Percussion exercise with first names

Oriented by a trainer, someone must start a rhythm only by using their hands, body and feet. All the participants must enter in the rhythm game when the trainer points at them, and each one must introduce their first name in the rhythm. Others must repeat the name with the same rhythm and intensity that the name was said. This is a great exercise to warm up the class while giving the opportunity to everyone to know and memorize each other's names.

C. Other ideas:

[18 fun icebreakers for kids & teens](#)

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[Icebreaker activities related to music](#)

© Youth Work Ireland 2017 - 2018



© Cluster Summer Camp, Aosta

2. MUSIC-RELATED ACTIVITIES AND TEACHING METHODS

A. Creation of large music ensembles

There are several schools that create large ensembles during music bootcamps. This way participants have the possibility to connect with other people besides their classmates, while also having the experience of playing in a band, an orchestra or a big music ensemble. This is a fundamental activity to develop key competences such as teamwork and empathy, as well as training music ability in a new context outside the classroom.

Suggested examples:

School of Rock Paredes de Coura

Since 2014, School of Rock has been taking place in Paredes de Coura (Portugal), promoted by the Municipality of Paredes de Coura. Space Ensemble, a group that works with several musicians and artists, has been directing the program and training activities of this music bootcamp. During intensive one week residencies, young people with basic music training have the possibility to acquire specific music skills from the rock scene and to perform live in a rock ensemble, with a team of musicians, trainers and other participants. During the residency, all students learn a rock setlist prepared by the trainers. In the first days, they separate the instruments in different rooms by wind instruments, percussions, strings, voices, and so on, so that each student can learn specific parts of the music themes to be played. Gradually they start to gather all the participants and instruments in the same room, so they can play the setlist all together and create the final concert. This rock concert is presented on tour, at festivals and different venues. The aim of School of Rock is also to develop other skills through music, such as how to communicate or how to work the technical aspects of live performance, giving young participants essential know-how to be successful. Students are also encouraged to create small band formations, which may play in daily concerts, at the final concert, or during the final tour. Daily concerts are usually itinerant and are held in the village with the help of a wheelbarrow adapted for this purpose; this helps the participants to travel with their instruments, amplifiers and other equipment.

On tour, School of Rock students have already played in some of the best venues and festivals in Portugal and Spain, such as Festival Vodafone Paredes de Coura, Serralves em Festa, Porto, SURFING THE LEREZ, Pontevedra, Galiza, NOS Primavera Sound, Porto, among others.

CLUSTER Summer Camp, by SFOM

CLUSTER Summer Camp is a music bootcamp organized by SFOM (Scuola di Formazione e Orientamento Musicale). It takes place since 1996, in Aosta (Italy), every year in the last week of august, and is designed for SFOM students and also external participants, always with the concern of including students with physical or cognitive impairments. The experience of ensemble music is embodied in the two main activities, involving all participants in the Summer Camp:

- **Music in Circle:**
This activity opens and closes the day. All the students are called to participate in a very engaging moment of percussion, movement and sometimes singing.
- **Orchestra rehearsal:**
Orchestra rehearsal is the core activity of this music bootcamp, as it is the point of convergence of all the participants. The Cluster Orchestra is a multi-level and inclusive ensemble. In this case, depending on the level and age of the students enrolled, there may be additional dedicated activity, usually small chamber groups or a small orchestra in parallel, with an appropriate repertoire. However, all

participants are at some point included in the large orchestra, guaranteeing their participation. In parallel, there are rehearsals dedicated to each instrumental section, as well as individual training sessions (autonomous or assisted).

The CLUSTER Summer Camp is always organized around a central theme, different each year, which shapes most of the activities proposed. Some examples of topics covered over the years are Symphonic Rock (2013), Musical Theater & Musical (2014) or A cultural revolution: The Beatles (2015). In recent editions, thanks to the inclusion of Cluster in the category of “Special Projects” – a package of initiatives with particular value for the territory, financed by the Autonomous Region Valle d’Aosta – it was possible to invite international guests, with whom an original educational project was articulated. The music trainers and the artists work together to include an orchestral arrangement of some of the artists’ pieces. They also include the participation of the artists in the live performances, playing along with participants. Some of the artists invited in the last years were:

- Ray Lema, famous Congolese musician, known as a composer, performer and a central figure of world music;
- Cezariusz Gadzina, Belgian saxophonist, a great jazz player and musical experimentalist;
- Roberto Taufic, Brazilian guitarist, singer and composer;
- Andrea Gargiulo, brilliant Italian teacher from Naples, promoter of the Abreu’s Method “El Sistema” in Italy, for a social and inclusive teaching.

Musical Camp Tomiño, by Agrupación Musical de Goián

This music bootcamp lasts for 4 days, promoted by Goian’s Music School, was distinguished by Diputación de Pontevedra as a dynamic cultural activity. This musical bootcamp has been held since 2017, with music classes, sports and leisure activities. Three music schools and their directors create two large band formations with the aim of creating unique music ensembles and possibilities with great potential. The main goal is to motivate all students, taking into consideration their interests and taste in music, and working in group music performance, while encouraging values such as responsibility, collaboration and empathy. At the end of the week, about 130 students show their work at the closing concert.

Through this music bootcamp, these three music schools have the opportunity to create a change in the methodology developed throughout the year, giving students the chance to get in touch with different trainers and classmates, experience a new way of learning music, removing them from the routine of the school year and preparing learning activities outside the classroom, learn about new repertoires. At the same time, participants improve music performance in collective rehearsals in which all play under the guidance of different music directors. The result of this intensive work will end in a concert with all students, open to the general public. The repertoire usually includes allusions to the past, contributing to the dissemination of Galician music heritage, present, promoting the work of current galician composers, and future, debuting compositions by galician authors, interpreted by the new generations of musicians.

B. Activities with improvisation music

improvisation music is an uncommon practice in music schools, but it is a great way to help students to be more confident playing without a score and to be more secure about their talent and capacities as musicians. It is also a great way to mix participants with different music and social backgrounds in the same activity, and even people with no music training at all.

Suggested examples:

Directed improvisation Workshop, by School of Rock Paredes de Coura

The Directed Improvisation Workshop is an activity designed for musicians and music students, with different backgrounds and knowledge degrees. It takes place in an informal music learning context, in order to motivate participants and stimulate their active, creative and intuitive involvement in the learning process. This workshop aims to develop a set of creative processes through collaborative methods, such as music improvisation and composition / creation, where collaboration and interaction between the group is emphasized, and where communication plays a central role in the development of music creativity.

For more information about the Directed Improvisation Exercises and Workshop, see the Unit “Activities with improvised and experimental music”, from the Module “[Music and Community](#)”.

San Simón Fiddle in Pontevedra, by Galicia Fiddle Cultural Association

Organized by the Galicia Fiddle Cultural Association since 2012, San Simón Fiddle is a one-week summer course related to traditional music for string instruments, in San Simon Island (Pontevedra, Spain). It's aimed at children and youngsters, between 7 and 18 years old, with violin and cello formation, and the course purpose is to promote the use of strings in traditional music, and to encourage students to have fun and improvise, regardless of their technical level. In this camp, students discover a new way of relating to their instrument, making the process of creating music more fluid and fun.

One of the main goals is to exploit to the maximum participants' improvisation capacity, believing that this is something that will make them discover a new and fantastic music world. In this summer course, music is transmitted orally, without musical scores, to sharpen the participants' capacity for music retention - only a few days on the island, and they are able to learn a melody in just a few minutes.

C. Building recycled instruments



© La música del reciclaje, Ecoembes

Building instruments with recycled materials allows combining environmental concerns with artistic practices. Making instruments can be an easy way to teach essential music concepts, quickly answering questions such as: what are the components of a guitar or how it is built, among other basic learnings. This practice ensures accessibility to instruments for all project participants at a reduced cost and also enables them to learn easy ways to repair damaged instruments. In addition, raises environmental awareness, by addressing topics such as climate changes and sustainable use of resources.

Suggested examples:

Recycled Orchestra of Cateura

An orchestra from Assunción (Paraguay) entirely made with recycled instruments. It was created in 2012 by the musician and environmental technician Favio Chávez, who had the idea to recycle materials from the Cateura landfill to create instruments for children who live in vulnerable and social exclusion conditions, who otherwise would probably not have the possibility of learning music or playing in an orchestra. The success of this orchestra is huge, having played in several countries around the world, with artists like Stevie Wonder, Metallica and Megadeth.

Some instruments made for the Recycled Orchestra of Cateura and the materials used:

- Violin: Paint cans, aluminum pot, wooden pallets
- Cello: Olive oil cans, tenderizer, wooden pallets
- Saxophone: Water pipes, coins, buttons, keys, beer bottle caps, cutlery handles
- Drums: Wooden pallets, radiograph, angles and pins of metal for windows
- Guitar: wooden pallets, cans for candies

Instrument Construction Workshop at Summer Camp Tomiño, by Agrupación Musical de Goján

This summer camp is designed for children from 3 to 14 years old. For some children, this is the first contact they have with music, so one of the activities that is regularly made is the Instrument Construction Workshop, in order to introduce them to different instruments and sounds from an early age, while keeping them busy with the practical activity of building the instruments.

For more information about development of recycled instruments you can see the Unit “Basic recycled instruments”, from the Module “Music and Community”, where you can find a support document for trainers and a worksheet for trainees that help to organize workshops and activities related to this topic.

D. Exchanging instruments

Exchanging instruments is a great activity to guarantee everyone has access to instruments in musical education, and is also a great way to help students to decide in which instrument they would like to specialize. It is also an activity that enables the exchange of musical experiences between the participants, that can explain to their peers what they like more about an instrument and what they would like to learn about others.

Suggested example:

Exchange of instruments in Agrupación Musical de Goján

Goian's Music School tries to ensure that everyone can study music, regardless of their socio-economic background. To ensure that there is no initial investment in an instrument, this school collects several instruments with the help of their alumni community and other centers. They then lend the instruments to new students that can keep them throughout all the training or until they decide / have the opportunity to buy their own instrument.

E. Thematic music workshops or classes

Thematic musical workshops and classes are a great way to introduce or teach music in a more captivating and artistic form. For example, trainers can choose a music genre that is not normally covered during the regular school year, prepare a workshop that mixes music with other artistic skills or even do activities related to local culture and the music heritage of certain countries or regions.

Suggested examples:

Suzuki School, by SFOM

Suzuki School, in Aosta (Italy), teaches music according to the Suzuki Method. This method was created by the Japanese musician, philosopher, and educator Shinichi Suzuki, and uses imitation as a fundamental strategy to accelerate the processes of acquiring new knowledge, especially in the early stages of life. In SFOM (School of Musical Training and Orientation), trainers encourage children to start as early as possible with musical training and ensemble / orchestra classes (usually at the age of 3). This is a great method/ activity to introduce in a music bootcamp, especially if the target audience includes very small children, still without any music training.

SFOM Pop&Rock Workshop

SFOM Pop&Rock Workshop is an activity designed for participants with different levels of music training, who want to learn in an informal but productive environment. It's promoted by SFOM - Scuola di Formazione e Orientamento Musicale and it happens during the school year. At the end, there is the production of a music show based on a specific subject. The aim is to teach students a new methodology for the management of their own music venture, including tasks such as selecting repertoire, preparing material, studying repertoire at home, managing rehearsals efficiently, improving their stage presence, being able to face basic technical aspects, among others. SFOM does this workshop during the school year, for approximately 7 months, but trainers can adapt the idea to the short period of a music bootcamp.

Racines Project in Aosta

The Racines Project is an artistic camp dedicated to western percussion, their roots and their evolution. It involved students and professors of SFOM, the Conservatoire de la Vallée d'Aoste and the Giuseppe Verdi Conservatory of Turin, from Italy, and the Ensemble Artistique de Bolomakoté, from Burkina Faso. The four institutions collaborate, by meeting and sharing rehearsals, seminars, conferences and concerts. Some of the interesting knowledge exchanged is comparison between African and European musical concepts, getting to know a non-european culture better, and similarities between sound and movement in the way balafon and marimba are played, among other things.

Racines Project is a great example on how you can prepare intercultural activities to enrich your music bootcamp, opening new horizons for participants through contact with new cultures and different musical practices.

F. Music promotion and entrepreneurship activities

Besides musical practices and ability, it is very important that participants establish a first contact with some basic aspects of music promotion and entrepreneurship, in case they want to pursue a professional music career. Workshops or activities about this topic should provide a set of tools that can help emerging artists to take their band or music project further. Such tools aim to allow music projects at an initial phase of development to launch and to produce and edit phonographic and videographic records, something that

is often recognized as a general challenge and a holdback for early-stages. Residencies and training programs focused on sharing such expertise become a great help for young musicians who have the ambition to take their music skills to the next level but don't know yet how to do it.

Suggested Examples:

Residency for Rock Bands - School of Rock Paredes de Coura

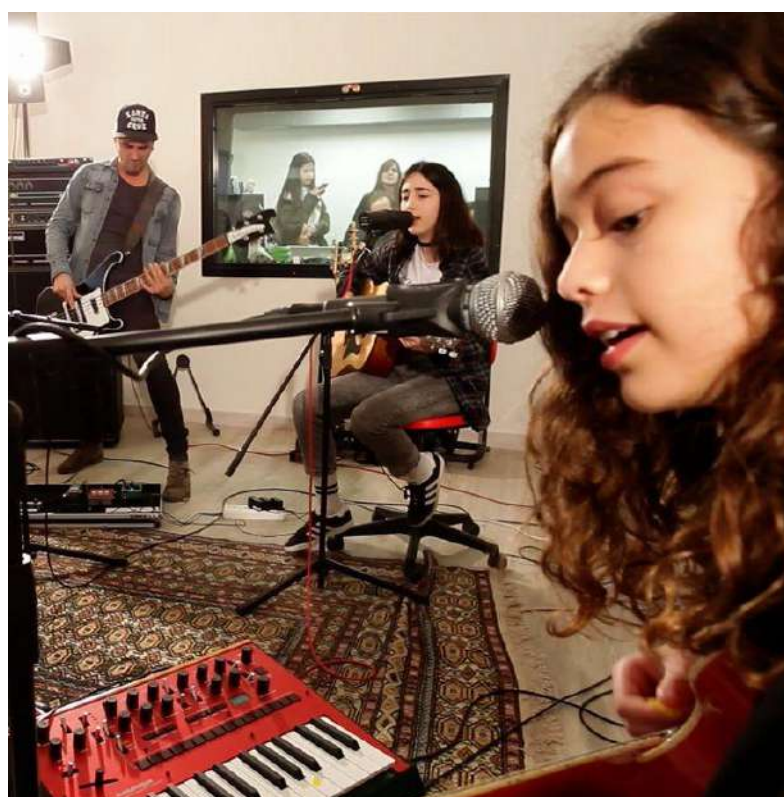
A Band Residency Program for rock bands in Paredes de Coura that runs in parallel with School of Rock Paredes de Coura. Each edition, the organization makes an open call to select 3 bands. During a week, the bands have access to a special rehearsal room, 2 days in a studio to record a single with the supervision of a professional music producer and present several live gigs to engage with the local community.

School of Rock Paredes de Coura has also promoted other activities related to music production and band acceleration, like workshops about how to promote and book a band, in partnership with a Portuguese Music Production Company and an Academy for Training in the Music and Audio Industry.

GO2WORK - Fundación Paideia

GO2WORK is a music entrepreneurship course created by Paideia Galiza Foundation and EOI – School of Industrial Organization, in 2019. Designed for emerging artists with early-stage music projects. The goal is to accelerate their professionalization and successful entry in the music market. The main issue is to define a business plan, with special emphasis on the management, production, promotion, distribution and financing phases. It aims to offer specialized training so that students can identify all the agents working in the music industry, as well as learn about all its areas.

For more information about Music promotion and entrepreneurship, you can see the Module “Band acceleration, management and entrepreneurship”, where you can find support documents for trainers and worksheets for trainees that help to organize workshops and activities related to this topic.



