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PINOCCHIO JOINS THE ORCHESTRA

(on S.T.R.E.E.T.)

Symphonic TRacks European Educational Training



TOOLKIT

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The main objective of the project

The ambitious goal of this project was the integration of 3 different musical educational systems on orchestral music activity for the creation of a new musical didactic methodology and the development of digital activities as a tool for remote collaboration between countries and as a new way of experimentation of didactic activities. The partnership structure was found to be efficient for the development of the new methodology. The 3 networks of schools, Una Rete per la Musica IT, Município de Santa Maria da Feira PT, Music Art Project RS, have enriched themselves by comparing and integrating their wealth of knowledge and experience regarding music educational methodologies, testing the innovative possibilities of digital elements, that was introduced thanks to the scientific and technical contribution of the two partners National Carlo Collodi Foundation IT and Open Street aisbl BE on innovative digital practices. In particular, the Belgian Open Street association developed the digital tools for music writing and promoted a relationship between schools and Festival of performing arts; the National Carlo Collodi Foundation managed the E-learning platform on which all the tools were implemented on a Moodle environment.

Presentation of the 5 partners

Una Rete per la Musica

The project "Una Rete per la Musica" was founded in 2007 through a network agreement signed by the Pisa Municipality and 7 state school Institutes of the Tuscan city (Institute Liana Strenta Tongiorgi, Institute Leonardo Fibonacci, Institute Vincenzo Galilei, Institute Giuseppe Toniolo, Institute Renato Fucini, Institute Giampaolo Gamerra, Institute Niccolò Pisano), but the network is constantly evolving and it has included other 5 Institutes (Livia Gereschi, Paolo Borsellino, Fabrizio De Andrè, Giovanni Falcone, Santa Caterina) and the Music High School Carducci.

The network activities involve every year a school population of more than 100 teachers and 500 students from kindergartens, primary and secondary schools. The developed activities are related both to teacher training and orchestral and choral activities of students. The activities of the network culminate every year with the "Spring Concert" held regularly in the beautiful Teatro Verdi of Pisa, involving all the students who took part in the project during the year. The inspiration for the project comes from the document "Making music All" produced by the National Committee for the Practical Learning of Music in March 2009. "In every human being there is a natural need for music, an inner musicality. All have the right to develop this creativity and grow along with it. The school should support and educate it; education must respond to this right and to this need in line with its formative aims. The musical experience must therefore become a cultural and human heritage shared by all, because it promotes the integration of different components: logic, sensorimotor and social-affective".

The network is chaired by an executive council whose members are the headmasters of each school and the Public Education councilor of the Pisa municipality. The representative

teachers of each school come together in the “project group”, coordinating with each other advancing proposals of training activities for all the schools of Pisa. The proposals are based on the real needs that the schools point out for a sound and productive music training. Every year the Network organizes activities of training for teachers for music and dance, music and musical theater, music and motion, listening, music and soundtracks, music and disability, intercultural music. The teachers can acquire musical skills that will serve a more aware and productive teaching.

Over the last 6 years the network has involved the schools of the municipality in a great show that has shown to the families and the citizens all the musical skills acquired by students aged 5 to 14, thanks to the network’s activity. The concert in Teatro Verdi is prepared during the year by experienced trainers and music teachers who agree on a program in which the voices and musical instruments are well represented. The orchestra and the choir are directed by Stefano Barandoni, who also teaches music at IC Toniolo and is director of the choir of the University of Pisa. Each music teacher prepares students who gather all together for rehearsals with prof.Barandoni at schools and in the theater.

Collaboration between teachers is therefore important and valuable for the sake of work success. Normally there are two shows, an early showing for the Pisa schools and another dedicated to the families and citizens. The show always goes sold out: 800 people! The choir consists of about 150 students from primary school. The orchestra is composed of 24 recorders, 24 guitars, 30 violins, 10 clarinets, 10 flutes. Each piece is accompanied by 4 pianists and 3 percussionists.



Município de Santa Maria da Feira

In essence, the Orquestra Criativa de Santa Maria da Feira is a community-based project, led by different musical communities, in which the number varies between 50 and 100 elements. It appears in 2008, and results from a partnership between the Municipality of

Santa Maria da Feira, for the Areas of Social Action and Education, and the local institutions of social intervention, school community, bands and music groups. The Orquestra Criativa is the motto for the continuity of a project of musical improvisation started twelve years ago, which allowed the development of an educational and artistic process with great social reach, whose intention is to make Music accessible to everybody.

All musical compositions are invented during the improvisation sessions, especially with school children or adults without musical experience and, subsequently, transmitted in form of music scores to young musicians, the latter constituting a decisive reinforcement of this creative process. In this way, a moment of playing a game, or a child's shy singing can become a musical piece performed by a huge orchestra. Making the stage a proof of plurality, which crosses arts, lives and concepts, where social groups with different realities fit together, amateur and professional musicians in an artistic and community project that refers to innovative performing universes, resulting in artistic performances that combine music with other arts.

Being of great musical and visual diversity, the Orquestra Criativa de Santa Maria da Feira combines the use of instruments produced from recycled materials in parallel with conventional musical instruments. Pipes for electrical installations, traffic signs, bottles, drums and buckets, are entering the stage along with cellos, violins, guitars, clarinets and horns. The extraordinary experience of the Orquestra Criativa is confirmed as a continuous reality. In its continuous changes, some elements are constant: the reference to popular music and the spirit and practice of permanent experimentation.



Music Art Project

[Music Art Project](#) (MAP), in partnership with the famous El Sistema movement, has been working since 2014 to achieve the goal of social inclusion and development of children's potential through music. So far, MAP's innovative program of group music learning within children's and youth orchestras and choirs provided over 1000 of children with creative and organized time off the streets, where they can explore their potential through a rich musical

experience in a safe and inspiring environment. MAP students, often children from extremely poor families, Roma children and refugees, through classes with specially trained El Sistema teachers, learn alongside each other, as well as from each other, and have the opportunity to develop holistically, and thus be saved from the life of crime and social marginalization.



The goal of the innovative El Sistema model of music teaching is to develop and improve children's values and characteristics that will help form a better society in the future. Founded by a visionary, musician and economist Jose Antonio Abreu, in 1975 in Venezuela, El Sistema based its work on the joys of group music making to empower children and young people from different cultural backgrounds, enabling them to connect, be understood and accepted within (and across) their communities.

In addition to working with socially vulnerable children, MAP, with the support of the Ministry of Education, Science and Technological Development of the Republic of Serbia, focused its efforts on improving and innovating music subjects within the state school system, both in primary and music schools, through specialized trainings for teachers and their participation in various creative projects, including Pinocchio.

Short documentary: [Music of Hope \(teaser\): Every chance - a new hope!](#)

Open Street aisbl

OPEN STREET AISBL was founded in 2012 as a result of a cooperation project supported by the European Commission in 2010-2012, as part of the Culture program (Culture 2007-2013), and was recognized by the Belgian Government on 4 December 2012, thanks to a decree signed by King Albert II, which also earned him the legal personality. The founding bodies are institutions public and private of great prestige, active for many years in the promotion of performing arts throughout the continent.

Its activities are aimed at disseminating, supporting and promoting the great European heritage of street art, such as essential moments for social cohesion and enhancement of the urban landscape, encouraging access to live entertainment for all social classes, with particular attention to the younger generations. The fathers of the association thought that

the arts of street can be a strategic resource for the fight against exclusion, discrimination and social inequalities. Through street arts, it is in fact possible to effectively stimulate intercultural dialogue in Europe. The spread of these expressions in the countries of the Union, both in organized and spontaneous forms, is the strategy of election that Open Street aisbl adopts for his pro-European mission.

Open Street has taken care of the conception and development of networking and sharing platforms (Open Street Tube, Agenda, Street Mail Eu). Collaboration with associated artists, specifically in the field of ensemble music and street orchestras (over 50 musical formations registered in the network), allows the Association to express also in the scientific and training fields important professional contributions. www.open-street.eu.

National Carlo Collodi Foundation

The National Carlo Collodi Foundation is a non-profit organisation. Since 1962 it has promoted children's culture and culture for children starting from the worldwide literary masterpiece the Adventures of Pinocchio. Thanks to its artistic and human values, and above all its beloved main character, Pinocchio, this work is a tremendously effective tool for nurturing awareness in children and adults of a variety of topics and for arousing enthusiasm and a positive attitude towards quality educational and recreational proposals.

The Foundation now owns and manages Pinocchio Park; through Sviluppo Turistico Collodi srl, it also manages the Garzoni Historical Garden and the Collodi Butterfly House, where it organises educational and cultural activities; it purchased and renovated Villa Arcangeli in Collodi as its headquarters and to house the Collodi Library; and it has set up permanent and travelling exhibitions, promoted conferences, research, translations, competitions and awards, published essays and art books, and promoted and implemented national and European projects, in association with cultural institutions and operators in Italy and throughout the world.

Contributes of different methodologies to the partnership

Each partner contributes to the elaboration of the new methodology through different didactic approaches and experiences that inspired the partnership for specific reasons.

