

Music

SCREAM

Stop Child Labour

Supporting Children's Rights through Education, the Arts and
the Media





Stop Child Labour

Supporting Children's Rights through Education, the Arts and the Media

Music

Fundamental Principles and Rights at Work Branch (FUNDAMENTALS)

International Labour Organization (ILO)

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Foreword

Since its launch in 2002, the "Supporting Children's Rights through Education, the Arts and the Media" (SCREAM) Programme has been used by children in more than 70 countries as a means to join the campaign to end child labour, giving a voice to those who are not yet heard. SCREAM supports child participation and youth empowerment, providing children and young people the knowledge and means to act – through the arts and the media. It supports the UN Convention on the Rights of the Child, which recognizes the right of children to express their views freely in all matters that affect them. It is a tool to implement a key principle of Recommendation, 1999 (No. 190) of ILO Worst Forms of Child Labour Convention, 1999 (No. 182) - that all programmes of action against child labour should take into consideration the views of children who are directly affected. This Convention, alongside the ILO Minimum Age Convention, 1973 (No. 138), define the basic principles regarding child labour.

This new SCREAM module on music is the fifteenth "core" module of the SCREAM Education Pack, designed to be used in conjunction with its other key modules on Basic Information, Image, Role-play and Drama. Music has long been part of advocacy efforts against child labour, with both children and adults reaching out to communities through concerts and songs, using music as part of street theatre and drama performances, as well as having solidarity concerts given by youth orchestras in support of the children around the world who are affected by this scourge.

Music is an important component of culture. The Music against Child Labour Initiative reinforced the focus on music as a vehicle for advocacy. The Music Initiative, launched by Maestro Claudio Abbado in 2013 together with the ILO and key music partners, focuses on mobilizing the world of music in the global movement against child labour and on the potential of music education to empower all children.

Since the launch of the Music Initiative, thousands of musicians of all ages, in all genres and from all regions – among them from Spain, Italy, Argentina, the United States, Côte d'Ivoire, South Africa, Myanmar and India – have joined the campaign. Their concerts and their songs have reached audiences who may not have been involved in the fight against child labour through other campaigns. Musicians' trade unions have rallied around the cause and are natural partners in this endeavour.

As well as raising awareness, the Music Initiative also aims to promote access to music education. Experience around the world shows that access to music and arts education is part of a quality education, making schools more attractive to children and helping to ensure they continue their education and are protected from child labour. Quality education is not only about imparting skills but also about developing the whole personality, which includes cognitive and emotional development.

This new module was developed to support that objective and to strengthen music education, to develop young people's competence and self-esteem and to empower them to raise their voices against child labour. Teachers and teachers' trade unions, in particular, have a key role in advocating for the right of all children to education, with a particular focus on disadvantaged youth, including those in child labour. In several countries, the need to eradicate child labour has been incorporated as a topic in education curricula. SCREAM is an important vehicle to promote teaching and learning and should be incorporated into teacher training programmes. Music and arts education should be accessible for every child.

Of course, music itself cannot eliminate child labour, which affects 152 million children directly. We must address its root causes by promoting human rights, equality and social justice and combating poverty and exclusion. We must promote social protection and decent work for adults and young people, and strengthen a culture of respect for the rule of law and for social dialogue. Governments and policy-makers must ensure that laws are enforced and support the transition to formalization of the informal economy. We must ensure access to free, universal, quality, public education, leaving no child behind.

We are the first generation that can achieve a world free of child labour. However, we will need to work together – and accelerate progress significantly – to end child labour in all its forms by 2025, as outlined in Sustainable Development Goal Target 8.7.

We encourage you to use this Music module as part of your efforts. Working together creates a stronger collective voice – just as many single voices put together can become a great choir.


Acting in unison and solidarity, we can ensure that the arc of history bends further and faster towards freedom so that every child can live free of child labour.

Beate Andrees

Chief

Fundamental
Principles and
Rights at Work
Branch

International
Labour Organization



Blasko Smilevski

Executive Director

Jeunesses
Musicales
International



David Edwards

General Secretary

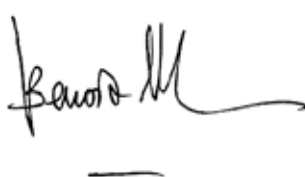
Education
International



Benoît Machuel

General Secretary

International
Federation of
Musicians



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Special thanks are due to the team from JM International who developed the module under the supervision of Jane Colombini (FUNDAMENTALS) and Simon Steyne (FUNDAMENTALS), in particular the principal author, Per Ekedahl, as well as Blasko Smilevski, William Ramsay and Matt Clark.

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Finally, we thank the following colleagues: Semien Honore Buoa Bi (ILO Côte d'Ivoire), Gracious Ndalama and Wangui Irimu (ILO Uganda), Reem ElSherbini (ILO Egypt), and Hayat Osseiran (ILO Lebanon); as well as María Kathia Romero Cano (Ministry of Labour, Peru) and César Oré (Sinfonía por el Perú) for sharing their experiences on SCREAM and using music with youth as part of advocacy efforts against child labour.

Appeal by the late Claudio Abbado in support of the fight against child labour

Where are the children going, who know no laughter?
These sweet, pensive beings wasted away by fever?
The eight year old girls we see walking all alone?
The ones going to work fifteen hours in the mines.
From dawn to dusk, they must eternally perform
The same motion over and over in this prison.
...
There is no stopping, not a moment for play.
And what paleness! The ash is on their cheeks.
It is only just daylight and they are already tired.
...
Curse this work, the scourge of mothers!
...
In the name of true work, healthy, fertile, and generous,
That brings freedom to the people and to each one, happiness!

Victor Hugo
Extracts from *Melancholia, Les Contemplations*, Book III

"Victor Hugo wrote this in the 19th Century.

How can a people, a world, define itself as civilized when it permits child labour – which affects 152 million girls and boys?

Who still can turn their back? In my view, the sole profound and positive weapon is the affirmation of the culture of rights. Children and adolescents have the right to play, to read, to learn. They have the right to joy. Our duty is to guarantee that to them all.

Music is an instrument of peace. It can cancel out the system of oppression which still seeks to exploit children, children full of hope, in every corner of the world."

Maestro Claudio Abbado

Music against Child Labour Initiative

The Music against Child Labour Initiative, which was launched in 2013 by the ILO together with some of the world's greatest musicians and a number of important international music organizations, calls on musicians worldwide to dedicate a concert or song to the struggle against child labour. The Initiative's partners are calling on everyone working in the world of music to join them in raising awareness about child labour and about the value of music and arts education in combating it. The aims of the Music Initiative are set out in the Music against Child Labour Initiative's Manifesto.

A Manifesto

All children have the right to their childhood: to learn, to play and to grow in safety. Yet, today, 152 million girls and boys are still trapped in child labour, 73 million in its worst forms¹ – forced labour, commercial sexual exploitation, illicit activities or hazardous work. Many are deprived of education.

Work, including the work of musicians, is a transformative force in society and the world of music is a valuable partner in the worldwide movement against child labour. Music can strike a powerful chord against child labour and for social justice, raising public awareness and inspiring people to act.

