

ImmMusic

Playful music exercises for youth professionals



- *Music inspirations*
- *Community experiences*
- *Various singing and rhythmic games*

60
tutorials



Impulsive Music Activities to Promote Intercultural Relations

We are pleased to announce to interested youth professionals the toolkit prepared in the framework of the ImMusic project to enrich the range of programs of youth communities. The toolkit gives the opportunity for flexible, enjoyable and easily learn musical exercises, through which not only musical sensitivity but other - personal, social and communicative - competences can be improved.

As part of the ImMusic - Impulsive Music Activities to Promote Intercultural Relations project, dozens of musical tutorials were prepared, which provide the opportunity to hold special music sessions in a youth environment. Among them, there are quite simple ones that can function as a few minutes of relaxation, but there are more serious ones that require more preparation on the part of youth workers and animators and can even be recurring elements in the program of a training or a youth camp. During the exercises, the participants primarily use their own voice and body (singing, clapping, tapping, clicking, rhythmic walking, etc.), but they can use simple tools, primarily as percussion instruments. The tasks are available individually and as a whole on the project website and in the printed publication. The collection of exercises is primarily intended to enrich the work of youth workers and professionals dealing with youth, but also enriches the practice of amateur music ensembles. One of the most important benefits of the project is that the participating musicians and youth professionals were able to get to know each other and mutually evaluate each other's activities.

Musical games can enhance cognitive, affective and motoric skills, i.e. rhythmic and melodic skills, cooperative, or spatial-orientational skills. Singing itself requires concentration, listening perception, memory, and fine motor skills. Besides developing their skills with these musical activities, participants can have a great time experiencing a flow state.

Every culture has some form of music with a steady beat, a perceived periodic pulse, which is one of the most fundamental concepts in music. The ongoing, steady, repetitive pulse that occurs in songs, chants and rhymes, is also connected with fluency in reading and it enhances communication skills. Furthermore, children with better skills in steady beat are reported to be better behaved and have less aggressive physical contact with other students. One of the goals of these enjoyable and beneficial rhythm activities is to develop participants' steady beat competency by involving different rhythmic patterns and various body movements.

During the activities participants use a form of improvisation, i.e. a performance of art that develops a broad range of musical and non-musical skills. Besides the cognitive (i.e. memory) and physiological (i.e. motor skills) areas, they widen their musical repertoire, improve their perceptual strategies, problem-solving routines, and fine and gross motor skills. These creative activities allow students to create rhythms spontaneously, movements and new forms as well as new texts to adhere to the basic rhythms. They may also improvise a musical answer to the instructor's musical questions. Improvisation activities can be extended by changing them into composition activities.

The main objectives of these music activities are to introduce participants to the joy of playing music together, as well to provide some knowledge of musical experience, understanding and enjoyment.

Partner organizations:

Hangkeltő Foundation

Foundation for Youth Awareness

World Music School Helsinki

Coyote Initiatives CIC

'Microkosmos' Associazione Culturale Italo-Ellenica per la Formazione

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1

CATEGORY

vocal
rhythm
instrumental

AGE

10+

**NUMBER
OF PARTICIPANTS**

5+

DURATION

approx. 10 min.

WORKING METHOD

- group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**

- optional: any type of instrument

COMPETENCES

- attention
- concentration
- creativity
- cooperation
- quick reaction
- team cohesion

Stop-walk

A general warm-up exercise that can also use musical sounds as a command in a more creative form.

AIM

A general movement exercise in which musical commands can be used to direct group members. This is a useful team-building game, icebreaker, in which the participants can get to know music in a new aspect.

DESCRIPTION

The participants are placed randomly in the space. At the leader's command, the participants perform certain activities:

„WALK“ - to go
„STOP“ - to stop

Then you have to do the opposite:

„WALK“ - to stop
„STOP“ - to go

You can even go back to the original version so that they understand it literally, and you can change it several times.

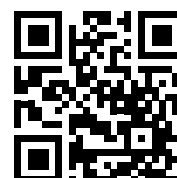
You can expand the command words:

„JUMP“ - to jump
„GUGGOL“ - to squat
and so on

With these expanded activities, you can also play the opposite, you just have to discuss exactly what each one means.

LEVEL UP!

Match each command word to general sound effects or music. These can be imitations of animal sounds, car sounds, ringtones, different rhythms clapped, and of course they can also be musical - e.g. if there are instruments or vocals, the high-low sounds can be given meaning.



2

CATEGORY

rhythmic

AGE

12+

**NUMBER
OF PARTICIPANTS**

8-12

DURATION

approx. 30 min.

WORKING METHOD

- group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**

- black/whiteboard, papers, crayons
- optional: music player / app to play the song

COMPETENCES

- attention
- collaboration
- cooperation
- rhythm recognition
- raising awareness of music-related attitudes

Musical Hot Potato

This activity is generally a warming-up exercise, this funny game is useful as it gives the participants the opportunity to get to know each other

AIM

The main goal of this game, designed for making friends, is to introduce the participants to the joy of listening to music and singing together with the help of sharing personal experiences, as well as to give them some knowledge about playing music, understanding and enjoying it.

DESCRIPTION

This activity usually opens the musical sessions. It requires a blackboard or a whiteboard, or carton sheets on which the instructor writes five questions about the students' music preferences and about the participants. Usually these questions help the participants to learn about each other.

For example:

What is your favourite song?

Do you play any instrument?

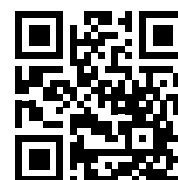
What is your favourite band?

What do you like to do in your free time?

Do you have a favourite film music?

The participants sit in a circle, and pass a ball or an egg shaker in a clockwise direction at a steady beat, while the selected music is being played. When the instructor stops the music, the participant who is holding the object has to answer one of the questions on the white/blackboard.

This activity is useful for getting group members to interact with each other at the beginning of a musical session. It can be a singalong activity or music listening session as well.



3

CATEGORY

vocal

AGE

15+

NUMBER
OF PARTICIPANTS

5-30

DURATION

approx. 10 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- attention
- cooperation
- open minded
- team cohesion

Feel the Vibe

A cooperative game with a strong team-building character.

AIM

During the game, the goal is to pay attention to each other, to find harmony between group members. Music can only serve as a tool for this, but it undoubtedly brings an interesting color to the game.

DESCRIPTION

The participants stand in a circle.

The numbers are said one after the other from 1-30, but there is no fixed order as to who says the numbers one after the other.

Those who feel it, say the following.

The point is not to say it at the same time, because then the game is over, i.e. it starts over.

LEVEL UP!

Try not to say numbers, but some kind of poem, melody, song, or maybe a musical scale for a group more familiar with music.



4

CATEGORY

vocal
instrumental

AGE

10+

**NUMBER
OF PARTICIPANTS**

5-30

DURATION

approx. 10 min.

WORKING METHOD

- group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**

- optional: any type of instrument

COMPETENCES

- attention
- cooperation
- concentration
- team cohesion
- sense of rhythm

Alphabet Game

A cooperative game that focuses on concentration and has a strong team-building effect.

AIM

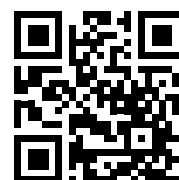
The goal of the game is to increase team cohesion, and to develop concentration and attention in terms of individual competencies in a playful form. The musical development of the game has unlimited possibilities.

DESCRIPTION

The participants stand in a circle. The letters of the ABC are said one after another in a row, according to the way they are next to each other. The point is that they keep saying the letters one after the other. If they make a mistake, it's game over, i.e. it starts over. The game is constantly accelerating in tempo.

LEVEL UP!

As in the hocetus game, a well-known melody is played in a circle by syllables. It is also possible to increase the level with musical instruments, also by breaking them down into notes.



5

CATEGORY

vocal

AGE

10+

NUMBER
OF PARTICIPANTS

8+

DURATION

approx. 10 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

① 2 3 4 5 6

COMPETENCES

- attention
- cooperation
- creativity
- open minded
- team cohesion

Unwrap It

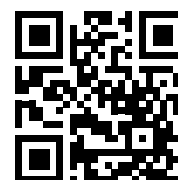
Team-building game with cooperative and funny elements.

AIM

The purpose of the game is to play in a fun atmosphere, to strengthen team cohesion, and to develop creativity through the use of sounds.

DESCRIPTION

1. Everyone close their eyes and make a sound that can be heard, e.g. singing voice, animal imitating voice, sound effect.
2. Everyone chooses which one they like best. With your eyes closed, find the person who makes the sound you like best and touch that person's shoulder. It is also possible that one of them has already grabbed someone's shoulder, but the other is still looking for the real one, so they continue together until then.
3. It is important to have a leader who sees when everyone has found the target person.
4. At the end, random blocks are assembled. Open your eyes.
5. Then take the hands of the two people standing next to you. This creates a tangled line.
6. Try to make a circle out of it. The circle must be unrolled, even hiding under each other's arms, but if possible, do not let go of the other.



6

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

8-12

DURATION

approx. 25 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- black/whiteboard, papers, crayons
- optional: music player / app to play the song

COMPETENCES

- collaboration
- attention
- concentration
- movement coordination
- sense of rhythm

Feel the Music

This activity is generally a warming-up exercise, it gives the participants the opportunity to get to know each other

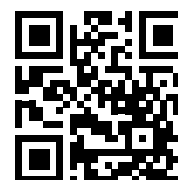
AIM

In addition to the participants' steady beat, this task is suitable for the development of many competencies through improvisation and quick, yet accurate reaction. It helps to develop musical skills and competencies, i.e. sense of rhythm, concentration, patience, and assistance to practising improvisative chamber music.

DESCRIPTION

1. The instructor plays a song to the group and asks them to concentrate on its characteristics.
2. As the music is played, allow participants to walk up to the black/whiteboard and write one word that describes what they are listening to. After some minutes, a lot of words will be on the board.
3. The next step is to ask the participants to group the words into categories. Select the words that relate to instrumentation, rhythm, genre, tempo, timbre, melody, lyrics or the mood.
4. Each aspect can be discussed with the participants to help them learn more about music appreciation.

If we choose a popular melody, we can sing along with the recording at the end, or we can improvise a rhythm to it with instruments.



7

CATEGORY

vocal

AGE

10+

**NUMBER
OF PARTICIPANTS**

2+

DURATION

approx. 10 min.

WORKING METHOD

- group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**

- app to set the metronome

COMPETENCES

- attention
- concentration
- breathing technique
- general fitness

Smart Breathing

Warm-up exercises to develop breathing technique.

AIM

Simple exercises for developing breathing technique, which is useful in all areas, whether it is talking, singing or even sports or relaxation. The purpose of the exercise is to improve the ability to hold the air in for as long as possible.

DESCRIPTION

Group members stand in a semicircle or circle.

Let's start with an introductory exercise: the participants hold an „s“ sound at the same time for as long as they can.

The goal is to make this sound as long as possible.

The winner is the one who can make the sound for the longest time with one breath.

After that, each participant is measured with a stopwatch for how many seconds the sound lasts with one breath. Participants record their own results.

Next, the facilitator introduces breathing exercises that improve the ability to extend how long we can make a sound with one breath. These are diaphragmatic breathing techniques - one of the foundations of singing with effective air emissions.

The participants stand next to each other with a healthy posture, slightly spread apart, their hands slightly above the waist to feel the breath on their abdomen.

1. Slowing down breathing, getting into a state of rest

- Set a metronome to 60 BPM
- Relax, and breathe out
- On your next breath in, inhale slowly over four counts
- Hold the air for four counts
- Breathe out for four counts
- Rest with no air for four counts
- When four counts gets easy, increase to five, and so on

2. Diaphragm exercise with consonants

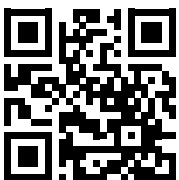
- We stay at the 60 BPM tempo, the metronome can stay on, it helps guide the task
- Say the following consonants in sequence on the beats: „p“ „t“ „k“ „s“
- A good technique is when we feel the movement of the diaphragm with our hands when placed on the abdomen
- We practice until the participants feel this movement

- Next, we double the consonants on the beats:
„p” „p” „t” „t” „k” „k” „s” „s”
- If we're good at it, we can say three consonants to a beat:
„p” „p” „p” „t” „t” „t” „k” „k” „k” „s” „s” „s”

At the end, perform the same game as in the introduction: the group members make an „s” sound and make this sound as long as possible and measure it with a stopwatch. We have done the exercises well when they realize that they can hold their breath longer than at the beginning of the session.

COMMENTS FOR FACILITATORS

What you can add to improve the effectiveness of these exercises: lean against the back of a tall chair so that you're making contact just below your ribs. As you breathe in, try to focus the air so your belly expands, lifting you away from the chair. Your shoulders should not rise or fall, and your neck should be as loose.



8

CATEGORY

vocal
rhythmic

AGE

12+

NUMBER
OF PARTICIPANTS

10-20

DURATION

approx. 30 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- coloured newspaper pages
- music player /app to play the song

COMPETENCES

- movement coordination
- common singing
- sense of rhythm
- attention
- cooperation
- team cohesion

Sing and Move

*Music game to improve focusing skills
and playful learning about the EU*

AIM

With this game, we can promote the development of the participants' sense of rhythm and movement coordination, and at the same time develop competencies such as mutual attention and cooperation. Singing together not only stimulates the musical memory, but the learning memory in general.

This exercise also gives participants the opportunity to listen to a symphony orchestra playing classical music (Beethoven: Symphony No. 9) while singing the familiar melody with them. It provides an opportunity to discuss general information about the EU.

DESCRIPTION

1. Preparation: Collect colored newspaper sheets that can be used to make balls (the size of a tennis ball).
2. First step is for the participants to grab a sheet of newspaper and create a small ball out of it by squeezing (the tighter folded the better).
3. After that the participants form a circle and everybody puts the newspaper balls in front of them for now. The participants in the circle hold each other's hands. The facilitator counts 1-2-1-2 at a steady pace and shows what to do next: everybody has to step left and right in a 2/4 pace.
4. Next play is to go round the circle and one by one everybody says EU member country, or villages, places etc while keeping tempo and steady beat.
5. When everyone got comfortable with the steps all participants have to put the ball from their right hands to the left hand of the participant on their right - following the beat as facilitator counts. Group practice this exercise.
6. When the group is ready to pass the balls, it is possible to combine the delivery of the balls with the steps: pass the ball from the right hand to the left hand of the next member (beat 1), move the ball from the left hand to the right hand (beat 2).
7. You can take a short break and after that the facilitator starts the counting again 1-2-1-2 at a steady tempo, the participants can start the stepping and the facilitator begins to sing the melody (without text, just la-la!). If somebody in the group knows the tune, they can immediately join in and repeat the Ode to Joy until almost the whole team can follow.
8. Again, you can take a break while the facilitator can tell this is a famous tune asks if anyone knows who wrote it and what it is famous for? If the group hasn't heard the melody before, the leader will tell them that it is a large piece of orchestral work

that ends with a vocal chant written by a composer named Beethoven, chosen by the Council of Europe as its anthem and used by many occasions and countries in the European Union.

- After the break, the practice of stepping and passing the ball may continue, but now with the singing. Here, the leader prepare to turn on the music player: the next time they finish the song, the facilitator turns on the music - version with the band and chorus. It is important that this is a surprise for the group (not heard before) and that the recording should be heard properly. After listening to the symphony excerpt, the group may request a repeat, even several times.

1

Joy - ful, joy - ful, we a - dore Thee, God of glo - ry, Lord of love;
 Freu - de, schö - ner, Got - ter fun - ken, Toch - ter aus E - ly - si - um,
 Lán - goly fel a lel - künk - ben, szép é - gi szik - ra, szent ö - röm!

5

Hearts un - fold like flow'rs be - fore Thee, Op' - ning to the Sun a - bove.
 wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein Hei - lig - tum!
 Térj be hoz - zánk, drá - ga ven - dég, tün - dö - kölj ránk, fény - öz - ön!