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G. Perform live for different audiences

After so many different activities and musical practices, participants and trainers may have something to show in public. Concerts are very common in music schools, especially at

times of local fests, ceremonies or other important dates. However, it is also very common that these concerts are held in a familiar small-scale environment, for family, friends and eventually some local guests. It is very important to perform live for different audiences, in several places, because it is an activity that allows the development of important skills such as the ability to communicate better, ability to manage stressful situations, overcome stage fright, develop confidence in public presentations, among others. Doing this activity in a music bootcamp context is a great way to engage the local community by performing on the streets, nursing homes, kindergartens, schools, and other places that allow participants to be closer to the population. It also allows the local community to experience a bit of what was done in the bootcamp, captivating their attention to the benefits of music practices. These concerts must be easy to set up, with a small and easy production, just for students to practice and get more comfortable in live performances.

Trainers can also dream higher and try to create the right partnerships and conditions for participants to have the opportunity to play on bigger stages, such as concert halls and festivals. To make this happen, trainers can:

- Keep an eye out for festival line-ups in town or near and/ or make covers of national and international artists, and send it to them through their social media. School of Rock Paredes de Coura did this before Fucked Up, a Canadian hardcore punk band, came to Portugal, and the band invited some students to open their concert at NOS Primavera Sound Porto, one of the biggest festivals in Portugal.
- Invite known musicians to give some workshops or seminars at the bootcamp. You can even include some songs of this artist in the repertoire, and in a final concert the guest can play with the participants. SFOM, from Aosta (Italy), does this in CLUSTER Summer Camp, where they often invite known international artists to participate.

Suggested Examples:

School of Rock Paredes de Coura

Since 2014, School of Rock has been taking place in Paredes de Coura (Portugal), promoted by the Municipality of Paredes de Coura. During a residency of one week, all participants learn a rock setlist prepared by the trainers. Trainers usually choose rock songs which allow them to prepare musical arrangements that give prominence to the various instruments in the group. They often include one or two musics from international artists that come to Portugal, and send the cover of the song to the band or musician, in order to try some kind of collaboration between School of Rock participants and the artists during one of their concerts in Portugal.

Although School of Rock residency happens during only one week, the organization books several national and international concerts during the year. Performing live for different audiences is one of the biggest focuses of this school. They have already played in some of the best venues and festivals in Portugal and Spain, such as:

- Festival Vodafone Paredes de Coura
- Serralves em Festa, Museu de Serralves - Porto
- Verão na Casa, Casa da Música - Porto
- SURFING THE LEREZ - Pontevedra, Galiza
- NOS Primavera Sound - Porto
- PORTO POST DOC [Filme Fest]
- Hard Club - Porto
- Teatro Rivoli - Porto
- Fundación Barrié - Vigo
- GNRATION - Braga

In 2021, after their summer residency, School of Rock prepared a tour in Galicia, Spain. Because of the pandemic, the organisation realised that it would be difficult to book concerts in closed venues, so they rented a truck-stage from a local traditional music band, and mounted a tour with open-air concerts in Tomiño, Ponteareas and Nigrán. You can see the teaser of the tour [here](#). This is a great example on how trainers can adapt to the situation and use local resources and contacts to provide the best possible experiences. To organize something like this, bootcamp promoters have to establish contact with town halls and partners who can make the necessary resources available for the concerts.

CLUSTER Summer Camp, by SFOM

CLUSTER Summer Camp invites international guests, with whom an original educational project is articulated in each edition. The music trainers and the artists work together to include an orchestral arrangement of some of the artists' pieces. They also include the participation of the artists in the live performances, playing along with participants, which may enhance the emergence of new audiences at the concerts and general public interest.

For more information about this bootcamp, see page 4.

3. NON-MUSIC RELATED ACTIVITIES

A. Sports activities adapted to the different ages:

- Football
- Volleyball
- Basketball
- Trampolines
- swimming
- Canoeing;
- Boat trips;
- Traditional games;

B. Nature activities:

- Walking
- Hiking
- Running
- Planting trees
- Going to the beach

C. Arts and entertainment:

- Movie sessions / Outdoor cinema;
- Concerts
- Arts and crafts
- Disco party

For this type of activities, it is important to take advantage of the nearby available natural resources as much as possible.

For more information about activities to warm-up before musical practice and relax after, see the Unit "Motivation and well-being for musicians", also from the Module "[Music Bootcamps](#)", that

focuses on the health of the musician and suggests different warm-up, relaxation and outdoor activities that can help trainers to keep their class healthy.

MOTIVATION AND WELL-BEING FOR MUSICIANS

SUMMARY

After this unit trainers will have a list of several activities they can do to keep music bootcamp participants motivated and healthy. Trainees will have a broader understanding about simple exercises they can do by themselves that will help them to stay in good physical shape and hence perform better as musicians.

SUBUNITS

1. Importance of learning about the musicians well-being
2. Activities to keep the class motivated and healthy

KEY COMPETENCES

Hard skills

Understanding fundamental knowledge about musician's physiognomy
To be autonomous doing exercises that contribute to the musician's well-being
Linguistic skills (if the activities are held in a multicultural environment)

Soft skills

Well-being and health awareness
Interaction and communication
Team work
Cooperation
Creativity
Team building

© Paulo Pinto / Escola do Rock Paredes de Coura



LEVEL OF DIFFICULTY

Medium / Hard

DURATION

Time of preparation

Depending on the activities. Usually, less than 10 minutes, since the activities must be short, practical and regular.

Duration of the activities with the participants

Depending on the activity, 10 minutes to 1 hour maximum. These are short exercises that should be as simple as possible, so they can be accessible to all participants to engage.

WHO CAN IMPLEMENT THIS UNIT

Any youth worker/ trainer. For some activities, you can ask for the help of specialized staff, such as physiotherapists or posture and movement experts (ex: dancers, actors, athletes, etc).. Ideally, these activities should be orientated by music trainers along with an expert.

DIDACTIC METHODOLOGY

Practical individual or group exercises.

LEARNING OUTCOME

Participants will have a broader understanding about simple exercises they can do by themselves, which should help them maintain a healthier approach to their practice (both physically and psychologically) and, therefore, perform better as musicians.

EVALUATION CRITERIA

Trainers can evaluate the participants by their capacity to:

- Attention during the exercises
- Capacity to execute the proposed exercises correctly
- Socialization and respect between peers during the exercises
- General behavior during the activities
- Creativity in some of the activities
- Ability to distinguish leisure time from work time and adapt their behaviour accordingly.

1. IMPORTANCE OF LEARNING ABOUT THE MUSICIANS' HEALTH

Why is it important to promote activities like this?

During music bootcamps and other events that last for one week, it is easy to fill all the time with activities and we easily forget that it is important to promote introductory and finishing relaxation moments after the activities, to help trainees prepare themselves and relax both before and after the learning sessions.

The performance of a musician depends on his health and how he is feeling, therefore it is very important to raise awareness of this fact from a young age.

2. ACTIVITIES TO KEEP THE CLASS HEALTHY



©YOUth Grow, Play2Grow

What kind of activities can trainers do to keep their class healthy?

There are a lot of activities a trainer can do with the participants to warm-up and create first group dynamics, as well as relax after the training activities. These practices are fundamental in order to help youngsters to become more comfortable with each other. Whenever the weather is favorable and you have nice nature surroundings, try to do these activities outside. Don't forget to provide fruit, milk, water or other healthy snacks in the breaks.

A. Warm-up exercises and initial group dynamics

Warm-up exercises and initial group dynamics are fundamental to ensure that participants warm up properly, through stretching and exercises that work on flexibility. It is also very important to do exercises that work on the musicians' posture, such as standing and balancing exercises. Here you have some examples of exercises that trainers can do during music bootcamps.

Exercise 1: Voice exercise

In a circle, every trainee has to say their name out loud, and the others must repeat. This is a great way of creating a first group dynamic, because it allows the elements of the group to start knowing each other's names. This exercise works extremely well if the group has trainees from different nationalities, since students usually find some country-specific intonations and sounds very interesting and funny, and this exercise is a great way to help them to be comfortable saying a name they have never heard or read.

Exercise 2: Percussion exercise with first names

Oriented by a trainer, someone must start a rhythm only by using their hands, body and feet. All the participants must enter in the rhythm game when the trainer points at them, and each one must introduce their first name in the rhythm. The rest must repeat the name with the same rhythm and intensity that the name was said. This is a great exercise to warm up the class while giving the opportunity to know and decorate everyone's name.

Exercise 3: Group percussion exercise

All the participants stand in a big circle, each one handling a percussion instrument or object, and a teacher plays various rhythms that they have to repeat, creating an arrangement. This rhythmic activity is great for first group dynamics and warm-ups, and it can be adapted for choral groups or other instruments.

Exercise 4

You can also promote some exercises that will help participants to focus and be aware of the group and what is happening. These kinds of exercises are very important to concentrate, especially when participants are coming from breaks and need to calm some restlessness that may remain after free time. Try to do simple exercises that involve clapping, "passing" sounds, saying names or phrases on the move, or other exercises that are designed to activate connections between the two hemispheres of the brain.

B. Relaxation exercises at the end of the activities

To finish the training activities, you can gather the participants in a circle and teach them how to make massages, considering what parts for the body are more important to massage for the health of the musicians. You can also make breathing exercises introducing different sounds, in order to help regulate the heart rhythm of the participants.

See also [10 Essential Stretching Exercises for Musicians](#).

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C. Activities among nature:

Musical activities usually require closed rooms with good acoustics. During the school year and even during the majority of the musical activities at the bootcamp, participants will probably have to be indoors for a very long time. To keep the musicians healthy, it is very important to promote outside activities during freetime, or adapt some of the musical training to be outdoors, among nature. You can organize nature activities like:

Sports activities adapted to the different ages (high risk):

- Football
- Volleyball
- Basketball
- Trampolines
- Swimming
- Canoeing;
- Running
- ...

Nature activities (low risk):

- Walking
- Hiking

- Planting trees
- Going to the beach
- Traditional games
- ...

D. Specialized workshops about the musician's health

Trainers can also invite specialized professionals, like a physiotherapist, to talk about common injuries during musical practice and how to avoid or treat them. Alternatively, this workshop can be given by a music teacher who is sensitive to this topic and can teach some fundamental knowledge about it to the participants.



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BAND ACCELERATION, MANAGEMENT AND ENTREPRENEURSHIP

CONCEPT

The module Band Acceleration, management and entrepreneurship provides a set of tools that can help emerging artists take their band or music project further. Such tools aim to allow music projects at an initial phase of development to launch themselves on the market and to produce and edit phonographic and videographic records, something that is often recognized as a general challenge and a holdback for early-stages. Residencies and training programs focused on sharing such expertise become a great help for young musicians who have the ambition to take their music skills to the next level but don't know yet how to do it.

BENEFITS

This module will help young musicians to be in contact with a more professional environment, triggering their creativity and sense of responsibility. The benefits of these practices can be summed up by the possibilities they bring to both participants and the host institutions that provide mentorship in order to fulfil the following practices:

- Get in touch with music business and production related skills;
- Participate in the production, edition and promotion of a phonographic or a videographic record of a band's music theme;
- Access tools and strategies that contribute to the band's resilience;
- Learn how to monitor and plan the band's career in the long run;
- Become a motivational reference in other related initiatives.

DEVELOPED SKILLS

- Business-related skills: entrepreneurship, strategy and project development;
- Musical-related skills: music production, musical events production, etc.
- Creativity and innovation strategies;
- Communication and performance skills;
- Leadership, team building and team work.

UNITS

This module is divided into three units. In each unit you will find several materials to help you implement the training (namely support documents for trainers and worksheets for trainees). Find more at the Play2Grow Hub.

1. How to promote your band
2. How to promote your band on social media
3. How to do a technical rider

EVALUATION CRITERIA

You can find specific evaluation criteria for each unit of this module. As a suggestion, if you wish to implement the whole module (including its 3 different units) and evaluate your students in the end, you can always check if the evaluation outcomes of all units have been successfully achieved.

RELATED PROJECTS

Explore the following projects and try to get some inspiration from them for your own activities!

GO2WORK - Fundación Paideia

"We try to offer them the tools and a platform to turn their passion for music into a business that can help to sustain themselves and sustain their talent."

Gonzalo Méndez, from Fundación Paideia

GO2WORK is a music entrepreneurship course created by Paideia Galiza Foundation and EOI – School of Industrial Organization, in 2019. Designed for emerging artists with early-stage musical projects. The goal is to accelerate their professionalization and successful entry in the music market.

Residency for Rock Bands - School of Rock Paredes de Coura

"We believe that the best school experience is made on stage, performing to different kinds of audiences and, if possible, in a very professional environment."

Nuno Alves, Artistic Director of School of Rock Paredes de Coura

A Band Residency Program for rock bands in Paredes de Coura that runs in parallel with School of Rock Paredes de Coura. Each edition, the organization makes an open call to select 3 bands. During a week, the bands have access to a special rehearsal room, 2 days in a studio to record a single with the supervision of a professional music producer and present several live gigs to engage with the local community.

Sol Music Network (Spain)

"Estamos creando una red de contactos, como alguien que crea una red de amigos."

Marta Sánchez Curros, from Sol Music Network

Sol Music Network is a project that helps artists to establish contact with an exclusive group of companies, festival programmers, booking agencies and media, helping with fundamental activities such as marketing, promotion, funding programs and networking in relevant artistic promotion events such as WOMEX - WORLDWIDE MUSIC EXPO.



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Arda Academy (Porto, Portugal)

Arda Academy intends to equip its students with the fundamental concepts and, above all, essential practical skills to thrive in the music industry, acting over:

- composition;
- recording;
- audio post-production in studio context;
- development and implementation of curatorship and programming projects;
- event production;
- editing.

Xeración Sónica, by Estudio Bonobo (Pontevedra, Spain)

“We created a platform for the professionalization of our youngsters, that led us to the foundation of our production company and record label to release all our projects, turning them into an opportunity for our students to learn in a professional education environment.”

Violeta Mosquera, from Estudio Bonobo

Xeración Sónica is one of Estudio Bonobo social projects. Its aim is to monitorize musical projects at Local de Música in Pontevedra (Spain). In partnership with the Department of Culture, they help new generations of students from Estudio Bonobo organize their work, make special follow-ups and publish their productions, hence opening the first door to a more professional experience in music.



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HOW TO PROMOTE YOUR BAND

SUMMARY

After this unit the trainees should be able to manage all the basic knowledge about media coverage and music industry relations. They will learn how to write and structure a press release and a press kit for the promotion of their projects and launching music events or products. Trainees will know how to professionally contact media and possible promoters, agents and venues in the music industry. In this unit, trainers can find some guidelines and information to help their trainees acquire such knowledge, through workshops, classes or learning programs about this topic.

SUBUNITS

1. Press release and press kit
2. Media management
3. Promotion in the music industry

KEY COMPETENCES

Hard skills

Fundamental knowledge about music promotion in media and other contexts.
 Know how to develop fundamental promotion materials for a band.
 Understand how to use media to promote a music product.
 Writing and content development skills.

Soft skills

Communication.
 Personal interaction.
 Team work.
 Networking.
 Creativity.
 Resilience.

LEVEL OF DIFFICULTY

Medium.

DURATION

Time of preparation - 1 hour to 2 hours.

Duration of the activities with the participants - Depending on the activity, 1 hour minimum and to 3 hours maximum. In case the trainer wants to prepare intensive courses, the duration of the activity must be evaluated depending on the contents issued.



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WHO CAN IMPLEMENT THIS UNIT

Any youth worker. For some activities, you can invite a music journalist, promoter or other specialized staff to work with the participants.

DIDACTIC METHODOLOGY

Collaborative learning, brainstorming, lectures, writing exercises.

LEARNING OUTCOME

Trainees will be able to make their own press release and press kit with the adequate material. They will also be able to contact the right media to promote their band/event and be aware of what they need to successfully make a professional contact in the music industry.

EVALUATION CRITERIA

The activities can be held in groups or individually. The result of the activities will be commented at the end of the session.

In this unit students must be evaluated by their capacity to:

- Think as a journalist and adequately write according to the aim of the exercise.
- Follow the correct steps to create the right structures and materials.
- Visually organize information on their press release properly.
- Think strategically when choosing their contacts / networks (trainers must evaluate the depth of their research and evaluate if they choose adequate media, journalists, promoters, agents and venues).
- Prepare adequately for interviews, anticipating possible questions.
- Think as a music industry professional and understand what a promoter or agent would like to know about a band or music project.