Music alone cannot defeat child labour, but it can contribute to combating the suffering of children robbed of their rights and of the chance to fulfil their potential. Engaging girls and boys in collective musical activity can support their withdrawal and protection from child labour and assist in building their skills and self-esteem. Access to musical and other creative education makes schools more attractive to children and helps to ensure they continue their education and are protected from risk.

We – conductors, musicians and soloists, youth musicians and trade unionists in the world of music, with the International Labour Organization (ILO) – are calling on conductors, orchestras, choirs and musicians of all genres, worldwide – adult and youth, professional and amateur – to dedicate, between October 2013 and the end of 2019, one concert in their planned repertoire to this Music against Child Labour Initiative.

¹ The Manifesto was updated in 2017 to take account of the latest ILO Global Estimates of child labour.

Music – in all its forms– is a universal language. Although we sing in every tongue, it also expresses emotions we cannot say in words. It links us all. Together, the world of music can raise its voice and instruments against child labour. Join us in telling audiences and the world that child labour must not be tolerated, that children have a right to play and learn. Join our "call to batons". Join the Music against Child Labour Initiative. Join us in showing the Red Card to Child Labour!

This Initiative is supported by the following founders: the late Claudio Abbado; José-Antonio Abreu; Alessio Allegrini, Founder, Musicians for Human Rights; Daniel Barenboim; Pilar Jurado; Benoît Machuel, General Secretary, International Federation of Musicians (FIM); Diego Matheuz; Rodolfo Mederos; Eduardo Mendez, Executive Director, Fundación Musical Simón Bolívar, El Sistema; Antonio Mosca, Director, Suzuki Orchestra, Turin; Guy Ryder, Director-General, International Labour Organization; Blasko Smilevski, General Secretary, Jeunesses Musicales International.

This appeal was launched at the Salle Pleyel in Paris on 11 June 2013 by the signatories above. The Global Concert series in support of the Initiative began in Brasilia in October 2013 at the III Global Conference on Child Labour.

The ILO and its International Programme on the Elimination of Child Labour, the world's largest programme against child labour, thank the conductors, orchestras, musicians' trade union organizations and youth networks supporting this campaign, and the Salle Pleyel and Piano 4 Etoiles for their cooperation in its launch.

For further information about the ILO Music against Child Labour Initiative please contact: childlabour@ilo.org or go to: www.ilo.org/childlabourmusicinitiative.

Aim: Create and/or perform a musical piece on child labour.



Gain: Stimulates and develops creativity and musical skills, enabling young people to express themselves in a powerful and meaningful way. Provides a platform for collaboration and community integration. Raises awareness and understanding of child labour.

Time frame

7 teaching sessions, plus preparation, rehearsal and performance time

Note for the user

This module complements the Basic Information, Image, Role-play and Creative Writing modules. The Drama module can be used in parallel to enrich and enhance a performance. It is not recommended that you use this module too early in the sequence nor before implementing the modules named above. These modules will be a useful source of texts, phrases and expressions about child labour which will provide a basis for lyrics.



Motivation



Music is an art form that most young people can relate to. Music transcends language, culture and social differences. Well-executed musical projects can support human rights, social inclusion, personal development and empowerment. Research has shown that the use of music in education can have a profoundly positive effect on learning and on motivating young people. There are innumerable testimonies from around the world about how music can empower youth. Music and song provide young people with a powerful tool to express their feelings, build self-confidence and facilitate social integration.

This module aims to stimulate and develop young people's abilities to create and perform music. It also aims to encourage young people to be active in their community, take control of their lives and have a positive influence on the world around them. Adding music to texts and performances about child labour can be an effective tool in conveying the issues to both the group involved and audience members, encouraging young people to spread the message and empowering them to become agents for change.

Encouraging the young people to become actively involved in the creative process, enabling them to directly influence the shape of the final musical product and how it is presented is an extremely important part of the process. The more involved the group is, from writing the lyrics and creating the music to deciding how the final piece will be performed and communicated, the greater the impact the module will have.

While this module focuses mainly on how to engage young people in the collective creation of a musical piece (or pieces) on child labour, young people can also support the campaign by using existing songs and music. You will find examples of songs dedicated to the fight against child labour in the Music against Child Labour Initiative web page (See Annex 1).

If this Music module is used in a school setting, look at how you can connect it to the other subjects in the curriculum. For example, if the group listens to or performs music from other countries, the activities could be related to subjects such as geography and languages. Music from different time periods could work well in relation to history studies. Even mathematics and physics can be connected to music, namely by studying rhythm and metre, the source of sounds, sound waves and volume, especially if the young people decide to make their own simple musical instruments. All this can encourage the young people to start thinking about how the world is related to music and increase their interest in the Music module and related subjects.

The activities in this module, as in other SCREAM modules, aim to build positive attitudes towards education and enrich everyday school life. As a result, students may well be inspired to continue making and performing music. Increasing motivation and promoting the idea of the school as a cultural arena are all important factors in creating a safe and enhancing learning environment.

The aim of this module is thus to inspire young people to find their voice and express themselves through music, thereby empowering young people as agents of change within society. Conducting a music project with young people on the theme of child labour has the potential to have a profound impact on the way they engage with this important global human rights issue. A project of this nature is also likely to involve families, friends and the community, thus helping to raise awareness about child labour among a wider audience.

What you'll need

Context is critical, so the materials and instruments required for the work with your group depends on your location and the resources available. Bear in mind that this module does not necessarily require sophisticated instruments and equipment. A lot can be done through singing, and many everyday objects can be used to create musical sounds. Just think of the possibilities with items in the kitchen, for example. Using the body as a percussion instrument is also a useful alternative if instruments are not available.



Your group should make use of what you have available. Nevertheless, the following resources are recommended:

- ✓ Space where you can make music;
- ✓ Texts from other SCREAM activities;
- ✓ Paper and pens;
- ✓ Flipchart or blackboard/whiteboard.



You may also be fortunate enough to also have access to a selection of instruments, recording equipment, a sound system (microphones, amplifiers, speakers, etc.) and Internet access.

Space: Make sure that you have access to a suitable environment with basic facilities where you can make music. Depending on the weather conditions and ambient noise levels in your location, you may also be able to work with the group outside.

Texts: As this module does not include sessions for creating lyrics, it is assumed that the group will be able to use texts, words, or even just short quotes that they have created in previous SCREAM modules.

Paper and pens: It is important to be able to visualize and memorize the structure of the emerging music, both during the initial ice-breaking exercises as well as later during the more creative activities. Paper and pens will therefore be useful, as well as a black/whiteboard or a flipchart for displaying things like introductions, verses, chorus, repeats and endings.

Instruments: Check with your group whether some of the young people already play a musical instrument, and ask them to bring these to the sessions. Another possibility is to see if your group are interested in making their own simple instruments to use in the project. In the SCREAM Music Module webpage and other links provided in Annex 1, you will find some ideas outlining how to turn simple everyday objects into instruments – even using waste material or junk – and some examples of body percussion for you to try out with your group.

Sound system: If you are planning a public performance, a sound system – microphones, amplifiers, speakers, etc. – may be helpful. Bear in mind that you will also need someone with basic knowledge of how to use this kind of equipment. We advise that you first listen to different musical styles and reflect on what style(s) you will be working with before starting the creative process. For this, you will need some kind of audio system to play music on. This decision could also be influenced by your group's existing musical knowledge and the instruments they play. Another thing to keep in mind is what type of amplification you might need for a final performance. Particular attention should be paid to protecting children against excessive acoustic pressure when using audio systems and/or headphones. Children may otherwise be at risk of irrevocable hearing loss.