9

Melt the clouds of sin and sad - ness; Drive the dark of doubt a - way! Giv -
 Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - teilt. Al -
 E - gye - sít - sed szel - le - med - del, mit zord er - kölc szét - sza - kít. Test -

13

- er of im - mort - al glad - ness, Fill us with the light of day!
 - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.
 - vér lé - szen min - den em - ber, mer - re leng - nek szár - nya - id.

COMMENTS FOR FACILITATORS

The leader must be very sure of the melody; counting with strong, loud volume; care must be taken to maintain a steady pulse, which can be achieved if the first step (1) is slightly more pronounced. It is advisable to listen to the orchestra recording several times in advance and use the same tempo.

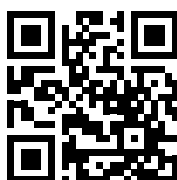
If the group is having difficulty following the exercise, it may be slower to practice, but before the music enters, practice at that tempo.

USEFUL LINKS

<https://www.youtube.com/watch?v=a23945btJYw>

<https://www.youtube.com/watch?v=GBaHPND2QJg>

<https://www.youtube.com/watch?v=W hn 1 url p W w w>



9

CATEGORY

vocal

AGE

10-

NUMBER
OF PARTICIPANTS

12-15

DURATION

approx. 20 min.

WORKING METHOD

- individual
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- roll of paper or pieces of papers (A4)
- pens
- envelopes
- music player /app to play the song

COMPETENCES

- cultural/intercultural sensitivity
- creative writing
- perception
- attention
- text interpretation

Little Bird

Listening and learning a Hungarian song and reading and discussing the text and practice creative writing inspired by the music.

AIM

The participants get acquainted with a sad Hungarian folk song to widen their horizon in international music. To encourage creativity by writing lyrics for the songs without knowing the original lyrics and with writing a letter they can practise expressing themselves.

DESCRIPTION

Best time to start this session after a tiring task as a relaxing game. There are a two possible games to play while listening to this song:

1. Before translating the lyrics: participants sit in a circle on the floor, relatively far apart, everyone gets a pen; they write one by one on a cylindrical long roll of paper (and not looking at the text written before) everybody writes in a few words what exactly you think of the song (lyrics, situation, melody); the text should be as short as a twitter message; when you finish writing, pass the roll paper to the next one. They listen to the song until everyone has written something then they read all the text to which they can comment and discuss.
2. After facilitator shares the translation of the lyrics: participants sit in a circle on the ground, relatively far apart; everyone gets a piece of paper and an envelope and writes a short letter based on the mood of the melody (text, story) or they can write a short letter to a person of their choice, to a beloved but distant one (may be a friend, parent, relative or even an unknown) and when they are ready they put their letter to an envelope. They listen to the song so many times while everyone writes their letter. They can hum the melody while writing the letter. The facilitator collects the envelopes, shuffles and distributes them, and then everyone reads the letter they received. All letters can be applauded to encourage the writer.

COMMENTS FOR FACILITATORS

Listening to and singing (humming) the melody requires a calm, quiet environment without more vigorous movements. It is important that all letters receive praise, applaud each other's work.

LYRICS

Madárka, madárka,
Csácsogó madárka,
Vidd el a levelem,
Vidd el a levelem,
Szép magyar hazámba.

Ha kérdi, ki küldte,
Mondjad, hogy az küldte,
Kinek bánatába,
Szíve fájdalmába
Meghasad a szíve.

Translation:
Little bird, little bird,
Chirping little bird,
Take my letter, take my letter,
to my beautiful Hungarian homeland.

If he asks who sent it,
Tell him to one sent it,
Whose heart is just ripping because of sadness
and heartache.

Ma - dár - ka, ma - dár - ka,
Ha - kér - di, ki - küld - te,

Csá - cso - gó ma - dár - ka,
Mond - jad, ho - gy az - küld - te,

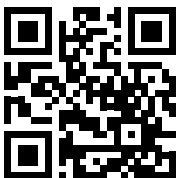
Vidd - el a le - ve - lem, vidd - el a le - ve - lem,
Ki - nek bá - na - tá - ban, szí - ve fáj - dal - má - ban,

Szép - ma - gyar ha - zám - ba,
Meg - ha - sad a - szí - ve.

USEFUL LINKS

<https://www.youtube.com/watch?v=dHCL7BEMxsg>
<https://www.youtube.com/watch?v=YnRyEz17Q9w>
<https://www.youtube.com/watch?v=w1O8wVw0vVQ>

Collection of Hungarian folk songs:
<https://www.youtube.com/watch?v=j8DqA2QQMTw>



10

CATEGORY

vocal

AGE

12-14

**NUMBER
OF PARTICIPANTS**

10-16

DURATION

approx. 45 min.

WORKING METHOD

group work

**MUSICAL ABILITIES
OF THE TRAINERS**1 2 **3** 4 5 6**EQUIPMENT
AND INSTRUMENTS**music player / app to
play the song**COMPETENCES**

- movement coordination
- attention
- concentration
- common singing
- rhythm recognition
- body balance

Recruiting Dance

The participants get acquainted with a popular Hungarian soldier recruiting song, which Zoltán Kodály also used in his musical composition János Hány. Participants can learn a soldier dance with simple Hungarian folk dance elements.

AIM

Participants learn a melody and dance moves parallelly - this helps to memorise the song easier and deeper. There are various and simple dance moves that change line by line. This session with listening to the music and learning the song and the dance moves improves the participants concentration and they are able to observe the development of their moves by a special community experience.

DESCRIPTION

The group members are standing in a circle or random in the room.

The facilitator start with a brief discussion on the recruitment of the soldiers and how they were inspired and convinced to join the army. Then facilitator shares information on the hussars: hussar was a member of a class of light-horseman soldiers (light cavalry). This has Central-European origin, in the 15th and 16th centuries. The title and characteristic dress of these horsemen were later widely adopted by light cavalry regiments in European armies in the late 17th and early 18th centuries. A number of armored or ceremonial mounted units in modern armies preserve the title of hussars.

Next step is to listen to the music and/or watch the video with dance. Then the facilitator shows the dance moves to the participants, these are as follows:

Recruiting dance (hussar dance) to the rhythm of the melody:

1. One step to the right with raising the knee (like marching) - one step to the left with raising the knee
2. Two steps to the right with raising the knee
3. Two steps to the left with raising the knee
3. Once clap your hand and one slap to the inner part of right ankle with the left hand
4. Once clap your hand and one slap to the inner part of left ankle with the right hand
5. Once clap your hand and one slap to the inner part of right ankle with the right hand
6. Once clap your hand and one slap to the inner part of left ankle with the left hand

And repeat starting from point 1.

In the end of the session the facilitator can ask the participants how they feel and if they see how inspiring this song and dance ought to be for the people to join the army.

Optional: hussar cap made by the group (cardboard, red felt-tip pen, glue, scissors) - preliminary preparation

LYRICS

*A jó lovas katonának
De jól vagyon dolga.
Eszik, iszik a sátorba,
Semmire sincs gondja.
Hej élet, be gyöngy élet,
Ennél szebb se lehet,
Csak az gyűjön katonának,
Aki ilyet szeret.*

Translation:

*The good horse-soldier
Has it really good.
He eats and drinks in the tent,
And has no cares at all.
Heigh, life, what a splendid life,
It couldn't be lovelier,
Only one who likes this kind of life
Should be a soldier.*

A jó lo-vas ka-to - ná - nak de jól va-gyon dol - ga:
Pa - ri - pá-ját meg-for - gat - ja, úgy me - gyen dol - gá - ra.

5
E - szik i - szik a sá - tor - ban, sem - mi - re sincs gond - ja.
Csil - log, vil - log a me - ző - ben vi - rág - szál mód - já - ra.

9
Hej, é - let, begyöngy é - let, en - nél szebb sem le - het,

13
Csak az jöj - jön ka - to - ná - nak, a - ki i - lyet sze - ret.

USEFUL LINKS

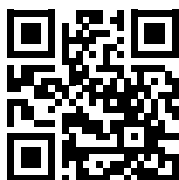
<https://www.youtube.com/watch?v=QIF51WI23DQ>

The melody was discovered by Zoltán Kodály in Zsére, Nyitra county -Slovakia)

Recruiting dance: The good cavalier (A jó lovas katonának - Kodály: Hány János, Chorus, solo)

Creative school adaptation:

<https://www.youtube.com/watch?v=WpF-av7zR30>



11

CATEGORY

vocal
rhythmic

AGE

10+

NUMBER
OF PARTICIPANTS

12-20

DURATION

approx. 40 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 **5** 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song

COMPETENCES

- learning and memory skill
- collaboration
- attention
- concentration
- rhythm recognition
- cultural sensitivity

Echo Game

Playful learning of a Japanese children's song with a possible interpretation with echoing sounds, movements

AIM

The well-known Japanese children's song offers the participants simple and easy-to-learn singing. Echo play processing requires attention and concentration and creates a special atmosphere, especially with adding instruments (drum), movements or play with lights.

DESCRIPTION

1. The facilitator talks about the significance of children's songs in music and poetry in everyday life and in general. After that they listen to the song in Japanese.
2. Facilitator shares the translation of the Japanese text.
3. The group sings the song while listening to the recording, they practise till they know the melody with confidence.
4. The group can try to sing the melody in canon as signed in score (Version 1, Version 2).

In version 1, we divide the team into two groups. Thus, the two groups sing the same melody, only shifted in time. The first group starts singing the melody and when they get to number 2, the second group starts over.

The version 2 is much more difficult, there we divide the team into three groups, and they sing the melody by directly entering one after the other.

Simple echo game:

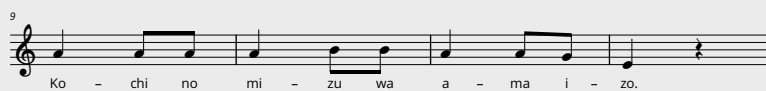
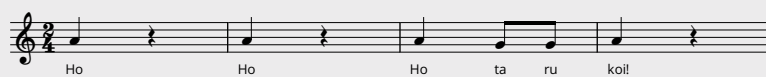
Facilitator starts the eco game with the group: first participants form 2 groups and they stand opposite to each other, not close to each other. On the facilitator's signal the first group starts to say "ho" or "ho-ho" or "ho-ho-ho" and the other group echo's this. This game can be combined with movement, drums or flashing lights (this work better in the evening).

LYRICS

*Ho ho hotaru koi
atchi-no mizu-wa nigai-zo
kotchi-no mizu-wa amai-zo
ho ho hotaru koi*

Translation - Come Firefly
*Fly, fly, firefly, come
The water over there tastes bitter
The water over here tastes sweeter
Fly, fly, firefly, come*

Version 1 1. 2.
Version 2 1. 2. 3.

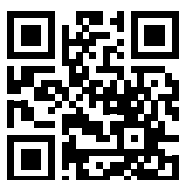


USEFUL LINKS

<https://www.youtube.com/watch?v=WhrfTYJVUxc> - solo

<https://www.youtube.com/watch?v=dQulooXLVrA> - arrangement

<https://www.youtube.com/watch?v=GlaaQ57HJo> - arrangement



12

CATEGORY

vocal

AGE

10+

NUMBER
OF PARTICIPANTS

8-30

DURATION

approx. 35 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player /app to play the song
- optional: percussion instruments

COMPETENCES

- learning and memory skill
- cultural / intercultural sensitivity
- improvisation
- perception
- attention
- concentration
- rhythm recognition

Shosholoza

An easy-to-learn, often-repeated African melody that can be paired well with exercises such as the „Storm“ game (13).

AIM

The melody is extremely simple and can be learned quickly based on the group leader or one of the videos. The melody can be accompanied by a wide variety of rhythms and movements, which encourage the participants to develop creative solutions.

DESCRIPTION

1. Listening of the song performed by the facilitator or choose from the useful links below
2. Explanation of the text
3. Learning melody and lyrics with many repetitions
4. Applause and drumming of different rhythms associated with the melody
5. Add movement improvisation in smaller groups

LYRICS

Shosholoza

Kulezontaba

Stimela siphume South Africa.

Wen u ya baleka

Kulezontaba

Stimela siphume South Africa

Translation:

Work, work, working in the rain

Till there's sun again

Shosholoza

Push, push pushing on and on

There's much to be done

The steam train to South Africa.

This song meaning: "Shosholoza, this train is gaining speed and steaming for South Africa".

f

Sho - sho-lo - za! Sho - sho-lo - za, ku-le-zon-ta - ba

5

sti - me - la si-phu - me South Af - ri - ca Wen u ya ba - le - ka,

8

ku-le-zon-ta - ba sti - me - la si-phu - me South Af - ri - ca Sho - sho-lo - za

12

ku - le - zon - ta - ba sti - me - la si-phu - me South Af - ri - ca

COMMENTS FOR FACILITATORS

Shosholoza has become a national traditional song in South Africa for past decade.

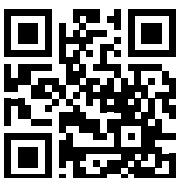
“Shoshaloza” has no specific meaning & was derived from the onomatopoeic & repetitive sound of the train wheels transporting the migrant workers back to their families in Rhodesia (Zimbabwe).

USEFUL LINKS

<https://www.youtube.com/watch?v=F9s2Bxa9cVU>

<https://www.youtube.com/watch?v=v4rahUIOLyw>

<https://www.youtube.com/watch?v=Nvr9hRnYrd0>



13

CATEGORY

rhythmic

AGE

5+

NUMBER
OF PARTICIPANTS

10-80

DURATION

approx. 10 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

① 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song
- optional: ocarina

COMPETENCES

- collaboration
- attention
- concentration
- rhythm recognition

Storm

A play where the sound of raindrops and storm are created by the participants only using their hands as instruments.

AIM

An energizing group exercise, it develops creativity and an understanding of how easy it is to create powerful sounds without instruments or vocals. The exercise shows the power of rhythm and how extremely effective a common rhythm is in strengthening team cohesion.

DESCRIPTION

Everybody stands in the circle. The facilitator explains the task. The facilitator shows the movements and the participants have to follow one by one without stopping.

Creating the storm with movements:

1. rub your palm - represents how the wind blows
2. snap your finger - represents how the rain drops
3. clap with your fingers - represents how rain drops heavier
4. drum on your thigh - represents the storm
5. stamp your feet - to create the thunder

This is the high point of the rain and storm, now we play how the storm calms down. To do that in reverse: drum on your thigh, clap with your fingers, snap your finger, rub your palm.

At the end it sounds like a rain „from calm to storm“ and „from storm to calm“.

This can be also played with rain calming down a bit and then becoming heavier again etc.

Repeat with changing who leads the rhythm of the storm.

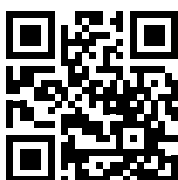
Bird and other forest animal sounds can also be added, e.g. with whistling.

USEFUL LINKS

Only raindrops by Perpetum Jazzile:

<https://www.youtube.com/watch?v=ercBpzS6N6s>

African feeling with „Storm“ in the beginning by Kearsney College Choir: <https://www.youtube.com/watch?v=xGy68f0jFTM>



14

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

6+

DURATION

approx. 20 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song

COMPETENCES

- attention
- creativity
- movement coordination
- cooperation
- concentration
- sense of rhythm

Be Zulu

Getting to know the music and dances of a distant culture.

AIM

Initiate movement improvisation through an easy-to-learn Zulu folk song based on the movements of the singers in the video.

DESCRIPTION

With the help of the facilitator or the videos, the participants learn the Zulu tune „Siyahamba“. (With the help of the recordings and sheet music, it can be learned in several parts, but it is also absolutely perfect in unison.)

They watch the videos again and observe the movements the Africans make while singing the song.

They try them out together or in smaller groups.

The participants create their own choreography from the movement elements they like best, which they perform while singing the song or playing the recording.