1. PRESS RELEASE AND PRESS KIT

In this section you will be able to identify the best way to create a press release that allows musicians to launch and promote their music, albums and events. Trainers should present key information and tools on how to write a press release before starting the exercise.

WHAT IS A PRESS RELEASE?

A press release is an official statement issued to newspapers giving information on a particular matter. It has to be a short and compelling news story and it's meant to be sent to targeted members of the media. A press release should include all the essential information (who? what? where? when? how? and why?) for journalists to easily produce their own story. The purpose of a press release is to get the attention of the journalist, so it becomes news and generates publicity.

PRESS RELEASE EXAMPLE

Trainers must present an example of a press release and identify the core structure for students to follow.

See a suggested example of a press release in the section Useful Resources in the Play2Grow website: <https://play2grow.eu/useful-resources/>

Or here: [Cuckoo Let Us release Hiding Under the Tree Hut and go on tour](#)

Note: Cuckoo Let Us is one of the portuguese bands that was selected for the Band Residency Program of School of Rock Paredes de Coura (Portugal). This is a fictional press release and represents only one way of doing press releases. You can find several other examples online if you want to know more. Some of the content, like music and quotes, in the press release are real. © All rights reserved to Cuckoo Let Us and School of Rock Paredes de Coura.

WHAT IS A PRESS KIT?

A press kit is a set of promotional materials that provide information about your band or the CD, single or other music product you are launching. It must contain one folder with wav and mp3 files of singles or complete albums, one folder with credited photos, one press release (bilingual whenever applicable), videos and other promotional materials you find necessary. It is usually made available online (through a shared folder, for example) and / or linked to press releases through URL.



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PRESS KIT EXAMPLE

Trainers should present an example of a press kit, identifying the fundamental materials that students need to make available.

See a suggested example of a press kit in the section Useful Resources in the Play2Grow website: <https://play2grow.eu/useful-resources/>

Or here: [Cuckoo Let Us EPK](#)

Note: Cuckoo Let Us is one the portuguese band that was selected for the Band Residency Program of School of Rock Paredes de Coura (Portugal). This is a real EPK from the band Cuckoo Let Us. ©All rights reserved to Cuckoo Let Us and School of Rock Paredes de Coura.

EXERCISE 1

Write your own press release:

Note: It should not have more than one page (approximately 2500 characters, including spaces)

- A. Answer briefly to the following questions about what you want to promote:
who? what? where? when? how? and why?
- B. Create a Headline
Write a strong, appealing headline, identifying the absolute core information in your press release (if needed, this can be the last task).
- C. Create an Introductory Paragraph
Grabbing the reader's attention with an engaging first sentence (usually answering already to the questions who, what, when and where).
- D. Write the rest of your text
What do you absolutely need to add to the previous information about what you are trying to promote? Answer the questions you haven't answered yet in the first paragraph ("why" and "how", or others that still lack an answer).
- E. Conclusion: Call to action!
How can you engage people to come to listen or write about your music / come to your event?
- F. Contacts
Don't forget to mention your contact details and in case anyone wants to know more!
Choose one or two up-to-date preferred points of contact (email and phone number, or both) and mention the URLs to your social media.
- G. Choose materials to attach / link to your press release
Videos, photos, description text / short bio, press kit (in case you choose to attach a press kit, make your own and think what kind of materials you could provide in it).
- H. Create your document with the previous information
Organize your information in the best way possible. It must be simple and reader friendly, maintaining a good design.

EXERCISE 2

Make your electronic press kit (EPK):

Note: You must gather all the following material in an organized online folder or make it downloadable from your website if you have one.

A. Links to your audio

Make sure you list clearly all your releases, or the ones you want to highlight, in your EPK. Before anything else, promoters and agents are going to want to hear what you sound like. If you have your music on a specific platform you can offer a free download as part of your press kit.

B. Photographies and videos

Professional pictures, always with credits (the name of the photographer must be in your photo caption) of your band are essential for any EPK. We recommend between 3 and 5 photos, but if you have only one that is good, use that one. The pictures you make available are the ones which will be used for promotional purposes, they will be the first image someone sees related to your band or music project, so make sure it is a good one and that you are proud of it. If you need to come up with a concept for a photo shoot, remember to differentiate your band. Use an original concept that mirrors the essence of your project. Include an image of your band logo if you have one (PNG format), so promoters and venues can use it in official promotional materials. Make a specific folder for this material.

C. Biography

Biography is a presentation of your band and must explain why you are unique. Create a document where you give some background about the band and its members. List your band's achievements, awards and recent shows at notable venues, festivals or events. If you are starting your career now, explain your values and ambitions, and don't forget to emphasize your strong identity.

C.1. Extra links, press quotes and testimonials

Don't forget extra links to your website, social media networks or relevant publications about you, where anyone interested can find more in-depth information. Make sure you keep such links updated.

You can also include some press quotes or testimonials from previous programmers, clients or prestigious players in the music industry. If you have any favourable reviews already, you can include them as well, selecting a quote from those reviews (always make sure to attach the link to the source). This will help to catch the eye of a future promoter, manager or venue programmer.

C.2. Contact Details

Don't forget your contact details! Choose up-to-date contact details for all band members, agents and managers but specify one or two which should be treated as the preferred point of contact.

D. Make it available!

Don't forget to organize the information in a simple and user-friendly way. Once you've completed your EPK, you have to make it available - you can either create a shared folder that you can share through a URL or have a function to make it downloadable from your website if you have one.

2. MEDIA MANAGEMENT

This part of training consists in understanding different ways to promote music projects in the media. The training will focus on “the rules” and practices to achieve good feedback.

PRESS CONTACT/RELATIONS

The first contact with any media platform / structure is very important, as well as the follow-up. You must choose the media you will send your press release or press kit according to your field of work (in this case, music and culture) and / or audience you wish to reach (general audience, young people, music experts...).

EXERCISE 1

Professionally contact the media to promote something related to your band or music project. Establish a goal and contact the selected media platform(s) to fulfil it.

- A. Make a press release about your project (album release, concert, tour, or other). If it is appropriate and useful, do not forget to attach your EPK (Electronic Press Release) - see how in Part I of this training unit.
- B. Make a mailing list of the media platforms you wish to contact. Search for journalists who specifically write about music and find their direct contact. Make a database with these contacts for future communications with several media channels, including TV, radio programs, music magazines and journals, regular newspapers with a cultural section, and so on.
- C. Prepare for possible questions (even interviews!). What questions would a journalist ask? Ask your colleagues and try to prepare some answers with your group.

Note: If you think that your first contact with the media hasn't had the repercussions you were looking for, try to do a follow-up with some of the journalists you contacted earlier. In this follow-up you will kindly ask if they received your email and reinforce the information you consider more important. You can also make yourself available for interviews, to be present in a live program or emission or other proposals. Journalists are usually very busy people and receive plenty of press releases on a daily basis. It is not unusual that they might miss some of the information received and / or that they cannot immediately include it all right in the next edition. Still, it is always important to establish a good connection to them: even if they can't help you once, it doesn't mean they won't do it in the future.



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3. PROMOTION IN THE MUSIC INDUSTRY

This last part of the training consists in understanding different ways to launch your band / music in the music industry, in order to find good promoters or agents and, above all, to book concerts. The training on “rules” and good practices that help increase chances to enter successfully in the music market.



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Paredes de Coura

SOME TIPS TO PROFESSIONALLY CONTACT POTENTIAL PROMOTERS, AGENTS AND VENUES:

1. Target specific promoters, agents or agencies and venues that relate to your music genre. If you don't know any, ask your fellow musicians and / or do some research about who is representing your favorite local bands - whenever possible ask them to introduce you.
2. Send a good email with your press kit, presenting your band / project.
3. Follow up once or twice. Don't get discouraged if your first contact doesn't have the repercussions you were looking for - that's what usually happens in first contacts in any industry! Keep trying.
4. Find gigs in your local area. Knowing your local music scene is the best way to start launching your career. Make sure to meet people and don't be shy to ask what you want to know - more often than not, people love to talk about their own projects and share their experiences.
5. Get to know other local musicians and try possible collaborations. This can make you grow as a musician or band, and it's a good way to make more contacts in the music industry. Inviting a more senior musician to play / sing with your band not only improves your own music experience but also attracts audiences interested in the same type of music and eventually even agents and other relevant professionals.
6. Ask for advice and more contacts from professional musicians or bands you know and admire. Remember that no one is born famous or with a solid music career, everyone more or less has to go through the same process and struggles.

EXERCISE 1

Professionally contact potential promoters, agents or venues. Establish a goal and make the right contacts to fulfil it.

- A) Set the goal for your band.
What does your band need? A new gig? A new promoter?
- B) Make a list of the contacts.
What are the right contacts you need to establish to reach your goal? Make a list and contact all of them.
- C) Make a list of all the advice and things you already learned that can be useful.
Make sure to cross opinions and experiences and choose the ones that seem more suitable to your own situation.
- D) Prepare a good email with the adequate materials you developed in the previous exercises.
You don't have to use everything. Your email must be short and direct to the point. Use the fundamental materials only.
- E) Follow up once or twice.
Don't get discouraged if your first contact doesn't have the repercussions you were looking for - that's what usually happens in first contacts in any industry! Keep trying.

- F) Don't try to do it all by yourself.
Collaborations are important not only to distribute the work and responsibilities but also to exchange ideas and strategies and to have fun while you do it!

Worksheet for trainees with the same exercises.

After this unit, participants should be able to start promoting their band or music projects professionally. They should be able to, for example, send their music to radio programs, try to book concerts, prepare their own single or CD launch and organize a tour.

Trainers are not only fundamental in conveying this knowledge and monitoring the learning process but also in sharing contacts and activating participants' networks.

Note 1: In case they manage to book several concerts and need extra monetary help for accommodation and travels, some countries have national programs to support emerging artists. If someone has an international tour and also need some help for the travel costs, we recommend checking [i-Portunus](#), a program funded by the European Commission that supports the mobility of artists, creators and cultural professionals, implemented by consortia of cultural organisations, that funds short-term mobilities for individuals to go abroad or for hosts to attract international talent.

Note 2: Additionally, you can think about these exercises considering the unit "how to promote your band on social media" and think about a complete communication strategy for an event or a release, contemplating communication on social networks while trying to promote the same event or release on traditional and online media at the same time. Besides these two ways of promoting your event, don't forget printed material! Flyers and posters are always a good way to promote an event. If you have partners, like a venue or a sponsor, maybe they can help you make and spread these materials.

How to promote your band

Worksheet

- TASK 1
Write a press release
- TASK 2
Make a press kit
- TASK 3
Professionally contact media to promote something related to your band or music project
- TASK 4
Professionally contact potential promoters, agents and venues

TASK 1

WRITE A PRESS RELEASE.

A press release is an official statement issued to newspapers giving information on a particular matter. It has to be a short and compelling news story and it's meant to be sent to targeted members of the media. A press release should include all the essential information (who? what? where? when? how? and why?) for journalists to easily produce their own story. The purpose of a press release is to get attention, make news and generate publicity.

Note: Your press release must not have more than one page (approximately 2500 characters, including spaces)

Before you start:

Answer briefly to the following questions about what you want to promote (this will help you to organize your information later and this way you won't leave any fundamental detail behind):

→ who? what? where? when? how? and why?

A. Create an Headline

Write a strong, attention getting headline, identifying the absolute core information in your press release (if needed, this can be the last task).

B. Create an Introductory Paragraph

Grabbing the reader's attention with an engaging first sentence (usually answering already to the questions who, what, when and where).

C. Write the rest of your text

What do you absolutely need to add to the previous information about what you are trying to promote? Answer the questions you haven't answered yet in the first paragraph ("why" and "how", or others that still lack an answer).

D. Conclusion: Call to action!

How can you engage people to listen or write about your music / come to your event?

E. Contacts

Don't forget to mention your contact details and in case anyone wants to know more!

Choose one or two up-to-date preferred contact points (email and phone number, or both) and mention the URLs to your social media.

F. Choose materials to attach on your press release

Video, photo, description text, electronic press kit (in case you choose to attach a press kit, make your own and think what kind of materials you could provide in it).

G. Create your document with the previous information

Organize your information in the best way possible. It must be simple and reader friendly, maintaining a good design.

TASK 2

MAKE YOUR PRESS KIT.

A press kit is a set of promotional materials that provide information about your band or the CD, single or other music product you are launching. It is usually made available online (through something as simple as a google drive folder, for example) and attached to press releases by a URL.

Before you start:

Put yourself in the position of a potential manager, promoter or journalist. What information would you want to see?

A. Links to your audio

Make sure you list clearly all your releases, or the ones you want to highlight, in your EPK. Before anything else, promoters and agents are going to want to hear what you sound like. If you have your music on a specific platform you can offer a free download as part of your press kit.

B. Photographies and videos

Professional pictures of your band are essential for any EPK. The pictures you make available are the ones which will be used for promotional purposes, they will be the first image someone sees related to your band or music project, make sure it is a good one and that you are proud of it. If you need to come up with a concept for a photo-shoot, remember to differentiate your band. Use an original concept that mirrors the essence of your project.

Include an image of your band logo if you have one (PNG format), so promoters and venues can use it in official promotional materials. Make a specific folder for this material.

C. Biography

Biography is a presentation of your band and must explain why you are unique. Create a document where you give some background about the band and its members. List your band's achievements, awards and recent shows at notable venues, festivals or events. If you are starting your career now, explain your values and ambitions, and don't forget to emphasize your strong identity.

C.I. Extra links, press quotes and testimonials

Don't forget extra links to your website, social media networks or relevant publications about you, where anyone interested can find more in-depth information. Make sure you keep such links updated.

You can also include some press quotes or testimonials from previous programmers, clients or prestigious players in the music industry. If you have any favourable reviews already, you can

include them as well, selecting a quote from those reviews (always make sure to attach the link to the source). This will help to catch the eye of a future promoter, manager or venue programmer.

C.2. Contact Details

Don't forget your contact details! Choose up-to-date contact details for all band members, agents and managers but specify one or two which should be treated as the preferred point of contact.

D. Make it available!

Don't forget to organize the information in a simple and user-friendly way. Once you've completed your EPK, you have to make it available - you can either create a shared folder that you can share through a URL or have a function to make it downloadable from your website if you have one.

TASK 3

PROFESSIONALLY CONTACT THE MEDIA TO PROMOTE SOMETHING RELATED TO YOUR BAND OR MUSIC PROJECT. ESTABLISH A GOAL AND CONTACT THE SELECTED MEDIA PLATFORM(S) TO FULFIL IT.

The first contact with any media platform / structure is very important, as well as the follow-up. You must choose the media you will send your press release or press kit according to your field of work (in this case, music and culture) and / or audience you wish to reach (general audience, young people, music experts...).

A. Make a press release about what you want to promote.

Make a press release about your project (album release, concert, tour, or other). If it is appropriate and useful, do not forget to attach your EPK (Electronic Press Release)

Note: You can use the press release you did on Task 1.

B. Make a mailing list of the media platforms you wish to contact.

Search for journalists who specifically write about music and find their direct contact. Make a database with these contacts for future communications with several media channels, including TV, radio programs, music magazines and journals, regular newspapers with a cultural section, and so on.

C. Prepare for possible questions (even interviews!).

What questions would a journalist ask? Ask your colleagues and try to prepare some answers with your group.

Note: If you think that your first contact with the media hasn't had the repercussions you were looking for, try to do a follow-up with some of the journalists you contacted earlier. In this follow-up you will kindly ask if they received your email and reinforce the information you consider more important. You can also make yourself available for interviews, to be present in a live program or emission or other proposals. Journalists are usually very busy people and receive plenty of press releases on a daily basis. It is not unusual that they might miss some of the information received and / or that they cannot immediately include it all right in the next edition. Still, it is always important to establish a good connection to them: even if they can't help you once, it doesn't mean they won't do it in the future.

TASK 4

PROFESSIONALLY CONTACT POTENTIAL PROMOTERS, AGENTS OR VENUES. ESTABLISH A GOAL AND MAKE THE RIGHT CONTACTS TO FULFIL IT.

- A. Set the goal for your band.

What does your band need? A new gig? A new promoter?

- B. Make a list of the contacts.