Recording equipment: It is useful to document the work produced in this module. Being able to record – both during the creative process as well as the final result – is a good idea, particularly if you are planning some kind of online publication. Keep in mind that you can capture quality sound recordings, film and photography with most modern smartphones and tablets.

Internet: There is a lot of information available on the Internet about various aspects of creating music as well as about the issue of child labour. While access to the Internet is certainly not essential, it can be a valuable asset.

Preparation



Before starting the creative process, it is important for you as an educator to do some pre-planning in order to help the group in developing their own ideas for the project. The possibilities are endless, but think about what is realistic and feasible given the time and resources available. If you are implementing this module in a school environment, the project should be discussed and agreed on with other teachers and the head teacher. It is important to remember that as the educator you are there to guide, but not lead, the process. Encourage the group to develop their own vision and mission for the project. This will increase their ownership of the project and ultimately increase their participation and dedication to it.

Different musical cultures or styles require different working methods when making music creatively in a group. You will have to adapt your approach according to the kinds of music the young people are interested in working with. Try not to impose limitations when creating the music for the module. Whether it be Western classical music, African, Asian or Latin American music, pop and rock music or even improvised rap accompanied by body percussion, the style of music chosen should depend on the environment and cultural context within which you are working, as well the musical interests, abilities and skills of the young people. While starting at the musical

level of your group, do not underestimate their abilities. Talk to them and find out about their prior experiences. Include musical elements that appeal to the group and are relevant to their environment and their interests.

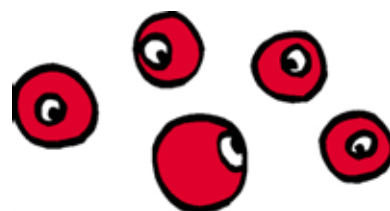
The approach chosen will depend on a number of factors, like the size of your group, their age(s), the cultural and social context, the musical knowledge and preferences of the group, and whether you have external musical support or collaborations.

You should also pay special attention to potential preconceptions about what boys and girls are supposed or expected to do when it comes to making music. One important goal of SCREAM is to ensure equal opportunities for all, regardless of gender or specific social contexts. Be sure to include those with special educational needs, including specific learning difficulties and physical disabilities. All this should be carefully considered before entering into the creative process, as well as when planning the project's communication and presentation strategy.

If you are working with a group that has little pre-existing knowledge about music and playing instruments, it is recommended that you focus on the exercises described below in Activity one. A larger group with a basic level of music experience might be better if divided into smaller groups. In this case, the scope of the project could become more ambitious and you could end up with several different pieces of music and a more elaborate performance and dissemination strategy. It is important to take into consideration the different musical abilities of the individuals in order to guide the group in devising a programme that is challenging but allows everyone to participate meaningfully according to their capabilities.

The plans for the presentation and communication of the final performance may change depending on how the project develops, but some pre-planning will provide a basic structure to assist the group. For instance, will the music simply be

Group organization





performed within the group or will it be performed for a school and/or several neighbouring schools? Will it be performed for families and for the community? Will the performance be held in a theatre, in a school hall, in a large room or in the open air? Will it be a one-off concert or performed several times and to different audiences? Will it be published online, filmed or just a live concert?

You could also consider connecting the project to the existing musical life of your community, for example working with local ensembles, choirs, bands or orchestras. This will increase community engagement and add valuable know-how to the process, increasing the impact of the group's project.

If the group has access to instruments, the book *The Tower of a Thousand Sounds* (see Annex 1) could be a useful complementary tool to introduce certain instruments to young people. The book links to the Music against Child Labour Initiative, with the main characters Dana and Dino discovering instruments and how music can make a difference in the lives of children around the world.

External support

Unless you are an experienced music educator, have worked extensively with music in any way, or have a passion for music, it will be useful to identify external support to help in the implementation of this module. Even if you feel relatively confident, it could still help to talk to someone with musical experience to get professional advice. This support could come from a colleague, a local musician with an interest in working with children and young people, a music teacher, a talented music student or even parents and families. If there are active musicians' and teachers' trade unions in your region, you could contact them to request support or suggest coordinated action.

The SCREAM music project may incur some expenses, depending on the group's goals and the environment and support system you work in, for example: access to instruments, a sound system, performance/rehearsal locations and other materials. If you involve a musician or music teacher this could also generate expenses – everyone needs to earn a living and should be appropriately paid for services rendered. However, if the professional is someone with a strong sense of social justice, they might be willing to lend a hand for free or at least at a reduced rate.

You might be able to find a sponsor willing to cover the costs of the project or your educational institution might have some resources available. Some countries have public funds to support actions concerning child labour, and there might already be unions, NGOs and community initiatives working on tackling child labour in your region who would be interested in getting involved in the project.

The task of finding external support might even be tackled with your group. Young people respond well to responsibility and it would be worth the effort if they were successful in helping to get the costs covered for their own project. In this way the project will also encourage the young people to improve other important life skills and help them learn how to orientate themselves within their community and the broader society. Work together on planning the project's budget and how much is needed, then contact potential sponsors and ask them to cover some if not all of the expenses. Do not be afraid to ask, and emphasize the theme of the project and its importance to the lives of the young people and their communities.



Getting started



The aim at this stage is to have fun with the group, to get to know one another better and to build their confidence in a nurturing environment.

If possible, we recommend that you start with listening to and learning some songs dedicated to the fight against child labour (visit the Music against Child Labour Initiative web page, see Annex 1) or other songs about social development. This music could even be included in a final presentation to give context to the international dimension of the cause. You could also listen to other musical pieces that the young people already know, as long as it fits into the context or can give inspiration to the direction of the musical genre/style.

Listening to music from other parts of the world or different musical styles can also be inspiring and enlightening for the group. As mentioned earlier, these kinds of listening activities can connect very well to school subjects. Encourage the group to pay special attention to the structure of the music they are listening to – how each song might have an introduction, verses, chorus, breaks, repeats, solos, etc. – this will help your group to get ideas on how to arrange their own songs/music later on.

If you feel uncertain about the meaning of some technical music terms while working with this module, please note that there is a short glossary in Annex 2 that will hopefully help you out.

Before starting the activities below, ensure that your group has access to the texts that they developed during other SCREAM modules, for example from the Creative Writing, Image or Role-play modules. Go through the material with them to identify the essential elements that can be used later on, guiding the discussions to arrive at a collectively written text or set of ideas.

Note for the user

It is commonly recognized that younger children often have a different approach and attitude towards performing and creating music than adolescents. Adolescents often have more fixed ideas about how music should or should not sound, as at that age music is more connected to the development of their persona and to their social networks. Younger children are generally less inhibited and will most likely respond more enthusiastically to creative ideas and new musical concepts.



Activity one: Get inspired

1-2 teaching sessions

Start with some ideas of a possible structure and timeline for the music project. This should be discussed with the group and further developed accordingly. It should also include plans on how to present and disseminate the project. The primary structure of this module is intended to assist you to develop and support the creative process. As you work through the activities below, keep track of their creative ideas on a black/whiteboard, flipchart or piece of paper. If you have the means to do so, it is useful to record them digitally as well. This will make it easier to recall ideas later on in the creative process.