LYRICS

*Siyahamba, ekukanyen' kwenkos',
Siyahamba, ekukanyen' kwenkos',
Siyahamba, siyahamba, oh,
Siyahamba ekukanyen' kwenkos'.*

*We are marching in the light of God.
We are marching in the light of God.
We are marching, we are marching, ooh,
We are marching in the light of God.*

Si-ya - hamb - e ku-kha - nye-ni-kwen-khos, Si - ya - hamb-e ku-kha-nye - ni kwen-khos,

Si-ya kos Si-ya - hamb-e hamb-e, Si-ya - hamb-e u-u Si-ya -

hamb - e ku - kha - nye - ni kwen - khos, Si - ya kos

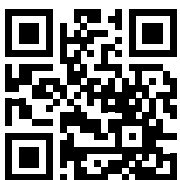
USEFUL LINKS

<https://www.youtube.com/watch?v=N1KZbMprW8U>

<https://youtu.be/sYp8lw-o234>

A mix of several African songs:

<https://www.youtube.com/watch?v=Fi-zd2k8wgQ>



15

CATEGORY

vocal
rhythm

AGE

8+

NUMBER
OF PARTICIPANTS

6+

DURATION

approx. 30 min.

WORKING METHOD

- playing in pairs
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app
to play the video

COMPETENCES

- cultural / intercultural
sensitivity
- attention
- movement
coordination
- cooperation
- concentration
- perception
- expression
- sense of rhythm

Dance with Us

*Get to know the culture of other European countries
through music and dance*

AIM

The purpose of the game is to strengthen the unity between the group members and in a cultural sense with the other nations living in Europe.

DESCRIPTION

With the help of the videos below, get to know the specifics of the dances of different nations together with the group, and try to imitate the movements!

USEFUL LINKS

Italy:

<https://youtu.be/f855OhmYrE0>

Greece:

<https://youtu.be/AFmFFCPP1jU>

Spain:

<https://youtu.be/AsPhnlXehBk>

Scotland:

<https://youtu.be/SsvU2l0D8OU>

Norway:

<https://youtu.be/YcrCYnfSEtY>

Latvia:

<https://youtu.be/0uzyYxj1cQA>

Lithuania:

<https://youtu.be/cZhPjh8JXGQ>

Hungary:

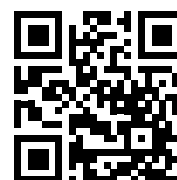
<https://youtu.be/5T3Y37z2aV0>

France (and Mexico):

<https://youtu.be/sGOWPN65rU8>

Poland:

<https://youtu.be/npK8kYs7yoM>



16

CATEGORY

rhythmic

AGE

8+

**NUMBER
OF PARTICIPANTS**

8-25

DURATION

approx. 15 min.

WORKING METHOD

group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

COMPETENCES

- collaboration
- attention
- concentration
- rhythm recognition

1 Clap 2 Claps

A rhythm based game with focusing on quick reaction.

AIM

This energizer game's main goal is to keep the participants in deep focus. It is a competitive game and who has the quickest reaction, wins.

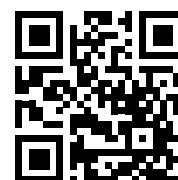
DESCRIPTION

Everybody stands in the circle.
The facilitator explains the task.

The facilitator or the group choose a music to play.
After the music starts the facilitator (or any other previously chosen member of the group) starts to clap to the rhythm of the music. The participant on the facilitator's left has to clap to the next beat. Then the next participant to the left claps to the next beat. And they keep clapping to the rhythm round the circle one by one. This way we create a method like playing a metronome.
What makes the task harder: if somebody claps 2 times within one beat, the sequence has to change (if they went from right to left, they have to change it to left to right).

If somebody makes a mistake by clapping not according to the order that participant is out of the circle.

This competition ends when 2 participants remain in the circle.



17

CATEGORY

vocal

AGE

8+

NUMBER
OF PARTICIPANTS

8-20

DURATION

approx. 30 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- collaboration
- creativity
- attention
- concentration
- rhythm recognition

Cooperative Vers(us)e

Creating lyrics together as a team and singing in canon.

AIM

Helps group dynamics, improves creativity and vocality.

DESCRIPTION

Everybody stands in the circle. The facilitator explains the task. The participants have to figure out short lyrics.

Possible variations depending on the abilities and motivation of the groups:

- use well known songs - change the lyrics
- use only the lyrics without music, only rhythm like rap
- create your own music as well along with the lyrics

The facilitator divides the group of ~4 small groups.

The lyrics they created has to be singed as follows:

First group starts singing the first verse.

When first group finishes the first line, the second group starts singing the song from the beginning.

When second group finishes the first line, the third group starts singing the song from the beginning.

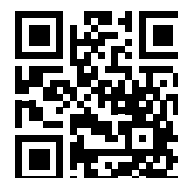
And so on...

For example:

1st group - La La LA La La - Le Le LE Le Le - Lu Lu LU Lu Lu

2nd group - La La LA La La - Le Le LE Le Le

3rd group - La La LA La La



18

CATEGORY

rhythmic

AGE

8+

NUMBER
OF PARTICIPANTS

10-30

DURATION

approx. 10 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- paper, pen
- optional - any drums and rhythm instrument

COMPETENCES

- creativity
- collaboration
- attention
- concentration
- rhythm recognition

Rhythm Map

In this game sheets with special characters (any character that are not on a classic sheet) have to be created and performed by the team.

AIM

This is a game for improving cooperation skills and developing focus in a creative way. Creating the sheet and coming up with rhythms is a great team building exercise. By living in the rhythm create a fun atmosphere.

DESCRIPTION

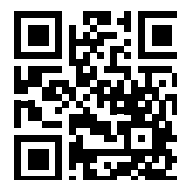
The facilitator creates two groups and explains the task.

First group has to find out a specific rhythm pattern that the other group needs to play on their bodies or rhythm instruments. This part of the game is like a music sheet creation task: they have to capture the rhythm, however they cannot use classic notes but symbols.

For example:

- instead of „♪♪“ they can use symbol “\$” and they have to explain it means: beat with your feet
- or with the symbol „♥“ they want the other group to clap their hands etc.

When the first group finishes, the second group performs it based on the instructions - as a music reading task.



19

CATEGORY

vocal

AGE

8+

NUMBER OF PARTICIPANTS

8-25

DURATION

approx. 15 min.

WORKING METHOD

group work

MUSICAL ABILITIES OF THE TRAINERS

1 2 3 4 **5** 6

COMPETENCES

- creativity
- collaboration
- attention
- concentration
- musical hearing
- rhythm recognition

Composition Game

In this game sheets with special characters - any character that are not on a classic sheet - have to be created and performed by the team.

AIM

This is a game for improving cooperation skills and developing focus in a creative way. Creating the sheet and coming up with a song with rhythms is a great team building exercise. By listening to the song to be performed, it adds to the fun atmosphere.

DESCRIPTION

The facilitator creates two groups and explains the task.

First group has to find a simple song that the other group needs to play on a music device or by heart. This part of the game is like a music sheet creation task: they have to capture the song, however they cannot use classic notes but symbols.

For example:

instead of „♪♪“ they can use symbol “\$” and they have to explain it means: sing „LA”

or with the symbol „♥” they want the other group to sing another note

etc

When the first group finishes, the second group performs it based on the instructions - as a music reading task.

COMMENTS FOR FACILITATORS

If you know the solmization notes, then you can easily interpret the signs with them, if you don't, then you can simply imitate the work on an instrument.



20

CATEGORYrhythmic
instrumental**AGE**

8+

**NUMBER
OF PARTICIPANTS**

10-30

DURATION

approx. 10 min.

WORKING METHOD

group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**optional: any drums and
rhythm instrument**COMPETENCES**

- collaboration
- attention
- concentration
- rhythm recognition

We Will Rock You - President!

*A playful mental focus game based on
the rhythm of We will rock you*

AIM

Helps group dynamics, improves sense of rhythm. Improves ability to focus.

DESCRIPTION

Everybody stands in the circle. Ideally there are 10-15 people in the group.

The facilitator explains the task.

Each participant has a name or number they have to remember based on where they stand in within the circle:

there is one who called „President“

on "President"'s left is the „Assistant“

participant on the "Assistant"'s left called "1" and the participant after "2" and this row finishes with the last group member on the right of the "President".

Everybody start drumming the rhythm of „We will rock you by Queen“.

The method of the game is the following:

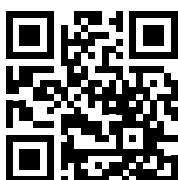
When you clap your hands you have to say your name (e.g. „President“) and in the next round of clapping your hands you say the number or name of another random participant (e.g. „4“). It means that participant No 4 has been called. Now it is time for participant No 4 to say his/her name (e.g. „4“) when clapping and during second clapping to say a number or name of another random participant.

If you say your name incorrectly or if you say your name but you wasn't called or if you don't say your name though you were called - meaning you are wrong - in this case, you have to change your place and move next to the President, to his right.

This means everybody (or almost) will have another number/ name.

COMMENTS FOR FACILITATORS

For groups where they have to get to know each other, they can plan by their real names. In this case they start with going round and everybody introducing themselves with saying their first name. And then the game starts with the same method, only in this case they have to say a real name of a team member.



21

CATEGORY

vocal

AGE

12-25

NUMBER
OF PARTICIPANTS

8-12

DURATION

approx. 35 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song

COMPETENCES

- learning and memory skill
- collaboration
- attention
- concentration
- creativity
- sense of rhythm

Charlie over the Ocean

The music game inspired by the aquatic life is suitable and easy for those participants who are inexperienced in music or for musicians at all levels.

AIM

The main objectives of these music activities are to introduce participants to the joy of playing and singing songs together, as well to provide some knowledge of musical experience, understanding and enjoyment.

DESCRIPTION

Before starting the game, the facilitator asks the young people to think of something that is in the ocean, seas. Let them use their imagination, what they want to see more closely, get to know.

The participants sing or learn the song several times so that they no longer have to concentrate on the sounds and the text during the game. When the word {blackbird} is reached in the third line of the text, everyone must replace it with the word they thought of at the beginning of the game, but it is important to keep the rhythm (e.g. speed up the syllables).

1. Participants are standing in a circle, hands are clasped, and the instructor is on the outside.
2. With a steady beat he/she begins walking around the outside of the circle singing the solo, echoed by the group. Don't forget to use the words that everyone has come up with!
3. On the last word, he/she taps the participant closest to him/her. Racing around the circle, if the chosen player tags the first participant before they reach the opening in the circle they win their place back and the song is sung again. If not, they become the new soloist.

LYRICS

Solo:

*Charlie over the ocean,
Charlie over the sea,
Charlie caught a {blackbird}
Can't catch me.*

Group:

*Charlie over the ocean, (echo)
Charlie over the sea, (echo)
Charlie caught a {blackbird} (echo)
Can't catch me. (echo)*

Call *Response*

Char - lie o - ver the o - cean, (Char - lie o - ver the o - cean,)

5 *Call* *Response*

Char - lie o - ver the Sea, (Char - lie o - ver the Sea,)

9 *Call* *Response*

Char - lie caught a black - bird, (Char - lie caught a black - bird,)

13 *Call* *Response*

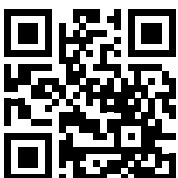
Can't catch me, (Can't catch me.)

COMMENTS FOR FACILITATORS

During the activities be care of the steady beat.
 There are countless versions of these popular songs, and they have varied in lyrics and melody over the years, so you can learn any version.

USEFUL LINKS

- https://www.youtube.com/watch?v=biUO_exYOyM
- <https://www.youtube.com/watch?v=FiWI4kI55aw>



22

CATEGORY

vocal
rhythmic

AGE

12-25

NUMBER
OF PARTICIPANTS

8-12

DURATION

approx. 35 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 **3** 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: percussion instrument
- music player / app to play the song

COMPETENCES

- collaboration
- attention
- concentration
- movement coordination
- sense of rhythm

Circle Round the Zero

This activity is generally a warming-up exercise, this funny game is useful as it gives the participants the opportunity to get to know each other

AIM

The main objectives of these music activities are to introduce participants to the joy of playing and singing songs together, as well as to provide some knowledge of musical experience, understanding and enjoyment. The musical activities combine visual, auditory, and kinesthetic learning in a joyful way.

DESCRIPTION

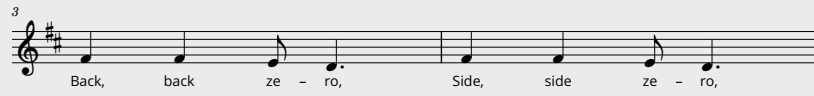
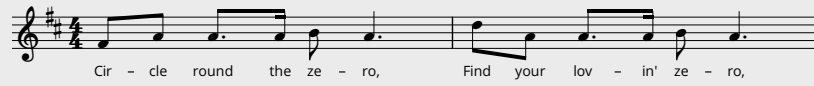
Learning the melody at the beginning of the game is also important, either the leader learns this in advance, then the others learn it from her/him during the game. Or it is also possible to spend some time together learning while listening to the recording.

1. Participants are standing in a circle, spaced slightly apart, one leader on the outside.
2. Everyone in the circle claps the beat while singing, the instructor walks around the outside of the circle.
3. At the appropriate point in the song as: 'Back, back zero' the instructor stands back to back with one of the players.
4. At 'Side, side zero' he/she stands next to him/her in the circle.
5. At 'Front, front zero' he/she stands facing the chosen participant.
6. Version 1: At 'Tap your lovin' zero', he taps him/her on the shoulders.
Version 2: At 'Swing your lovin' zero', they swing together.
7. On the next repetition, that person joins him walking around the outside of the circle. Then two play the same for the corresponding words, and so on until they run out in the circle.

LYRICS

Version 1: *Circle round the zero, Find your lovin' zero,
Back, back zero, side, side zero,
Front, front zero, Tap your loving zero.*

Version 2: *Circle round the zero, Find your lovin' zero,
Back, back zero, side, side zero,
Front, front zero, Swing your loving zero.*

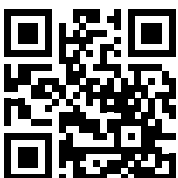


COMMENTS FOR FACILITATORS

During the activities be care of the steady beat.
There are countless versions of these popular songs, and they have varied in lyrics and melody over the years, so you can learn any version.

USEFUL LINKS

- <https://www.youtube.com/shorts/OZScQToVvjw>
- <https://www.youtube.com/watch?v=l2Gy-06zZsg>
- https://www.youtube.com/watch?v=Z1_BdRTEqTo



23

CATEGORY

vocal
rhythmic

AGE

12-25

NUMBER
OF PARTICIPANTS

8-12

DURATION

approx. 15 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: percussion instrument
- music player / app to play the song

COMPETENCES

- creativity
- collaboration
- attention
- concentration
- movement coordination
- rhythm recognition
- sense of rhythm

Do as I'm Doing

Singing a simple melody with movements and rhythmic accompaniment.

AIM

The main objectives are to introduce participants to the joy of singing songs together, as well to provide some knowledge of musical experience, understanding and enjoyment. Besides developing their skills with these musical activities, participants can have a great time experiencing a flow state.

DESCRIPTION

It's a simple follow me game: the participants imitate the leader while singing. Adapting to the text, we follow the instructions in the last line in movement: fast, slow, high and low.

For example: participants stand in a circle and clap in the tempo according to the lyrics. They can repeat the song with marching motions, then go back to clapping to finish song.

After a while, the leader passes the baton (for example to the person next to her/him in the circle), the point is that as many people as possible become leaders in the game.

At the beginning of the game, even learning the sounds is important, it is worth starting with simple movements. But afterwards, the imagination can be unleashed, what kind of movements we can invent while keeping the rhythm.

LYRICS

Do as I'm doing, follow, follow me,

Do as I'm doing follow, follow me.

If I do it high or low, if I do it fast or slow.

Do as I'm do - ing, fol - low, fol - low me,

5 Do as I'm do - ing, fol - low fol - low me, *Fine*

9 If I do it high or low, if I do it fast or slow, *D.C. al Fine*

COMMENTS FOR FACILITATORS

During the activities be care of the steady beat.