What are the right contacts you need to establish to reach your goal? Make a list and contact all of them.

- C. Make a list of all the advice and things you already learned that can be useful.

Make sure to cross opinions and experiences and choose the ones that seem more suitable to your own situation.

- D. Prepare a good email with the adequate materials you developed in the previous exercises.

You don't have to use everything. Your email must be short and direct to the point. Use the fundamental materials only.

- E. Follow up once or twice.

Don't get discouraged if your first contact doesn't have the repercussions you were looking for - that's what usually happens in first contacts in any industry! Keep trying.

- F. Don't try to do it all by yourself.

Collaborations are important not only to distribute the work and responsibilities but also to exchange ideas and strategies and to have fun while you do it!

How to promote your band on social media

Worksheet

- TASK 1
Create the social media profiles you find more relevant to promote your music.
- TASK 2
Create content for your social media networks
- TASK 3
Think about a strategy to promote a music event on your social media

TASK 1

CREATE THE SOCIAL MEDIA PROFILES YOU FIND MORE RELEVANT TO PROMOTE YOUR MUSIC.

Before you start:

- Before choosing your social media and starting to manage it, you must have a good group/solo image, a logo for your band/music project, or any good image that you identify with your band.
- You should also work on a short text to present your band, that must include, for example, your genre, your concept, or other things you find important.
- Don't think only about the most used social media. Think about what other music platforms could help to take your band further.
- Make sure you know how they work and, after your research, list important things to consider when managing the platforms you chose.

Consider the following steps:

- A. Facebook, Instagram, TikTok and Twitter are currently the most popular social networks. However, while these platforms can be very important to promote your band to the general public, there are some networks specifically dedicated to music that you can also use. This will help you to become recognized in the music industry, among other artists and/ or to a specific audience that uses these platforms as a way to be informed about new releases and new music.
- B. When you are creating a new social media profile from scratch, you must make sure you know the basics about how the platform works. Nowadays you have many free tutorials available on Youtube or at the user help center of each social network. Do your research about the social media platform you want to use and try to learn the basics about how they work and how you can succeed in them. Then you just have to create the social networks that would suit better to promote your band or music project and follow all the steps each platform recommends. Social media platforms are usually very user friendly and they give you all the recommendations you need to improve your profile and rankings.
- C. If you already use some social media platforms, that's great! Be sure you are communicating in the right way and, if not, think about how you can change that. Do the research as if you were starting from scratch and apply what you can to the profiles you already have - this way you can attract new followers and improve your connection to the old ones.

TASK 2

CREATE CONTENT FOR YOUR SOCIAL MEDIA NETWORKS

If you want to stand out, the content you're producing has to be interesting to your followers. Be creative! Remember you can share whatever you want, not only things strictly related to the promotion of your music and concerts. Social networks have an important role to bring us closer to the profiles we follow and that follow us, so find creative ways to share your days as musicians, share your inspirations and share content that will make your followers feel closer to you.

Plan some posts with different themes / focus.

- A. Make sure you produce different contents for the social networks you have and make the most of them.

For example, on Facebook you can share videos and links to external sources and information, while on Instagram the communication is mostly visual and you should only add a brief description to your posts or both. If you want to share more than one link on Instagram, you can use the free version of [Linktree](#).

- B. If you are starting your page now, you can start by making a first post about your band or music projects.

- C. Here are some ideas for the following posts:

What inspires you as a band?

How are your days as a band?

Where do you rehearse?

Share some details about your composition process or latest work that is not out yet.

Collaborate with other bands, this may help to gain some followers and you can promote each other.

Make sure you advertise every concert, collaboration or new release.

- D. Optimize your time!

With Facebook Business and Creator Studio from Facebook, you can schedule your posts in advance both on Facebook and Instagram. Explore these free features because they will buy you time to do other things.

If you want more information, read the following article:

[The complete guide to social media for musicians](#)

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Note: Make sure you also use music related platforms besides regular social media networks. There are plenty of tutorials about music related platforms and how you can create engagement in them. See the examples given on the subunit I "How to choose and manage your band / music project's social media", at the section "Some useful information about music related platforms", or search for new tutorials with specific information about what you need to know.

TASK 3

DEVELOP A STRATEGY TO PROMOTE A MUSIC EVENT ON YOUR SOCIAL MEDIA.

Imagine that you have an event coming up. It can be a concert, a single or CD release, a special participation at some event. Think about a strategy to promote your event on your social media and try to use several tools that you have at your disposal when it comes to creating content.

A. How many posts will you do?

Think about the event as a whole and plan the publications you must do before, during and after the event. Make sure you highlight the date, time and place, besides targeting the social media profiles of your partners to create engagement. If the event requires tickets, make sure you highlight that as well and give information about how to buy them, redirecting your followers to the selling points.

B. Think about the possibility of paying for publicity on these platforms to promote your event and learn how to do it.

Note: Additionally, you can think about this exercise considering the unit “how to promote your band” and think about a complete communication strategy for an event or release, contemplating communication on social networks while trying to promote the same event or release on traditional and online media at the same time. Besides these two ways of promoting your event, don’t forget printed material! Flyers and posters are always a good way to promote an event. If you have partners, like a venue or a sponsor, maybe they can help you make and spread these materials.

HOW TO PROMOTE YOUR BAND ON SOCIAL MEDIA

SUMMARY

This unit is about social media management and promotion. Trainers should provide the theoretical bases related to different learning outcomes of this subunit and support students during its implementation exercises. Trainees will learn how to produce interesting and adequate content for social media and how to manage several features to fully domain the adequate networks to promote their project and products.

Facebook, Instagram, TikTok and Twitter are the most used social media, so it's easy to think that they are the first tools we need to use, but in the music field there are a lot of specialized social media related to music that we shouldn't forget (such as YouTube, SoundCloud, Bandcamp or Spotify). In this subunit students must learn that having a well developed professional profile on social media is fundamental. The trainer must present good examples of band communication in different platforms, specially specialized ones, and how to create engagement within and between them.



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SUBUNITS

1. How to choose and manage your band / music project's social media
2. How to create content
3. Strategy to promote a music event on social media

KEY COMPETENCES

Hard skills

Fundamental knowledge about music promotion on social media

Identify social media platforms and understand they work

Understand how to strategically select the best platforms to promote a band or music project

Strategic planning in social media management

Soft skills

Communication.

Personal interaction.

Team work.

Networking.

Creativity.

Resilience.

LEVEL OF DIFFICULTY

Medium.

DURATION

Time of preparation - 1 hour to 2 hours

Duration of the activities with the participants - Depending on the activity, 1 hour minimum and to 3 hours maximum. In case the trainer wants to prepare intensive courses, the duration of the activity must be evaluated depending on contents issued.

WHO CAN IMPLEMENT THIS UNIT

Any youth worker. For some activities, you can invite a social media manager or a marketing specialist to work with the participants.

DIDACTIC METHODOLOGY

Collaborative learning, brainstorming, lectures, writing exercises.

LEARNING OUTCOME

Trainees will master basic knowledge about how to use social media platforms with a concrete goal in mind (promotion of their band, music project, music event, among others).

EVALUATION CRITERIA

Activities can be held in groups or individually. Results can be commented at the end of the lesson.

In this unit students must be evaluated by their capacity to:

- Being able to develop productive group work integrating different opinions and approaches from their colleagues.
- Think strategically when it comes to identifying particular social networks (music related social networks like Bandcamp and Spotify should be chosen besides other more regular platforms such as Facebook, Instagram or TikTok).
- Think strategically about how often they should post and research on how the algorithms of these social media channels work.
- Be creative and objective when it comes to creating content and defining a social media strategy to promote their product.

1. HOW TO CHOOSE AND MANAGE YOUR BAND / MUSIC PROJECT'S SOCIAL MEDIA

Nowadays, social media can be the first contact you have with your fans or even with promoters and agents. Therefore you should take some time to plan your presence in these platforms, in order to make a good first impression.

BEFORE YOU START:

- Before choosing your social media and starting to manage it, you must have a good group/solo image, a logo for your band/music project, or any good image that you identify with your band.
- You should also work on a short text to present your band, that must include, for example, your genre, your concept, or other things you find important.
- Don't think only about the most used social media. Think about what other music platforms could help to take your band further.

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SOME USEFUL INFORMATION ABOUT MUSIC RELATED PLATFORMS:

Bandcamp

Bandcamp is an online platform created in 2007 where artists and labels can share and earn money from their music. Here, fans from all over the world can also discover and enjoy it.

Artist guide on Bandcamp
<https://bandcamp.com/guide>
 © Bandcamp, Inc.

Soundcloud

The online platform "SoundCloud" was created in 2007. Here, the musicians can share, promote and distribute their work/songs. In addition, because it is an open platform, it is possible, to creators, connect with their fans across the world, monetise their content and, of course, receive detailed statistics and feedback from the SoundCloud community.

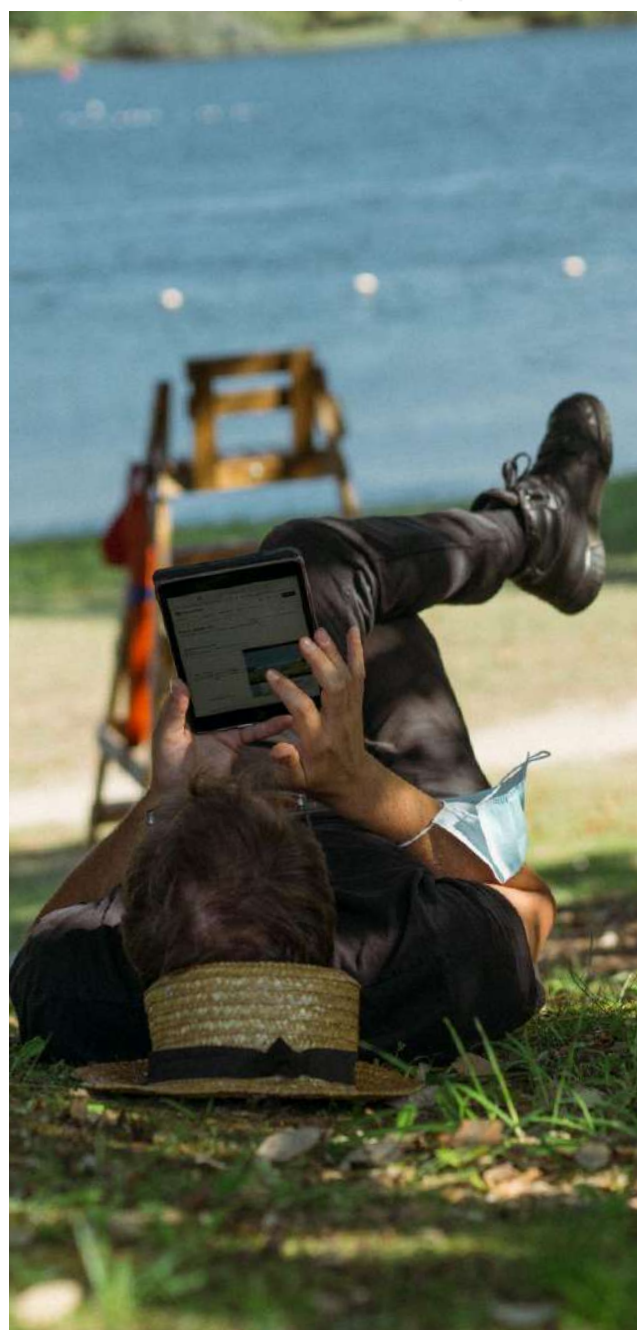
How to start a profile on SoundCloud
<https://community.soundcloud.com/getting-started>

How can the platform help you to grow your career
<https://community.soundcloud.com/grow-your-career>
 © 2020 SoundCloud

Spotify

Spotify was launched in 2008 and is the largest music streaming platform (also includes podcasts and videos). Here, as an artist, you can also add your songs, promote them and understand the statistics of your audience around the world.

Spotify for Artists - Promoting your work
<https://artists.spotify.com/video/promoting-your-work>
 © 2021 Spotify AB



Youtube

YouTube is an online video sharing and social media platform owned by Google. It is the second most visited website, being one of the biggest music platforms in the world.

[Quickstart Guide to YouTube](#) (with several lessons)

© YouTube

EXERCISE 1

Creating the social media profiles you find more relevant to promote your music:

Choose your social media platforms and make sure you know how they work. After your research, list important things to consider when managing the platforms of your choice. A tip: do some benchmark, i.e., check out your favorite bands and fellow musicians' profiles. You should always be creative about the way you present your own project but you don't need to invent the wheel!

Consider the following steps:

- A. Facebook, Instagram, TikTok and Twitter are currently the most popular social networks. However, while these platforms can be very important to promote your band to the general public, there are some networks specifically dedicated to music that you can also use. This will help you to become recognized in the music industry, among other artists and/ or to a specific audience that uses these platforms as a way to be informed about new releases and new music.
- B. When you are creating a new social media profile from scratch, you must make sure you know the basics about how the platform works. Nowadays you have many free tutorials available on youtube or at the user help center of each social network. Do your research about the social media platform you want to use and try to learn the basics about how they work and how you can succeed in them. Then you just have to create the social networks that would suit better to promote your band or music project and follow all the steps each platform recommends. Social media platforms are usually very user friendly and they give you all the recommendations you need to improve your profile and rankings.
- C. If you already use some social media platforms, that's great! Be sure you are communicating in the right way and, if not, think about how you can change that. Do the research as if you were starting from scratch and apply what you can to the profiles you already have - this way you can attract new followers and improve your connection to the old ones.

2. HOW TO CREATE CONTENT

If you want to stand out, the content you're producing has to be interesting to your followers. Be creative! Remember you can share whatever you want, not only things strictly related to the promotion of your music and concerts. Social networks have an important role to bring us closer to the profiles we follow and that follow us, so find creative ways to share your days as musicians, share your inspirations and share content that will make your followers feel closer to you.

EXERCISE 1

Plan some posts with different themes/focus.

- A. Make sure you produce different contents for the social networks you have and make the most of them.
For example, on Facebook you can share videos and links to external sources and information, while on Instagram the communication is mostly visual and you should only add a brief description to your posts or both. If you want to share more than one link on Instagram, you can use the free version of [Linktree](#).
- B. If you are starting your page now, you can start by making a first post about your band or music projects.
- C. Here are some ideas for the following posts:
What inspires you as a band?
How are your days as a band?
Where do you rehearse?
Share some details about your composition process or latest work that is not out yet.
Collaborate with other bands, this may help to gain some followers and you can promote each other.
Make sure you advertise every concert, collaboration or new release.
- D. Optimize your time!
With Facebook Business and Creator Studio from Facebook, you can schedule your posts in advance both on Facebook and Instagram. Explore these free features because they will buy you time to do other things.

If you want more information, read the following article:

[The complete guide to social media for musicians](#)

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Note: Make sure you also use music related platforms besides regular social media networks. There are plenty of tutorials about music related platforms and how you can create engagement in them. See the examples given on the subunit 1 "How to choose and manage your band / music project's social media", at the section "Some useful information about music related platforms", or search for new tutorials with specific information about what you need to know.



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3. STRATEGY TO PROMOTE A MUSIC EVENT ON YOUR SOCIAL MEDIA

Imagine that you have an event coming up. It can be a concert, a single or CD release, a special participation at some event. Think about a strategy to promote your event on your social media and try to use several tools that you have at your disposal when it comes to creating content.

EXERCISE 1

Developing a strategy to promote a music event on your social media.

- A. How many posts will you do?

Think about the event as a whole and plan the publications you must do before, during and after the event. Make sure you highlight the date, time and place, besides targeting the social media profiles of your partners to create engagement. If the event requires tickets, make sure you highlight that as well and give information about how to buy them, redirecting your followers to the selling points.

- B. Think about the possibility of paying for publicity on these platforms to promote your event and learn how to do it.

Note: Additionally, you can think about this exercise considering the unit “how to promote your band” and think about a complete communication strategy for an event or release, contemplating communication on social networks while trying to promote the same event or release on traditional and online media at the same time. Besides these two ways of promoting your event, don’t forget printed material! Flyers and posters are always a good way to promote an event. If you have partners, like a venue or a sponsor; maybe they can help you make and spread these materials.