The contribute of “Organic creation method” of Orquestra Criativa from Portugal

The organic method of the Orquestra Criativa of Santa Maria da Feira contributed considerably in the exchange and enrichment of the various methodologies in many aspects.

Creativity

The creative aspect of this method was very useful because it starts from a very practical approach to music, almost exclusively oral and very intuitive, involving the creation of improvisational sessions and musical experiments as a prodromal activity to the creation of original musical material. This aspect was very important because it was decisive in influencing the whole partnership in relation to the didactic strategies for creating original

compositions. This method of Organic Music Creation was a great inspiration for stimulating the curious and active element in students, making them feel comfort in front of the possibility of experimenting (without fear of making mistakes that are part of the experimentation) and also to establish a collaborative atmosphere among peers in the classroom, reinforcing the team spirit and mutual acceptance.

The versatility, inclusion and immediacy of the method

The main aspect that aroused the interest and enthusiasm of the partnership was the versatility of the organic music creation method because the method manages to include in the orchestral activities heterogeneous members of the community of different ages and different levels of education that would otherwise be excluded from musical practice: students from an early age to adolescence, elderly people in retirement institutions, disabled students. A method born from a social inclusion project that is carried out with the participation of all the members of the various groups in the orchestral activities. In fact, this method requires that each activity starts from the practical aspect of making ensemble music in the most immediate and intuitive possible way. Through the application of different instrumental techniques and intuitive teaching strategies, this method provides for the immediate involvement of students within the orchestra with a progressive teaching approach based on the active stimulation of students in developing and adapting their contributions based on the music level that they can support. This aspect was a great inspiration in the creation of the new musical teaching methodology because one of our objectives was to create a teaching approach that was as versatile as possible and that could involve even the most difficult parts of the school population. In this sense, this method aroused our interest for the ability to include students with school difficulties and students with disabilities thanks to its versatility of adaptation and its practical immediacy.

Remote collaboration between different groups

Another aspect of this method, that was a great inspiration for the partnership, was the collaboration between various heterogeneous groups of the Orquestra Criativa without constantly meeting (but only in the days before the concert). The strategy behind this method consists in involving the various groups in sessions of creative workshops with the same musical person (the orchestra director Aleksandar Caric) who acts as the fulcrum of all the groups. The orchestra conductor passes from one group to another, shares musical ideas and stimulates mutual collaboration in a progressive composition process that makes the evolution of the composition during each new session with a different group. This method was very interesting for the partnership, since it was possible to verify the validity of a composition process carried out in collaboration between different distant groups, and it was an inspiration for the experimentation of a method of creating compositions in collaboration between groups of different countries that also it involves remote work and a final moment of joint work (in the European music campus), with the difference that the connecting element was a multimedia digital platform instead of the orchestra conductor.

The contribution of MAP “El Sistema” Serbia

“Music has to be recognized as an...agent of social development in the highest sense, because it transmits the highest values - solidarity, harmony, mutual compassion. And it

has the ability to unite an entire community and to express sublime feelings.”

José Antonio Abreu - founder of El Sistema

The Serbian partner Music Art Project (MAP) contributed to the partnership with teaching elements of strong impact and social value, thanks to the sharing of the experience developed through the application of the Abreu System in Europe. The experimentation of this method on a European school population has led to a fruitful comparison on how to develop the activity of orchestral ensemble music in order to create synergic social inclusion techniques that increase the learning of musical skills and will to work on personal growth. Using the universal language of beauty and compassion - the music, MAP's goal is to upbringing the generation of creative leaders who can rely on their strengths and each other to bring betterment to their communities.

Including students with social and cultural differences: Music as motivation to fight and succeed

One of the key elements of the partnership was the comparison with the Abreu System applied by MAP. This education system, in fact, achieved a great interest especially in relation to its ability to include children and young people from completely different cultures and social backgrounds.



Through the most of its activities and projects for the last four years, MAP has paid special attention to children at risk of dropping out of the education system, primarily Roma children and children from extremely poor families who often suffer discrimination in school. In a safe and nurturing environment that MAPs' afterschool programs provide, children are exploring their potential using music as a tool to express their worries and fears, but also learn what makes them unique, strong and beautiful, and teachers as their role models are the best facilitators of this process. A child that can sing from the heart or stand in front of the public proudly with a musical instrument in its hands is no longer poor or invisible and it is on the secure way to become more resilient, successful and self aware than the one that had never experienced the joy of music making.

Peer education: Learning through compassion

The El Sistema approach was also interesting for the other partners because it uses its

strong inclusive aspect as an element of increasing the learning of musical skills in a group setting, especially through **peer education, tutoring among students** and **cooperative learning**. Peer support has a strong impact on students making them more open to collaboration and responsible, not only for themselves, but also for the others and their collective success as an orchestra/choir. This approach produces a more intense emotional involvement among the students and deeper motivation in working to reach the didactic, as well as their personal and collective objectives.

Productive collaboration between Roma children from segregated primary school Branko Pešić and students from the music schools "Stankovic" and "Vučković" of a higher social status is one of the most notable achievements of MAPs network in this project. The spontaneity and honesty of the musical expression unrestrained by the rules and technique that talented Roma kids expressed were a breeze of inspiration for the children from the music school system who seldom engaged in exploration and improvisation and often felt more secure with their music sheets in front of them. On the other hand, young educated successful musicians represented the perfect role models for the marginalised kids who were even more eager and motivated to learn from their peers than from their teachers. Watching the story of "The prince and the pauper" unravel, their teachers, parents and members of the community were more and more inspired to help strengthen their wonderful collaboration.

All these elements that produce a more united, collaborative, responsible and motivated group were interesting and valuable assets during the process of creating the new teaching methodology in relation to the current world that increasingly needs a profitable cultural integration and in which educational institutions have to break down those barriers that divide community members belonging to different social classes.

The contribute of Classical Scholastic Method of Italian School

The partner Una Rete per la Musica has introduced the elements of Italian national school teaching into the partnership. It was very interesting to see how the traditional approach of the music teachers of the Italian institutes was compared with the other two teaching methods (the Abreu System and the Organic Music Creation Method). From this intertwining of methods, in fact, a fertile collaboration was born in which the traditional school system was able to learn the didactic elements of musical practice for inclusion and creativity and at the same time was able to contribute to their development with the musical teaching theoretic elements, linked to musical notation, the knowledge of harmony as well as to a broad interpretation approach of the topics covered which gave way to a multidisciplinary path.

Development of creative workshop

The theoretical knowledge of music was very interesting for the partnership, especially during the preparation of the compositions. In fact, during one of the phases of the creation of the composition it was very interesting for the partnership to insert the elements of theoretical knowledge of music in two main moments: first of all following the moments of improvisation to reach a greater awareness of what was experienced and to be able to transferring the experience through, for example, musical writing. Secondly, to continue the

creative moments of laboratory improvisation and experimentation in stages of development of the musical material by analyzing the piece for example to find chord sequences or add other parts or voices to the score, developing the harmony and polyphonic components through techniques always easily accessible such as the use of the pentatonic scale.

Multidisciplinarity

The other interesting aspect was the multidisciplinary approach that “Una Rete per la Musica” usually deals with educational paths, especially when they are thematic as in the case of the PJO project focused on the figure of Pinocchio. This was an opportunity to share the Italian partner's long-term experience in dealing with a theme as broadly as possible by extending the activities of the same project to more disciplines to enhance the experience lived by students and to increase its impact on related organizations. In fact, a multidisciplinary path was proposed to emphasize the creativity of the composition experience in musical workshops, and to enhance this experience that was so emotionally engaging for students. This happened in the subjects of language with poetry workshops on the emotions felt during the moments of free musical creation on the theme of Pinocchio. The other multidisciplinary link was made with the artistic disciplines with the creation of artistic and animation works for the scenography of the concerts. This multidisciplinary element was appreciated and assimilated by the partnership that developed these paths in the various organizations. The multidisciplinary aspect was very important during the digital musical campus to create the visual material (drawings, animations and poems) useful for the creation of the music videos.

The innovation of using technology musical tool

Introduction

Another fundamental aspect that contributed to the partnership was the technological element that was introduced thanks to the development of the multimedia platform www.pinocchio.band. The use of the platform was an innovative element within all three school networks in addition to the fact that it allowed remote collaboration and therefore new educational possibility, never tried before by the partnership schools.

Thanks to the digital tools implemented on the platform, some even created specifically for certain project activities, it was possible to develop innovative educational methods. Digital tools have been found to be important for remote collaboration between countries, cooperative learning and peer education activities between students from different countries both remotely and face to face during European music campuses. They also proved to be a valid resource during the distance learning period that we experienced due to the quarantine due to the coronavirus and consequently as a fundamental element during the activities carried out in the online virtual music campuses that we organized since the pandemic prevented the mobility in the last year of the project.