There are countless versions of these popular songs, and they have varied in lyrics and melody over the years, so you can learn any version.

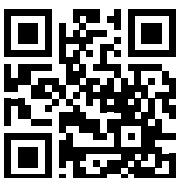
Percussion instruments can be used during the musical games, e.g. drums, percussion eggs, wood maracas, rhythm sticks, bells or castanets.

USEFUL LINKS

You can also follow these instructions:

https://www.youtube.com/watch?v=bD6YSs_DiDs

<https://www.youtube.com/watch?v=CU9qhaxPyjE>



24

CATEGORY

rhythmic

AGE

12+

NUMBER
OF PARTICIPANTS

8-12

DURATION

approx. 30 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- creativity
- attention
- collaboration
- concentration
- rhythm recognition

The Poison Rhythm

A rhythmic game that focuses on concentration and at the same time develops a sense of rhythm without being noticed.

AIM

The main goal of the activity is to develop participants' steady beat competency by involving different rhythmic patterns and various body movements.

DESCRIPTION

The activity starts with the instructor clapping a four-beat rhythm that is labelled the 'poison rhythm'.

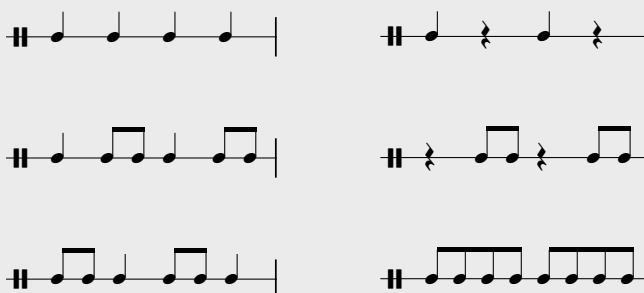
He/she will then clap a series of four beat rhythms to the participants, which they repeat.

When the instructor claps the poison rhythm, the participants should remain silent.

If anyone accidentally claps the poison rhythm, he/she is out of the game. This is a simple and enjoyable way to help participants recognize different rhythm patterns.

The role of leader can also be transferred here so that as many people as possible can use their creativity.

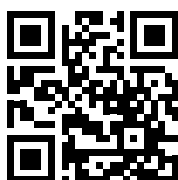
Examples of poison rhythm and four-beat rhythmic patterns:



COMMENTS FOR FACILITATORS

Percussion instruments can be used during the rhythmic games, e.g. drums, percussion eggs, wood maracas, rhythm sticks, bells or castanets.

During the activities be care of the steady beat! The dynamics of the activities can be changeable.



25

CATEGORY

vocal
rhythmic

AGE

12-24

NUMBER
OF PARTICIPANTS

8-12

DURATION

approx. 35 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- collaboration
- attention
- concentration
- movement coordination
- sence of rhythm

Rhythmic Game with Eight Notes

A rhythmic game that focuses on concentration and at the same time develops a sense of rhythm without being noticed.

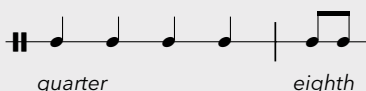
AIM

In addition to the participants' steady beat, this task is suitable for the development of many competencies through improvisation and quick, yet accurate reaction. It helps to develop musical skills and competencies, i.e. sence of rhythm, concentration, patience, and assistance to practising impovisative chamber music.

DESCRIPTION

1. Participants are standing in a circle and each of them claps a quarter note at a steady beat.
2. From the participant who halves this period and claps eighth notes, the process reverses and starts to move in the opposite direction.
3. The participant who makes a mistake is eliminated from the game.
4. The game ends when only two group members remain.

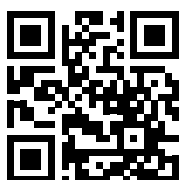
The tempo can be changed per game to a faster or slower tempo in every turn.



COMMENTS FOR FACILITATORS

Percussion instruments can be used during the rhythmic games, e.g. drums, percussion eggs, wood maracas, rhythm sticks, bells or castanets.

During the activities be care of the steady beat! The dynamics of the activities can be changeable.



26

CATEGORY

rhythmic

AGE

12+

NUMBER
OF PARTICIPANTS

5-12

DURATION

approx. 10 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- memory
- collaboration
- attention
- concentration
- rhythm recognition

Give me Rhythms!

Playful rhythmic exercise, which is a simple musical version of the well-known word game

AIM

The goal of the game is for the participants to acquire, in a playful way, unnoticed, musical basics and competencies that can serve as the basis of their interest in the future. And it has an extremely strong team-building effect, encouraging cooperation and mutual attention.

DESCRIPTION

Participants sit in a circle and choose a leader who claps a rhythmic formula and passes it to the person sitting next to him/her.

Everybody in the circle claps it individually. After the rhythm gets back to the leader, he/she will find out and start a new rhythmic formula and send it around.

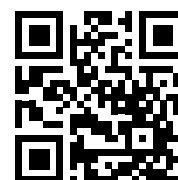
This way the game becomes a two-part rhythm activity.

The leader can be different in every turn.

The two rhythm patterns can be played in different ways, for example with clapping and flicking.

COMMENTS FOR FACILITATORS

Adapting to the abilities of the group and the opportunities provided by the venue, you can also play with simpler melodies, the main thing is that only the next person in line hears the melody.



27

CATEGORY

rhythmic

AGE

8+

NUMBER
OF PARTICIPANTS

4+

DURATION

approx. 10 min.

WORKING METHOD

- played in pairs
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- concentration
- collaboration
- attention
- cooperation
- sense of rhythm

1, 2, 3

1,2,3 is a simple rhythm game, played in pairs. It can be developed to play in larger groups.

AIM

The aim is to improve the rhythm skills and concentration of participants while also ice breaking & team building.

DESCRIPTION

Choose a partner & stand facing each other

Group leader demos Round 1 - and sets the Rhythm & pace for everyone to follow.

Round 1

Pairs count to 3 repetitively, alternating numbers

a) 1, b) 2, a) 3, b) 1, a) 2, b) 3, a) 1 etc

Round 2

Replace number 1 with a clap.

Again, group leaders set the rhythm and pace.

Round 3

Replace Number 3 with a nod of the head

Round 4

Replace number 2 with a foot stomp

You can continue to replace numbers with different body hits, vocal sounds or movements.

LEVEL UP!

You can count to 5 instead

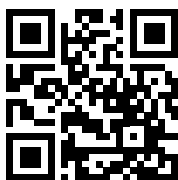
You can join 2 pairs together and go round in a circle (square!) with the same exercise.

Participants can run the exercise again and choose their own sounds, body hits, movements etc.

COMMENTS FOR FACILITATORS

Start with slow rhythm and speed up gradually.

Each round, get participants to focus on the rhythm - especially after they have mastered the pattern.



28

CATEGORY

rhythmic

AGE

8+

NUMBER
OF PARTICIPANTS

8-30

DURATION

approx. 10 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- concentration
- collaboration
- attention
- cooperation
- sence of rhythm

Pass the Rhythm

Team building exercise improving rhythm skills and concentration.

AIM

The aim is to improve the rhythm skills and concentration of participants. The game can be adapted for different levels. The exercise develops the concentration of the participants especially among young people who have difficulty focusing.

DESCRIPTION

Sit in a circle, in chairs preferably.
(Can also be played standing or sitting, with different moves)

The Leader taps their foot to set the time (equal beat), and everyone follows, tapping their foot to keep the time.

The leader sets a very simple rhythm, in keeping with a 4/4 timing ie: Slap, Slap, Clap, ...

1) Slap thigh with both hands, 2) Slap thigh with both hands, 3) Clap, 4) (nothing).

Everyone joins in with this rhythm

Once everyone is in time and the time is right, the leader passes a new rhythm:

Clap, Clap, Clap, ...

** The leader can look to the right when passing, but it is the person on the right's responsibility to check their left and take a rhythm when it is being passed **

The leader creates a new rhythm and passes it on;
Slap, Clap, Clap, Clap

The leader creates a new rhythm and passes it on;
Slap, Clap-Clap, Chest hit, Slap.

** The person to the right looks to the left, watches 1 or 2 rounds of the rhythm, then copies it **

** The tempo must be kept throughout **

LEVEL UP!

You can create more complex rhythms, sing different part of the body, different timings etc..

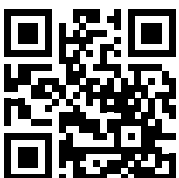
Participants can suggest rhythms, including rhythms from their own favourite music or culture.

And the leader can change - switch who is leading suggesting different things to do & say.

COMMENTS FOR FACILITATORS

The exercise could be very useful to young people who have difficulty focusing.

You may need to stop and start again multiple times. This is ok! Bring the participants back to the rhythm every time, remind them to keep the rhythm.



29

CATEGORY

vocal
rhythmic

AGE

8+

NUMBER
OF PARTICIPANTS

8-30

DURATION

approx. 10 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- concentration
- collaboration
- attention
- cooperation
- sense of rhythm

Rhythm Intro Circle

Team building exercise improving rhythm skills and concentration.

AIM

The aim is to improve the rhythm skills and concentration of participants, and also to get to know each other.

The game can be adapted for different levels.

DESCRIPTION

Sit in a circle, in chairs preferably.

(Can also be played standing or sitting, with different moves)

The Leader taps their foot to set the time, in 4/4 time, and everyone follows, tapping their foot to keep the time.

Round 1

The leader demos a rhythm/movement, and everyone copies
Slap (thigh), Slap (thigh), Hands up, Hands Up

Everyone Copies & joins in

Round 2

Next step - adding your name

"This time, instead of putting your hands up, you say your name!
Everyone else, still put your hands up, until it's your turn to say your name".

The leader demos and passes it on:

Slap (thigh), Slap (thigh), "Your Name"

This is passed around the circle, until everyone has said their name

Round 2

Next step - your favourite food

"This time, instead of putting your hands up, you say your favourite food! Everyone else, still put your hands up, until it's your turn to say your name".

The leader demos and passes it on:

Slap (thigh), Slap (thigh), "Pizza!"

This is passed around the circle, until everyone has said their favourite food.

You can continue, adding in questions - favourite film, favourite musician, thing that scares you, food you hate, etc.

**** Always keep the rhythm ****

**** The person to the right looks to the left, watches 1 or 2 rounds of the rhythm, then copies it ****

**** The tempo must be kept throughout ****

LEVEL UP!

You can use more complex rhythms, using different part of the body, different timings etc..

You can replace the slaps etc with words that fit the Rhythm, ie:

I like Pi - zza

Cheese Bur-ger with Ba-con

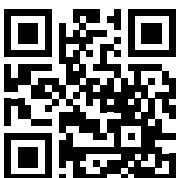
etc...

Participants can suggest rhythms, including rhythms from their own favourite music or culture.

And the leader can change - switch who is leading suggesting different things to do & say.

COMMENTS FOR FACILITATORS

This is anything from a short intro/icebreaker, to a full session creating a piece of music. This all depends on the group and the facilitators.



30

CATEGORY

vocal
instrumental

AGE

8+

NUMBER
OF PARTICIPANTS

4-40

DURATION

approx. 10-60 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: rhythm instruments, percussion, any other instruments

COMPETENCES

- concentration
- collaboration
- attention
- cooperation
- sense of rhythm

Human Sampler

This is a game to get everyone involved - and it can range from something very simple to quite complex.

AIM

The main aim is inclusion, team building. Everyone is able to make a sound, feel to be included and present in the group, experienced to create crazy sounds, or even an actual piece of music. It can also be a performance, with practice and time!

DESCRIPTION

This is a game where each player chooses randomly a sound and the team creates music by singing the chosen sound when the leader (DJ) makes a sign.

LEVEL 1 - Intro/Ice Breaker

1. Participants stand in a circle, with their arms out in front of them (elbows bent for comfort!).
2. Participants are asked to think of a sound to make, when the DJ/Producer touches/pushes down their hand.
3. The DJ then goes around the circle, in order or randomly, touching/pushing down the hands, and the participants immediately make their sound when touched.
4. The DJ can then make rhythms with the sounds.
5. The leader then picks 1 or 2 more DJs (depending on the size of the group), and they 'play' the human sampler, trying to stay in rhythm together.
6. Switch DJs, Change sounds.
7. You can also split the group into 2, so more people can play. After a few minutes, one group can listen to the others' sounds being played.

LEVEL 2 - Tiny Tracks

1. As above, with these adaptations:
2. This can all be demonstrated before you split the groups, with examples of all the sounds. This is fun - no need to be perfect!
3. Split the circle in 2 - with 2 semi circles.
4. Split those groups into 3 'Banks' of sounds. Each bank is an element of a track: Drums, Percussion, Sounds/Samples
Bank A - Drums
 Kick, Snare, Closed hi-Hat, Open Hi-Hat, Crash Cymbal
Bank B - Percussion
 Hand Claps, Finger Snaps, Shaker sounds, Mouth sounds etc

Bank C - Sounds/Samples

Any sounds - these can be any sounds - random, or in tune with each other...

5. Choose 1 DJ for each bank.
6. Tell the groups then have 10' to find their sounds, practice, and create a short piece of music. You can set the length as from 30s - 1'
7. Before they go off in their groups, you can demo some sounds again here, and also demo an example of what it could sound like. Give one group the sounds, then play a Hip-hop beat, a Drum & Bass beat, a House beat, a Bossa beat... etc.
8. Groups then have 10' to prepare their track.
9. Performance

LEVEL 3 - Making Music

As above with these adaptations:

You can add more banks, and more DJs.

Bank D/E/F... - Bass/Keys/Singing...

You can add as many banks as you like, depending on numbers and skill level of the group.

Bank D - Bass

This can be a number of people, 'singing' different bass notes, OR it can be one person doing the whole bassline.

Bank E - Keys

This can be a number of people, 'singing' different piano/ keyboard notes, OR it can be one person doing the whole thing.

Bank F - Singing

This can be one person singing a song, or just singing a melody without words, OR you can split it up into parts.

Other Banks...

Strings, Brass, Stabs, Scratches etc...

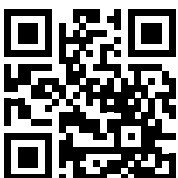
Depending on the level of the group, they can create their own pieces of music, recreate existing pieces of music/songs etc.

You can adapt things as you wish - but it's good to have the beats, sounds/samples, percussion done by the SAMPLER, and then people can sing over the top, do harmonies, etc.

COMMENTS FOR FACILITATORS

Start with slow rhythm and speed up gradually.

Each round, get participants to focus on the rhythm - especially after they have mastered the pattern.



31

CATEGORY

vocal

AGE

8+

**NUMBER
OF PARTICIPANTS**

8-56

DURATION

approx. 10 min.

WORKING METHOD

group work

**MUSICAL ABILITIES
OF THE TRAINERS**1 2 3 4 **5** 6**COMPETENCES**

- concentration
- collaboration
- attention
- cooperation
- sence of rhythm

Human Keyboard

This is a game to get everyone involved - and it can range from something very simple to quite complex.

AIM

The main aim is inclusion, team building. Everyone is able to make a sound, feel to be included and present in the group, experienced to build something from simple to more complex. It can also be a performance, with practice and time!

DESCRIPTION

This a game where players represent the keys of the piano and team creates music by singing the key they represent when leader makes a sign.

LEVEL 1 - Intro/Ice Breaker

Participants stand in a line with their arms out in front of them (elbows bent for comfort!).

Participants are given a sound to make, when the DJ/Producer touches/pushes down their hand. This sound can be a 'Laa' or a 'Bom' - any kind of sound.

Then 8 people given a Key with the name (C, D, etc). You can even 'sing' the name of the Key. You can also use a piano/keyboard etc for the actual tuning if you like/need.

C, D, E, F, G, A, B, C

Practice by 'playing' the keyboard. Play a scale. Play random notes. Then play 2 notes together on different keys.

Next, gather any additional people up around each 'Key'. Make the space needed so everyone can see when you push the hand of the lead key. Also space people out so you can reach all the keys easily!

Practice again by playing the keyboard and doing a Scale.