Find a worksheet for trainees with the same exercises at the Play2Grow Hub.

HOW TO DO A TECHNICAL AND HOSPITALITY RIDER

SUMMARY

After this unit, trainees should be able to recognise all the fundamental elements of a technical rider. They will know how to gather all the technical characteristics of a show and/or venue and thus structure and write a technical rider. Trainees will understand the relevance of such document, both for a band and for a house/venue, as well as the importance of providing it when booking a concert/show.

In this unit we will address the best way to create a technical and hospitality rider, which will facilitate the success of all issues surrounding the production and realization of the show. Trainers should present the main information and tools on how to structure and design a proper technical and hospitality rider, before starting practical exercises.

SUBUNITS

1. What is a Technical Rider?
2. What is a Hospitality Rider?

KEY SKILLS

Hard skills

Recognize the necessities of a band or music project and create documents that objectively reflect those needs

Master basic knowledge about information to be provided before a concert

Ability to schematize technical information

Writing skills

Soft skills

Communication

Personal interaction

Team work

Creativity

Resilience

Analytic Thinking

LEVEL OF DIFFICULTY

Medium.

DURATION

Time of preparation - 1 hour to 2 hours

Duration of the activities with the participants - Depending on the activity, 1 hour minimum and to 3 hours maximum. In case the trainer wants to prepare intensive courses, the duration of the activity must be evaluated depending on the content issued.

WHO CAN IMPLEMENT THIS UNIT

Any youth worker. For some activities, you can invite a music producer, promoter or other specialized staff to work with the participants.

DIDACTIC METHODOLOGY

Collaborative learning, brainstorming, writing exercises

LEARNING OUTCOME

Trainees will be able to make their own technical and hospitality rider with the appropriate material.

EVALUATION CRITERIA

Activities can be developed in groups or individually and the results will be presented and discussed at the end or during the lesson.

In this unit students must be evaluated by their capacity to:

- Identify the specific needs of a band or artistic group and its elements.
- Provide detailed technical and hospitality riders with all the necessary information.



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1. WHAT IS A TECHNICAL RIDER?

A Technical Rider is a document that brings together all the technical characteristics - light, sound, video and set design - of a show. It should contain a list of all the necessary material, such as instruments, amplifiers, drums, pedals, chairs or even tables for merchandising. It should also contain the “stage plot” (graphic representation that illustrates the distribution of the band on stage).

The importance of mentioning all the material to be used is to allow an easier evaluation of how many power points are needed, how many channels will be used to make the sound, the disposition of the monitors and, of all the material to be used, what is already part of the technical rider of the room/space that will host the concert/performance. Just like the bands, venues should also have their own technical rider, where all the material available is listed, which will serve as a support document for hosting shows. In the music industry, the musicians must send their technical rider in advance, so the venue staff know all their technical needs and can prepare everything in due course.

Example of Technical Rider

Trainer should present an example of a Technical Rider and identify the core structure that students need to follow.

See some suggested examples of a Technical Rider in the section Useful Resources in the Play2Grow website: <https://play2grow.eu/useful-resources/>

Or here:

[Galandum Galundaina Technical Rider](#)

Note: Galandum Galundaina is a Portuguese traditional music group that plays with several instruments constructed or adapted by themselves. This is a great example of a Technical Rider because it gives all the fundamental information about the technical necessities of the instruments and the show itself. ©All rights reserved to Galandum Galundaina.

[General Technical Rider Template](#)

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EXERCISE 1

Create a Technical Rider

In this exercise, participants should learn how to make a technical rider. In groups, thinking they are a band or producing a show or concert, they should answer the following questions in order to develop a technical rider as complete as possible.

- A. How many members does the band/project and entourage have.
In addition to identifying the number of members of the band, it is important to inform the number of members of the entourage (those accompanying the band) - whether technicians, photographers, producers, agents, or sometimes even family members.
- B. List of Routes
A descriptive list or table of all instruments and backline the project possesses and which ones it needs for the particular show.

C. Front and Stage Material

A description of all front and stage sound material that the project will need, that should be provided by the venue.

D. Stage Plot

Graphic map of how the artists should be distributed on stage.

For a more complete Technical Rider and in case of need, include also:

E. Light Design

If it is the band's priority, a detailed map of how the stage lighting will be desired.

F. Video

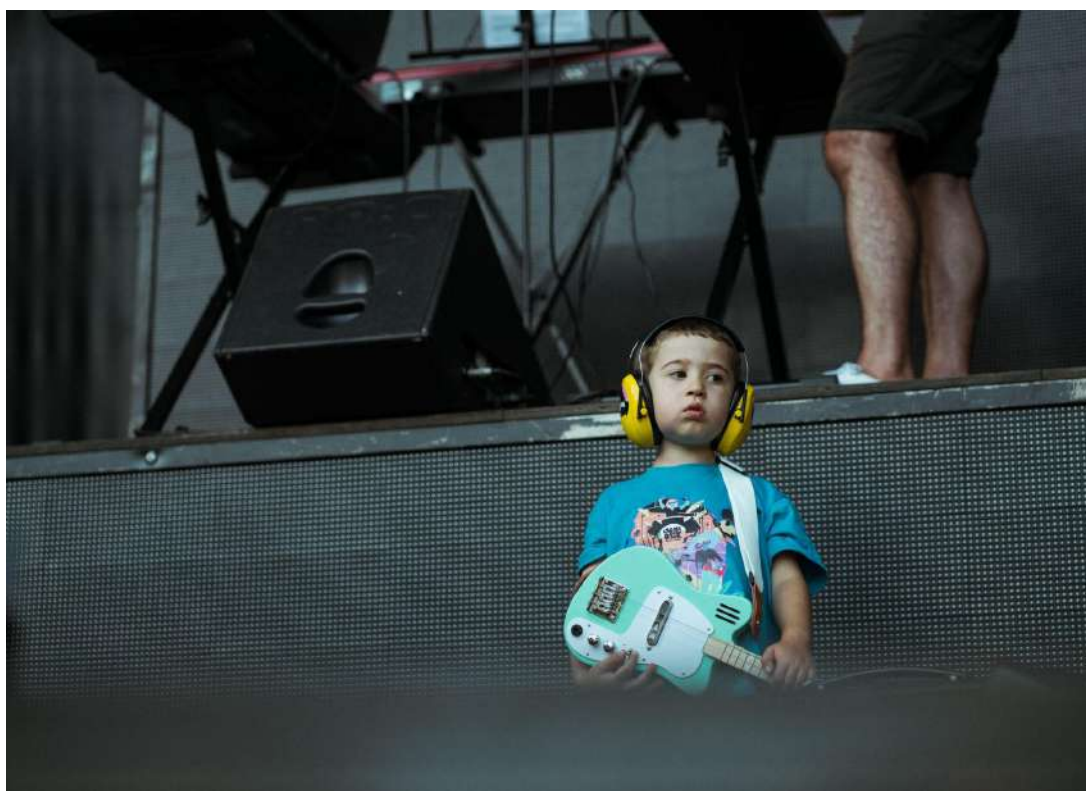
Description of the video display needs.

G. Set design

Show scenography implementation map.

H. Useful Information

Links to videos and photos of previous shows or songs, your contact and/or your agent's contact and the contact of your technical manager.



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2. WHAT IS A HOSPITALITY RIDER?

Along with the technical needs document, it is important to send the Hospitality Rider, a list with the needs related to the comfort of the artists, such as preferential food and beverages, towels, characteristics of the dressing room space, access, tickets, guest list, transportation, security, among others.

Example of Hospitality Rider

Trainers should present an example of a Hospitality Rider and identify the core structure that students need to follow.

See a suggested examples of a Hospitality Rider in the section Useful Resources in the Play2Grow website: <https://play2grow.eu/useful-resources/>

Or here:

[Suggested Example of a Hospitality Rider](#)

EXERCISE 2

Create a Hospitality Rider.

In this exercise participants should learn how to make a hospitality rider. In groups, thinking they are a band or producing a show, they should answer the following questions in order to make a hospitality rider as complete as possible.

- A. How many members does the band/project and entourage have?
In addition to identifying the number of members of the band, it is important to inform the number of the entourage (those accompanying the band) - whether technicians, photographers, agents, or even family members
- B. Food
Identify if there are any food restrictions or preferences. Inform all the important details for the artists, such as preferred times for meals (before or after the show, minimum time interval between meals and the show). List food and drinks you would like to have in the dressing room, among other things you find necessary / important.
- C. Accommodation
Identify needs for team accommodation, like minimum hotel category, with or without breakfast, number of rooms/beds.
- D. Transport
Identify if transport/driver will be necessary and its characteristics.
- E. Dressing rooms
Number of dressing rooms required and its characteristics.
- F. Stage
Necessary elements on stage, during the show, such as water, towels, among others.

How to make a technical rider and a hospitality rider

WORKSHEET

→ TASK 1

Create a Technical Rider

→ TASK 2

Create a Hospitality Rider

TASK 1

CREATE A TECHNICAL RIDER

A Technical Rider is a document that brings together all the technical characteristics - light, sound, video and set design - of a show. It should contain a list of all the necessary material, such as instruments, amplifiers, drums, pedals, chairs or even tables for merchandising. It should also contain the “stage plot” (graphic representation that illustrates the distribution of the band on stage).

In this exercise, participants should learn how to make a technical rider. In groups, thinking they are a band or producing a show or concert, they should answer the following questions in order to develop a technical rider as complete as possible.

- A. How many members does the band/project and entourage have
In addition to identifying the number of members of the band, it is important to inform the number of members of the entourage (those accompanying the band) - whether technicians, photographers, producers, agents, or sometimes even family members.
- B. List of Routes
A descriptive list or table of all instruments and backline the project possesses and which ones it needs for the particular show.
- C. Front and Stage Material
A description of all front and stage sound material that the project will need, that should be provided by the venue.
- D. Stage Plot
Graphic map of how the artists should be distributed on stage.

For a more complete Technical Rider and in case of need, include also:

- A. Light Design
If it is the band's priority, a detailed map of how the stage lighting will be desired.
- B. Video
Description of the video display needs.
- C. Set design
Show scenography implementation map.
- D. Useful Information

Links to videos and photos of previous shows or songs, your contact and/or your agent's contact and the contact of your technical manager.

TASK 2

CREATE A HOSPITALITY RIDER

Along with the technical needs document, it is important to send the Hospitality Rider, a list with the needs related to the comfort of the artists, such as preferential food and beverages, towels, characteristics of the dressing room space, access, tickets, guest list, transportation, security, among others.

In this exercise participants should learn how to make a hospitality rider. In groups, thinking they are a band or producing a show, they should answer the following questions in order to make a hospitality rider as complete as possible.

- A. How many members does the band / project and entourage have?
In addition to identifying the number of members of the band, it is important to inform the number of the entourage (those accompanying the band) - whether technicians, photographers, agents, or even family members
- B. Food
Identify if there are any food restrictions or preferences. Inform all the important details for the artists, such as preferred times for meals (before or after the show, minimum time interval between meals and the show). List food and drinks you would like to have in the dressing room, among other things you find necessary / important.
- C. Accommodation
Identify needs for team accommodation, like minimum hotel category, with or without breakfast, number of rooms/beds.
- D. Transport
Identify if transport/driver will be necessary and its characteristics.
- E. Dressing rooms
Number of dressing rooms required and its characteristics.
- F. Stage
Necessary elements on stage, during the show, such as water, towels, among others.

MUSIC AND COMMUNITY

CONCEPT

The Music and Community module aims to give a range of ideas of activities for different audiences and age groups, extending the benefits of music to various sectors of the population. Musical activities to develop with the community are a great way to bring generations together and break down barriers between people. In this module, some sustainable and social practices are highlighted, like the use of recycled instruments or ways of including different communities through inclusive projects specially tailored to them, based on a social problem. Music and Community is a module that aims to value community practices and the ability to educate and raise awareness on different key issues such as environmental awareness, gender equality or embracing diversity, among others.

BENEFITS

- Working with participants with different levels of knowledge, encouraging cooperation.
- Working with different instruments and materials.
- Mixing and adapting different training methods to the needs of the participants, making music studying more engaging and fun.
- Mitigating a social problem through music and artistic activities.
- Promoting empathy and understanding between people with different backgrounds.

DEVELOPED SKILLS

- Music skills - Basic knowledge, first contact with an instrument or music technique
- Empathy;
- Diversity;
- Companionship and interaction;
- Teamwork;
- Collaboration;
- Proactivity;
- Problem solving;
- Organisation;
- Creativity;
- Communication

UNITS

This module is divided into three units. In each unit you will find several materials to help you implement the training (namely support documents for trainers and worksheets for trainees). Find more in the Play2Grow Hub.

1. Activities with experimental and improvised music
2. Basic recycled instruments
3. Music for change

EVALUATION CRITERIA

You can find specific evaluation criteria for each unit of this module. As a suggestion, if you wish to implement the whole module (including all its different units) and evaluate your students in the end, you can always check if evaluation outcomes of all units have been successfully achieved.

RELATED PROJECTS

Explore the following projects and let them inspire your own activities!

San Simón Fiddle in Pontevedra

San Simón Fiddle is a one-week summer course for string instruments in traditional music, organized by Galicia Fiddle since 2012. It takes place in San Simon Island, in Pontevedra (Galicia, Spain). It's designed for children and youngsters between seven and eighteen years old, with violin and cello formation. The course purpose is to promote the use of strings in traditional music and to encourage students to have fun while learning and improvising, regardless of their technical level. Exploring participants' capacity to improvise to the maximum is one of the main goals pursued, which will make them discover a new and fantastic musical world unknown to them until then. At this summer course the music is transmitted orally, dispensing music scores in order to sharpen the participants's capacity for musical retention, who, in a few days on the island, will be able to learn a melody in just a few minutes.

Space Ensemble Music for Films Workshop

The workshop "Music for films" by Space Ensemble is a short music residency to work with students from different music schools and backgrounds, in order to show them how to create and play music for silent films. The workshop covers topics such as free improvisation, directed improvisation, creating music for films and, above all, it aims to stimulate students' creativity, making them think about how they can give new meanings to a film through different sounds. The workshop's educational approach aims to stimulate participants to be creative, confident of their abilities as musicians, and to work as a team, paying special attention to the development of the listening skills of the group as a whole. The work plan for the workshop "Music for films" foresees working with short films with the theme ecology / biodiversity / fables made by several international directors. At the end of the workshop, there is a small cine-concert, bringing together trainers and students on stage. Ideally, the workshop can have 10 to 12 student participants (a mix of percussion, strings and woodwind instruments).

Recycled Orchestra of Cateura

"The world sends us garbage. We send music back."

Favio Chávez, Recycled Orchestra of Cateura Director

An orchestra from Assunción (Paraguay) entirely made with recycled instruments. It was created in 2012 by the musician and environmental technician Favio Chávez, who had the idea to recycle materials from the Cateura landfill to create instruments for children who live in vulnerable and social exclusion conditions, who would otherwise probably not have the possibility of learning music or playing in an orchestra. The success of this orchestra is huge, having played in several countries around the world, with artists like Stevie Wonder, Metallica and Megadeth.

Official website: www.recycledorchestracateura.com

La Música del Reciclaje, by ECOEMBES

“You give a second chance to a can, a piece of wood or something that is discarded, but you are also giving a second, third or fourth chance to many people who are abandoned by the system.”

Victor Gil Serafini, Artistic Director of La Música del Reciclaje

La Música del Reciclaje is a social project by ECOEMBES that adapts the ideas followed by the Recycled Orchestra of Cateura from Paraguay to the reality of Madrid. It welcomes young people at risk of social exclusion, teaching them music using recycled instruments. They work with 6 centers in Madrid, which results in the inclusion of approximately 100 young people.

Official Website: www.lamusicadelreciclaje.com

Know more about the benefits of these practices applied by these projects in the [Play2Grow website](#).

ACTIVITIES WITH EXPERIMENTAL AND IMPROVISED MUSIC

SUMMARY

This unit aims to draw attention to the benefits of experimental and improvised music in beginner/basic and advanced music education. After this unit, the trainer should understand the benefits of including creative activities with improvised music in cultural events linked to music education, especially in activities whose main objective is to work with music with different age groups and with people with and without musical training. They should understand the inclusive potential of this practice and possess a series of tools that enable them to organise various activities based on experimental and improvised music.