One of the fundamental aspects of the technological element, as already mentioned before, was about connecting students and teachers from different countries throughout the school year. This gave the possibility that the collaboration was continuous and did not happen

only in the transnational meeting moments of the project. In the three years of the project, about 27 musical compositions were developed in a creative process shared between different countries. And each composition took the entire school year to develop, in a path made up of various stages in which each time the composition was elaborated by a different group of students and teachers.

The multimedia platform with its digital music tools was a valuable tool that enabled this type of collaboration. In particular, the Moodle environment allowed all the tools to be implemented on a single e-learning area with the possibility of the interaction between digital tools on the same digital space, making social interaction between students and teachers even easier. This area has allowed on the one hand a more frequent collaboration and therefore greater integration of the methodologies of the teachers of the three countries and on the other hand the possibility of creating courses for students and tutorials for teachers that enhance this new didactic approach.

From the Software to Social Network: Pinocchio and the 2.0 Orchestra

Through free and “user friendly” technologies, many contemporary youth are creating and sharing music online with online networks of peers that celebrate shared musical interests. The use of such technologies for music learning enables lessons to be delivered in ways that are attractive to the new generation of students.

The “world wide web” now enables young students to instantly experience the diverse world (and its array of music) in ways that were inconceivable to previous generations.

The first recent development that calls for consideration is the sudden popularization of online music education. Distance learning technologies have improved greatly over the eighteen years since the results of an Australian study were “not able to conclude that the Internet is an effective medium for the delivery of musical instruction to students isolated by distance” (Bond, 2002).

Just 10 or 12 years ago the reduced connection capacity of some countries, the characteristics of the operating systems and the difficulty of conveying the large amounts of data that streaming and music processing require through the web, severely limited the possibility of implementing effective systems for music teaching and remote music sharing. The widespread use of broadband, the increase in hardware performance and the advent of HTML5 have given easy and immediate access to resources never experienced before for any type of device. This revolution is still largely to be understood and for many formal education systems it is still completely unknown.

Before 2014, most of the computer technology for music learning was based on the download of applications for client-side use. These were therefore user-to-system solutions that did not allow the collaborative approach or the sharing of outputs. For these objectives it was necessary to turn to external applications, but saving, converting, sending and downloading again, made their achievement cumbersome and uncertain. The use of information technology applied to music remained a private and optional matter with respect to educational paths that involved the community.

Starting from the implementation of advanced languages in the new generation browsers (such as HTML5), the **Cloud Software as Service Applications** allow to create real

telematic infrastructures that communicate with any interface, making very easy - for example - to record a music track and share it within restricted group as well as in a potentially infinite community of users. The study, the composition, the recording of multichannel songs becomes simple, from anywhere, at any time, with any type of device connected to the network.

While we are excited about the new possibilities for professional development offered by such music technologies, and we acknowledge that research is increasingly demonstrating much can be effectively learned in online settings, it seems to us (despite our strong personal interest in music technology) that there is something special about face-to-face instruction that can never be fully replaced. Therefore, rather than take position on the question if music teaching should all be done online or not, we endorse a "blended/hybrid" approach that features some online learning to enhance what is taught in face-to-face settings.

The real added value that online platforms have been demonstrating in music education in recent years can be found in the evolution that has led from web 1.0 to social networks. This has made it possible to transform music education from simple functional learning to an exchange of practices, sharing of contents and ideas, participation in shared cultural and artistic values. In a word, for students and practitioners of music the net has become a real window on the world, able to allow them to experience various musical universes and to learn from their peers, put them into contact with different approaches to learning music, new formal and non-formal notation systems, new paths of creation and improvisation.

The great opportunity represented by these new systems is therefore that of allowing students to be connected to a community, to influence and be influenced by the activities of other members, to share learning and creation. This does not mean, and must not mean, a renunciation of the traditional student - class - teacher relationship, nor can it ever to replace the making live music, playing side by side with other musicians, but it represents a huge possibility to integrate these traditional channels of learning and training, opening new paths that were unimaginable only a few years earlier.

In fact, what we tried to do by designing the www.pinocchio.band platform was to stimulate connection and sharing between students from the countries involved, giving them access to the best tools to compose, improvise, write, transcribe, orchestrate, mix and record music in community. All this work, conducted under the unifying sign of Pinocchio and the imagery that this figure evokes, was preparatory to the concerts that were subjected to workshops and presented live in 2018 and 2019, as well as in the form of video clips in 2020.

Here we want make the intellectual results of this path available to educators and teachers who can benefit from it, in order to trace an innovative path, in order to define a new systemic approach to music education and in particular to the practice of Ensemble-music, from an inclusive and definitely SOCIAL point of view under the profile of creation.

The integration of tools and musical media into the E-learning platform

The existing social platforms dedicated to learning and cooperative creation of orchestral music are in effect social networks. Among the most popular, we have chosen to implement

within www.pinocchio.band Noteflight for the scores production and Soundtrap for the songs recording. Both will be presented below. Since 2017, the two networks have offered their users forms of integration and the possibility of importing / exporting musical content in appropriate interchange formats.

Nonetheless, their objectives have a commercial nature and their strategy is to increase the number of users and standardize their activities in order to obtain the growth of the network itself. Although the stimulus to collaborate and share new musical creations is a characteristic feature of them, the pedagogical and creation process remains individualized user by user, device by device and the strategies for the production of new content aim at homologation.

Our choice was to integrate these social platforms within a more structured e-learning system that would allow guidance in an inclusive, cooperative direction towards the creation of a true creative musical community with strong identity, which out of any path already beaten we led on the trail of the most famous puppet in the world.

One of the aspects that immediately engaged the technicians and programmers who built the Pinocchio.band platform was to re-qualify the social environments of these two networks, linking them to precise didactic programs that guided our students towards specific objectives, both in learning and in music creation. To do this, simple access to the platforms mentioned above was not enough and it was necessary to design a context in which the proactive and guiding role assumed by the teacher would be fundamental.

It was clear from the beginning that the best strategy to achieve this result would be to implement social platforms within **Moodle**. After all, Moodle's constructionist approach is particularly suitable to both training and production of musical objects (in form of scores as well as audio tracks). Once the integration into Moodle was completed, it was possible to assign tasks to individual students and groups of students through courses management. These work paths were activated through the use of the music tools available on the platform and then shared in a social environment on Noteflight or Soundtrap depending on the format used. The socials themselves were used as huge libraries of musical ideas, also allowing a specific (and protected) environment to be structured within them for the musical community of the project. Once these outputs were obtained, a process of verification and further elaboration could be put in place by the teacher, allowing also to involve students from the cooperating countries in a multi-handed music production, but maintaining due coherence with the founding objectives of the cooperation.

Reading and playing music are activities with different importance in the cooperating music networks. The concept of musical literacy expressed in the related educational systems is different. Our goal was neither the homologation of the systems nor the determination of a best approach. Our goal was exchange and mutual enrichment. So we have tried to offer simplified systems both for recording and assembling audio tracks, and for writing and make musical improvisation. Thus were born new software produced by our programmers and implemented on our platform: Basic Tracks Studio for those who find difficulties with the more complex Soundtrap and Paintagram as an innovative form of notation for guided musical improvisations.

Other resources have been identified and added where the need arose. Melody Scanner, for

example, allowed students less experienced in reading music to proactively deal with notation, starting from the music they played and which the software was able to transform into a score.

The innovation path created through the Pinocchio.band platform could not stop with the implementation of different tools or the involvement in already existing musical social networks, but the their integration was ambitiously set trying to "put them into a system" and inventing a new "working process" which is ultimately the real innovative content of the Pinocchio Joins The Orchestra project.

Forging the sounds of the orchestra

The simplest way to obtain music products as a result of remote collaboration between the students of the music networks involved in the project was to allow them to exchange authentic audio tracks. Different forms of collaboration could be experimented in assembling these tracks, as elements of a multi-hand composition. Nothing different from what professionals have been doing for many years, for example in the production of sound tracks for cinema and audiovisuals.

From this point of view, one of the best web based software is undoubtedly Soundtrap. Soundtrap is a "freemium" online cross-platform digital audio workstation for browsers that allows users to create music or podcasts. The DAW is operated by Soundtrap AB, which was bought by Spotify in November 2017. Soundtrap is offered in English, Spanish, French, German, and Swedish. The latter four languages have been added in 2017.

The DAW includes inputs for external instruments, an instrument player, a way to input and export MIDI files, collaboration features, Patterns BeatMaker (introduced in 2017) and a built-in autotune provided by Antares Audio Technologies.

Soundtrap was founded on 1st April 2012 in Stockholm, Sweden, by Björn Melinder, Fredrik Posse, Gabriel Sjöberg, and Per Emanuelsson who believed that it was too "complex to make music" and who wanted to create a studio with collaboration and "a full production environment where you can do professional-sounding podcasts, collaboratively done on the web." Soundtrap Studio was launched in beta in 2013. The next year, it was featured at Google I/O.

In November 2017, Spotify acquired Soundtrap, with Soundtrap stating that the move was a "culturally, creatively and strategically" great fit. In 2018, Soundtrap won the EdTech Awards for the Arts, Music, Creative Solutions Category. The next year, it offered unlimited projects for the free tier without having to upgrade to a better plan.