Note for the user

Your role as an educator in implementing this module is to be patient, supportive and motivate the young people while pushing gently to keep the process moving forward, giving small ideas, hints and advice. Be careful to ensure that the group feels in control of the creative process. This is one of the most important aspects of working together in a creative group and if managed well, the project will develop an internal dynamic that will empower the young people and make the work enjoyable for everyone.

Get started by experimenting with words, rhythms and sound. Some creative group exercises and ice-breakers help to build a positive participatory atmosphere. This is particularly important if the group you are working with has little or no experience in singing, playing and making music together. These are essentially confidence-building exercises to empower the young people and help them understand how to continue in the second activity. They should also be used to create concrete musical material that will be used when the young people begin creating their songs. In this phase of the activity you should work with the text material you have chosen together to develop some ideas around how to work creatively with words.

For example:

A. Making simple rhythms with clapping and body percussion

1. Arrange the group in a circle;
2. Clap some short rhythms and ask the group to repeat them immediately;
3. Ask the group to keep a basic pulse by stamping their feet (i.e. left-right, left-right) while they are clapping the rhythms;
4. Choose different parts of the body to use as percussion instruments like the chest or thighs, in combination with claps and finger clicks, to make different sounds;
5. Orchestrate the rhythms using the methods you have chosen and ask the group to repeat them immediately while keeping their feet moving in a steady pulse;
6. Invite members of the group to clap their own rhythms and orchestrate them with the rest of the group;
7. Now pick out some of the rhythms they have produced and try to put them into longer sequences;
8. Once you have some good examples, get them to memorize, rehearse and name them.

These rhythmic patterns can now become part of the next musical exercise. Depending on the local traditions where you are based, these exercises might also inspire the young people to create more body movements, and even dance. These exercises might also provide you with elements that can be used in the group's musical creation and presentation. Make sure to be open to improvisation and try to capture as much of the group's original input as possible.

B. Exploring the inherent melody and rhythm in words

1. Begin by selecting some keywords and phrases that the group has identified in their texts from previous SCREAM modules;
2. Recite them slowly but rhythmically, then gradually move to almost singing them. Take note of the melodic structures that emerge when the words and phrases are sung rhythmically;
3. When small melodic/rhythmic elements that the young people like start to emerge, try to get them to connect these ideas together to form longer sequences;
4. They can now try to combine or orchestrate the words with rhythmic patterns, either the ones developed in the previous exercise or completely new ones based on this exercise;
5. Have them gradually add new elements as they go along and extend them into melodic phrases and short vocal lines.

Tip: If the group gets stuck, here are some suggestions which may help:

- ✓ Encourage them to add melodies that they may know from their own culture or environment to the rhythmic patterns;
- ✓ Ask someone to propose a word and ask another member of the group to find a word that rhymes with it. Add a few more words to try and create a short phrase that rhymes and has meaning;
- ✓ Apply the technique in step three in the exercise above to this previous point;
- ✓ If nothing emerges initially, have some ideas up your sleeve to get things started, like catchy expressions



or thoughtful proverbs that can be associated with the theme of child labour and the rights of the child;

- ✓ You can also develop this exercise into choral speech or chant where the group uses different voice combinations and contrasts to bring out the meaning or the tonal beauty by reciting the phrase together rhythmically.

Once they have produced some good examples, get them to memorize, rehearse and name them. These melodic elements will provide the basis for the creation of their songs.

In addition to the two exercises explained above, there are several more that you could choose to explore with your group, depending on their interests, skill levels and the time span you have for the project. Here are some suggestions:

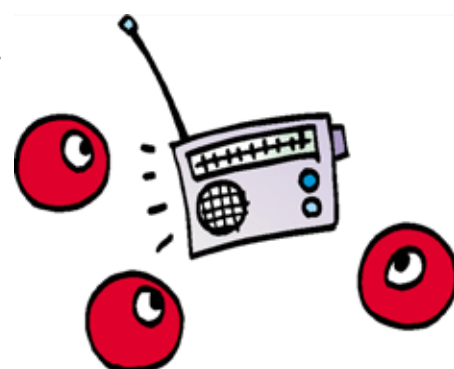
C. Improvising a short jingle on the theme of child labour

A jingle is a short extract of a song or hook that usually consists of only one line, which is used to promote all kinds of things from services to commercial products. Jingles often use snippets from popular songs with modified lyrics.

Ask the group to come up with a line from a popular song, then add new lyrics to it based on the theme of child labour.

Get them to explore using some sound effects similar to those used on TV or radio commercials to advertise products. This can be done using whatever is at hand, such as voices or instruments, but you could also use any object that can produce sound, for example tin cans, empty water bottles or even upside-down rubbish bins.

Exploring different sounds and the meaning that they can have in a music context will open their minds to a wider range of possibilities, emotions and musical expressions.



D. Experimenting with the “Mickey Mousing” technique

As the name suggests, the term “Mickey Mousing” originated from the cartoons, where music is used to reinforce a physical action by mimicking its rhythm. Generally, this involves matching music and sound effects to different actions, moods and feelings. Although derived from animation, the technique can also be used in entirely different contexts.

For example:

Try to stage a small scene – preferably about child labour – that draws from previous SCREAM modules. Encourage the group to create sound effects that illustrate what is happening with respect to the emotions, actions and movements taking place in the scene. Voices, instruments or sounds made on everyday objects can be used as well. You can find instructions on how to create a dramatic scene in the Role-play module. Images of child labour from the ILO multimedia platform (see Annex 1) can be a powerful visual stimulus and could even be the basis for an entire musical piece without words. If the music-making is intended for use with a piece developed through the Drama module, these kinds of exercises will prove useful in demonstrating how illustrative music can be made creatively.

E. Using musical instruments

If you or the young people in your group have access to musical instruments like guitars, keyboards, marimbas or homemade instruments that produce pitched tones, this could be a great opportunity to take the musical project to the next level. You can encourage the group to experiment playfully through improvisation, getting them to create small melodies that can potentially be turned into songs or become a part of other musical ideas. As the educator you might advise them to add rhythms, text or other elements to see what emerges. Make sure that you schedule enough time to create, rehearse and memorize, once they have a song.



F. Experimenting with loops

This exercise requires access to equipment that can record and reproduce loops. But what are loops? In general, loops are sections of four, eight or sixteen bars that are played back continuously. This technique is used for a lot of urban and electronic music but has a wide variety of practical applications.

If you do not have access to professional recording equipment you can always use a smartphone to get up and running. If you search the app store or Internet for “free loop apps” you will find plenty of free applications that allow you to record and play back musical loops. Melodies and rhythmic elements from the exercises described above can be recorded and turned into an inspiring musical background, on top of which the group can then create more musical content. This could be sung or played, or, if applicable, they could try some lyrical improvisation, for example rapping.

To begin with, try experimenting by looping a single instrument such as a drum or anything that you can play a beat on, then build from there. Sometimes it is better to keep it simple and gradually build it up as you become more familiar with the technique and the software.