Play the keyboard!

Get different people to play the keyboard.

LEVEL 2 - Tiny songs

As above, with these adaptations:

After the Demo with 8 people, or after the activity above:

Split the group into teams - of 9 or more.

Each Team has 10-15' to create and practice a short piece of music, 30s-1' long.

Performances

LEVEL 3 - Making Music

As above, with these adaptations:

You can have multiple keyboard players.

You can also have a singer, or group of singers, playing alongside the piano.

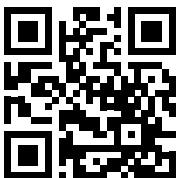
You could combine with the Human Sampler!

Participants are given 30' or so to create a piece of music - original or an existing song, to perform.

COMMENTS FOR FACILITATORS

This is anything from a short intro/icebreaker, to a full session creating a piece of music. This all depends on the group and the facilitators.

Similar to the Human Sampler, but with more musicality/skill.



32

CATEGORY

vocal

AGE

8+

NUMBER
OF PARTICIPANTS

in multiples of 3 or 4

DURATION

approx. 20 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

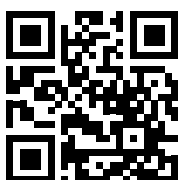
1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- any musical instrument or app to have the first tuning references

COMPETENCES

- concentration
- collaboration
- attention
- cooperation
- hearing sensitivity



Human Piano

This activity is designed to learn the pentatonic scale in a funny and innovative way. In addition, it will develop motor, cognitive and affective aspects indirectly.

AIM

The aim of the activity is to provide with a basic tool to perform music. The most common and basic multicultural scale: the pentatonic. This knowledge will enable the participants to complete other activities and to have a resource to create music.

In addition, we must comment that this scale is much related to the Hungarian music and that it has also an approaching objective to a participant culture.

Lastly, to promote our aim of impulsive musical activities for young people these kind of active and alternative ways of learning are a tool for it.

DESCRIPTION

- The motivator will ask the participants to form lines and to let some space between them.
- The facilitator will give a note (part of the pentatonic scale) and ask the participants to repeat it in loud voice.
- All together will jump to right or left, and by the new position they will add a new note.
- They will be asked to produce a third note, but in the third one the facilitator will not give the "sound clue", they will only jump to a specific position and they will automatically discover it.
- They are not going to use more "sound clues" and they will sing and jump following the facilitator, making music.



COMMENTS FOR FACILITATORS

Ensure a comfortable place to practice it, spacious and clean.

USEFUL LINKS

<https://www.youtube.com/watch?v=7K7U4hxCSiM>

<https://www.youtube.com/watch?v=uuraAlKyPiQ>

33

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

4-40

DURATION

approx. 25 min.

WORKING METHOD

- individual
- group work

MUSICAL ABILITIES
OF THE TRAINERS

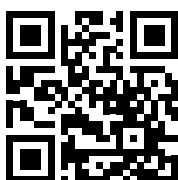
1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- papers, crayons
- music player / app to play the song

COMPETENCES

- cultural / intercultural sensitivity
- creativity
- collaboration
- attention
- cooperation



In Your Shoes

This activity has a multicultural and motivational orientation. But it's also orientated on song creation asking the participants to do a "collage like" new song. It consists of using different cultures' popular songs to develop a new one.

AIM

The first aim is to impulse multiculturalism and own music production. This aim is composed by the use of different cultures' music and the objective of doing a collage with them. As one of the beginning activities, it will motivate the participants to open their music culture knowledge and give them the security that they can create music with a limited musical knowledge.

Apart from what we have mentioned, the cultural perspectives are going to be worked also thanks to the translations of the songs.

DESCRIPTION

1. We divide the participants into groups of 4-5 people of mixed nationalities
2. Each group will listen to a given pop song
3. They will be asked to share and write down their own countries' stereotypes and their own personal qualities
4. They will gather all the ideas and create a lyric for the given song, showing that stereotypes and personality are different.
5. They will practice it
6. They will present the created songs

The exercise can also be played in a version where the participants of the same nationality use and search for the music of other nations and use their characteristic features.

COMMENTS FOR FACILITATORS

Helping teams to work properly together and suggesting how to arrange the piece is desirable.

USEFUL LINKS

- <https://expat-press.com/world-famous-hungarian-hits/>
- https://www.officialcharts.com/chart-news/the-official-top-40-best-selling-vinyl-albums-and-singles-of-2022_38205/
- <https://www.mtv.it/playlist/i15mhc/top-20-best-of-classifica-canzoni-2022/gul6ei>
- <https://open.spotify.com/playlist/7jNxCwo9Ec6nKgqzgOvFQn>

34

CATEGORY

vocal

AGE

8+

NUMBER
OF PARTICIPANTS

10-30

DURATION

approx. 20 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song
- keyboard and instrument for first reference

COMPETENCES

- concentration
- attention
- collaboration
- cooperation
- hearing sensitivity
- inner hearing

Hallelujah, We Don't Need Instruments!

In this activity they will perform the famous song Hallelujah only with their voices, without instruments, dividing roles of chords and melody.

AIM

Following the activities dedicated to capella singing, and inner pitching. The idea of performing harmony and melody enables the participants to go a step further in the inner tuning capacity. They are not going to have a harmonic accompaniment. They are going to do it themselves. In that way, all of the participants have to hear to each other and can achieve a more global (harmonic also) view of singing.

DESCRIPTION

1. They will listen to the song in order to refresh it
2. The facilitator will explain that they are going to sing a capella
3. The group will be divided in groups with chord functions and melody functions
4. The chords function is going to be progressively complicated if they can do it properly: 1st root, 2nd add fifths and 3rd add thirds

Musical score for 'Hallelujah, We Don't Need Instruments!' in G major, 4/4 time. The score is written on five staves of treble clef. Chord symbols are placed above the notes: C, Am, C, Am, F, G, C, G, C, F, G, E, Am, F, Am, F, C, G, C.

LYRICS

*Now I've heard there was a secret chord
That David played, and it pleased the Lord
But you don't really care for music, do you?
It goes like this, the fourth, the fifth
The minor falls, the major lifts
The baffled king composing Hallelujah...*

*Your faith was strong but you needed proof
You saw her bathing on the roof
Her beauty and the moonlight overthrew her
She tied you to a kitchen chair
She broke your throne, and she cut your hair
And from your lips she drew the Hallelujah...*

*Well, maybe there's a God above
As for me all I've ever learned from love
Is how to shoot somebody who outdrew you
But it's not a crime that you're hear tonight
It's not some pilgrim who claims to have seen the Light
No, it's a cold and it's a very broken Hallelujah...*

*Well people I've been here before
I know this room and I've walked this floor
You see I used to live alone before I knew ya
And I've seen your flag on the marble arch
But listen love, love is not some kind of victory march, no
It's a cold and it's a broken Hallelujah...*

*There was a time you let me know
What's really going on below
But now you never show it to me, do you?
And I remember when I moved in you
And the holy dove she was moving too
And every single breath we drew was Hallelujah...*

*Now I've done my best, I know it wasn't much
I couldn't feel, so I tried to touch
I've told the truth, I didn't come here to London just to fool you
And even though it all went wrong
I'll stand right here before the Lord of song
With nothing, nothing on my tongue but Hallelujah...*

COMMENTS FOR FACILITATORS

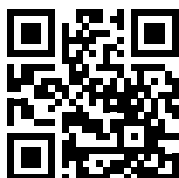
If the activity is too difficult for them the piano would be added as a harmonic help. Aspects that must be paid attention to during the exercise are the ability to hold the pitch, and the accuracy of the intervals.

USEFUL LINKS

<https://www.youtube.com/watch?v=AdNdnCBTc-Q>

<https://www.youtube.com/watch?v=YrLk4vdY28Q>

<https://www.youtube.com/watch?v=0kVsShyp5D4>



35

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

15-

DURATION

approx. 20 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song

COMPETENCES

- improvisation
- creativity
- collaboration
- attention
- cooperation
- concentration
- hearing sensitivity

Mamma Mia Tralala

Sing a popular and worldwide known song arranged in an Italian folk singing style (Trallalero Genovese) to follow with the Italian culture immersion

AIM

The aim is to try and practice some different rhythm/singing techniques (body percussion, trallalero singing and singing in a foreign language) and improve the pitching.

DESCRIPTION

1. First of all they will watch a "Trallalero" song in youtube (see resources) and also "Mamma mia" (see resources)
2. The facilitator will explain about the context and the roles in Trallalero singing techniques, also they will experiment with the singing techniques before performing them.
3. After, they will be divided in 5 groups, each one for a voice role (guitar, basso etc.) and they will sing "Mamma mia" in a Trallalero style version.
4. The facilitator will give them the tone and the rhythm and they will perform and change periodically the roles.

"Ideas about Trallalero":

Tenor: sings the melody

Contralto: sings a second melody in falsetto

Baritono: does a tra-la-la constant rhythm

Chitarra: does also a tra-la-la constant rhythm

Basso: maintains the low note mainly

Mamma mia's Trallalero version:

Tenor: sings the melody

Contralto: sings the melody with "bocca chiusa" with body percussion

Baritono: does a "mamma mia" constant rhythm

Chitarra: does a "mamma mia" constant rhythm in a higher pitch

Basso: maintains the low note mainly

About Trallalero:

Trallalero is a form of polyphonic Traditional Folk Music originating in the Ligurian region of Genoa, in northern Italy. Although the first written and oral sources of this musical form are from around the mid-19th century, it is reasonable to assume an earlier origin. As the names of parts suggest, the imitation of instrumental styles replaces traditional vocal polyphony which is a distinguishing feature of this genre.

Trallalero groups are almost exclusively formed by males and are called squadra (Italian for „team“). They are usually made up of 7, 9 or 12 elements. Every „squadra“ has 5 kinds of voices: a tenor (called primmo) who intones the chant and chooses the right key,

a contralto (contræto/bagascetta/segòndo) who sings in falsetto, a baritone (controbaso) who has the task of keeping the rhythm of the trallalero constant, a voice called chitâra that has a rhythmic function obtained by placing the back of the hand in front of the mouth, which serves to accompany the singing with rapid succession of notes that imitate the sound of a plucked string instrument, and various bass voices.

LYRICS

*I've been cheated by you since I don't know when
So I made up my mind, it must come to an end
Look at me now, will I ever learn
I don't know how, but I suddenly lose control
There's a fire within my soul*

*and I can hear a bell ring
(One more look) and I forget everything, whoa*

*Mamma mia, here I go again
My, my, how can I resist you?
Mamma mia, does it show again
My, my, just how much I've missed you?*

*Yes, I've been brokenhearted
Blue since the day we parted
Why, why did I ever let you go?
Mamma mia, now I really know
My, my, I could never let you go*

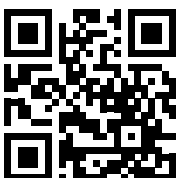
*I've been angry and sad about things that you do
I can't count all the times that I've told you we're through
And when you go, when you slam the door
I think you know that you won't be away too long
You know that I'm not that strong*

*and I can hear a bell ring
(One more look) and I forget everything, whoa*

*Mamma mia, here I go again
My, my, how can I resist you?
Mamma mia, does it show again
My, my, just how much I've missed you?*

*Yes, I've been brokenhearted
Blue since the day we parted
Why, why did I ever let you go?
Mamma mia, even if I say
Bye-bye, leave me now or never
Mamma mia, it's a game we play
Bye-bye doesn't mean forever*

Mamma mia, here I go again...



USEFUL LINKS

<https://www.youtube.com/watch?v=zMIOGbxjPVY>

<https://www.youtube.com/watch?v=unfzfe8f9NI>

36

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

in multiples of 3 or 4

DURATION

approx. 20 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- any musical instrument or app to have the first tuning references

COMPETENCES

- attention
- cooperation
- concentration
- hearing sensitivity

Vocal Chord Building

This activity is designed to build the harmonic ear, avoiding the classic exercises. We will improve the inner listening by building chords with our voices, focusing on the triads and on the tonal functions.

AIM

The principal aim is to develop the inner harmonic ear. This cognitive tool will help the participants to understand the musical text in a deeper way, facilitating the singing, humming process and the creative process.

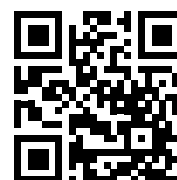
Submitted to that, the activity itself will improve the tuning skills and the listening skills while singing. We cannot forget to mention that cooperation; new ways to practise and healthy singing are part of the second aim.

DESCRIPTION

1. Order in groups of 3 or 4
2. Give the participants the musical reference
3. All together sing with arpeggios the I IV and V degrees with the guidance of the facilitator.
4. Repeat the cadence without help
5. Group by group, give the fundamentals and ask them to develop the chord.
6. If they complete the precedent activities easily, next they will do directly different cadences. I-V-VI-IV
7. The most accomplished activity would use different cadences and would alternate the chords they have to do. The last cadence but with changing roles, better said.

COMMENTS FOR FACILITATORS

As an illustration, you can search for simple, well-known melodies and songs to which these chords fit and you can sing along with it.



37

CATEGORY

rhythmic
instrumental

AGE

8+

NUMBER OF PARTICIPANTS

3-10

DURATION

approx. 20 min.

WORKING METHOD

group work

MUSICAL ABILITIES OF THE TRAINERS

1 **2** 3 4 5 6

EQUIPMENT AND INSTRUMENTS

- music player / app to play the song
- optional: any type of instrument

COMPETENCES

- creativity
- attention
- collaboration
- cooperation
- social sensitivity

Pantomim

A game that inspires self-expression through music and the art of movement.

AIM

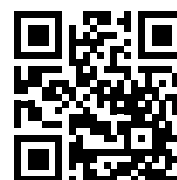
To help youth to learn how to express their feelings, how to improvise, how to enjoy music and forming this within a group that improves social skills and team work.

DESCRIPTION

The participants stand randomly in the room. The facilitator provides instructions.

Facilitator or a participant plays a known melody, one or more players (pantomimes) react to it with movements: they play a story or any creative art project, visual self expression.

One who was chosen claps at a point in time and in this moment the game switches: facilitator/participant plays on the movements and story of the pantomime.



38

CATEGORY

rhythmic
instrumental

AGE

12+

NUMBER OF PARTICIPANTS

3-15

DURATION

approx. 20 min.

WORKING METHOD

group work

MUSICAL ABILITIES OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- improvisation
- creativity
- collaboration
- attention
- cooperation
- concentration
- sense of rhythm

Sound for Claps

Short game to recognize, repeat or improvise rhythm or melodies.

AIM

This game develops musical skills and focuses on rhythm while playing. Through the exercises the participants will be able to percept and follow the rhythm with improving focus and creativity.

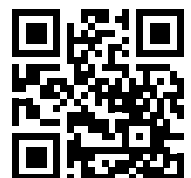
DESCRIPTION

The participants stand or sit in a circle. The facilitator provides instructions on the game and which set of sounds can be used during the play.

This play can be played either by two players or two groups.

One participant (or team) claps a random rhythm and the other participant (or team) improvises a melody on it.

And then they change the game: one claps who improvised the melody.



39

CATEGORY

rhythmic
instrumental

AGE

12+

NUMBER
OF PARTICIPANTS

3-10

DURATION

approx. 20 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- improvisation
- creativity
- collaboration
- attention
- cooperation
- concentration
- sense of rhythm

Morse

Short game to recognize, repeat or improvise rhythm or melodies.

AIM

This game develops musical skills and focuses on rhythm while playing. Through the exercises the participants will be able to percept and follow the rhythm with improving focus and creativity.

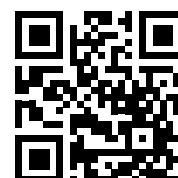
DESCRIPTION

Participants sitting in a circle or in a row.

First participant in the row (or one chosen in the circle) taps a longer rhythm on the hand of the second participant sitting next to. After that this second participant taps this very same rhythm to the next participant and so on.

The last participant claps the received rhythm and then the first player claps the original rhythm.

The goal is to have minimal difference between the two rhythms.