Soundtrap for Education was introduced in 2015, being showcased in 2016 at the Future of Education Technology Conference as a way for teachers and students of all ages to explore creative sound making in a safe and secure environment as well as at home. The program is COPPA, GDPR and FERPA compliant and is compatible with Google Classroom.

The program was named the "The Best Website for Teaching and Learning" in 2015 by the American Association of School Librarians and was featured on Google for Education's "Creative Apps for Chromebooks" in 2016. It was also given 4/5 stars by Common Sense Media, saying that the dashboard was easy to use and that the "extensive video tutorials and support features facilitate use of this tool to its fullest potential."

In March 2020, Soundtrap for Education was made free for the fall semester due to the COVID-19 pandemic. That same year, it was named the "Music Education Solution of the Year" by EdTech.

As we have already had the opportunity to explain, our challenge was to provide access to this irreplaceable social resource within a guided path which respected the project's activity plan, with precise assignments within a well defined working group. For this reason, in collaboration with the SoundTrap developers, we integrated Soundtrap for Education into the Moodle environment, allowing teachers and tutors involved to follow their students step by step through subsequent phases of assignment, development and verification, so that they had the opportunity to prepare each activity together with the music networks of other countries. Spotify, through the managers of Soundtrap for Education, participated in other activities of the Pinocchio Joins The Orchestra project, providing important and qualified support to the digital activity of the project and the dissemination of the intellectual outputs achieved.

Even in its Educational version, Soundtrap remains a professional and quite complex tool for younger or students with less experience in the digital field. For this Open Street aisbl has undertaken to develop a second tool, much more intuitive, which has been implemented on Pinocchio.band since the early phases of the project. The name of the new proprietary music tool is [Basic Tracks Studio](#) (or Basic Studio). It also looks like a small recording and mixing studio and is completely web based (no software download is required).

The application (which uses HTML5 language) does not have its own music library, but allows users to upload their music files in standard formats and to generate new compositions by mixing different tracks. Also in this case the digital objects produced can be stored in Moodle and it's therefore possible to use the potential of Moodle to tackle e-learning paths based on an approach to composition that starts from the music played.

We appreciated Soundtrap because it allows the use of digital musical instruments in addition to audio recording. In fact, digital instruments have been very useful for those students who did not have any musical foreknowledge or their personal musical instrument and also because the numerous range of sound effects and digital instruments were very stimulating for children. In addition, the other very interesting aspect of this tool is the studio editing area that allows the development of a music piece by adding the various audio recordings, improvisations and sound effects of the students. This aspect was a valuable element in being able to develop musical projects among students from different countries and various levels of musical skills. Through the synchronization of the students' audio tracks, we were able to create musical pieces that are the result of collaboration between distant groups of students.

The Pentagon and the "Organic Music"

The other side of the digital innovation path faced by the PJO project is that of musical writing, and more specifically the musical notation for orchestra. The pedagogical and / or formative model adopted by the three cooperating music networks presented considerable differences. More marked by classical notation and solfeggio the Italian and Serbian ones,

freer, more innovative and more oriented towards improvisation the Portuguese one.

Once again, the goal was to create a social workspace, in which the concept of peer collaboration (which also belonged to Abreu) could promote active participation and a real exchange of practices between teachers and students from different countries.

In addition to creating new software, also in this case we found it useful - first of all - to integrate the best existing ones with Moodle, taking care to choose a tool open to cooperative work. As for working with classical notation our choice went to Noteflight.

Noteflight is a powerful full-featured application to edit, display and play back music notation in a standard web browser, integrated in an online library of musical scores that anyone can publish, link to, or embed. It doesn't merely improve on other music notation software: it lets written music take advantage of the full power of the web as we know it today.

Noteflight LLC is located in Boston, Massachusetts, and is dedicated to reinventing the way that people create, share, teach, buy and sell written music. In 2007 they started a project for the innovation of music writing software focusing on a few important goals.

The first limit to be overcome it's make it easy to create and share written music online. People who make music - amateurs and professionals, students and teachers - asked to share music with others, sooner or later. But till 2007 this kind of software geared to saving their music on their own computer's hard disk, not to sharing it with other people. Starting from web 2.0 a crop of new browser-based applications already made it incredibly easy to create and publish word-processing documents or spreadsheets online. Noteflight LLC thought musical documents should be just as accessible.

Second challenge for the company has been to Encourage the birth of a vibrant community. To reach this ambitious goal they only had to work in few clear directions: put a repository of musical information on the web, along with tools to create it, publish to it, read it, listen to it, and search it; give to those tools a user interface that is drop-dead simple, hooked up to powerful features; allow musical scores to be linked to and bookmarked just like any other web pages; allow music to be embedded in anyone's web documents, like any image or video, and controlled with JavaScript. That's what Noteflight is about.

Starting from 2018 Noteflight was integrated into the Moodle environment of the Pinocchio.band platform, thanks to the help of its Managing Director John Mlynczak, allowing cooperating music networks to integrate their training using the software into an e-learning structured path supervised by teachers.

With the Noteflight tool it was possible to experiment with different activities related to musical notation through composition workshops in which students developed writing skills, stimulated by this very intuitive digital tool. With this tool it was possible to write music in the traditional way, but in a very simple way, and to share the musical scores produced between students and teachers from different countries.

But if on the one hand we found it right to provide a social tools that would allow students to deal with the written music, and then elaborate the orchestral scores that would be played in the concerts programmed in the activity plan (this in fact was a new experience for someone and a natural passage for others), we also wanted to involve students in the

reverse path and provide them a tool that would allow the transition from played to written music.

Thus we made available to them on the platform **MelodyScanner**, an application that allows immediate transcription and sharing of scores, starting from an audio recording which students could make. This further application, born from a young startup based in Karlsruhe (DE), in effect is a cloud-based songbook that allows students and musicians to conveniently organize, edit, and create sheet music. Still in the experimental phase it implements artificial intelligence to create a modifiable digital copy of scores, to transcribe recordings to score, to suggest composition of new tunes.

So, through the integration of these extremely powerful tools developed with the same approach based on the collaboration of the users, Pinocchio.band has been able to build an articulated system for a new cloud based working method, in which it is possible to share musical ideas in various forms and promote cooperations between peers.

But we had to go further. Over the years, the Orquestra Criativa of Santa Maria Da Feira (Portugal) has worked hard on a concept of widespread musical improvisation. This orchestra is the result of a socio-educational project and inclusion, rather than the development of musical skills, is its core. For this reason and because of the different levels of musical literacy present among its many members, **Maestro Aleksandar Caric** was pushed to adopt an approach to creation which he defined as “organic music”. In this method, the notation used in the orchestra is not the classic one of the pentagram. The musicians have different degrees of freedom in interpreting the composition and often the piece created includes moments of collective improvisation.

Working in close cooperation with Maestro Caric, a working group of programmers and teachers has developed [Paintagram](#), a figurative music notation system that can be customized by the teacher and by each musical group or orchestra. Paintagram is a completely new software that Open Street aisbl has made as an extension of Moodle. This application can therefore be used on the platform within any course or exercise. Also in this case, the digital products created by work groups and individual students can be managed and stored directly online in the Pinocchio.band platform.

This new tool allows to create musical scores with a facilitated music notation system. A system of graphic signs that allows the creation of immediate and intuitive musical improvisation sessions. The graphic sign system was one of the methods developed during the course of the project, and it had been described in a small interactive book called [“Systems of signs, graphic scores for a simple musical notation”](#) and had been illustrated in a [video tutorial](#). This method has been very successful with the partnership, and this is the reason why we decided to create a digital version of this method as well. The Paintagram tool allows you to create graphic scores with the main images of this facilitated musical writing system, giving the possibility to use the method even in a virtual way and therefore remotely. A [video tutorial](#) was made to explain how to use Paintagram inside Moodle.

Methodology

Introduction

The innovation of the Pinocchio Joins The Orchestra project (On S.T.R.E.E.T) supported by the Erasmus + Program results in the fusion of three different methodologies for teaching and practicing music that have complemented and enriched themselves, through cooperation and cross-cultural dialogue. At the beginning of the project, despite the difficulties, the partners established the collaboration, guided by the common interest of composing several musical pieces, so it was possible to overcome the obstacles. Briefly, an artistic project can bring together different people and methods around an artistic challenge. It is natural at the beginning of any project that the insecurity and diffidence of its stakeholders appear. Getting everyone to participate actively and openly without fear of failure is the biggest challenge. A participatory process is the best way to guarantee the mobilization and active participation of all participants in the construction of a project.

In this sense, the selection of 3 chapters of the history of the Pinocchio Book by the participants of each country was used to describe this interesting process of curious exploration through merging different approaches in learning and making music in one innovative joint methodology. Each group started to create the songs related to the chapters they chose. The musical compositions under construction were shared by the other partners who completed them with their students. In this way, musical compositions were co-created by the three countries involved in the project. The songs created were then transcribed in music scores and rehearsed by the 3 groups. At the Musical Campus, the joint rehearsal allowed the meeting of the different formations and gave time for the necessary adjustments, to make possible for everyone to be part of the orchestra and give his own contribution.