SUBUNITS

1. Experimental and improvised music: what are its potentialities and benefits?
2. Collaborative composition and Conducted Improvisation
3. Creation and improvisation of music for film and performing arts

KEY COMPETENCES

Hard skills

Technical skills for musicians relating to some extended and unconventional playing techniques

Listening skills / Playing from hearing

Memory skills / Playing from memory

Expanding reading skills through unconventional and extended notation systems

Expanding interpretation and playing skills through unconventional and extended conducting practices

Composition / Songwriting

Linguistic skills (if the activity is held in a multicultural environment)

Visual and kinesthetic development

Soft skills

Communication

Personal interaction

Team work

Creativity

Collaboration

Interaction between students

Adaptability

Responsability

Autonomy

Self-awareness

Empathy

Listening

LEVEL OF DIFFICULTY

Hard

DURATION

Time of preparation - Between 1 to 2 hours, depending on the activities and the materials needed

Duration of the activities with the participants - Depending on the activity, 1 hour minimum and up to 3 hours maximum, in a single session. In case the trainer wants to prepare an intensive workshop that lasts for one or more days, the duration of the activities must be evaluated depending on the contents issued, ensuring key breaks during the day.

WHO CAN IMPLEMENT THIS UNIT

Music teachers and musicians. For activities with experimental and improvised music you will need to invite someone with some experience in these practices: a music teacher, a musician or music leader, or someone specialized in this practice to work with the participants.

DIDACTIC METHODOLOGY

Cooperative learning, brainstorming, practical exercises, team work.

LEARNING OUTCOME

Participants will be able to explore collaborative composition, improvised and experimental music: ways of creating and playing music that are not usual in most formal music schools. They will discover sounds and techniques that they don't usually get to explore in their regular practices. They will also be able to improvise music following the teachers instructions and listening to the group, learning to hear what surrounds them in order to reach the best musical result through teamwork dynamics. They will be able to understand parts of the process of creating new music and will have the experience of creating their own music, as a group. In the activities for creation of music for films and performative arts, students will also learn how to use another artistic object, such as a movie or a performance, as a stimulus for creation, becoming an alternative musical score itself. They will learn how music and sound can change and/or give new meanings to images, and they will develop their critical thinking skills applied to how music plays an important role in defining some other cultural phenomenon that surround them daily (tv, video games, etc.).

EVALUATION CRITERIA

The activities can be held in groups. The result of the activities will be commented at the end of the lessons.

In this unit students must be evaluated by their capacity to:

- Listening to the group and working as a team.
- Respect the other members and understand when to play and when to be silent.
- Contribution to the creative process and the way they contribute to the exercises.
- Performance in final presentations.
- Critical thinking through questions, suggestions and comments throughout the activity and beyond that.

1. EXPERIMENTAL AND IMPROVISED MUSIC: WHAT ARE ITS POTENTIALITIES AND BENEFITS?

We refer to “Experimental music” as all musical practices that use unconventional methods, such as sounds, techniques, elements of composition and/or performance, that are different from those already established by musical institutions (schools and learning methods from popular, traditional, commercial and classical music). These experimental practices can (and do, most of the times) incorporate elements from non-experimental music, but they are experimental in their processes and can deal with unpredictable results, closely linked to the act of improvisation, enabling us to explore a series of fundamental skills such as creativity, the ability to listen to what surrounds us, the ability to react to other sound and creative stimuli, among others.

Improvisation exercises are great because they are very effective ways of making students less constrained by written music, less dependent on musical scores, encouraging them to make personal choices based on their critical sense and the needs of the group, as well as trying out new sounds, techniques and musical approaches.

2. COLLABORATIVE COMPOSITION AND CONDUCTED IMPROVISATION

Collaborative composition is a very empowering experience to all those who have learned to play an instrument (at any level of expertise) but were never given the opportunity to create their own music. It boosts confidence and creativity and it helps to create a stronger and more cohesive group. The new piece of music is unique to those individuals (as well as the context in which it is being developed) and it represents their ability to work together. With the right set of tools, it can be adjusted to the participants, so that all of them contribute. It also provides a better understanding of the creative process.

Improvisation exercises are also great for students to become more confident, as they have to make decisions in their relationship with their instrument and themselves, creating autonomy and having decision-making power. It is also a way for them to explore, both autonomously and in group practice, what interests them, contributing to their musical education in other levels.

Unlike a workshop or an improvisation class for jazz, rock or another musical genre, in which the aim is to develop skills in a specific set of musical and aesthetical codes, to create within pre-established sound possibilities or norms, the sort of improvisation we propose allows more freedom to explore different ways of playing, different tones and timbres, and other methods and techniques (in rhythm, melody, harmony). Besides this, it also values “mistakes” and sounds that we normally classify as noise and seek to eliminate.

Another advantage of conducted improvisation is that, in addition to the freedom to try out textures, timbres, sounds and techniques that would not be used in a regular teaching context, students learn to listen better (or deeper) to what surrounds them. Improvised music exercises require that they are extremely focused, since they can only do them if they are listening and give each other space and time to improvise, working on their capacity to have an attentive ear and relying on teamwork. And that is also the case in collaborative composition exercises.

Collaborative composition and conducted improvisation exercises can be adapted to any style of music and context. Any musician or participant, at any level of education and with different backgrounds, can participate. This type of activity makes it possible to bring together groups from different stylistic and academic backgrounds (classical, rock, jazz, among others) as well as participants with no background at all, since the activities are guided by games and rules that are more or less abstract and accessible to all.

EXERCISE 1

Apply the following Conducted improvisation and/or Collaborative composition Workshop.

- A. Ask your students to position themselves in a circle and make a first warm-up exercise with them (See the module “Music Bootcamps”, unit “Motivation and well-being for musicians”, where you can find some warm-up exercises). This will help each participant to be introduced to the group, so that everyone knows each other and start to build and reinforce group trust.
- B. Develop some rhythmic, concentration and reaction exercises, in order to understand how the group works and what are its weaknesses and potentialities. This way, the teacher will find the best solutions to resolve issues and assign tasks of leadership throughout the workshop.
- C. Using some sort of game/chance strategy (using dice rolls, choosing cards or numbers), all participants contribute to an array of numbers or symbols that can be interpreted musically. A simple set of numbers, letters or symbols can be directly translated into duration and pitch, to create melodic or rhythmic patterns. One should adjust the number of possibilities and the musical complexity of this exercise based on the level of expertise of the participants.
On the most basic level, choosing between the numbers 1, 2 and 3, can create a pattern with a steady pulse, where each number represents the number of accented beats or 3 notes on a simple scale; on a higher level of difficulty, more numbers can represent different rhythm patterns (different durations or subdivisions) and all steps of different scales, chords or harmonic functions. Compositional exercises such as these can be found in many important examples throughout the History of Music and are present in some game or chance pieces by contemporary composers. What's being proposed is to share the role of the composer with the group and explore the process in real time, adjusting with feedback from participants
- D. Introduce simple gestures to which all participants should be able to react sonically. Introduce each gesture explaining what it asks of players and test out some examples, to see whether or not you'll have to adapt for specific instruments, for instance. Introduce and test all gestures gradually, and focus on finding an open and reactive context. Lead the group considering individual players, sections and the whole group. These exercises should be led with an open mind and focused on listening, and should encourage diversity (there should be no single “right” or “wrong” way of reacting) .
You can choose any existing set of gestures, but you should try to be clear and not overburden participants with a complex code. Studying existing methods, such as Walter Thompson's Soundpainting, John Zorn's Cobra or Tim Steiner's leading method can help you select what fits your own profile, as a workshop leader, and the participants profile. The goal is to have the group react, in a musical and thoughtful way, to the gestures, and facilitate improvisation, by signaling and conducting possibilities.;

SOME INFORMATION ABOUT EXISTING METHODS:

Walter Thompson's Soundpainting

Soundpainting is a sign language created by the New York composer Walter Thompson for musicians, actors, dancers, poets and visual artists. The language consists of more than 1200 gestures that are indicated by the composer known as Soundpainter. This is what indicates the type of action the soundpainter wants the participants to perform. The direction of the composition is defined by the signals given by the composer.

Know more in the following website, where you can find workbooks, private lessons and other information about soundpainting: <http://www.soundpainting.com/>

Here are some examples of signs to register:

- Pointed indicator: Touch (PLAY);
- Clenched Fist: Stop (STOP);
- Left hand opening and closing, and indicator: Create the wave effect (FLASHING) - Only play when the indicator is in the field of view. When the indicator does not point at anyone, no one should play;
- Left hand in V: Play loudly. (HIGH);
- Two fingers pointing to the eyes: Pay attention and prepare for the next indication (ATTENTION);
- Secure by hand: Free composition. They are currently the most important musicians in the group (SOLO);

John Zorn's Cobra

Cobra is a game piece by New York composer John Zorn, unpublished but recorded often. There are signs, but also cards and other props (like hats) that are used by the “prompt” (the name given to who is conducting the game). Cues are given to individual players or groups, and determine who's playing, who's leading and the overall dynamics. It also cues memory and sampling operations (remember and repeat what you or another player is/was playing) and it features guerrilla and fencing codewords, to determine possible confrontations between players.

Know more in the following article:

[Some Notes on John Zorn's Cobra, by John Bracket](#)

American Music Spring 2010 © 2010 by the Board of Trustees of the University of Illinois

Tim Steiner's leading method

Tim Steiner is a composer and workshop leader, who has worked extensively with large groups of both professional and amateur musicians and also non-musicians, and uses a small set of easily recognized gestures to trigger improvised and non-improvised elements of music.

Know more in the following website: <http://www.timsteiner.co.uk/>

In Tim Steiner's method, all gestures are introduced in 3-steps:

1. Gesture WHAT you want to happen
2. Gesture WHO you're targeting
3. Gesture WHEN things should happen

Example of simple gestures for improvisation:

- Drone: an “o” formed with your thumb and index finger - long notes (each time we repeat the gesture the player should change the note/pitch)
- Stab: open hand (as in a Stop sign) - short dry sounds
- Solo: pointing or waving finger at a player
- Numbers: numbers can mean specific pitches, or rhythmic patterns
- Ear: pointing to your ear means play something you know and/or like to play
- Head: pointing to the top of your head means play the “theme” (that should be some piece of music, a simple phrase or pattern created or chosen by the group)

Dynamics are conducted in a classical way, as well as tempo indications. Pitch directions can be indicated with fingers swirling up or down.

- E. With the material developed by the different groups, ask the participants to interact with each other to start creating a possible structure, always making it clear that this structure is always changeable, so the participants can never lose focus.

- F. Enhance the qualities of the participants both on a technical or creative level, and also taking into account their leadership performance when requested;
- G. At the end of the exercise the participants should have had a relevant experience and know tools and exercises which are useful for their own projects;
- H. We recommend doing a small public presentation of the result of the workshop. This way, participants do it with a more professional outcome and they will feel that all the team and group work as a final purpose.

This exercise is based on the Directed Improvisation Workshop, oriented by Space Ensemble at Escola do Rock Paredes de Coura and other music schools in Portugal, Spain and Italy.

OTHER SUGGESTED EXAMPLE:

San Simón Fiddle in Pontevedra

San Simón Fiddle is a one-week summer course for string instruments in traditional music, organized by Galicia Fiddle since 2012. It takes place in San Simon Island, in Pontevedra (Galicia, Spain). It's designed for children and youngsters between seven and eighteen years old, with violin and cello formation. The course purpose is to promote the use of strings in traditional music and to encourage students to have fun while learning and improvise, regardless of their technical level. Exploring the participants' capacity to improvise to the maximum is one of the main goals pursued, which will make them discover a new and fantastic musical world unknown to them until then. At this summer course the music is transmitted orally, dispensing music scores in order to sharpen the participants's capacity for musical retention, who, in a few days on the island, will be able to learn a melody in just a few minutes.

3. CREATION AND IMPROVISATION OF MUSIC FOR FILM AND PERFORMING ARTS

Using an artistic object rather than a music score as a stimulus for creation, like a movie or a performance, can be a great way to engage participants in music creation, helping them to be more spontaneous and confident. Music can be used to give a new meaning to other artistic objects, and this process allows participants to test how a movie, a performance or other artistic piece can be a stimulus for music creation and composition. The other artistic stimulus becomes the music score itself, functioning as the conductor of the show. In this way, teachers can address the role of music in the construction of meanings. Creating music for films or performances leads participants to think of music sequences taking into account visual stimulus rather than musical rules.

Creation and improvisation of music for film and performing arts has the advantage of stimulating creativity and artistic education in general, using an inter-art approach that allows participants to get in touch with relevant artistic material, contributing to their cultural and artistic education.

Experimentation and creativity must prevail at all levels, for example: creating sound effects with different and uncommon materials, some may not even be instruments. Looking for other sounds in these objects or in the participants' instruments (noises, sounds that we normally want to eliminate), experimenting with unconventional instruments and electronic instruments. All these practices must stimulate the ability to think about the nature of sound, exploring how all the sound material that is not usually used can also be a very interesting musical material.

EXERCISE 1

Choose a movie or a performance and construct an exercise that will make participants improvise music to create a new soundtrack for the artistic piece you chose.

- A) Choose a movie or a performance for this exercise. To begin, it must be a small excerpt which contains variations in action, to allow participants to test various sounds to convey meanings with

different intensities. You can also use still images of relevant artwork, or ask some of the participants to move in specific ways. You can use some inspiration from [Fluxus Digital Collection](#) such as Fluxus Performance Workbook or other resources on performance art, and use text prompts as a score, too.

- B) Define your methodology and how you will conduct participants through the exercise. We recommend using the Conducted Improvisation and collaborative composition techniques resorting to some gestures and some pre-existing musical material. Make sure the participants know the rules and understand how to react to each signal.

SUGGESTED EXAMPLES:

Space Ensemble Music for Films Workshop

The workshop "Music for films" by Space Ensemble is a short musical residency to work with students from different music schools and backgrounds, in order to show them how to create and play music for silent films. The workshop covers topics such as free improvisation, conducted improvisation, creating music for films and, above all, it aims to stimulate the students' creativity, making them think about how they can give new meanings to a film through different sounds. The workshop's educational approach aims to stimulate participants to be creative, confident of their abilities as musicians, and to work as a team, paying special attention to the development of the listening skills of the group as a whole. The work plan for the workshop "Music for films" foresees working with short films with the theme ecology / biodiversity / fables made by several international directors. At the end of the workshop, there is a small film-concert, bringing together teachers and students on stage. Ideally, the workshop can have 10 to 12 student participants (a mix of percussion, strings and woodwind instruments).

This workshop was made at the Play2Grow event YOUth Grow. You can see [here](#) some testimonies given by the participants about the practice and music approach.

BASIC RECYCLED INSTRUMENTS AND OBJECTS TO PLAY MUSIC

SUMMARY

The construction of instruments with recycled materials allows combining environmental concerns with artistic practices. Building instruments can be an easy way to teach essential music concepts, easily answering questions like: what are the components of a guitar, how is it built, among other basic knowledge. After this unit trainees will have a broader understanding about several instruments' elements. They will also be able to creatively build instruments or objects to play music with from recycled materials or easily find ways to repair damaged instruments. This document aims to be a support to help trainers think about how they can prepare activities related to building basic instruments or objects with recycled materials and things to have in consideration while doing it.

SUBUNITS

1. Questions to help in the process preparing activities with recycled materials
2. Tutorials on how to build simple instruments
3. Examples of simple exercises for building instruments with recycled materials
4. Related projects to inspire your activities

KEY COMPETENCES

Hard skills

Improvement of instrumental practice
 Mastery of an instrument
 Recognition and ability to name different parts of several instruments
 Understanding the mechanics of an instrument
 Ability to build a simple instrument from scratch
 Linguistic skills (if the activity is held in a multicultural environment)

Soft skills

Communication
 Team work
 Collaboration
 Communication
 Networking
 Resilience
 Improvisation
 Creativity

LEVEL OF DIFFICULTY

Easy / Medium

DURATION

Time of preparation - Depends on the activities

Duration of the activities with the participants - Depending on the activity, 1 hour minimum and to 4 hours maximum.