Activity two: Let's put things together – combining texts and music

2-3 teaching sessions

Now comes the more subtle and creative part of the process. There are generally two ways to go about this: you can either start with lyrics (texts) and help the group to add rhythm and melody (following the process in Activity one, especially Section B), or you can do it the other way around by starting with the music and then adding lyrics on top. Unless the group already has some music to which they would like to add words, it is recommended that you start with the lyrics, as they will already have some rhythms and melodic elements to work with from the previous sessions.



Note for the user

Activities two and three are closely linked and you should plan your sessions with this in mind. It is quite likely that the group will come up with new creative ideas for lyrics, melodies and accompaniments when they start arranging the pieces in Activity three, which may result in them moving back and forth between the two activities. It is important that you are aware of this, show patience and guide the creative process with care. A creative process is never a straight line and that is OK.

Before starting Activity two (and maybe even earlier) the group will have to decide if they will work on one piece all together, or if they will work in smaller groups and create two or more pieces of music. Guide them in this decision based on the size and capacity of the group, their progress and your capacity to provide guidance. If the young people prefer to work in smaller groups, you should take the group's dynamics into account. It is important to ensure that each group contains a good mix of skills – musical and/or other – to

achieve a balanced group and musical dynamic. It is important to separate cliques within the groups who might dominate the others and inhibit the overall creative potential. Take care to ensure that the atmosphere remains friendly and positive.

Note for the user

If they are working in smaller groups, it is generally good to get an idea going, then give them some time on their own before returning to let them show you what they have developed. While you are working with one group, the other can be working on their ideas. However, you should not leave them alone for too long. Set clear goals and a time limit so that they do not end up standing around waiting, as this could slow the creative process. It is also important to remember that as the creative process unfolds they might come up with better ideas as they get more involved, so try not to discourage them from bringing new ideas into the mix.



The idea of Activity two is to build on the exercises in Activity one, reusing the methods and the musical materials that have emerged, such as the rhythms/grooves, lyrics and melodic elements.

Here is a general path that should be followed:

1. Each group should start by examining the material that they have come up with in previous exercises, and decide what they would like to use;
2. It might be a good idea to start by creating a chorus or hook for everyone to sing together that consists of four to eight bars or just a few lines. Once this is working, they can then start to add verses to the song;

3. To develop a verse, ask them to continue adding more lyrics (drawing inputs from Activity one) and more melodic and rhythmic elements, following the process described above. The new lyrical material can, for example, be used to create more narrative content;
4. As soon as they come up with small melodic elements that work, have them repeat these to confirm their understanding of the melody and how it can fit in the context of the entire song;
5. You can gently support the group by singing and/or playing along, maybe adding a pulse, a harmony or a bassline to help them and inspire them further;
6. Once a basic song structure is in place, they can then experiment with the texts by adding more or taking away, or just changing the words to a melody they have found and liked;
7. Once the group has created something that is beginning to sound like a song, they might continue to the next step – arranging the music – even if the song is not yet complete.

Make sure that what is created is well memorized, that the lyrics are written down, and that all musical elements are well documented and recorded if possible, to ensure that they are not lost.

Here are some alternative paths you could take towards creating a song:

Alternative paths

A. Improvisation

There are many cultures in which it is common practice to improvise with words and lyrics; for example, rap/rhyming is popular in many areas, especially among young people. If some members of the group are keen on improvising either lyrically or musically, you can try including this into their performance to add a more spontaneous element.

To begin, let the group start with a beat, a common rhythm that they all know, or perhaps something invented or brought in from the exercises in Activity one. This could be a favourite (recorded) groove, a pattern created using body percussion, or played on percussion instruments. Encourage the young people to improvise until they have something solid and steady.

Group members who want to improvise lyrically or musically can then do so. Encourage them to try whatever they can, to play around and see naturally what works and what does not. As soon as they have something that they like and that works, encourage them to repeat it to help them memorize it and consolidate what they have done. This can then be combined with other elements to form part of the song or a moment within the song that is kept open for them to improvise in.

B. Composing melodies

There might be members of your group who are more inclined to develop melodic and harmonic ideas, especially if the group includes young people who already have experience playing and creating music. They could be encouraged to add ideas to the emerging songs with instruments that are available. Have them work on some interesting grooves to use in the songs, develop new melodies, add chords, a bassline, or try to harmonize the choruses.



If you see an interesting idea developing, help each person to unlock their creativity. Ask the group to repeat the ideas and help to add words, so that it remains a collective activity.

Again, try not to forget to write key points down and, if possible, record the process.

C. If the creativity gets stuck

If you are working with more than one group, give them some time to develop their ideas and then let each group perform what they have created for the others. This will give them the opportunity to hear and be inspired by the others and it might also help spur their creativity.

Another possibility is to propose that they start with some common and well-known musical elements. Encourage them to bring in ideas from their own musical traditions. They may know a traditional melody, chorus or rhythm that could provide a good starting point. They could even try using a complete popular song to which they could add their own texts. If they lack their own ideas in this regard you could discreetly suggest some examples that you have preselected for such a situation. Choose something that they would be comfortable singing or a style you know that they like. However, unless this is a traditional piece you should be aware of artists' and composers' rights in your respective countries, especially if you plan to publish something online. If you choose a piece of music by a well-known local artist, why not invite them to get involved and thus increase the outreach. As long as the music is not being professionally recorded or sold you should not have a problem with this. We suggest educators follow the basic rule: when in doubt, ask a professional.

Note for the user

Most modern copyright laws provide essentially two sets of author's rights: moral and economic. In the Universal Declaration of Human Rights is stated "Everyone has the right to the protection of moral and material interests resulting from any scientific, literary or artistic production of which he is the Author." Moral rights are about the relationship between the author and a work. Economic rights are the rights which enable an author to exploit their work in the market. These rights are usually enumerated in national copyright laws that regulates aspects as reproduction of a work, distribution of copies, public performances and broadcasting. If you, while working with this module, plan to perform or distribute music that might be licensed, it is recommendable to get informed about the legislation in your country.



Activity three: Arranging and structuring the musical ideas

2 teaching sessions



When the group or groups have developed some usable musical ideas that are starting to resemble a song, it is time to start thinking about arranging their ideas into a structure. As noted earlier, the arranging process might interact with the creation of the songs, so take this into consideration when planning Activities two and three. The group may already have some basic ideas for the arrangements, such as bass-lines, melodies and chords that have arisen organically through the process of creating the songs and melodies. You should encourage them to use and develop the ideas that they have already come up with and gently explain the process of arranging the ideas (see below). There may be a wide variety of possibilities depending on which part of the world you are working in and the musical style and context.

Arranging their ideas will give the group ownership as they see a piece of music forming from their previous work. This will both empower and inspire them. Depending on how far they have got in the second activity, they may already have a full song but it could also be that they only have a single verse or just a chorus.

A lot of small things can then be added to the arrangement that can completely change the impact. These could for instance be:

- Adding an introduction;
- Creating breaks (parts in the song that break from the standard structure or melody);
- Percussion breaks (could be body percussion);

- An instrumental section;
- Harmonizing the chorus;
- Singing the verse in more than one part;
- Solo by a singer;
- Solo on an instrument;
- Using call and response;
- Singing the melody without words;
- Adding a section with a spoken chorus, or chant;
- A section for improvising with an instrument or a voice/rap;
- Adding sound effects, call-outs, or vocal add-ons to emphasize certain words or parts in the music.