For the success of the concerts, understanding and collaboration between the 3 conductors of the groups was very important. No less challenging was taking these concerts to the street art festivals. Performing outdoors on stages set up in gardens, in social neighbourhoods, participating in parades, were a new reality for most participants. An enriching experience, on the one hand, and challenging, on the other hand, as the festival environment involves much more audiences, artists from different artistic areas, and giant stages shared by many musicians. A frenzy of noise, movement, people. Thus, the public space is reinvented, summoning new perspectives, poetically animating the new performing stage, that is the street itself. Undoubtedly, the concerts and the confrontation with the public cause changes in the participants, going from the dimension of artistic experimentation to the dimension of artistic intention.

Valorization of differences: inclusion of heterogeneous groups, intergenerational approach and international participants

The music produced by the Pinocchio Joins The Orchestra is the result of the combination of several actors: creators, performers and the local community. It is a project that believes and has the premise that there is a place for everyone in the orchestra, because it works in response to the creativity of its members, in which the only commitment is to want to make

music. Thus, this project supported the development of the musical aspirations of the different participants who do not fit into the traditional orchestra format, namely people with disabilities, students with difficulties, students with different social and culture classes, the elderly people, but who have something to say through music.

The way found for the three formations from different countries to cross and create music for an unprecedented repertoire, is an example of the importance of this project due to its inclusive character so well achieved through music without barriers. A kind of project in which people from different backgrounds and with unique characteristics merge into a common musical project, which reflects their ethnic and cultural diversity, which gave participants the opportunity to play works created by each of them and designed for each one according to their own capabilities and goals. The participants were able to play, give their feedback to the conductor, make suggestions and compose something that is unique and original.

The discovery of new languages and new forms of communication overcame the various obstacles that arose, thanks to the availability and humility of the entire team. In order to guarantee equal opportunities for the practice of music, promote dialogue between musicians and non-musicians, and reinforce the social cohesion of people with disabilities and the elderly.

Following the work carried out by the street art festivals with the local communities and benefiting from the support of the Erasmus + program, a new step was taken in creating opportunities and consolidating musical experiences of young musicians from the three countries.

The creation of small orchestras where some of the young musicians had the opportunity for the first time to continue their musical journey outside their country.

The concept behind this project is truly inclusive. In its composition we find young musicians who play classical instruments, and who continue their studies in academies and conservatories, young percussionists who play unconventional instruments (such as plastic tubophones and traffic signs), people with special needs and the elderly, reflecting the musical activity of each local community.

Another creative and innovative factor is the repertoire created over the three years with original works specially composed or arranged for this unique format of musical democracy. The music produced is the result of the communion and sharing of the various actors - conductors, performers and the local community.

It is worth noting that some of the young people reinforced their interest in music, continuing their studies in the area of music in the articulated teaching existing in normal schools, or in music academies (when families have economic possibilities), as well as by parents who accompany their children more in rehearsals and concerts. Thus, it can be said that the project also contributed to attracting a wider and more diverse audience.

Making this project a model of social inclusion, in which the social dimension of music takes on particular prominence when integrating the self-realization of people with limited or non-existent access to enriching artistic experiences, which gain greater public expression in shows that take anonymous citizens to the stage.



General objectives

- Make music accessible to everyone.
- Create new audiences and their access to culture.
- Provide all audiences with experiences that lead to the discovery of music as a universe of pleasure and knowledge, communication with others and personal fulfilment.
- Reveal the role of music as a factor in the rehabilitation of affections.
- Emphasize music as a facilitating tool for social inclusion and social development.
- Increased learning of creative musical skills.
- Development of digital skills.
- Development of self esteem, empathy, mutual respect.

Three years later, some results can be presented, demonstrating the positive impact of the experience, in terms of community development and the social inclusion of disadvantaged groups:

- increase in participants' self-esteem and appreciation;
- strengthening intergenerational relationships through contact and sharing of experiences, affections and the energy of the encounter between different generations;
- changing attitudes and behaviours of the young people, reflected in mutual understanding and respect, improved ability to concentrate; care with the use of language between peers, less aggressiveness in interpersonal relationships;
- reinforcement of the feeling of belonging and identity of a group, providing the meeting between people from different places and countries, creating new relationships of friendship and social interactions of great social value.

The process to merge the methods

Among the organizational and practical aspects of inventing a new methodology resulting from the exchange of different experiences between European countries, the structuring of a process for merging the methods was fundamental. The process consists of an indispensable tool for achieving our goal, namely the creation of a new methodology. This process that we have established has been fundamental to allow an efficient organization of

exchanges and reciprocal influences between the different countries during the activities. The aim of the process is to structure the activities during the whole school year so that the collaboration between European countries reaches the maximum fruitfulness and there can be a constant and substantial interaction throughout the school year and not only in the moments of transnational meetings. This was possible thanks to the use of the digital platform that allowed remote interaction between teachers and students from different countries.

Consequently, the results were truly more complete in terms of collaboration and of transmission of continuous stimuli. Furthermore, a profound knowledge of the different realities and methodologies applied by other countries was achieved. In fact, this was the first objective that we set ourselves as a necessary starting point in order to obtain the integration of diversities. Furthermore, the final product of the process, in this case a musical composition, is the result of the collaborative work of an entire school year carried out in cooperation by different groups of students from the European partner countries.

As stated before, the structuring of the process was fundamental for the creation of a methodology that includes the concept of exchange as an indispensable element of progress of the social and personal qualities of the students. In this sense, the process offers the possibility of developing musical skills through the recognition of diversity as a factor of growth and personal awareness. Therefore, with the perspective of a methodology that is the result of a process of integrating methods from different countries, we considered the process itself to be a fundamental part of the methodology as it promotes integration as an essential value for the development of skills.

The methodology, incorporating this process and therefore cultural integration as a substantial methodological element, turns out to acquire enormous **flexibility and applicability in various situations** where there is a need to **interact between heterogeneous groups** that have difficulty in communicating. In our case, using music and creativity as a language to overcome the limits of cultural, linguistic and social diversity.

How the process was developed in the 3 countries during the scholastic year

The methodology used is based on the involvement of a diverse range of people and entities in sharing the project through regular meetings with teachers, parents, students, institutions and associations.

In Portugal

Each year, the themes of the Pinocchio story are defined on which the musical improvisation laboratories are oriented, and from which the original songs and repertoires result. In the Orquestra Criativa de Santa Maria da Feira the sessions take place weekly under the direction of conductor Aleksandar Caric, who goes to the different rehearsal places: schools, institutions and associations. The fortnightly rehearsals are established at times according to the participants. Thus, in schools they take place during curricular activities or in the free afternoon of students, in institutions during opening hours. A

general rehearsal is provided monthly with all groups (children, youth, adults and seniors), at the headquarters of the orchestra (a deactivated primary school). These rehearsals take place on Sunday and are made possible with the collaboration of parents and technicians from the institutions that transport the participants. In the period of Easter school breaks, a musical holiday camp is promoted for children and young people, integrating different laboratories for play and sports activities and another laboratory for musical improvisation, whose objective is to provide them with a space for experimentation and search for new languages.

The intervention of the Orquestra Criativa de Santa Maria da Feira has been guided by the use of interdisciplinary, intercultural, inclusive and cooperative approaches in the constitution of an innovative socio-educational project (in which School, Community and Pinocchio project merge) based on respect and valuing cultural diversity as added value in developing the population and promoting participation, motivation and involvement of children, young people, seniors and people with disabilities, as well as their teachers, technicians, and family members in the project's activities. In this way, we seek to enhance their strengths and reduce their weaknesses, in order to improve their functioning and effectiveness. This know-how was transferred to all project partners, as a methodology for social inclusion through music. It should be noted that in general these children, young people, the elderly and people with disabilities from less favoured contexts, if it were not for the project, they would hardly have access to the learning of music and practice in an orchestral context.

The majority of the directors of the institutions and coordinators of the schools are unanimous in attributing to the project an important role in the personal, social and artistic formation of all the participants, generating transversal effects to all groups.

In Italy

A staff of music teachers was created who took care of music creation workshops realized in all schools of the Italian network. The staff work on the sound painting of the book of Pinocchio and on the elaboration of the compositions of the other partners. The staff realized learning units aimed at developing creative musical skills and digital skills of the children through the use of the digital platform. In particular workshops of composition and musical improvisation were carried out also with the use of the digital platform aimed at the production of artistic materials, the didactic experimentation coming from the comparison of methodologies with partners distance between students from different countries through the digital platform. The musical creative workshops involved classes from 8 schools of the "Una Rete per la Musica" (Tongiorgi, Pisano, Fibonacci, Fucini, Toniolo, Gamerra, Galilei, De André) In addition, multidisciplinary workshops promoted by the project were organized in connection with the activities promoted by the PJO project. Among these multidisciplinary activities we list a poetry workshop on the emotions born from creating music, choreography workshops with the music produced by PJO, artistic and video art workshops for the creation of sets for PJO concerts.