40**CATEGORY**rhythmic
instrumental**AGE**

8+

**NUMBER
OF PARTICIPANTS**

8-12

DURATION

approx. 20 min.

WORKING METHOD

group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**

- recorder or any other musical instrument

COMPETENCES

- creativity
- improvisation
- attention
- collaboration
- cooperation
- social sensitivity

The Seeker

A short game that playfully focuses on rhythm and music. Rhythmic and instrumental version of „Hunt the object“ vocal game (35).

AIM

This game develops musical skills and better recognition of tempo, rhythm, differences in sounds and dynamics. It helps them learn how to express their feelings, how to improvise, how to enjoy music and develop this within a group that develops social skills and teamwork.

DESCRIPTION

First the facilitator hides a small object from the participant.

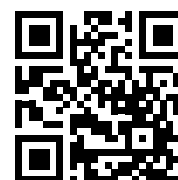
When participant starts to search for the object, the facilitator or preferably the participants helps with a recorder (or other musical instrument) to find it:

- the higher the sound is on the recorder, the closer the seeker got to the object
- the lower the sound is on the recorder, the more far the seeker got to the object
- when reaching very closely to the subject, the highest sound to be created quickly a few times

LEVEL UP!

The game can be expanded as follows: there is a new participant who helps the searcher, the „controller“. The controller joins the game with an instrument and helps the seeker in which direction to go with prearranged signals. For example: a loud sound means right, a quieter sound means left, repeating a sound means forward, a trill means going backwards, etc.

Since two instruments are playing at the same time, it is worth coordinating so that they sound harmoniously.



41

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

3-15

DURATION

approx. 20 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- creativity
- improvisation
- attention
- collaboration
- cooperation
- social sensitivity

Hunt the Object

Facilitating orientation with vocal sounds in the form of a short game, following different vocal changes in space.

Vocal version of „The seeker“, rhythmic and instrumental game (34).

AIM

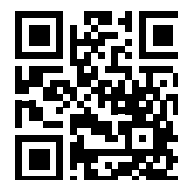
The goal of the game is to learn how vocal sounds can be used in many different interpretations, and how to navigate with their help. It helps them learn how to express their feelings, how to improvise, how to enjoy music and develop this within a group that develops social skills and teamwork.

DESCRIPTION

The instructor shows the participants the object to hunt that can be anything (e.g. a coin). One participant goes out of the room for a few seconds. While he/she is there, the group hides the object somewhere, then they invite her/him back to the classroom.

The group makes a long 'La' sound while the participant is hunting for the object. They can vary their 'La' sound according to pitch (high pitch means close, low pitch means far) and dynamics (loud means close, quiet means far away). So if he/she is close to the object, they should sing 'La' at a higher pitch and louder. If he/she is far away, they sing 'La' at a lower pitch and more quiet. By listening to them, the hunter should be able to find the hidden object.

Participants can also use a song or melody while one of them is trying to find the object.



42

CATEGORY

vocal
rhythmic
instrumental

AGE

12+

NUMBER
OF PARTICIPANTS

5-20

DURATION

approx. 20 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- improvisation
- creativity
- memory
- collaboration
- attention
- cooperation
- concentration
- sense of rhythm

Bead String

Short funny game to develop musical creativity and memory.

AIM

The goal of the game is to develop musical creativity, to promote thinking that always presents new and variation possibilities during the game. Musical memory improvement affects learning abilities in all other areas as well.

DESCRIPTION

The participants stand or sit in a circle. The facilitator provides instructions on the game and which set of sounds can be used during the play.

First participant sings or play a sound.

After that the next participant repeats the sound and adds one.

The next repeats the 2 sounds and adds another sound.

And it goes round the circle

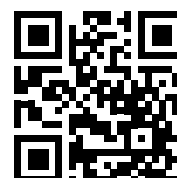
The goal is to make the longest line of sounds, longest "string of bead."

LEVEL UP!

If the group's level of knowledge and experience allows it, the game can also run to the point where a common piece can be created.

COMMENTS FOR FACILITATORS

During the activities be care of the steady beat.



43

CATEGORY

vocal
instrumental

AGE

8+

NUMBER OF PARTICIPANTS

2-15

DURATION

approx. 20 min.

WORKING METHOD

- group work
- it can be played in pairs

MUSICAL ABILITIES OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- improvisation
- creativity
- memory
- collaboration
- attention
- cooperation
- concentration

Playback

A short and simple game based on creativity and improvisation.

AIM

During the game, the development of improvisational skills and creativity is the most important goal, while the musical memory also improves a lot, and paying attention to each other greatly affects social skills.

DESCRIPTION

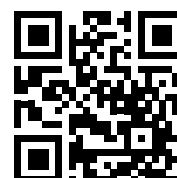
The participants stand or sit in a circle. The facilitator provides instructions on the game and which set of sounds can be used during the play.

First participant sings or plays a set of sounds. First of all, it is worth choosing a simple melody that varies 2-3 notes.

After that the next participant repeats the exact same set of sounds. If this participant sang or played correctly then chooses who will go next (cannot choose the one sang/played before) and improvises a set of sounds, starting with the same note as the last set of sound ended with.

The next participant repeats the same as the player before.

During the game if somebody cannot repeat the set of sounds goes out of the circle as being out of the game. The game ends when only one participant remains in the circle.



44

CATEGORY

vocal
instrumental

AGE

12+

NUMBER
OF PARTICIPANTS

5-25

DURATION

approx. 20 min.

WORKING METHOD

group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- creativity
- improvisation
- attention
- movement coordination
- cooperation
- social sensitivity

Sculpture Game

*A funny game based on movement coordination
and quick reaction*

AIM

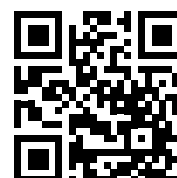
During the game, moving to the music, reacting quickly to silence, and turning into a statue all strengthen movement coordination, and at the same time this game is extremely enjoyable and has team-building benefits.

DESCRIPTION

The players line up next to each other at the theoretical starting line. Several meters in front of them, a participant is standing backwards towards them.

The aim of the game is for the participants on the starting line to reach and touch the shoulder of the lone player. Whoever achieves this wins. The player in front starts playing music (sings, plays an instrument, or even plays music from an application). Players standing in the line can only move during the music and approach the target. However, as soon as the music stops, they must avoid all movement and become a statue.

The individual player turns quickly, as his goal is to discover who has moved into it. When the music stops, he looks back and if he sees someone moving, those participants must go back to the starting line (or they are out of the game, both versions can be played).



45

CATEGORY

vocal
instrumental

AGE

15+

NUMBER
OF PARTICIPANTS

5-30

DURATION

approx. 30 min.

WORKING METHOD

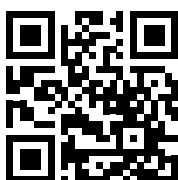
- group work

MUSICAL ABILITIES
OF THE TRAINERS1 2 **3** 4 5 6EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- individual responsibility
- creativity
- attention
- cooperation
- concentration
- singing together



Conductor

The game draws attention to the challenges and excitement of a leadership role, such as that of a conductor

AIM

The activities provide participants with the opportunity to learn first-hand certain musical characteristics: tempo, dynamics and timbre. For all of this, we have chosen a suitable and easy melody as an example, which can be easily sung by participants who are not familiar with music.

DESCRIPTION

The first task is to find the song that the majority of the group knows well, sing it several times so that everyone knows it confidently.

One participant is chosen to be the conductor (the instructor can be the conductor for the first time to show the group what to do). They can choose a song, e.g. *Oh I'm going to sing*.

The instructor explains that when the conductor raises his arms higher in the air, he wants the participants to sing louder. If the conductor holds his arms lower, the group should sing more softly. In addition, the conductor can indicate start (eg thumbs up) and stop signals (eg flat hand towards them). The group can agree on which notation to use for slowing down and speeding up the tempo. So, you can freely expand the instructions and markings.

LEVEL UP!

Once the participants are familiar with this activity, we can let the group, the „band“, use body instruments or rhythm instruments. We could also divide the participants into groups of similar instruments, where the conductor controls the dynamics of each group when he gets close to them.

Oh I'm goin' to sing, goin' to sing, goin' to sing, goin' to sing all a-long my way. Oh

6 I'm goin' to sing, goin' to sing, goin' to sing, goin' to sing all a-long my way.

46

CATEGORY

rhythm

AGE

8+

**NUMBER
OF PARTICIPANTS**

5-30

DURATION

approx. 10 min.

WORKING METHOD

- group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

**EQUIPMENT
AND INSTRUMENTS**

- optional: any type of instrument

COMPETENCES

- movement coordination
- attention
- cooperation
- concentration
- sense of rhythm

Coordination Game

A very simple, yet tricky movement coordination game in which keeping rhythm is important.

AIM

The game develops movement coordination with a very simple tool, but at the same time it also focuses on keeping the rhythm, and also improving concentration.

DESCRIPTION

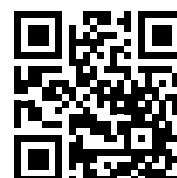
The participants stand up, alternately clapping and stamping during the game.

First we start with ten claps - then ten stamps (with alternating legs).

This is followed by 9 claps - 9 stamps..., etc. up to 1 clap - 1 stamp.

Here, however, the game does not end, but turns back!

Then one more clap-stamp up to 10 movements again.



47

CATEGORY

rhythmic

AGE

10+

NUMBER
OF PARTICIPANTS

5-30

DURATION

approx. 10 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- creativity
- improvisation
- attention
- cooperation
- concentration
- rhythm recognition
- sense of rhythm

Check My Beat

A simple game that encourages concentration, keeping the pace, and is based on creativity.

AIM

The goal of the game is to create mutual attention, to promote teamwork and cooperation, while also developing a sense of rhythm and rhythm recognition. Figuring out rhythm formulas develops creativity, and imitation strengthens musical memory.

DESCRIPTION

1. Participants are standing in a circle.
2. The instructor says in a rhythmic way:

Here is my rhythm now, check my beat!

and claps the steady beat four times.

3. The participants answer together in a rhythmic way, too:

We got your rhythm now, here is your beat!

and they clap the same.

4. The next person clockwise will be the next one who finds out a new formula and the others will repeat it together and so on.

The formula always contains four quarters, but it can be performed in many ways, e.g. with clicking, with tapping a body part, with la-la. Alternatively, these activities can be mixed

USEFUL LINKS

<https://www.youtube.com/watch?v=kxYbzGkno4A>



48

CATEGORY

rhythm

AGE

8+

NUMBER
OF PARTICIPANTS

5-30

DURATION

approx. 10 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

① 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- movement coordination
- attention
- cooperation
- concentration
- rhythm recognition
- sense of rhythm

Rhythm Machine

A rhythm game with which a more complex sound can be achieved.

AIM

This game for developing the sense of rhythm requires a more complex way of thinking by combining simple elements. It depends on the creativity of the participants to achieve a complex sound by layering the rhythms.

DESCRIPTION

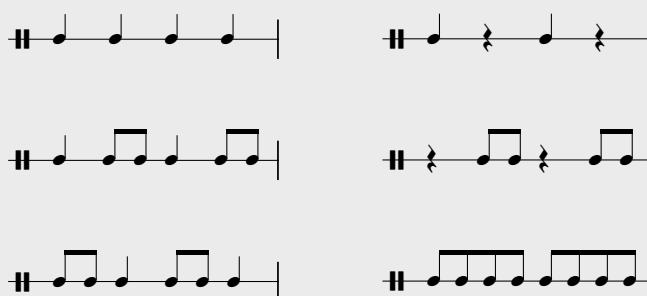
This activity is similar to the game called *Give me rhythms*. Participants are sitting in a circle. One person starts the Rhythm Machine by doing a simple rhythm that repeats over and over. This pattern can be a basic 4/4 quarter note beat.

The person sitting to the left of the starter then adds his/her own rhythm to go along with the rhythms that are already going.

Again, the rhythm has to be repeated and cannot be changed.

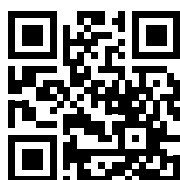
After everyone has added a rhythm, the first person stops doing his/her rhythm. The others continue their rhythm, the next round the second person drops out, and so on. It continues until the last person has a rhythm.

Examples of rhythmic patterns:



COMMENTS FOR FACILITATORS

Percussion instruments can be used during the games, e.g. drums, percussion eggs, wood maracas, rhythm sticks, bells or castanets. During the activities be care of the steady beat!



49

CATEGORY

vocal

AGE

15+

NUMBER
OF PARTICIPANTS

8-20

DURATION

approx. 10 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

① 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- optional: any type of instrument

COMPETENCES

- attention
- cooperation
- creativity
- open minded
- team cohesion

Follow the Sound

*A playful game for following sound effects
in spatial orientation.*

AIM

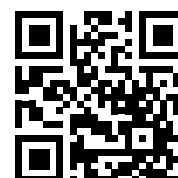
The purpose of the game is to play in a fun atmosphere, to strengthen team cohesion, and to develop creativity through the use of sounds.

DESCRIPTION

1. The participants should find a pair for themselves from the group.
2. Place the pairs facing each other along a straight line.
3. Have the pairs agree on a unique sound effect, this will help with spatial orientation. It is important that there is no matching sound within the group.
4. Step back to the end of the room, so that one of the couple is on one side of the room and the other is on the other.
5. The task is for one member of the pair to approach the other with closed eyes, but not yet touch her/him. The winner is the one who can get closest to their partner in a given time period. (The duration depends on the size of the space, so it's worth having a test game first to know the ideal duration.) The sound effect helps in orientation, the goal is to approach their partner in a straight line.
6. After that, let's change the pairs, and you can even choose a new sound effect.

LEVEL UP!

Play the sound effect only three times instead of continuously. It can be made even more difficult by placing the pairs randomly, not along a straight line, but this requires a space of sufficient size to avoid collisions.



50

CATEGORY

vocal

AGE

14+

NUMBER
OF PARTICIPANTS

10+

DURATION

approx. 30 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song

COMPETENCES

- improvisation
- creativity
- attention
- concentration
- confidence
- team cohesion
- inner voice
- sense of rhythm

Spring Breeze

An exercise starting from a simple song, which offers a very exciting sound, but requires practice and experience to achieve

AIM

After learning and singing the simple song, this game gives you an opportunity with the sounds of the song, which creates a very interesting atmosphere. If you manage to sound it well, the piece is a lasting experience for everyone who participated in the process.

DESCRIPTION

1. The first step is to learn the song „Tavaszi szél” so that everyone knows the notes with confidence. This can be done by the leader learning it in advance and the participants learning it from her/him, or by learning the song together with the recordings.
2. If singing the song at a tempo is already going well, then you can play together by singing it slower and faster.
3. After that, we first divide the participants into two or three groups, and the groups enter the song at different times, essentially like a canon. (This step can even be skipped, but we have found that it is worthwhile to try together before the improvisation so that the song does not play at the same time.)
4. After that, there is only one more step: everyone starts singing the song at different times and at different tempos, but it is important that they start from the same pitch! When the notes of the song are played together, the notes of the pentatonic scale are heard, which gives it such a special atmosphere.

LYRICS

Tavaszi szél vizet áraszt virágom, virágom.

Minden madár társat választ virágom, virágom.

Hát én immár kit válasszak virágom, virágom.

Te engemet, én tégedet virágom, virágom.

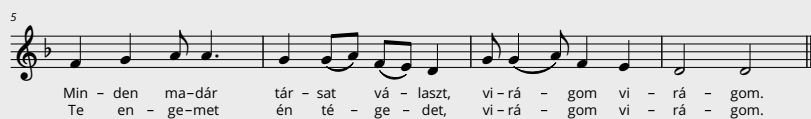
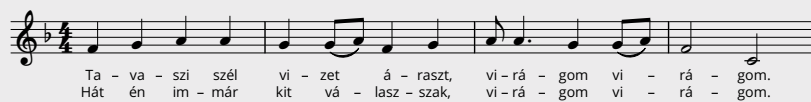
Translation:

Spring wind floods water my darling, my darling

Every bird chooses a partner my darling, my darling

Well, who should I choose my darling, my darling?