The possibilities are almost infinite. The choices the group makes will depend very much on the musical style or genre they are working with.

Be aware that during the process of structuring and arranging the material they have created, new musical or lyrical ideas may well emerge. Thus the creation of the music (as described in Activity two) and arranging it could become intertwined. You should be sensitive to this and support any new ideas that might emerge as they gain confidence in their abilities.

Music is strongly connected to body movements and dance in many parts of the world. You should be aware of this and encourage the group to explore these elements during the creative process and when arranging the piece. Dance and body movements might also generate more interesting ideas for the music and the arrangements.



If the structure of their creation is not clear for everyone it is a good idea to visualize it by writing it down on paper, a black/whiteboard or a flipchart. You can also use graphic notation to represent some of the concepts and ideas, especially if the group is planning to teach their song to others. Depending on their skill levels you may find that you need to give more input during the arranging process. Do this carefully without stifling their creativity.



Note for the user

It is important to document their work well. The objectives, planning, lyrics and songs from the group should all be written down so that you don't lose any ideas. Relying on memory alone is not advisable, as even experienced musicians forget things, especially if they have not been internalized. This can even happen just a few minutes after everything was played perfectly. If possible, it is also useful to record or film key moments during the creative process, as well as during the rehearsals. Many young people are interested in this aspect of music making and if possible you should include it as part of the creative process. Older students or external partners can also be a helpful resource when it comes to creating a recording of your work. A simple video camera that records sound would be best, but remember that tablets and smartphones can make both sound and video recordings as well as taking good photos.

Activity four: Rehearsals

1-3 teaching sessions

The main objective of rehearsing is to get the group to internalize their creation so that they can perform it with confidence and conviction. Remember that even at the later stages of the process, new ideas might appear for the arrangements and, if they are suitable and can be incorporated easily, you might consider including them. This is more likely to happen towards the end of the rehearsal phase when the young people have begun to gain confidence and internalize their creation. Be careful however not to disrupt the rehearsal process, this could lead to delays and a loss of focus. The rehearsal phase may be relatively quick or it could also take quite some time. This will depend on a number of factors: the amount of music that has been prepared, how ambitious the project is, whether it is part of a larger event, whether external musicians are involved and whether the work is going to be presented in a public performance.

In the rehearsal phase, if they have prepared a number of songs in different groups, consider helping the groups teach each other their songs. This peer-to-peer learning will create an exciting dynamic and increase their pride and self-esteem. Having to teach their songs to others will also provide a special pedagogical twist, as they will have to reflect on their own creation and how to communicate their lyrics and music to others. The dissemination process is also an important factor to consider, especially if you have set ambitious goals for the public presentation.

Activity five: Communicating and presenting the project

Exactly how the project will be documented and presented will obviously depend on the results that the group have achieved. It will also depend on the local conditions in your village/city/country. The primary objective of this module is to facilitate a process whereby the group is empowered to create music on the theme of child labour. If this has been achieved, the core mission has already been accomplished. Nevertheless, there are several ways to increase the outreach and impact of the activities.

Encourage the group to communicate the outcome of their project to a broader audience, even if their output is just a short musical performance. If the project is limited time-wise, they may have only been able to produce one piece of music, but it is still worthwhile to consider some kind of public presentation. Showing their work to other children and young people is highly recommended. This type of peer-to-peer exchange is extremely beneficial for both the presenters and the listeners. There are useful ideas in the SCREAM Community Integration module which can help.

Another important group to reach out to are the families and friends of the young people, including children who are not in school in areas where child labour is prevalent. Showing the results of the creative musical process to them will help raise awareness in the community and will have a special impact for the young people, their parents, other educators and community leaders. A well-performed piece of music can also be spread online through YouTube, Facebook and/or other social media

You could also consider collaborating with other people, organizations and institutions in your community. The result of the project, even if it is only a short piece of music, could then become a stimulating and thought-provoking element during other creative community events. In this way your group would be able to present this urgent issue to a wider audience. It is worthwhile to encourage the group to spend a little time and extra thought on how and what to present. Having everyone on board will increase their motivation throughout the life of the whole project.

Make sure to get to know your group well and try to find out if any of them have creative skills that could compliment the music-making such as video editing, photography, graphic design, social media, marketing, etc. As well as making music they could also document the process and help create promotional materials for the project. There are so many possibilities of what they can do, from designing a flyer/poster and sharing photos of the project development process to, if you have access to the Internet, sharing information about the project and eventually even a recording of the song on a website and/or on social media. There are many articles and resources available on how to promote a band or music project, so encourage the group to do some research online. This kind of research will also help in other aspects of study and practical learning.

If the group was able to work over a longer time period and has produced several pieces of music suitable for presentation – or if you have worked with several different groups – then consider putting on a live public performance. The group may have more music that they would like to play and you could even add to the programme by cooperating with other musicians. There is also the possibility of connecting your work to the results of other SCREAM modules, thus creating a more ambitious event focused on the issue of child labour, combining music, drama and art, for example. For a more extended event, consider aspects such as:





- Timing;
- Target audience;
- Location;
- Publicity;
- Tickets;
- Programme.

The aspects of timing, location and target audience are often interconnected and will be influenced by local conditions. Consider whether there is a certain group of people who would already have an interest in what you are doing and would be willing to come and watch such a performance? If so, how and where would be the best time and location for them? It is important to think about who you are trying to communicate with and what approach and style would be likely to attract them. If you have received external support from donors or funders, remember to invite and take good care of them so they feel appreciated. This will also increase the likelihood that you could approach them again for support for future projects.

Encourage the group to think about how they can publicize the event. There are useful tools in the Media module which can assist with this. Ensuring good publicity for their event can almost become a separate project, so do not forget to encourage them to look for extra support. The concrete strategies and steps the group can take will depend on the local circumstances and the nature of the event. There are however some basic ideas that should be considered: Who will be the target audience for the event? How will it be communicated to them and through which media channels – newspapers, posters, radio, TV, social media, etc.? Suggest that the group prepares a news article that could be posted online, for example on the Music against Child Labour Initiative web page (contact: childlabour@ilo.org).

Having a printed programme at the event is a good opportunity for the group to thank supporters and sponsors. A nicely designed programme can also provide a good vehicle for explaining the SCREAM project and informing the audience about the rights of the child and the fight against child labour.

Involve the young people in all decisions and preparations for the presentation. Whatever strategy they choose, just encourage them to do their best and not to worry about being able to do everything they have planned. Many of the things that appear to be essential are not always indispensable. Assure the group that it is the actual performance that really counts.

Programming

As mentioned before, it is important to ensure that the group is involved in planning and shaping the event. Ask some of the young people to introduce different parts of the programme; this will create a good atmosphere, increase the outreach and empower the young people in the group. Ask them for their ideas about designing a creative progression through the programme, how each piece of music will be presented and by whom. The various other SCREAM modules can provide the group with information and inspiration to enable them to develop a good oral presentation about issues around child labour and the rights of the child to accompany the musical performance.