In Serbia

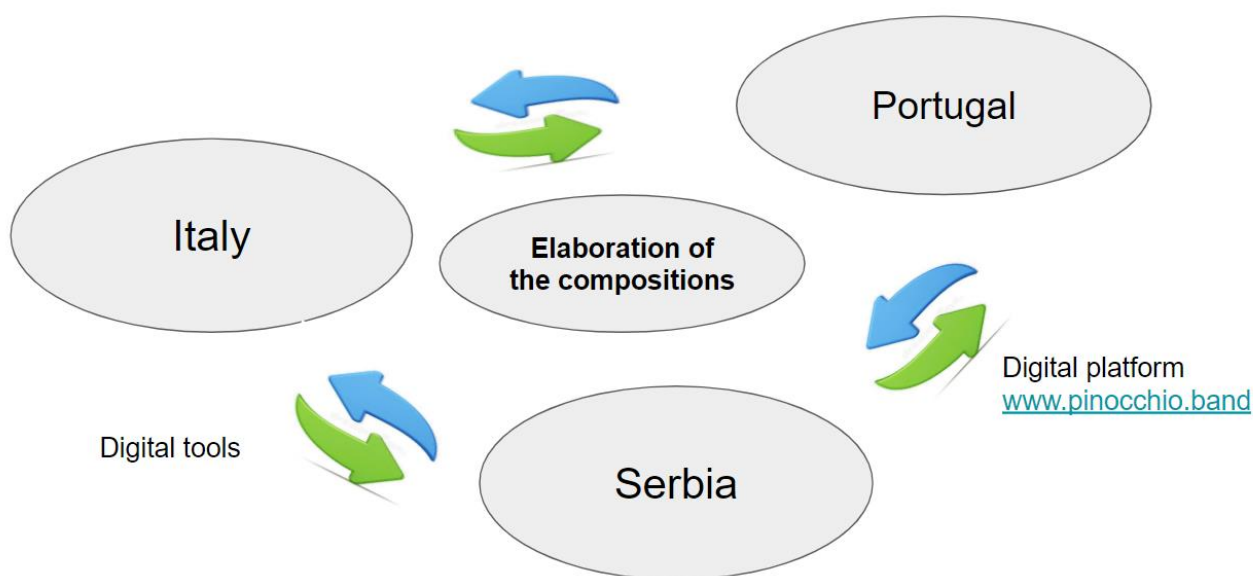
El Sistema teachers continued to work with around 300 children in the music workshops

and didactic experimentation in the 7 schools of the serbian network. This action implemented a new specially tailored project's curriculum and included elementary school teachers, music teachers in the music activities, continuously building their skills and capacities. The project in Serbia included the younger age group (3rd and 4th grade) to start awareness raising about the benefits of cultural diversity at an even earlier age and more easily facilitate blending of children through group learning. For the first time, the joint music activities that stimulate social cohesion between children from all schools expended to not only rehearsing and performing together, but also to creating original musical pieces that will also become a part of the new curriculum. Intensified music classes and open percussion/brass/strings/orchestras workshops made schools a "new epicentre for the musical activities" that have drawn children and motivated them to actively participate in the program.

Music Art Project Network developed in Belgradian schools specialised monthly workshops to build leadership skills in more advanced students and thus support peer education specially focused on transferring knowledge from advanced to younger students with the aim of increasing the motivation for permanent inclusion on the students from deprived communities and the warmer welcome of their peers.

The elaboration of compositions as a process for the remote integration of different musical cultures and countries

The musical compositions that arise from this process are not the aim but are the instrument, the tool to make our goal possible: the learning of cooperative learning, of the concept of integration and inclusion as dynamics of development and increase of the learning capacity of specific musical skills through the collaboration between different countries. Music, as a useful language for its communicative immediacy, plays the key role of integrative tool between cultures and methods of different countries. Not just a communication tool, but much more. The compositional process becomes like the creation of a new language that is the result of the continuous remodeling of the various "musical alphabets" of people who initially speak different languages, but who step by step arrive at a final homogeneous and coherent creation, the result of cultural exchange, in which all participate and identify. The musical composition becomes like a plasma to be continuously modeled, in which everybody always infuses one's own cultural difference which gradually become more and more understandable and shared. This is how music becomes the real active factor, an enzyme that triggers integration processes and which later clearly manifests the results as well.



In the chain of exchanges of materials, at each step, students listen to the changes and elaborations made by foreign students using the digital tool on the platform. On the one hand, the students still recognize the original matrix of their previously created music and on the other hand they learn directly from the music the uses and musical models of the foreign group trying to make them their own in order to continue the development and continue the chain of exchanges.

During this compositional process the music therefore covers several functions:

- **expression of yourself:** making music while playing a musical or digital instrument is not only technically difficult but also involves the expression of something that must have a formal aesthetic sense and also an emotional meaning and therefore it is a reflection of what we think and we are. If this is true during execution, it is even more during the process of creating the composition, as the creative aspect reaches its maximum expression. The process begins with the first composition which has only extra musical elements as references (text, images, ideas, emotions). The first task of music will be to ensure an expression of yourself: the composition thus becomes a product that contains something of the author, preserving cultural information in the form of musical messages.
- **understanding the others:** students from another country will first have to listen to the work of other students, analyze it and understand it to rework the piece. In this way they will come into direct contact with the musical patterns of the other country. Music has the function of a means of learning and understanding the other and the cultural difference.
- **integration:** in the subsequent steps between one country and another, during the elaboration process, the composition changes and it is enriched by incorporating more and more elements shared by all. Furthermore, the students, while noticing the obvious changes in the piece, still recognize the product as their own because inside they can observe the trace of their work and how this is part of the composition. Students thus become aware of the value of their own participation by seeing how it has affected and

how their ideas are integrated together with those of others. Furthermore, recognizing the progress of one's work following the sharing and processing of the material by others leads to the awareness that sharing is an added value and that in collaboration there is an enhancement of one's identity.

The 3 Phases of the Methodology

After dozens of experiments of this integration process during the first 2 years of the project, we arrived at the structuring of a well-defined process divided into 3 phases. In addition, the methodologies of the different countries have integrated, reaching the third year to apply similar activities during the composition process.

The methodology that we now present below is the result of this methodological integration and can also be used both for the reproduction of individual activities and in complex as a method for integration and interaction between different social, cultural or generational groups. As already said, the methodology is divided into 3 phases, one consequence of the other. Each phase takes three months of time minimum. The first 2 phases are carried out remotely, without mobility, and for this reason the use of the multimedia platform is essential. The third phase, on the other hand, coincides with the musical campus, the only moment in which students from the 3 countries physically find themselves playing together, in this final phase the platform is used in presence during the campus. The digital component performs a valuable task in enabling the tools necessary for the implementation of the integration of methodologies during distance activities.

The entire process described here leads to the creation of the musical composition. The three phases are conceived as three fundamental moments in the process of musical creation. Each phase will therefore include a specific musical laboratory that will deepen the technical and creative aspects of musical language. Each subsequent phase will therefore be the continuation of the work of another countries, thus giving the possibility of comparison on the different way of treating musical material from different countries, stimulating the integration process and above all giving the possibility to everyone, students and professors to verify how high can be the result of a compositional process that foresees the exchange between culturally different groups as a constitutive element.

Here are the 3 phases:

- 1) **Musical Idea:** during the first phase each partner realized the first musical workshop aimed to create the musical ideas with reference to Pinocchio's themes.
- 2) **Musical core:** in the second phase each country used the musical ideas of the other partners, to develop the music composition. In the creative workshops the students will produce a musical core, a small piece of music (for example: melody, bass and percussions).
- 3) **Musical campus:** arrangement and concert. In the third phase, students, meeting each other, used the musical cores made by the digital collaboration to create a composition laboratory where the musical elements are elaborated and developed up to the final version of composition. Secondly the arrangement was also done: in this third and conclusive phase, we worked directly on a single shared musical document in preparation for the final concert.

These 3 phases can be carried out with groups of students belonging to different schools in order to involve as many different groups of students as possible.

Example of the same music reworked several times

Now we want to show an example on how the music changes during the composition process shared between countries. Here is one of the many music pieces that we have produced during these three years of the project. In this specific case, the theme chosen from the book "The Adventures of Pinocchio" was **"The island of working bees"**. Here is how the music has changed during the reworking process from the beginning of the school year to the end of the school year with the participation into the campus and the concert.

[Phase A link to audio 1](#)

[Phase B link to audio 2](#)

[Phase C link to video](#)

Overcoming stereotypes through cooperation on a common product where each one gives also his personal contribution

In participatory and co-authored processes, it is essential that the entire team is willing to make concessions, in order to achieve a real encounter of wishes and adopt each other's ways of doing, both in the process and in the product. These works of participatory art are complex and demanding, but also quite rewarding when developed with a sense of ethics and respect for others.