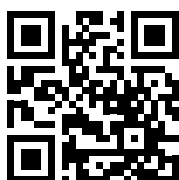
You choose Me, I choose You my darling, my darling



USEFUL LINKS

<https://www.youtube.com/watch?v=dCB66y5haBU&t=19s>

<https://www.youtube.com/watch?v=smSxWPqzc3o>



51

CATEGORY

rhythm

AGE

8+

NUMBER
OF PARTICIPANTS

1+

DURATION

approx. 20 min.

WORKING METHOD

- individual work
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

COMPETENCES

- attention
- dexterity
- movement coordination
- concentration
- sense of rhythm

Cup Game

Versatile game for developing movement coordination and sense of rhythm.

AIM

The aim of the game is to develop musical and coordination skills in a complex way. The choice of songs and the movements of the cup game stimulate creativity.

DESCRIPTION

The first step is to learn the Maori song „Epo i tai tai“ so that everyone knows the notes with confidence. This can be done by the leader learning it in advance and the participants learning it from her/him, or by learning the song together with the recordings.

After that, we practice the elements of the cup game separately, or we practice it with the recording until we know it. If the melody and the cup game go together, then we put the entire task together.

The game can be practiced in a small group or alone.

LEVEL UP!

Create unique cup games to a melody selected by you!

LYRICS

Epo i tai tai e
Epo i tai tai e
Epo i tai tai
Epo i tuki tuki
Epo i tuki tuki e

You can find several translations for the text, for now let's take this one: *We shall not be sad we will only be happy*

E - po i tai tai e, e - po i tai tai e, E - po i tai tai,

6
 e - po i tu - ki tu - ki, E - po i tu - ki tu - ki e.

1. D T D L Tt TC 2. D T D L Tt TC

3. D T D C G D T D L Tt R D 4. D T D L Tt R Rt TC

D: down

T: tap the table

L: grab the right side of the cup with left hand

Tt: turn the cup and tap the table with left hand

TC: tap the table with left hand and the same time make a circle with the cup in your right hand

C: clap

G: grab the cup

R: grab the left side of the cup with right hand

Rt: tap the table with the cup in your right hand (but don't turn the cup)

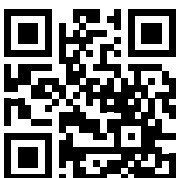
COMMENTS FOR FACILITATORS

Among the links, the first is one where there is only rhythm for practicing cup game moves, no melody.

USEFUL LINKS

<https://www.youtube.com/watch?v=s6yy4hKEmbE>

<https://www.youtube.com/watch?v=oj3CYxp3bcU>



52

CATEGORY

instrumental

AGE

8+

NUMBER
OF PARTICIPANTS

multiples of 2

DURATION

approx. 20 min.

WORKING METHOD

- individual work
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- guitar

COMPETENCES

- attention
- dexterity
- movement
coordination
- cooperation
- concentration

Discovering Guitar in Pairs

This activity is the first one in a group of activities that consists in the use of a single guitar in pairs, being one of the partners the left-handed player and the other one the right-handed player.

AIM

The idea of this activity is to face alone technical difficulties and isolate them in a funny and musical piece. Like in general music studies, we will isolate one hand. However, this activity is not going to be a repetitive as the other studies. In fact, it is going to be amusing, the guitar is going to be shared between 2 partners. They are going to use one hand by person, and in this way, they are going to have the same use of a normal guitar, but with less hands to worry about. In addition, they will experiment since the beginning the process of sharing music interpretation with another person.

DESCRIPTION

1. The facilitator would explain the guitar neck and how to play the guitar
2. Will give a demonstration on how to play the piece
3. After that they would be explained what to do on the activity, play the guitar on pairs. Using one hand by each person.
4. They will view the positions in 5 minutes with the facilitators help
5. They will perform changing roles in other 10 minutes

COMMENTS FOR FACILITATORS

Knowledge of guitar requisite, ensure they know the positions
This type of instrument learning can also be applied to other instruments, where the notes can be played by using several hands together, e.g. piano, accordion, lute, violin, cello.



53

CATEGORY

instrumental

AGE

8+

NUMBER
OF PARTICIPANTS

7

DURATION

approx. 20 min.

WORKING METHOD

- individual
- playing in pairs
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- 7 guitar

COMPETENCES

- concentration
- attention
- movement coordination
- perception
- cooperation

Sunrise for 7

This activity consists of a conductor-performers activity for 7 guitars. In this activity the facilitator will ask for certain motives (previously assigned) to be done. Each performer has a maximum of 2 notes and the motives are going to be combined to have Bartok's Sunrise song as a result.

AIM

The aim of the activity is to enable the first approach to the guitar playing. This approach is usually done by doing some technical exercises individually. In our case we are going to do an activity in which a musical piece is divided into simple and feasible motives that can be assigned to different participants. In this way an individual work becomes collective and social, being an activity that goes further than just mechanical practice.

DESCRIPTION

Explanation:

The activity is going to begin with a description of the guitar neck: location of the high and lows etc. and how to perform them.

After that description, the facilitator will explain the activity:

- they will be given a score and they will read it;
- they will put the fingers in the places they are going to use;
- they will practice and ask for help if they need;
- at the end they will do it in order in the big group.

Doubs-Practice:

After the explanation we will give time to clear the doubts and to practise as said before.

Execution:

They will play the piece.

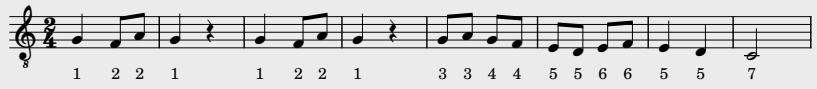
Sharing opinions:

The facilitator will guide a conversation with the participants about the exercise, found difficulties and the evaluation of the experience.

COMMENTS FOR FACILITATORS

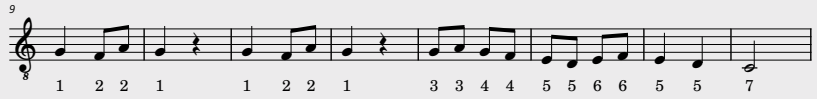
Convenient to have a good guitar control.

We will observe if any of the participants has difficulties to develop the activity and we will see if the performers play with the correct notes.



1 2 2 1 1 2 2 1 3 3 4 4 5 5 6 6 5 5 7

9



1 2 2 1 1 2 2 1 3 3 4 4 5 5 6 6 5 5 7

17



5 5 7 1 2 2 1 1 2 2 1

25



3 3 4 4 5 5 6 6 5 5 7



54

CATEGORY

instrumental

AGE

8+

NUMBER
OF PARTICIPANTS

multiples of 3

DURATION

approx. 30 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- 3 guitar

COMPETENCES

- improvisation
- creativity
- expression
- confidence
- attention
- perception
- cooperation
- team cohesion

Two Guitarists, One Singer, One Team

In this activity, we are going to use a guitar by two people to accompany a singer participant.

The idea is to follow the development of the guitar sharing and in this case train the chords making as well.

In addition, the singer will improvise some melodies with the help of the accompaniment.

AIM

The aim is to follow the activities of the shared guitar, but in this case, we are also going to be part of a singer. Therefore, the idea is to mix instruments in a way that they can manage more or less the pairs playing style. In this case, we are going to work on chords. The left-hand player would have the most demanding part of doing the chords. The other hand is less demanding but not simple. They will do a constant rhythm. The other person is going to improvise singing following the chords.

So with this activity we are going to train guitar in a more complex way and a more attractive one: Accompanying a singer's improvisation.

Also about the vocal part of the activity, we can say that is an opportunity to explore their improvising skills for the singer participants and of course an expression chance.

DESCRIPTION

1. First of all we will do a guitar and singing warming up
2. After the warming up the facilitator will give the participants the scores of the chords and the rhythms, and will leave some time to practise them and the singer to acquire the harmonics.
3. The activity will continue with the performing part, they will do the accompanied improvisation. They will change roles on the guitar and the improvisator would have two chances to perform.

Chords progressions:

C-A-C-A-F-G7-C

Am-F-Dm-E7-Am

others

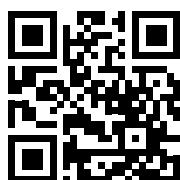
Rhythms:

Regular first

Subdivided after

Mixed

Improvised



55

CATEGORY

instrumental

AGE

8+

NUMBER
OF PARTICIPANTS

multiples of 2

DURATION

approx. 20 min.

WORKING METHOD

- playing in pairs

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- guitar

COMPETENCES

- attention
- dexterity
- movement coordination
- cooperation
- concentration

Guitar in Pairs

In this activity, participants will play guitar in pairs, in the sense of sharing one guitar by two people. In this way, social relationships could be improved and a new way of playing an instrument can be explored.

AIM

The aim of the activity is to begin the guitar "training" in an attractive way that enables isolated training (hands independence). The idea of sharing a guitar by two people has a complexity itself: you have to be mentally and physically near the couple and this fact can be a handicap for some people. Considering this, we can say that social competences are going to be developed for some people, for others (people that are more social) on the other hand, the activities are going to be possibly a pleasant activity to participate in.

Other aspects to focus on are aspects we can find in every group music activities, such as: sharing a rhythm, waiting the other if it is necessary, etc.

DESCRIPTION

Warm-up

1. easy melody in 1st string first with thumb
2. easy melody i-m
3. melody with some chord notes and thumb
4. melody with some chord notes and t-i-m

Piece

1. If it is possible demonstration of the piece by the facilitator
2. Exploring the positions of the notes to use
3. Exploring the rhythm
4. Explanation of what they are going to do:
5. First the simple melody and change the roles
6. After add the chords at the original notes if it is possible.

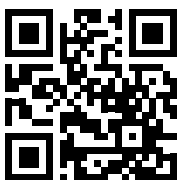
COMMENTS FOR FACILITATORS

Try to choose partners with affinity between them, if the activity goes well change the couples.
Ensure that they know where and what to play.

C Am C Am F G C

G C F G Am F G E Am

F Am F C G C



56

CATEGORY

vocal
rhythm

AGE

8+

NUMBER
OF PARTICIPANTS

2+

DURATION

approx. 20 min.

WORKING METHOD

- playing in pairs
- group work

MUSICAL ABILITIES
OF THE TRAINERS

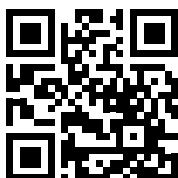
1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app
to play the video

COMPETENCES

- common singing
- attention
- movement
coordination
- cooperation
- sense of rhythm



Sing and Fun

*A simple and fun game to cheer up the mood of the group
and to relax while doing something more serious.*

AIM

The goal of the game is to teach singing in a fun way, using repetition as a learning method. And the clapping associated with the song develops movement coordination and a sense of rhythm.

DESCRIPTION

Learn together the Sarasponda children's song with clapping until you sing it as fast as you can!

Learning the song can be done in two ways, the facilitator learns the melody in advance and teaches it to the participants, or they practice singing and clapping together with the recording.

By learning together with the tutorial video, the ability to observe and imitate is also developed.

If you already know it very well, you can come up with movements or body percussion exercises yourself.

LYRICS

*Sarasponda, sarasponda, sarasponda ret set set.
A doh ray oh, a doh ray boom day oh,
A doh ray boom day ret set set, ah say pah say oh.*

Sa - ra - spon - da, sa - ra - spon - da, sa - ra - spon - da ret set set. Sa - ra -

4 spon - da, sa - ra - spon - da, sa - ra - spon - da ret set set. A doh ray oh, a

7 doh ray boom day oh, A doh ray boom day ret set set, Ah say pah say oh.

USEFUL LINKS

<https://www.youtube.com/watch?v=1T5Q5PSi7NY>

57

CATEGORY

vocal

AGE

12+

NUMBER
OF PARTICIPANTS

5+

DURATION

approx. 30 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the song

COMPETENCES

- cultural / intercultural sensitivity
- sense of language
- perception
- attention
- cooperation

Twinkle, Twinkle

Introducing new aspects of a popular European melody.

AIM

In addition to singing the well-known melody together, the participants also listen to the lyrics in different languages and discuss how the same melody can appear in other cultures as well.

DESCRIPTION

We first sing the melody that everyone knows together, and then we ask the participants to tell us when they first encountered it.

After recalling the memories, we present the song in several languages, and the participants can guess in which language they heard it. Then we ask the participants how they think it is possible that the same melody appears in so many languages. The participants say what they think about it, without considering any possible version (singers, performers, spread of sheet music, etc.) as the only true one (Youtube and Facebook can of course be excluded, because we are talking about old times).

After thinking together, we show the version of the song sung in several languages and the Mozart arrangement. We can also try to sing in foreign languages.

COMMENTS FOR FACILITATORS

About the melody:

The origin of „Ah! vous dirai-je, maman” is a bit clouded, with an “anonymous” pastoral song being credited with the melody. The song dates back to 1740, while the lyrics incorporated within are relatively new. In 1761, the melody was first published, while the first publication of the melody combined with the lyrics goes back to 1774.

“Ah! vous dirai-je, maman” is a French children’s melody/song which was popularized by Wolfgang Amadeus Mozart when he created “Twelve Variations” based on it. Since it’s composition, several different versions of it have been created using diverse themes and lyrics.

Several songs over the years have been based on this melody, and also in several languages. In English alone, three popular children’s song is based on it: “Alphabet Song,” “Twinkle, Twinkle, Little Star,” and “Baa, Baa, Black Sheep.”

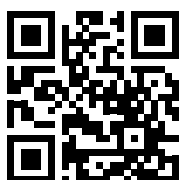
Other prominent versions are included: “Morgen kommt der Weihnachtsmann” (Germany), “Hull a pelyhes fehér hó” (Hungary), “Campanita del lugar” (Spain), and “Daha Dün Annemizin” (Turkey).

LYRICS

English	<i>Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. Twinkle, twinkle, little star, How I wonder what you are.</i>
French	<i>Ah ! Vous dirai-je maman Ce qui cause mon tourment? Moi je dis que les bonbons Valent mieux que la raison. Papa veut que je raisonne Comme une grande personne.</i>
Hungarian	<i>Hull a pelyhes fehér hó, jöjj el kedves Télapó! Minden gyermek várva vár, vidám ének hangja száll. Van zsákodban minden jó, piros alma, mogyoró, Jöjj el hozzánk, várunk rád, kedves öreg Télapó.</i>
German	<i>Morgen kommt der Weihnachtsmann, Kommt mit seinen Gaben. Bunte Lichter, Silberzier, Kind mit Krippe, Schaf und Stier, Zottelbär und Pantertier Möcht' ich gerne haben!</i>
Spanish	<i>Campanita del lugar, suena alegre, suena, noche en que Jesús nació, que a la Humanidad salvó. Campanita del lugar, suena alegre, suena.</i>

**USEFUL LINKS**

<https://www.youtube.com/watch?v=n38kGst16sl>
<https://www.youtube.com/watch?v=hTP4F2xV4WE>
<https://www.youtube.com/watch?v=A3EKBv6fABY>
https://www.youtube.com/watch?v=rK6nYlk4_hw
<https://www.youtube.com/watch?v=6lKuL84zik0>
 Mozart: Twelve Variations
<https://www.youtube.com/watch?v=xyhxeo6zLAM>



58

CATEGORY

vocal
instrumental

AGE

8+

NUMBER
OF PARTICIPANTS

12-25

DURATION

approx. 20 min.

WORKING METHOD

- individual
- playing in pairs
- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the sound effects
- any sound generating device

COMPETENCES

- creativity
- attention
- perception
- cooperation

Sound Recognition

Recognition of different natural and artificial sounds from a music player and through the activities of group members

AIM

The purpose of the game is to sensitize and develop young people's hearing and association skills by recognizing and identifying the „melodies“, „rhythms“ and noises of the sound world.

DESCRIPTION

The participants first listen to various effects with their eyes closed and the task is to recognize them. They can even compete to see who can recognize more sound sources.