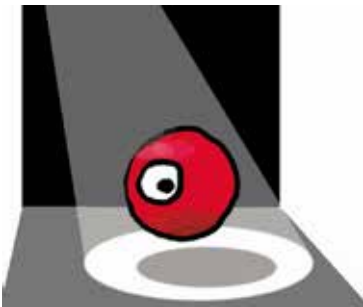
If the presentation is made in collaboration with the musicians in the community – existing ensembles, choirs, bands or orchestras – the programming will have to be made together with those groups and artists. Involving a well-known group or artist will not only inspire the young people but will also make it easier to promote the event and communicate with a broader audience about the need for social change.

The Presentation

Adding components

Be open to contextualizing the presentation by including local traditions and customs. As previously mentioned, body movements and dance are closely connected with music, so their inclusion could work very well with this module. Ask the group for their ideas and proposals. Consider also including work resulting from other SCREAM modules, for example interspersing the music with children's poems or stories on child labour from the Creative Writing module, or displaying artwork made during the Art Competition module.

Staging



The nature of the performance should be considered when choosing the venue, timing and preparations. What are the physical conditions in which their presentation will take place? Outdoors? In a school environment? In a theatre? It is important to consider the staging as well as how the young people will enter and leave the stage. If you have instruments or a sound system, who will be responsible for organizing it, putting everything in place and ensuring that it works? Older children can certainly be given some of these practical tasks, but it is important to ensure that you also have access to experienced technical assistance if the performance is to be amplified.

Remember to do at least one dress rehearsal to run through the entire performance from beginning to end without stopping. This should include all the aspects of the performance – entrances and exits, correct positions, oral presentations – as well as all the singing and playing.

It is also important to think about how the audience will arrive and be introduced: whether it is a small school class or a bigger public audience they should all be welcomed and positioned or seated in a way that they can fully enjoy the performance.

Online

Publishing the results of your performance online is an option that should be carefully considered, either as one of the main objectives of the communication strategy, or as a complement to other presentations. There are several possibilities for publishing, such as the ILO website, YouTube, Facebook, Twitter or other digital platforms. You will have to make a video or audio recording of the performance in order to do this. This could be a task for older or more skilled learners within your group, or you could link it to a separate project connected to the Media: Press module, which could then be included as a part of the publicity for the public presentation. Another possibility is that you could find external partners with specialist knowledge about communications to do this in a more professional way. Take into consideration that the group and/or their families might like to have a copy of the performance as a souvenir of the project, which in turn would strengthen their connection to the issues. If you intend to distribute the material online, make sure that the parents and guardians sign a release form giving permission to publish.

Do's and don'ts



- Do make sure that you know your group well. Learn their names, ages, social backgrounds, interests, capacities and as far as possible their personalities.

- Do make sure that every individual takes part in the exercises.

- Do use humour and light-hearted talk within the group to help the session along.

- Do try to create an open atmosphere where everyone feels comfortable to make suggestions.

- Do pay special attention to the young people's self-esteem and encourage them believe in their own abilities.

- Do try to avoid prejudices, for example, what girls and boys should or should not do when it comes to singing, playing and creating music.

- Do be sensitive to the necessity of breaks during your work, and to the group's needs for food and drink.

- Do be extra sensitive to young people who may have some kind of special educational need – whether a specific learning difficulty or a physical disability – and try to organize things so that everyone can participate in relation to their capacities. This is especially important during a possible public presentation.

- Do be careful about criticism or strong language during the session. It might lead to antagonism and disrupt the group dynamics.

- Don't allow any group to criticise or mock another. Accentuate the positive in everything.

- Don't be afraid to try.



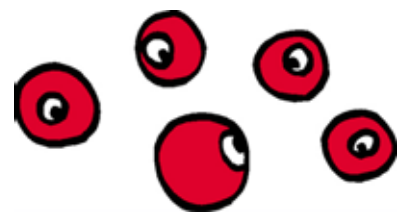
Final discussion

1 teaching session

Once the project is done you should organize a general debriefing and feedback session with the group to sum up the activities and for the young people to express themselves and discuss what they have done and how they feel about it. It would be better to wait at least one day after the performance before you have the final discussion, because on the day itself they will probably all be excited and tired and their emotions, positive or negative, will be at their peak.

Try to create a calm and relaxed environment where everyone feels comfortable speaking out. Go back to the objectives that you had agreed on together at the beginning of the project. Structure the debriefing along with the different phases of the process, and take notes of what comes up. Make sure that both positive and negative aspects are brought up, but try to approach the less positive things from the angle of “what could we have done better?” If you haven’t decided this beforehand, you can also bring up the question of publishing a recording of the presentation. You might end up with several creative ideas about what you can do next and, most likely, with the desire to continue having regular musical activities for the group.

You should do an internal evaluation of the work, of your own efforts and of the work of others, for instance in cases where you have had the assistance of colleagues and/or external support. You should also look for feedback from supporters and sponsors, and from any other collaborators you might have worked with during the process. It is useful to document the evaluation as a whole and make information available to your sponsors and supporters as well as to the ILO (childlabour@ilo.org).



Evaluation and follow-up



Annex 1

Useful links

Key resources

- SCREAM Music Module - Dynamic page of the module:
🔗 www.ilo.org/ipec/Campaignandadvocacy/Scream/resources/musicmodule
- The "Supporting Children's Rights through Education, the Arts and the Media" (SCREAM) programme:
🔗 www.ilo.org/scream
- The "Music Against Child Labour" Initiative
🔗 www.ilo.org/childlabourmusicinitiative
- ILO multimedia download platform:
🔗 www.ilo.org/dyn/photolib/en/f?p=ILOMEDIA:1:0

Other resources

- New York Philharmonic Kidzone – Their Lab page helps you create your own instruments:
🔗 www.nyphilkids.org/lab/main.phtml
- Invernizzi, R. and Guerrieri, M. *The tower of a thousand sounds*, Effedè edizioni, ANBIMA, ILO, Alpignano, Italy. The ILO supported the planning and development of this publication:
🔗 www.edizionieffedi.it/e-book

Annex 2

A glossary of some of the musical terms used in this module

Arranging/arrangement: Organizing a new or existing piece of music with components such as thematic material for *introductions*, transitions, *orchestration*, modulations and endings. Arranging is the art of giving an existing melody musical variety.

Audio system: A system of electronic equipment for reproducing (amplifying) sound. For instance, a home stereo, portable sound system or any integrated equipment for producing amplified sound. See also: *Sound system*.

Band: In music, this normally refers to a group of musicians who work together to perform music. The term is used in various contexts, including: rock band, big band, jazz band, brass band, military band, etc.

Bassline: Bassline is the term used in various styles of popular and traditional music for the low-pitched instrumental part, played on instruments such as the electric bass, double bass, tuba, or keyboard. Basslines are usually simple, appealing musical phrases that are frequently repeated in a song.

Body percussion: Body percussion works on the same basis as any percussion instrument, but uses the body to create the different vibrations and sounds. These can include: stamping the feet on the floor, slapping the thighs with open palms, clicking the fingers, clapping the hands or beating the chest. However, there are numerous other possibilities including: whistling, slapping or flicking the cheeks with an open mouth, clicking the tongue against the roof of the mouth, grunting, or hitting the buttocks.