The informal training methodology, customized to the specific needs of each member of the group and in a logic of equity of all the persons involved, contributed to the development of personal, social and communication skills. In this way, it contributed to achieving the general objective of social inclusion, through training in the music field and active participation, both in the co-creation of the musical repertoire and in concerts.

Reconciling social and artistic goals with artistic quality is only achieved with the full participation of everybody in a collective and original construction reflecting the particularities of each one. Artistic quality is given by the uniqueness and originality of each one of the projects, which involves musicians and people with disabilities, children, young and old, from different countries with their own cultures and languages.

An inclusive project, whatever the artistic area is, in this particular case is music, joins in its formation several groups, integrating people with different skills, creating a new community. And from this meeting of people from different backgrounds, projects do turn so rich and original, that when they present the concerts on stage, the results are real artistic performances.

A project is inclusive when it promotes changes, such as creating bonds of friendship between people of different ages, promoting the exchange of experiences, ideas, and stories.

This particular project, by promoting improbable encounters between professional and amateur musicians, between groups from different social strata (age, socioeconomic, ethnic, among others) aims to propose alternative ways of coexisting and recognizing

diversity in today's society.

The effectiveness of using music as an instrument of social inclusion is enhanced by the artistic excellence of the product presented.

The learning units with the lesson plan

For each phase we create the description of the phase and the learning unit with the description of the activity in form of lesson plans.

Phase A "Musical idea" → Unit 1 "Improvisation from the text"

Phase B "Musical Core" → Unit 2 "Development of the song"

Phase C "Musical Campus" → Unit 3 "Arrangement and concert"

Description of the Methodology

Preamble

Here is a definition of a "balanced music teaching and learning methodology", explained in this short explanation of Balanced Musical Teaching Methodology. A musical teaching methodology is like nutrition. All human beings need a well-balanced nutrition, including all kinds of food, and in the right quantities, according to the different moments during the day, and according to the different stages of life. In the same way, the musical teaching methodology should be well balanced, and always adapted to the specific group.

These elements can be identified as "ingredients", in a musical teaching/nutrition logic:

- Musical games (quizzes, classroom competitions, games to enhance social cohesion, body percussion, soundpainting, graphical scores, numbers instead of notes, and so on...)
- Improvisation (individual and group interaction, conduction, free improvisation, improvisation with digital instruments and more...)
- Classical Methodology (solfeggio, sheet reading, melody, harmony, piano as a second instrument...)
- Multi-media approach (interaction with dance, literature, visual and other Arts...)
- Digitalization
- Enthusiasm of the teacher (a teacher should be sincerely interested in the matter, not only transmitting the conventionally accepted values)
- Interchange (contact with other musical experiences, with "everyday" music, playing in different groups)

Process instead of goals

So, the real innovation in music teaching is not just introducing one or more of these elements in the program, but the change in the concept, thinking more in terms of a process, where every step is important, instead of thinking in terms of goals to be achieved. If we insist just on goals, our pupils can fulfil all what we require, and then leave the music lessons forever, because they had a negative experience.

So, as in our everyday life, every single day is important, and our goal is not just becoming

an old and healthy person, in the music experience, every day can be seen as a kind of a "final" session, which should leave the participants with the sensation that they want to continue the experience.

Adapting the program

In this logic, we don't need to abandon our goals, we just have to adapt our approach to a specific group. So, in case the group, or community, is practising too many musical games or improvisation, we should introduce a notation system and music reading. In case that the community is over-digitized (mobile phones as example), we should introduce not only a different approach to digital instruments, but also a good amount of non-digital methods, like music-dance relation, body percussion or something similar. In case of practising too many classical methods, we should balance this with all kinds of other elements.

This "complementary" logic should be applied not only as combining of different "ingredients", but also during the timeline of the process, constantly changing and adapting the method to the specific group.

Argument based approach

As in other matters, not only music teaching, many schools are experimenting with argument based approaches to complex themes. One period during the year can be dedicated to a particular theme, ("Pinocchio" just for example), and this means that in this period we will not just study or compose music dedicated to the theme, but we will also study the history, culture, ethics, and other matters connected with the argument. This will give the possibility to the participants to have a multi-dimensional experience, using the "contrapunto", instead of monophony, as it can be symbolically explained using these two musical terms.

Enthusiasm

The real enthusiasm of the teacher will result in the real enthusiasm of the group, and of course, better results at all levels. Frequently, this element is heavily underestimated.

Every teacher should have a right, space, and time, to introduce elements of his or her real interest in that precise moment. If the teacher is interested in the process the participant will be interested too. This is not just an egoistic approach, ("I will teach them what I think is important"), but the sincere sharing of a good energy, which is fundamental in any teaching process.

PHASE A – Musical idea

FIRST CALL – November/December/January

1. Warming-up - Create a creative atmosphere

Many pupils will not be ready to accept the freedom to create their own music, because simply they have never been asked to do such a thing.

Warm up can help a lot, you can use simple exercises like body percussion, passing the sound from one pupil to another, or a "raft", any exercise will do, as soon it helps to

create a feeling that everybody is equal to the others and reinforce the group collaboration. This phase is aimed to prevent pupils to “hide” behind their instruments, waiting for the scores to be played.

The positioning of the pupils is extremely important in this phase; Normally we can use the circle or semicircle, but it depends very much on the number of pupils. (Ten to fifteen is the ideal number for this kind of session)

E-LEARNING: [Body percussion and rhythmical exercises](#)

2. Introducing the theme - Prepare the group

This can be done in many ways, texts, photographs, paintings, drawings. Games, or told jokes, anything that can be useful to introduce the theme that you will work upon.

This phase can seem obvious, or of less importance, but the result you obtain will reflect very much your work on preparation. The preparation has as much importance as the “music” work.

It is very important that we agree upon main themes that we will work on, because the final concert should be a unique piece of art, something like a well-thought sequence.

Collective reading the tale (chapters) and analysis of scenes, characters, actions, etc... and choosing (together) the section that is the most appealing for sound painting and composing.

3. Emotions and key words

Discussion with the students on the sensations and ideas connected to the theme.

Immersion in the mood and the climate of the story told. We write on the platform the keywords that best describe the emotions we have experienced.

4. Start the creative process - Sound painting workshop

Expression in music of the emotion related to the theme analyzed before. Students try to describe the atmosphere of the theme using musical tools language. A landscape can be a chords session, a character can be a melody, an action can be a rhythm, ect...

Here is one insert from the soundpainting workshop in Serbia depicting Pinocchio running through the forest at night chased by the thieves. [Video example](#)

5. Trigger the creative process

This phase is the most sensitive one in the whole process, the teacher should recognize the pupil’s particular talents, in relation to creativity. Those who are not easily creative can contribute anyway to the composition process. Often we do not have time or authorization to make brain dominance or similar tests, so the only thing left to be used is a teacher’s intuition and observation. If you already know your pupils, it's better, but be careful, maybe you do not know their music creativity profile. Soon after you trigger the process, first ideas will appear.

6. Identify a musical idea

The laboratory focuses on highlighting a musical idea that best expresses the theme's content. A musical characterizing cell is then identified that can be a particular chord, a melody, a specific rhythm. The laboratory focuses on this idea to create a sound environment.

7. Audio recording

Audio recording of the musical idea on the platform is performed.

E-LEARNING: lesson on how make an audio recording inspired from the text

NOTES: At the end of phase "A" will be present on the platform the musical ideas created so that partners can use that material for phase "B"

Unit 1 - Improvisation from the text

[Also available in italian language with interactive video](#)

The didactic unit is dedicated to the second or third grades of lower secondary schools at the beginning of the school year. The class is composed of 19 students with a student with special needs, 2 students with specific learning disorders and 2 students with special educational needs. The unit consists of 3 lessons of 50 minutes plus a subsequent e-learning activity.

Interdisciplinarity

Possible interdisciplinary connection with the subject of Language on the topic of the fairy tale and on the skills of expression and description of emotional states with language, self-awareness and recognition of emotions and those of others

Prerequisites

Ability to play a musical instrument at a basic level, minimum computer skills, knowledge of the musical characteristics of a piece, knowledge of the sounds of the instruments.

Curriculum

Referring to the objectives of the Italian National guidelines:

"Improvising, elaboration, composing vocal and instrumental musical pieces, using both open structures and simple rhythmic-melodic patterns "

Referred to student achievements:

"The student is able to create through improvisation or by participating in collective processing workshops, musical and multimedia messages, having a critical comparison with models of the musical heritage, also using informatic systems."

General objective

- Elaboration of the text into sound materials to guide the self-knowledge.
- Improvisation skills and creation of sound materials
- Development of digital skills in relation to musical tools.

Educational material/Tools

Classroom equipped with video projector, availability of Orff instruments, keyboard, recorder, digital E-learning platform, computer, mobile phone, audio and video examples.

Methodology

Frontal lesson, debate, cooperative learning, group work, E-learning.

Activity

1st lesson "The emotions of the fairy tale"

The first meeting is for introductory and preparatory purposes.

Objective

Understanding of the text, ability to summarize the text with the most important elements, emotional reflection in the story, comparison with peers and elaboration of a concept.