The sound effects can be recorded in nature (water, wind, storm, thunder, birdsong, sounds of domestic and wild animals, etc.), sounds of human expressions (heartbeat, wheezing, sneezing, coughing, clapping, pounding, etc.), or even sound effects produced by household appliances, vehicles and machines. The animator can use online platforms to search for effects if it is not possible to make her/his own audio recordings for the exercise.

Another option during the exercise is for the participants to produce sound effects themselves behind a curtain alone or with a partner, and the others have to guess what sound they hear.



59

CATEGORY

vocal

AGE

8+

NUMBER
OF PARTICIPANTS

10+

DURATION

approx. 30 min.

WORKING METHOD

- group work

MUSICAL ABILITIES
OF THE TRAINERS

1 2 3 4 5 6

EQUIPMENT
AND INSTRUMENTS

- music player / app to play the sound effects
- any sound generating device

COMPETENCES

- improvisation
- creativity
- expression
- confidence
- attention
- perception
- cooperation
- team cohesion

Sound Reproduction

The world around us is full of different sound effects, which we not only have to recognize, but sometimes also have to imitate, which in certain cases results in extremely humorous situations. The game is based on the systematic application and development of voice support.

AIM

In addition to observation and imitation, and the creative use of different sound production methods, it also serves to develop mutual attention, comparison, and self-evaluation.

DESCRIPTION

The members of the group sit in a circle and the animator distributes the piece of paper to everyone, and they each write a sound effect that comes to their mind (you can write more). This can be any effect, whether natural or artificial or human voice, except singing or other musical sounds.

Then, as in the „Activity“ game, the participants draw a card and what they read there must be imitated with their own voice, which the others must recognize. It can be played as a team competition, but it can also be played as a scoring competition.

The game can be varied by asking for sound effects thematically: e.g. animal sounds, machine sounds, etc.

At the end of the game, they can listen to a piece of symphonic music together, which is about voice imitation: e.g. Beethoven: VI. Symphony - bird sounds; Rossini: Cat Duet, Honegger: Pacific 231; The Typewriter

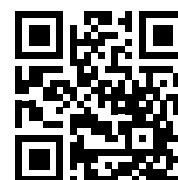
USEFUL LINKS

<https://www.youtube.com/watch?v=qV-N3Luf9mE>

<https://www.youtube.com/watch?v=H1Zf8NmbsKg>

https://www.youtube.com/watch?v=Rfysyex_DAK

<https://www.youtube.com/watch?v=nW8dGwa2zRw>



60

CATEGORYvocal
rhythmic**AGE**

10+

**NUMBER
OF PARTICIPANTS**

5-12

DURATION

approx. 30 min.

WORKING METHOD

group work

**MUSICAL ABILITIES
OF THE TRAINERS**

1 2 3 4 5 6

COMPETENCES

- collaboration
- creativity
- attention
- concentration
- rhythm recognition
- sense of rhythm

Feel Your Summary

Day or session closing method, a nice way for the team to sum up and close the time spent together with learning together.

AIM

After a day or session, working and learning together, closing is important. In a safe environment after everybody has the opportunity to enjoy and create music with the group. To experience the flow. It helps to calm down and helps the group dynamics. The exercise improves sense of rhythm and ability to work and play music in a group.

DESCRIPTION

Everybody stands in the circle or randomly in the room or outside. Aim is to have a free and safe environment.

The facilitator explains the task.

At the end of the day everybody joins with their own chosen favourite sound (e.g. beatbox, singing, claps) to sum up the day.

One chosen person has to start the beat and the rest of the participants join one by one and the team creates a random music together.

COMMENTS FOR FACILITATORS

The exercise can be used only with vocal songs as well.



APPENDIX

RHYTHMS

CHARLIE OVER THE OCEAN

CIRCLE ROUND THE ZERO

DO AS I'M DOING

OH I'M GOING TO SING

EPO I TAI TAI E

SPRING BREEZE

LITTLE BIRD

RECRUITING DANCE

SUNRISE

SARASPONDA

SAKURA

HOTARU KOI

TWINKLE, TWINKLE

BROTHER JOHN

ODE TO JOY

HALLELUJAH

THE LITTLE DRUMMER BOY

KUMBAYA

SHOSHOLOZA

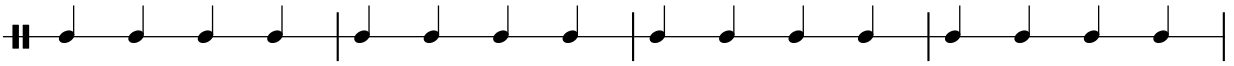
SIYAHAMBA - NO.1

SIYAHAMBA - NO.2


BWANA AWABARIKI

RHYTHMS

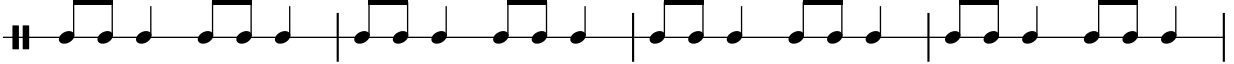
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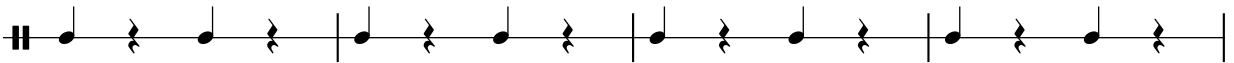
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3



4



5



6



7



8



9



10



11



12



13



14



15




16



17



18



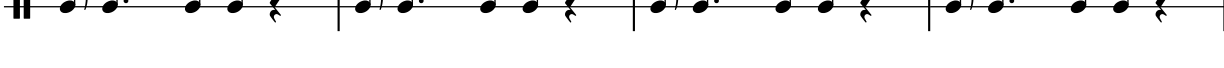
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20



21



22



23



CHARLIE OVER THE OCEAN

Call *Response*

Char - lie o - ver the o - cean, (Char - lie o - ver the o - cean,)

5 *Call* *Response*

Char - lie o - ver the Sea, (Char - lie o - ver the Sea,)

9 *Call* *Response*

Char - lie caught a black - bird, (Char - lie caught a black - bird,)

13 *Call* *Response*

Can't catch me, (Can't catch me.)

CIRCLE ROUND THE ZERO

Cir - cle round the ze - ro, Find your lov - in' ze - ro,

3 Back, back ze - ro, Side, side ze - ro,

5 Front, front ze - ro, Swing your lov - in' ze - ro.

DO AS I'M DOING

Do as I'm do - ing, fol - low, fol - low me,

5 *Fine*

Do as I'm do - ing, fol - low fol - low me,

9 *D.C. al Fine*

If I do it high or low, if I do it fast or slow,

OH I'M GOING TO SING

Oh I'm goin' to sing, goin' to sing, goin' to sing, goin' to sing all a-long my way. Oh

6

I'm goin' to sing, goin' to sing, goin' to sing, goin' to sing all a-long my way.

EPO I TAI TAI E

E-po i tai tai e, e-po i tai tai e, E-po i tai tai,

6

e - po i tu - ki tu - ki, E - po i tu - ki tu - ki e.

SPRING BREEZE




Ta - va - szi szél vi - zet á - raszt, vi - rá - gom vi - rá - gom.
Hát én im - már kít vá - lasz - szak, vi - rá - gom vi - rá - gom.

5




Min - den ma - dár tár - sat vá - laszt, vi - rá - gom vi - rá - gom.
Te en - ge - met én té - ge - det, vi - rá - gom vi - rá - gom.

LITTLE BIRD



Ma - dár - ka, ma - dár - ka,
Ha - kér - di ki küld - te,

3



Csá - cso - gó ma - dár - ka,
Mond - jad, hogy az küld - te,

5



Vidd el a le - ve - lem, vidd el a le - ve - lem
Ki - nek bá - na - tá - ban, szí - ve fáj - dal - má - ban,

9



Szép ma - gyar ha - zám - ba.
Meg - ha - sad a szí - ve.

RECRUITING DANCE

A jó lo-vas ka-to - ná - nak de jól va-gyon dol - ga:
Pa - ri - pá-ját meg-for - gat - ja, úgy me - gyen dol - gá - ra.

5

E - szik i - szik a sá - tor - ban, sem - mi - re sincs gond - ja.
Csil-log, vil-log a me - ző - ben vi - rág - szál mód - já - ra.

9

Hej, é - let, begyöngy é - let, en - nél szebb sem le - het,

13

Csak az jöj - jön ka - to - ná - nak, a - ki i - lyet sze - ret.

SUNRISE

1 2 2 1 1 2 2 1 3 3 4 4 5 5 6 6 5 5 7

9

1 2 2 1 1 2 2 1 3 3 4 4 5 5 6 6 5 5 7

17

5 5 7 1 2 2 1 1 2 2 1

25

3 3 4 4 5 5 6 6 5 5 7

SARASPONDA

4/4

Sa - ra - spon - da, sa - ra - spon - da, sa - ra - spon - da ret set set. Sa - ra -

4

spon-da, sa - ra - spon-da, sa - ra - spon-da ret set set. A doh ray oh, a

7

doh ray boomday oh, A doh ray boom day ret set set, Ah say pah say oh.

SAKURA

4/4

sa ku ra sa ku ra ya yo i no so ra - wa

5

mi wa ta su ka gi - ri ka su mi ka ku mo - ka

9

ni o i zo i zu - ru i za ya i za ya

13

mi ni yu - ka n

HOTARU KOI

Ho Ho Ho ta ru koi!

5

A - chi no mi - zu wa ni ga i - zo.

9

Ko - chi no mi - zu wa a - ma i - zo.

13

Ho Ho Ho ta ru koi!

TWINKLE, TWINKLE

5

BROTHER JOHN

5

ODE TO JOY



Joy - ful, joy - ful, we a - dore Thee, God of glo - ry, Lord of love;
 Freu - de, schö - ner Göt - ter fun - ken, Toch - ter aus E - ly - si - um,
 Lán - goj fel a lel - künk - ben, szép é - gi szik - ra, szent ö - röm!



Hearts un - fold like flow'rs be - fore Thee, Op' - ning to the Sun a - bove.
 wir be - tre - ten feu - er - trun - ken, Himm - li - sche, dein Hei - lig - tum!
 Térj be hoz - zánk, drá - ga ven - dég, tün - dö - kölj rá - nek, fény - öz - ön!



Melt the clouds of sin and sad - ness; Drive the dark of doubt a - way! Giv -
 Dei - ne Zau - ber bin - den wie - der, was die Mo - de streng ge - teilt. Al -
 E - gye - sít - sed szel - le - med - del, mit zord er - kölc szét - sza - kít. Test -



- er of im - mort - al glad - ness, Fill us with the light of day!
 - le Men - schen wer - den Brü - der, wo dein sanf - ter Flü - gel weilt.
 - vér lé - szen min - den em - ber, mer - re leng - nek szár - nya - id.

HALLELUJAH

C Am C Am

6 F G C G C

11 F G Am F G E

16 Am F Am

21 F C G C

C Am C Am F G C

G C F G Am F G E Am

F Am F C G C

THE LITTLE DRUMMER BOY

F **C7** **F**

Come they told me, pa - rum pum pum pum,
 Lit - tle Ba - by, pa - rum pum pum pum,
 Ma - ry nod - ded, pa - rum pum pum pum,

5 **C7** **F**

A new born King to see, pa - rum pum pum pum,
 I am a poor boy too, pa - rum pum pum pum,
 The Ox and Lamb kept time, pa - rum pum pum pum,

9 **C** **F** **C**

Our fi - nest gifts we bring pa - rum pum pum pum,
 I have no gift to bring pa - rum pum pum pum,
 I played my drum for Him, pa - rum pum pum pum,

13 **F** **B** **F7** **B**

To lay be - fore the King, pa - rum pum pum pum,
 That's fit to give our King, pa - rum pum pum pum,
 I played my best for Him, pa - rum pum pum pum,

16 **F** **C** **F**

rum pum pum pum, rum pum pum pum, So to
 rum pum pum pum, rum pum pum pum, Shall I
 rum pum pum pum, rum pum pum pum, Then He

20 **C7** **F** **C7** **F**

ho - nour Him, pa - rum pum pum pum, when we come.
 play for you, pa - rum pum pum pum, on my drum?
 smiled at me, pa - rum pum pum pum, me and my drum.

KUMBAYA

Kum - ba - yah my Lord, Kum - ba - yah! Kum - ba - yah my Lord, Kum - ba - yah!

9

 Kum - ba - yah my Lord, Kum - ba - yah! O Lord Kum - ba - yah!

SHOSHOLOZA

f

 Sho - sho-lo - za! Sho - sho-lo - za, ku - le - zon - ta - ba

5

 sti - me - la si - phu - me South Af - ri - ca Wen u ya ba - le - ka,

8

 ku - le - zon - ta - ba sti - me - la si - phu - me South Af - ri - ca Sho - sho - lo - za

12

 ku - le - zon - ta - ba sti - me - la si - phu - me South Af - ri - ca

SIYAHAMBA - NO.1

Si - ya - hamb - e ku - kha - nye - ni - kwen-khos, Si - ya -

4

hamb - e ku - kha - nye - ni kwen-khos, Si - ya - hamb - e ku-kha -

7

nye-ni kwen-khos, Si - ya - hamb - e ku - kha - nye - ni kwen-khos, Si-ya -

Si-ya -

10

hamb - e ku-kha - nye-ni kwen-khos, Si - ya - hamb - e ku - kha - nye - ni kwen-khos,

hamb - e ku-kha - nye-ni kwen-khos, Si - ya - hamb - e ku - kha - nye - ni kwen-khos,

2

13

Si - ya - hamb - e ku - kha - nye - ni kwen-khos, Si - ya -

Si - ya - hamb - e ku - kha - nye - ni kwen-khos, Si - ya -

16

hamb - e ku - kha - nye - ni kwen-khos, Si - ya -

hamb - e ku - kha - nye - ni ku - kha - nye - ni kwen-khos, Si - ya -

hamb - e ku - kha - nye - ni kwen-khos, Si - ya -

18

hamb - a, hamb - a, Si - ya - hamb - a oh hamb - a, Si - ya -

hamb - a hamb - a, Si - ya - hamb - a hamb - a, Si - ya -

20

hamb - e ku - kha - nye - ni kwen-khos, Si - ya -

hamb - e ku - kha - nye - ni ku - kha - nye - ni kwen-khos, Si - ya -

hamb - e ku - kha - nye - ni kwen-khos, Si - ya -

22

hamb - a, oh

hamb - a, hamb - a, Si - ya - hamb - a, hamb - a, Si - ya -

hamb - a, hamb - a, Si - ya - hamb - a, hamb - a, Si - ya -

24

hamb - e ku - kha - nye - ni kwen - khos.

hamb - e ku - kha - nye - ni kwen - khos.

SIYAHAMBA - NO.2

Si-ya - hamb - e ku-kha - nye-ni-kwen-khos, Si - ya - hamb-e ku-kha-nye - ni kwen-khos,

5

1. 2.

Si-ya kos Si-ya - hamb-e hamb-e, Si-ya - hamb-e u - u Si-ya -

9

1. 2.

hamb - e ku - kha - nye - ni kwen - khos, Si - ya kos

BWANA AWABARIKI

Freely

Bwa - na, Bwa - na, Bwa - na a - wa - ba - ri - ki,

4

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki mi - le - le.

7

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki,

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki,

9

Bwa - na a - wa - ba - ri - ki mi - le - le.

Bwa - na a - wa - ba - ri - ki mi - le - le.

2

11

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki,

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki,

13

Bwa - na a - wa - ba - ri - ki mi - le - le.

Bwa - na a - wa - ba - ri - ki mi - le; a - wa - ba - ri - ki,

15

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki,

Bwa - na a - wa - ba - ri - ki, Bwa - na a - wa - ba - ri - ki,

17

Bwa - na a - wa - ba - ri - ki mi - le - le.

Bwa - na a - wa - ba - ri - ki mi - le - le.

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