Break: A break is a section during a song derived from, or related to, stop time – being a “break” from the main parts of the song or piece. A break is usually interpolated between sections of a song, to provide a sense of anticipation, signal the start of a new section, or create variety in the *arrangement*.

Call and response: A succession of two distinct phrases where the second phrase is heard as a direct commentary on, or response to, the first. It corresponds to the call and response pattern in human communication and is a basic element of musical form in many traditions. In several cultures, call and response can be a pervasive pattern of democratic participation in music. It can be found in various forms of musical expression: in religious services, public gatherings, sporting events and children's rhymes. It is also found in musical genres like soul, gospel, blues, rhythm and blues, rock and roll, funk, and hip-hop.

Chant: The iterating, speaking or singing of words or sounds, often primarily on one or two main pitches (called reciting tones), which often includes a great deal of repetition of musical sub-phrases. Chant may be considered speech, music, or a heightened or stylized form of speech.

Chorus: There are several uses of the word chorus, but it has largely two meanings. It can refer to a group of singers who perform together, usually with more than one singer for each part. But, and as used in this module, it can also refer to a repeated refrain in a song, especially one in which the soloist is joined by other performers or audience members. The chorus has fixed lyrics and alternates with verses, in which the lyrics may be different each time.

Coda: In music, a coda is an additional more or less independent passage that brings a piece of music to an end. It may be as simple as a few bars or as complex as an entire section. Many songs in popular music have sections identifiable as codas, sometimes referred to as an *outro* or “tag”.

Graphic notation: Graphic notation (or graphic score) is the representation of music through the use of visual symbols. It often uses a combination of time marking (or a timeline), pictures and symbols representing sections and progressions in the music, and instructions on how and when to perform certain actions.

Groove: Groove can be described as an understanding of rhythmic patterning. A groove has an intuitive sense of motion that emerges from carefully aligned concurrent rhythmic patterns and stimulates dancing or foot-tapping on the part of the listener. The concept can be linked to the sorts of ostinatos often found in various kinds of dance or fusion music – African-American, Afro-Cuban, Afro-Brazilian, etc. – but the term can also be used for any kind of music that fits to this description.

Harmonize: To add *harmony* to a melody.

Harmony: Harmony can be described as the simultaneous combination of notes in a chord – a group of notes sounded together – or as the sound of two or more notes heard simultaneously, as well as the way to arrange successive chords in a way that complies with certain rules. It can also refer to a musical line that complements a melody.

Hook: A hook can be defined as a musical or lyrical phrase that stands out and is easily remembered. It is also a part of a song – sometimes the title or key lyric line – that keeps recurring. A hook is typically repetitive, attention-grabbing, memorable, easy to dance to and has commercial potential.

Introduction: An introduction is a passage or section that opens a musical piece, preceding the theme or lyrics. It is also known as the “song intro”, or just the “intro”. The introduction establishes melodic, harmonic or rhythmic material related to the main body of a piece. Introductions may consist of a rhythmical pattern that is used later in the piece, or an important chord or progression that establishes the tonality and *groove* of the music.

Jingle: A jingle is a short song or tune used in advertising, podcasts and other commercial uses. Jingles are a form of branding, and normally contain one or more *hooks* that explicitly promote the product or service being advertised, usually through the use of one or more advertising slogans. Many jingles are created using *snippets* of popular songs, with lyrics modified to advertise the product or service.

Loops: Loops are short recordings of sections of musical tracks or performances which are repeated continuously.

Orchestration: The term orchestration is normally used to refer to the practice of writing music for an orchestra or ensemble, or adapting music originally written for another combination of instruments to be played by an orchestra. It can also be used in a more symbolic sense to refer to combining the sounds of voices and different instruments, both melodic and percussive.

Outro: An outro is the opposite of an intro, or *introduction*, and refers to a passage that concludes a song or the ending of a composition. See also: *Coda*.

Pitched instruments: Pitched instruments are instruments that produce sounds that can be judged as higher or lower in terms of musical melodies. These instruments can be of various types, including wind instruments, string instruments and also percussion instruments that produce tones with a defined frequency.

Pulse: A pulse is the basic beat which underlies a piece of music. It is repetitive and cyclical. The pulse is typically what listeners hear as they tap their foot or dance along with a piece of music, and is often also characterized as the “beat”.

Rapping: Rapping, or just rap, is a musical form of vocal delivery that incorporates rhyme and rhythmic speech, performed or chanted in a variety of ways, usually over a rhythmical musical accompaniment or instrumental track. It is often associated with hip-hop music, but its origins predate hip-hop culture. It can be related to various customs and cultures, for example the West African *griot* tradition, and others.

Repeats: This term refers to the repetition of a specific sequence within a piece of music. It may be also be defined as the restatement of a theme or a melody. Repeats can be used to establish musical motifs and *hooks*.

Snippet: In music, a snippet refers to very short melody or part of a melody – a small but significant and recognizable melodic segment.

Sound system: A sound reinforcement system, or just sound system, is the combination of microphones, signal processors, a mixing console, amplifiers and loudspeakers, which makes live or pre-recorded sounds louder by amplifying them, allowing them to become clearly audible to a larger or more distant audience.

Spoken chorus: Spoken chorus, also known as spoken singing or choral speech, is a vocal technique between singing and speaking. It can be seen as closer to speech, as it does not emphasize any particular pitches. It often refers to a group speaking and interpreting a text as a choir. Variety may be achieved by using a mixture of unison speaking, speaking in divided groups and solo voices.


Verse: The structure of verse and *chorus* (or refrain) can be found in several genres of music. The primary difference between the two is that when the music of the verse returns, it is almost always given a new set of lyrics, whereas the *chorus* usually retains the same lyrics every time it appears. Lyrically, the verse normally contains the details of the song: the story, events, images and emotions that the writer wishes to express. The verse is often longer than the *chorus*.

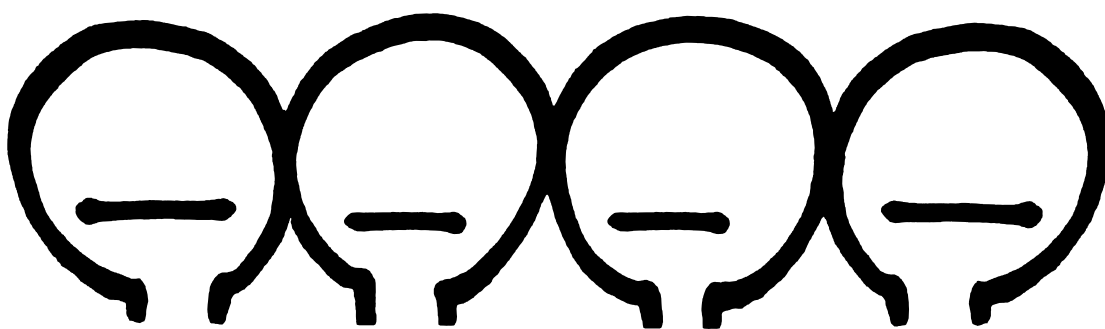


Fundamental Principles and Rights
at Work Branch (FUNDAMENTALS)

International Labour Organization
4 route des Morillons
CH-1211 Geneva 22 - Switzerland
Tel.: +41 (0) 22 799 61 11

childlabour@ilo.org - www.ilo.org/childlabour

 @ILO_Childlabour



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