WHO CAN IMPLEMENT THIS UNIT

Any youth worker. For some activities, you can ask for the help of a luthier or someone that works with more complex recycled instruments or a music teacher for more complex music related activities with the instruments.

DIDACTIC METHODOLOGY

Cooperative learning, practical exercise.

LEARNING OUTCOME

Students will be able to make their own instruments and actively share new ideas about how to make them.

EVALUATION CRITERIA

In this unit students must be evaluated by their capacity to:

- Recognise and name different parts of several instruments.
- Understand the mechanics of an instrument.
- Acknowledge the impact of recycling objects and understanding why it is so important to invest in this kind of practice.
- Show empathy for other participants and interact with tolerance and respect.
- Communication, team work.

Note: If your trainees are under 8 years old, one way to evaluate them without being too rigid is to make sure they engage in the activity and show curiosity about the process.

1. QUESTIONS TO HELP IN THE PROCESS OF PREPARING ACTIVITIES WITH RECYCLED MATERIALS

Building or repairing instruments with recycled materials can be a very free-style activity because you have to work with what you have at your disposal. There is no unique formula on how to prepare and do this practice, but here you have some tips and questions that can help you:

Question 1:

What are the participants' ages?

As a trainer you must suit your practice to the age group you are working with. This is especially important if you are working with kids under 8 years old, because it is very important to adapt the materials and the methods to different ages.

Question 2:

What materials do I have at my disposal?

Do you have old instruments with some faults that can be repaired? Or you are beginning from scratch and have nothing but some recycled materials? Either way, what you have is more than enough. If you need more things, you can always use your imagination. Here are some ideas and tips:

- A) Where can I find second hand instruments for my project?
Music shops, orchestras, local bands or associations, etc. Make an appeal in your local area for instruments' donations.
- B) Where can I find good recycled materials to develop my instruments?
Try to make an agreement with a recycling center that is close to you; use materials the participants recycle at home, encouraging them to be creative and think how they can use what they already have to build an instrument.

Question 3:

What is my activity theme?

Choosing a theme makes it easier for participants to engage in this activity. In this module you can easily associate environment and sustainability related themes such as environmental consciousness, the importance of recycling, circular economy basic knowledge, among others, to make your workshop more impactful and fun, giving insights about other important topics while you also teach music.

Question 4:

How can I organize this activity?

Our suggestion is that you have a time for preparing your instruments and a time to learn about music. Mixing both can be confusing, so make separate workshops:

- Workshop for building instruments: Children should actively participate in this workshop, where you can start to introduce some basic knowledge on how some instruments work and what makes them produce which sound.
- Musical training: Adapt specific music lessons to the instruments you built with your students so that they can master them and feel the practical purpose of these recycled objects.

2. TUTORIALS ON HOW TO BUILD SIMPLE INSTRUMENTS

Choose some ideas in the following DIY (Do It Yourself) Musical Instruments Tutorials.

How to Make 52 Homemade Musical Instruments

By Loraine Brummer, Felt Magnet

© 2021 Maven Media Brands

How to Make Musical Instruments with Recycled Materials

By Brian Clark, Musician Wave

© 2021 MusicianWave.com

3. EXAMPLES OF SIMPLE EXERCISES FOR BUILDING INSTRUMENTS WITH RECYCLED MATERIALS

EXERCISE 1

Make an instrument following one of these tutorials:

4 INSTRUMENTS: DRUM, MARACA, TRUMPET, GUITAR.

You can either choose one of the instruments or do them all.

© JUNKORCHESTRA LTD

Recycled instruments tutorials by Bash The Trash

Simple and complex instruments. You can choose the one you like the most and try to build it following the tutorial.

© 2021 Bash the Trash Environmental Arts LLC

EXERCISE 2

Invent your own instrument with recycled materials.

Steps:

- Find materials or objects that you don't use anymore.
- Test the possible sounds you can create with them, alone or in different combinations.
- Create your own instrument with the materials you find more interesting. You can put them together with glue, threads or other recycled materials that serve your purpose and help you create your instrument.
- Give it a unique name also invented by you.

Note: You can either try to recreate an instrument that already exists and add some new detail to it, or you can invent your own instrument.

Worksheet for trainees with the same exercises.

Note: Trainers can also choose some of the instruments in the articles or tutorials and prepare their own activity, asking students to bring recycled materials from home in advance for the activities planned.

RELATED PROJECTS

Explore the following projects and try to get some inspiration from them for your own activities!

Recycled Orchestra of Cateura

“The world sends us garbage. We send music back.”

Favio Chávez, Recycled Orchestra of Cateura Director

An orchestra from Assunción (Paraguay) entirely made with recycled instruments. It was created in 2012 by the musician and environmental technician Favio Chávez, who had the idea to recycle materials from the Cateura landfill to create instruments for children who live in vulnerable and social exclusion conditions, who would otherwise probably not have the possibility of learning music or playing in an orchestra. The success of this orchestra is huge, having played in several countries around the world, with artists like Stevie Wonder, Metallica and Megadeth.

Some instruments made for the Recycled Orchestra of Cateura and the materials used:

- Violin: Paint cans, aluminum pot, wooden pallets
- Cello: Olive oil cans, tenderizer, wooden pallets
- Saxophone: Water pipes, coins, buttons, keys, beer bottle caps, cutlery handles
- Drums: Wooden pallets, radiograph, angles and pins of metal for windows
- Guitar: Wooden pallets, cans for candies

Official website: www.recycledorchestracateura.com

La Música del Reciclaje, by ECOEMBES

“You give a second chance to a can, a piece of wood or something that is discarded, but you are also giving a second, third or fourth chance to many people who are abandoned by the system.”

Victor Gil Serafini, Artistic Director of La Música del Reciclaje

La Música del Reciclaje is a social project by ECOEMBES that adapts the ideas followed by the Recycled Orchestra of Cateura from Paraguay to the reality of Madrid. It welcomes young people at risk of social exclusion, teaching them music using recycled instruments. They work with 6 centers in Madrid, which results in the inclusion of approximately 100 young people.

Official Website: www.lamusicadelreciclaje.com

Know more about the benefits of these practices applied by these projects in the [Play2Grow website](http://www.play2grow.com).

Worksheets

- TASK 1
Make an instrument following a tutorial
- TASK 2
Invent your own instrument with recycled materials

TASK 1

Make an instrument following one of these tutorials:

4 INSTRUMENTS: DRUM, MARACA, TRUMPET, GUITAR .

You can either choose one of the instruments or do them all.

© JUNKORCHESTRA LTD

Recycled instruments tutorials by Bash The Trash

Simple and complex instruments. You can choose the one you like the most and try to build it following the tutorial.

© 2021 Bash the Trash Environmental Arts LLC

TASK 2

Invent your own instrument with recycled materials.

Steps:

- A) Find materials or objects that you don't use anymore.
- B) Test the possible sounds you can create with them, alone or in different combinations.
- C) Create your own instrument with the materials you find more interesting. You can put them together with glue, threads or other recycled materials that serve your purpose and help you create your instrument.
- D) Give it a unique name also invented by you.

Note: You can either try to recreate an instrument that already exists and add some new detail to it, or you can invent your own instrument.

MUSIC FOR CHANGE

SUMMARY

Music for change is a unit that highlights the importance of community engagement and inclusion in creative projects. It is a document that aims to bring inspiration to trainers and youth workers, by showing them how music can be used for inclusion purposes. It should help trainers reflect about how music can be used to mitigate a social problem, identifying where they can make a positive difference by adapting music activities to different audiences and needs.

SUBUNITS

1. Community engagement
2. Social inclusion

KEY COMPETENCES

Hard skills

For trainers / youth workers:

Instruments to activate and implement strategies to engage the community that surrounds them in the music activities they organize.

Understanding how music can be used to mitigate a social problem through specialized inclusion projects.

Understanding how to create a music project tailored to certain communities or groups of people.

Soft skills

Communication

Team work

Collaboration

Communication

Networking

Resilience

Creativity

Adaptability to different social backgrounds

LEVEL OF DIFFICULTY

Hard

DURATION

Time of preparation - Depends on the project

WHO CAN IMPLEMENT THIS UNIT

Any trainer or youth worker. To set up projects with a social and / or community background, trainers may need specialised staff to help in some phases, such as sociologists, psychologists, social workers, among others.

DIDACTIC METHODOLOGY

Collaborative learning, brainstorming.

LEARNING OUTCOME

This unit is exclusively for trainers/ youth workers. They should have a broader understanding on how they can use the resources and knowledge they already have about music education to engage the community that surrounds them in the activities they organize, or even to create a specialised inclusion project based on a social problem identified in the community that can be mitigated through cultural activities.

EVALUATION CRITERIA

Both for community engagement and social inclusion, trainers will benefit by holding the activities in groups, promoting interaction and cooperation among participants. Trainers can evaluate the participants by their capacity to:

- Meet the objectives of each exercise or activity;
- Manage self control during the activities;
- Keep motivation and commitment;
- Socialize with their peers during and between activities;
- Collaborate with other participants;
- Take good care of their own musical instrument and those of others;
- Engage and enjoy activities during the event;
- Be creative and proactive;
- Show empathy and respect for their colleagues;
- Understand the diversity among group members and treat all with respect.

In social inclusion projects, you can try to make a deeper evaluation to understand the benefits of your activities for the lives of the participants on several levels. For example, you can try to understand if the participation in a certain project helped the participants to improve their school performance or if it helped to minimise school dropout in certain communities, or if it contributed positively to their mental health or emotional balance, among other things. However, to be accurate such impact evaluation is usually only possible in the long run and should always be held by expert researchers/ consultants.

1. Community engagement

Music is an artistic practice with great potential to be used in community inclusion projects. For any event or activity, a very important factor is this: a good relationship with the community that surrounds you promotes new forms of collaboration and will always be an added value for the project, the participants and the place where it happens. There is neither right nor wrong way to community engagement. Your strategy must adapt both to the purpose you set for your activities and to the specific characteristics of the community you will be working with. But there are some values and fundamental steps you can bare in mind while developing your strategy for community engagement, such as:

- A. Identify relevant stakeholder groups in your community. Ask yourself how your music activities can impact people in a positive way and where they will be most appreciated.
- B. Base your actions on social justice principles such as equity, participation, and access.
- C. Outline the methods to engage your target and allow sufficient time to effectively undertake the engagement.
- D. Find out what people want to know about music or how they want to interact with your activities and try to meet their interests and needs.

SUGGESTED EXAMPLES

“Tú Cuentas ¿Me Cuentas?”, by Colegio San José (Valladolid, Spain) and the non-profit association REA (Castilla y León, Spain)

“Tú Cuentas ¿Me Cuentas?” it’s a project born in 2018 that focuses on the school community, with the purpose of reducing bullying, while reinforcing respect, tolerance, empathy and responsibility through music. For this, the Spanish music “Tú Cuentas” (You Count), from the folk / rock band Celtas Cortos, is used to create several activities according to the students' ages and courses, to reflect and discuss these issues. The project aims to promote empathy towards people who suffer from bullying at school and raise awareness to the need to act immediately to solve the situation. They highlight the important role of the observers in the detection and action against school bullying, encouraging direct support to the person who suffers from bullying or indirect support through the notification of the fact.

Through the song TÚ CUENTAS” (You Count), from the Spanish folk / rock music group “Celtas Cortos”, Colegio San Simon and REA created an awareness campaign against bullying, using the power that music has in children and young people to make them more receptive to the themes presented in them, creating a hymn against bullying a series of different activities related to it, depending on the age / course of the students.

Didactic concerts in Tomiño, by Goian’s Music School (Spain)

Since 2016, Goian’s Music School has been organizing educational concerts for the Galician school community with the purpose of awakening children and youngsters to the world of music, increasing their cultural and musical awareness, and filling the lack of musical education in the school curriculum. With this goal in mind, Goian’s Music School visits schools and performs concerts, using a narrator between the plays.

Didactic concerts are great to explain the potentialities of several instruments, as well as their history, awakening young people's curiosity for music education.

Public concerts during residencies, by School of Rock Paredes de Coura

To enable its students to perform live for different audiences and in several contexts, School of Rock Paredes de Coura organizes public concerts throughout its intensive residencies. These concerts end up boosting the cultural life of the place where the school takes place, since it takes place in a small village in northern Portugal with low population density. At these free concerts open to the public, School of Rock gets out of the classrooms and shares music with the whole community, which aims to bring the population closer to the school's activities, arousing curiosity about music and music education in general.

They usually perform at schools, on the streets, nursing homes and open spaces in the Paredes de Coura village.

Radio workshop, by School of Rock Paredes de Coura

To bring the community closer to music, School of Rock organised a radio workshop. The idea was to organise an activity with a more general theme, which could raise the population's curiosity, something that would be linked to music without requiring participants to have technical music knowledge. In this workshop, a professional radio broadcaster explained some basic concepts about the radio and created a specialised radio programme with participants. The radio programme echoed through the village's loudspeakers and reported what was happening during the School of Rock residency, consisting of interviews with participants and staff, music themes from the school's resident bands, customised jingles, and other materials related to the school to bring the population closer to the project and inform them about what was happening. All the material was produced by participants with the help of the radio broadcaster.

2. SOCIAL INCLUSION

CAN MUSIC BE A MEANS FOR SOCIAL INCLUSION?

Music is a universal language. This means that it is ideal to communicate or interact with different people, therefore it has a great potential to be a resource to use in activities aimed at inclusion of different sectors of the population, working on issues such as gender, racism, accessibility, democracy or diversity, among others.

Be aware that your target audience has a lot of skills that can and should be used and explored during workshops. Your role as a facilitator is to create the right conditions so that they can achieve their own goals and personal development and have access to opportunities that maybe they wouldn't have in other contexts because of their social, cultural or economic backgrounds.

“Empowerment doesn't mean giving power to someone. Empowerment cannot be given. We gain power through building our skills, our confidence, our knowledge, our networks. And because we have earned it, it can't be taken away from us.”

Ethics and Participatory Art. Art and Community Notebook N.01 , by Arlene Goldbard and François Matarasso.
Calouste Gulbenkian Foundation

For further understanding about ethics in community based and social inclusion projects related to artistic practices, we recommend the following readings (fully available online, in english and portuguese):

Ethics and Participatory Art. Art and Community Notebook N.01, by Arlene Goldbard and François Matarasso. Calouste Gulbenkian Foundation.

A Restless Art. How participation won, and why it matters, by François Matarasso. Calouste Gulbenkian Foundation.

A. Gender issues

Think about the potentialities of music as a way to educate young generations to the importance of gender equality and reinforce fundamental values such as acceptance, tolerance and respect for everyone. Many projects were created over the last few years to reinforce these values and to give opportunities to those who are normally denied them for various reasons such as gender discrimination, eventually leading to poverty or financial struggles, unequal access to studies, among other problems.

Here are some examples of projects that contribute to reinforce awareness about gender equality in the music industry and education:

Keychange

Keychange is a movement fighting for a more sustainable music industry. They support talented but underrepresented artists and encourage organisations to take a pledge for gender equality. Supported by the Creative Europe Programme of the European Union, Keychange is a global network and movement working towards a total restructure of the music industry in reaching full gender equality. Keychange consists of partners collaborating from 12 different countries, working proactively to make this change.

Anyone can be part of this network: from music organizations and companies to individuals and underrepresented talents. Even a music school, as an organization that has an important role in the education of youngsters, can take action. For more information, see the page “WHAT CAN I DO?” on the Keychange website. As a music organization, you can sign the Keychange Pledge and outline your own ambitions by signing the pledge to contribute to a more equal music industry.

Keychange focus on a real problem in our society and tries to take action to solve it:

“Representation of women and gender minorities in the music industry remains very low in all European countries. Across the participating countries’ collecting societies, women represent 20% or less of registered composers and songwriters. Earnings for women are even lower and women and gender minorities are underrepresented in leadership roles across the industry and on stages at festival programmes.

The Keychange Pledge represents a collective effort to change this landscape. Through the Keychange Pledge, Keychange is building a network of music festivals and organisations who are committed to achieving and transforming representation throughout the music industry.”

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Descúbreas

Descúbreas is a project that aims to mitigate women’s inequality of access to the music world, offering a series of training courses and workshops that allow them to become professional artists, technicians or succeed in other functions linked to the music industry. The training courses are given by women, highlighting some examples of successful people in the music industry, aware that representation is very important for the encouragement of young girls and women.

In addition to a [music mentoring programme](#) shaped for each project, Descúbreas online platform offers training resources like [tutorials](#), covering themes such as “Homemade Recording”, “Tips to your music videos”, “Music Industry: How does it work?”, among others), [interviews](#), [forums](#) and [activities of interest](#).

Note: Descúbreas online platform and all the materials are in Spanish.

Descubreas believes that celebrating women in the music industry and contributing to increase the number of women in the music industry is very important for an equal society.

On their website, they say:

“51% OF THE WORLD’S TALENT IS FEMALE

One of the most groundbreaking articles in the scientific journal Science concludes that gender roles break down at the age of 6, influencing play and decisions and, in the long run, expectations and vocations.”

Descubreas is a project by [Deputación de Pontevedra](#) in partnership with [Regalamúsica](#), created “to settle a historical debt with women in the music world. We want to put the spotlight on 16-25 year olds and help them overcome any invisible barriers that may frustrate their professional aspirations.” (Chairwoman's words talking about the project).

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LGBTQIA+

Gender self-determination and sexuality are increasingly important issues in our society. Being aware of these issues, especially in projects where we work with young people, is very important for the participants to feel respected and free to be who they really are. Cultural and educational projects are often the spaces where these youngsters feel comfortable for the first time, counteracting possible hostile environments they may have at home, at school or in other contexts.

Some tips to ensure your activities are welcoming for LGBTQIA+ participants:

1. Be aware of gender stereotypes

If the experience of being transgender or nonbinary (not identifying as male or female) is a new concept for you, try to know more about it so that you can better respect the needs of the participants and contribute positively to a more inclusive and non-biased education.

2. Be aware of your language and the importance of a gender neutral communication

Gender minorities inclusion starts with the way we communicate our projects and the way people are treated in the registration process and during activities. It is important to be aware of this because inadequate communication can represent a barrier to the participation for these minorities. Try to communicate your activities with gender-sensitive language and during the activities avoid binary or sexist communication (words, sentences or expressions that reinforce the idea that there are only two genders or that underscores gender roles).

If you want to know more about this topic, see these Gender-sensitive Communication Guidelines:

English language

[Gender-sensitive Communication Toolkit](#)

© 2021 European Institute for Gender Equality

Portuguese language

Manual de Linguagem Inclusiva

© 2021 Comissão para a Cidadania e a Igualdade de Género

Spanish language

Guía Práctica de Lenguaje Inclusivo

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Italian language

Scrittura inclusiva: 6+1 tips per scrivere in modo inclusivo

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3. Use the names and pronouns students ask you to use

Students who are transgender or nonbinary may wish to be called by another name and/or use pronouns that more accurately reflect their gender identities. Some examples: opposite-gender pronouns (he/him/his instead of she/her/hers and viceversa) or inclusive pronouns (such as they/their/theirs).

This is a very sensitive issue and not all transgender or nonbinary participants will have the initiative to say how they wish to be treated due to other repressive environments they may experience at home, school or other places and/or groups. Try to prevent this by including a field on your registration form for participants to say the pronoun(s) by which they wish to be addressed (the answer field should be open to allow various types of answers). Associated with this field, you can also, for example, include another field asking if they wish to be addressed by a name other than the one they were given at birth.

4. Include LGBTQIA+ people in the curriculum for your music activities

If you have to choose songs for a setlist, for example, try to compose a varied and inclusive setlist of various artists in the music industry. During the activities, talk about the importance of these people in the music world, contributing to a positive change in youth education, often subjected to the often sexist and racist curricula that only praise the achievements of white male figures.

Representation is very important for LGBTQIA+ students to identify with what they are studying and seeing the achievements of people with whom they identify. This is equally important for the education of students who do not belong to gender minorities, contributing to a more inclusive, humanist and prejudice-free education that will teach them to be people who are open to diversity and respect everyone, regardless of their gender.

LGBTQIA+ AND QUEER COMMUNITY RESOURCES, by Songtrust (USA)

Songtrust has put together a collection of organizations and resources to support and empower the LGBTQIA+/Queer community. They are committed to fighting for representation for all songwriters, at any stage of their career.

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5. Do not allow gender or sexual orientations discrimination

If you see or hear students being harassed for their sexual orientations or gender identities you should act immediately.

6. Be respectful of LGBTQIA+ participants' privacy and needs

Not all participants are ready to assume their gender identity or sexual orientation. Respect their privacy and time. Your role is to create activities that are inclusive, both in practice and in the language used, create safe spaces where all the participants feel comfortable and free to express their creativity. Be sensitive to other needs they may have, such as neutral bathrooms and dormitories.

B. Accessible and democratic music education

Music education can be a very expensive practice and, in many countries and contexts, it is actually seen as a privilege. Those who want a music education usually have to spend a lot of money buying an instrument or paying for regular lessons. However, there are several ways to counteract the economic difficulties of participants, allowing music and arts education to be more inclusive.

Music can be a powerful tool to bring cultures together and promote respect between people, ethnicities, and cultures, working on problems like structural racism and xenophobia which often underlie the segregation and marginalisation of certain communities, especially immigrants and racialised people.

If you work for music or arts institutions concerned with the democratisation of music education, you can:

1. Create partnerships with sponsors or companies that make it possible to fund the education of people in economically deprived situations.
2. Safeguard some vacancies for people in economically deprived situations, refugees, immigrants, ethnic and racial minorities, or other people belonging to communities that may be segregated and may have some difficulty accessing the opportunities and experiences your activities offer.
3. Reaches out to youngsters in situations of social exclusion. Don't forget that people in economically deprived conditions may not have access to certain information easily. Try to reach out to people who are at the margins of society, through partnerships with schools, social institutions, cultural intermediaries or other local agents who can facilitate contact with these youngsters and their families.
4. Create social inclusion projects related to music education, tailored for specific communities.
5. If the acquisition of instruments is a barrier, make activities or projects based on recycled instruments or create instrument donations or exchange programmes.
6. Create a diverse curriculum for your activities, contributing to a positive change in youth education, often subjected to racist or sexist curricula that only praise the achievements of male white figures.

Suggested resources:

Institute for Composer Diversity (USA)

The Institute for Composer Diversity works to encourage the discovery, study, and performance of music written by composers from underrepresented groups.

We do this to positively impact three important groups: the audiences and students who will engage with the music, the conductors, performers, and educators who serve to bring that music to those audiences and students, and the composers themselves.

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Racines Project in Aosta (Italy)

The Racines Project is an artistic camp dedicated to western percussion, its roots and evolution. The project involves students and professors of SFOM, the Conservatoire de la Vallée d'Aoste and the Giuseppe Verdi Conservatory of Turin, from Italy, and the Ensemble Artistique de Bolomakoté, from Burkina Faso. The four institutions collaborate, by meeting and sharing rehearsals, seminars, conferences and concerts. Some of the interesting knowledge exchanged is comparison between African and European musical concepts and realities, getting to know a non-european culture better,

and similarities between sound and movement in the way balafon and marimba are played, among other things.

Racines Project is a great example on how you can prepare intercultural activities to enrich your curriculum, opening new horizons for participants through contact with new cultures and different musical practices

Orquestra Geração, by Escola Artística de Música do Conservatório Nacional (Portugal)

Orquestra Geração is a project that aims to promote access to a musical education that would be impossible for most children and young people living in contexts of social and urban exclusion. The "Orquestras Sinfónicas Juvenis" - Orquestra Geração project is inspired by the Venezuela's National System of Children and Youth Orchestras which has the Simón Bolívar Symphony Orchestra as its greatest exponent of quality, directed by great luminaries of the music world, and which for more than 38 years has included in its groups (more than 200 local youth orchestras) children and young people from problematic neighbourhoods, with school failure and dropout problems, and with difficulties in social integration. This project is a success story for its innovative contribution to the integration and development of children and young people from the most disadvantaged social backgrounds.

Goals:

- To promote the social inclusion of children and young people from socially and economically disadvantaged and problematic neighborhoods;
- To fight school drop-out and failure;
- To promote group work, discipline and responsibility for better citizenship;
- To promote self-esteem in children and their families;
- To bring parents closer to their children's educational process;
- To contribute to the construction of life projects for the youngsters;
- To promote access to a musical education that would be impossible for most children and young people living in contexts of social and urban exclusion.

Orquestra Geração © 2021

Orquestra de Afectos, by Escola Artística de Música do Conservatório Nacional (Portugal)

Orquestra de Afectos is a project that aims to work on emotional communication in kindergarten through music, particularly through voice, as a way of mitigating conflictual relationships that often result in the transfer of problems from the surrounding neighbourhoods to the school.

The project focuses on musical sessions, with an emphasis on vocal repertoire, seeking to develop emotional relationships between children and adults, promote sociability, communication and the development of soft skills.

Orquestra Geração © 2021

Recycled Orchestra of Cateura (Paraguay)

An orchestra from Assunción (Paraguay) entirely made with recycled instruments. It was created in 2012 by the musician and environmental technician Favio Chávez, who had the idea to recycle materials from the Cateura landfill to create instruments for children who live in vulnerable and social exclusion conditions, who would otherwise probably not have the possibility of learning music or playing in an orchestra. The success of this orchestra is huge, having played in several countries around the world, with artists like Stevie Wonder, Metallica and Megadeth.

La Música del Reciclaje, by ECOEMBES (Spain)

La Música del Reciclaje is a social project by ECOEMBES that adapts the ideas followed by the Recycled Orchestra of Cateura from Paraguay to the reality of Madrid. It welcomes young people at risk of social exclusion, teaching them music using recycled instruments. They work with 6 centers in Madrid, which results in the inclusion of approximately 100 young people.

Both Recycled Orchestra of Cateura and La Música del Reciclaje use recycled materials and sustainable practices to combat the difficulty of access to instruments and musical training, contributing to the democratisation of music education and its benefits.

C. Social inclusion of people with physical and/or cognitive disabilities

The inclusion of people with disabilities is a topic on which we still have a lot of work to do. The societies in which we live are very exclusive and there are still many barriers to the participation for people with disabilities in cultural events and activities. However, some good practices are already documented and can be adapted to various contexts. Music can be a powerful tool to combat discrimination and stigmatisation of people with disabilities. Inclusive projects should not be patronising, but rather look at participants with dignity, as people who can do extraordinary and unique things and capable of bringing new artistic possibilities to the projects.

Musical practices have the power to be a means to work on the empowerment of people with disabilities, their independence and their representation led by themselves through access to certain opportunities that are often denied to them.

Remember the sentence by Arlene Goldbard and François Matarasso on *Ethics and Participatory Art* (Art and Community Notebook N.01, coordinated by Calouste Gulbenkian Foundation): “Empowerment doesn’t mean giving power to someone. Empowerment cannot be given. We gain power through building our skills, our confidence, our knowledge, our networks. And because we have earned it, it can’t be taken away from us.”

For further understanding about how disability is perceived by society, we recommend you reading the following resources:

Understanding Disability, by Drake Music

Drake Music developed a set of resources that explain the construction of different Models of Disability.

A Model is a framework from which disability is understood in society. By understanding the models and how they have historically and culturally impacted each other, you’ll be better resourced to understand why disability is talked about in the language and ways it is.

© Drake Music

Suggested examples:

Drake Music (UK)

Drake Music is an organization set out to prove that physically impaired people could actively take part in music making. They are innovators, educators, curators and advocates and believe everyone has the right to express themselves creatively through music. They use new technologies and ideas to promote

access to music for all. Their vision is a world where disabled and non-disabled musicians work together as equals.

They follow the Social Model of Disability, that says impairment is not about an individual's body, but is instead about the physical, attitudinal and societal barriers which affect our ability to take part in the daily life of a community on an equal level with others. This model is based on the early 1970's, when disabled people came together and started to challenge what was happening; identifying that social barriers, not their bodies, were the problem. Drake Music works to break down those barriers in music, for example by building a new accessible instrument or creating opportunities for up-and-coming disabled musicians.

We recommend exploring their work as a good practice in this field, specially the section [Training and Instruments & Projects](#).

Voces ocultas, by Estudio Bonobo (Spain)

Voces ocultas is one of Estudio Bonobo social projects. In partnership with several associations like Xuntos Down, Amizade and Amencer Aspace, the project seeks to use music therapy to develop the capacity of the members of these groups with different physical or cognitive disabilities and to offer new artistic proposals that mix different artistic practices besides music.

See the result [here](#).

Notas de contacto – a OCPsolidária na Cercioeiras, by Orquestra Câmara Portuguesa (Portugal)

The project Notas de contacto – a OCPsolidária na Cercioeiras, by Orquestra Câmara Portuguesa, develops musical actions and activities aimed at enhancing the capacities of people with disabilities, promoting their quality of life and integration in the community and contributing to the promotion of an inclusive society.

The artistic focus is improvisation and musical exploration as a form of liberation and artistic expression of the participants, with the aim of integrating some of the musicians of Notas de Contacto in Jovem Orquestra Portuguesa (JOP).

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STO – Symphonic Taxi Orchestra, by SFOM (Italy)

STO is a project born within SFOM, coordinated by [Aosta Classica](#) Association and Tamtando OPS. It is formed by students of Suono Anch'io Laboratory (a SFOM workshop for youngsters from seven years old onwards calibrated to the needs of children with disabilities, but articulated as a regular instrumental training course), SFOM and IMP teachers, recent graduates and music schools students of Valle d'Aosta. STO represents a true design of an inclusive orchestra, a meeting space between different people with and without disabilities, to make music together.

SFOM (School of Musical Training and Orientation of Maria Ida Viglino Foundation for Musical Culture) as a [Disability Department](#) that promotes several projects and workshops aimed at people with disabilities that allow them to discover the passion for music and to practice its study. These workshops are designed for people of different ages and disabilities, intended to be applied in different contexts, such as school, family activities and orchestra.

Their CLUSTER Summer Camp, documented as a best practice and a case study of the Play2Grow Project, is a music bootcamp opened to every instrument and level of competence and it is fully inclusive. All students, including participants with disability, are involved in all the music and leisure

activities, as well as in the orchestral musical practice (the core of the camp) with the assistance of their teachers, heads and staff from SFOM Disability Department and other assistants if needed.

Know more about other SFOM projects and how they include disability [here](#).

D. Social inclusion of elderly people in isolation and active ageing through music

As populations keep growing older, isolation of elder people is a major problem in our societies. The lack of support in old age and the lack of social services means that some people grow increasingly isolated in their older years, something that has a very negative impact on their mental health.

But some projects are using music to tackle this problem.

Suggested examples:

Palco em Casa, by SAMP (Portugal)

In recent years, there has been an increase in average life expectancy and in support networks for older people. However, there is still a clear deficit of care and activities that promote social, psychological, emotional and cultural empowerment, especially in isolated and still independent older people. SAMP (Sociedade Artística Musical dos Pousos) has become aware that current society has so many models to teach us how to be born and grow up, and so few to teach us how to grow old and die with dignity and identity, and after 15 years of artistic sessions for the elderly, they have concluded that these are also the people who need answers. Because they know that these people are not in nursing homes, but at home, the Palco em Casa project contemplates an entire population in solitude at home, involving the community in the fight against abandonment and exclusion or segregation.

SAMP is a Public Utility Institution founded in 1873 that until today develops several projects related to music education for different sectors of the population and with several purposes of social inclusion. Now more about SAMP projects on their [website](#).

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Rock com Todos, by Municipality of Paredes de Coura (Portugal)

The project Rock com Todos (Rock with All) emerges from the experience accumulated over the past years by the Municipality of Paredes de Coura with the project School of Rock. The aim is to catapult the project to a higher level of social inclusion and interpenetration, including new targets like the elderly.

The project included various music activities, among them the Creation Workshops, aimed at the elderly public in nursing homes, oriented by professionals trained in music and with experience in working in community projects, particularly with older people. In these workshops the participants were encouraged to share their first memories with music and to learn new concepts and melodies. There were moments to listen to music, others to sing together and others to share memories triggered by the music and artistic stimuli of the workshops.

All the training contents contained in this document can be accessed through the Play2Grow Hub: <https://hub.play2grow.eu/>

For more information click [here](#)



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