Phase A: "Presentation and reading of the text"

The teacher gives the students a text from the fairy tale: "The Adventures of Pinocchio".

The students are divided by the teacher into 4 groups. Each group must pay attention during the reading of the text on a specific aspect of the story taking notes on the notebook: the first group must write the characters, the second group the places, the third group the sounds and noises and the fourth group the actions and movements.

The lesson proceeds with the reading of the text aloud by some students selected by the teacher to interpret the characters of the fairy tale, the role of the narrator will instead be interpreted by the teacher.

Phase B "Analysis of the text and emotional state"

Each group reads his notes. The teacher starts a debate to find the most significant aspect among those read with questions such as:

- What aspect of the story has most affected you?
- Is there an aspect of the story that has impressed you more than the others?

The debate ends when the class group selects an aspect of the story (for example: Pinocchio is drowning but is saved by the tuna).

At this point the teacher starts a second debate in which he asks the students what feelings and emotions they have experienced in connection with the aspect they have chosen, with question such as:

- Why did you choose this aspect?
- What emotions did this aspect of the story generate in you?
- What kind of mood do you have talking about this thing?

Phase C: "Description of the music"

The teacher opens a debate with the students on what characteristics could have a music that expresses the emotions highlighted before. To facilitate the process, the teacher asks the students some guiding questions in which he will give examples of the musical characteristics (agogic, dynamics, rhythm, modality, etc.) to be attributed to the music such as:

- Will the song be slow or fast?
- Will the song be loud or soft?
- Do you imagine low or high sounds?
- Which instruments would you play?

Advice: to introduce students to the different musical characteristics that a piece can have, the teacher can make some examples.

The teacher can also explain in general terms the association between music and emotions: joy connected to the major mode, sadness with the minor mode, low sounds with fear, etc., by giving examples directly in the first person on the piano.

The debate ends when the students have elaborated a description in their own words of the musical characteristics attributed to the piece to be composed in order to prepare their imagination for the moment in which they will have to put all in music.

2nd lesson "Musical improvisation workshop"

The second meeting is aimed at developing the skills of improvisation through a path both guided by the teacher and cooperation between peers.

Objective

Ability to improvise and create sound materials starting from some reference characteristics (guidelines for the creation), use of musical instruments in the improvisational process, ability to select the most pertinent musical ideas related to a specific theme by yourself and through the comparison with peers in cooperative learning, ability to play with others in a collaborative and inclusive way.

Description

First of all, the teacher starts with a warm-up with body percussion. This is very important because it strengthens group collaboration and it makes students feel comfortable when they will go to play.

[Link to the body percussion video](#)

After that, the teacher puts the students in a circle with the instrument box in the center presenting them. Students explore sound through rhythmic games where the teacher identifies the most appropriate instrument for each student. Then the teacher restructures the circle of work by groups of instruments, just like in an orchestra.

Based on the description of the musical characteristics, the teacher asks the pupils to play some notes. A series of examples follow one another. The teacher listens to the students' proposals and gradually suggests adaptations by modifying some musical parameters (rhythm, modality, agogic, dynamics) in order to better express the emotion.

For example, a fast melody proposed in C major can be transformed into a minor key with a slow progression. A binary rhythm can be transformed into a ternary.

Subsequently the teacher performs some examples developing the students' starting idea. For example, he represents waves or splashes of water playing the piano with high notes, arpeggios, trills or glissandi.

[Audio example of the teacher](#)

Afterwards, the pupils are invited to do the same by performing musical fragments on other aspects of the fairy tale as well (such as Pinocchio who is tired of swimming).

[Audio example of students](#)

The teacher identifies a melodic line that is the result of this experimental phase and performs it bringing it to everyone's attention.

[Audio example of the melody](#)

Then the teacher invites all the students to play the same notes on their own melodic instrument. A rhythm is also established for the percussion instruments.

At this point the execution is carried out all together.

Advice: for those students who encounter difficulties, the teacher can simplify the part with slower notes, different from the melody but in the harmony of the piece.

[Group playing](#)

3rd lesson "Development and recording"

Initially, a review of the melody composed in the previous lesson is performed. Then the teacher starts a debate on the possibility or not of improving the piece composed through some changes and developments. This Phase can be suggested by the teacher with guiding questions such as:

- Are there other aspects of the story to focus on?
- What happens if we play the song at a different speed, or by changing the rhythm?
- What is the effect of playing the piece in different instrumental formations?
- Can other melodic lines be superimposed, such as a bass line?

When the students make the examples, the teacher brings the idea and improves the music piece correctly. After some experiments and verifying the best result, a definitive setup is established. Finally some audio recordings are made (which will be used as material in Unit 2).

[Audio recording](#)

E-learning activity

The e-learning lesson will aim to evaluate musical improvisation skills starting from a written text.

The teacher assigns an e-learning lesson that traces the composition process carried out during the 3 class meetings, but on a different material.

Students will have to independently carry out an e-learning lesson divided into these points:

- 1) reading of the text (other than that in the classroom)
- 2) guided path to understanding, analysis and musical improvisation
- 3) recording a short fragment using a recording tool.

PHASE B - Musical core

SECOND CALL – February/March/April

1. Understanding the theme

Listening to the musical idea of the partners through the platform to understand the

theme and immerse yourself in the emotional content.

2. Improvisation workshop

Use of the musical idea as a source of inspiration for an instrumental and vocal improvisation workshop. From the musical idea the students invent melodies, rhythmic accompaniment and possible harmonization.

Pupils will come with some musical fragments, more easily played than sung, especially if we talk about age from 12 years on. If you have very few ideas coming from the pupils, never force them to be fast and productive. If they come with too many ideas, stop them in time. Take time to elaborate, share and define single ideas, more than collect as many as possible different musical motifs. Too many ideas, too much chaos. Never force beyond a measure, the non-creative persons to be creative, and even less to show their ideas rapidly. If everybody were extremely creative and inventive, the world would have been a sort of ever changing unbearable nightmare. Many times, it is just one person or two who have the ability to reflect the ideas and interests of the whole group. Then, there are excellent supporters, who can have much better musical abilities, and they will elaborate the raw ideas.

Never underestimate the music phrases that can come from the pupils, they may be very simple or repetitive, but as soon you can see that they are important to them, insist on further elaborating.

It is better to have a three or four note sequence played with conviction, than a whole bunch of notes without structure.

The main goal in this phase is to create a collective piece of music, which can be accompanied by the whole group, also on a very basic level. Only in this way, the group will feel this music as "our music" and not as "his" or "her".

Starting from the musical idea of the phase "A", never putting it in question, students can invent other parts that can combine with already existing, very much alike to what happens in the popular and traditional music, but much faster.

This interchange of music motifs is particularly important to achieve final compositions. These music pieces will probably have very few technical difficulties, as the players themselves invented them, but they will present the richness and complexity, being the result of a long collective process.

3. Thematic cell

During the improvisation process, we try to focus more and more on a single theme that becomes the fulcrum of the interpretation. A thematic cell formed by one or two melodic periods is then identified.

4. Harmonization and Rhythm

Also during the improvisation workshop, the theme is accompanied by a bass (or by chords) as the second item. A line of percussion instruments is also inserted.

E-LEARNING: lesson on rhythmic dictation, lesson on rhythms

5. Musical core

Thus a musical nucleus is formed on 3 levels: melody, bass / chords, percussion

rhythm.

6. Audio recording

Audio recording of the musical core on the platform.

7. Development of the composition with the digital tools on the platform

Composition workshop with tool noteflight and the tool Soundtrap.

E-LEARNING: working on the platform with digital tool for writing music

NOTES: At the end of phase "B" will be present on the platform the musical cores produced so partners can use it in phase "C"

Unit 2 - Development of the theme

[Also available in italian language with interactive video](#)

The didactic unit takes place during an afternoon workshop and is dedicated to groups of approximately 6 students selected from the classes of lower secondary schools, almost all of the music department. The lesson consists of 2 lessons of 2 hours each.

Interdisciplinarity

Interdisciplinary link with the subject of Technology regarding the use of computers, the Moodle platform and music writing software.

Prerequisites

Ability to play a musical instrument at a basic level, ability to recognize rhythms and play together with others, initial knowledge of music notation, minimum computer skills.

Curriculum

Referring to the objectives of the italian national guidelines:

"Decode and use traditional notation and other writing systems"

"Access music resources on the network and use specific software for sound and music processing"

General objectives

- Ability to improvise starting from an audio track
- Development of compositional skills for the creation of new sound materials in good relation with a specific context and musical style.
- Development of digital skills for the use of specific music software.

Educational material/tools

Classroom equipped with video projector, Orff instruments, keyboard, recorder, violin, guitar, xylophone, digital E-learning platform with music writing software, informatic classroom with computers, audio and video examples, headphones. Assigning a username and password to each student for access to the Moodle platform.

Methodology

Laboratory approach, cooperative learning, open learning, learning via the internet.

ACTIVITIES

1st lesson "Improvisation on a theme"

Objective

Development of the musical ear in recognizing the rhythm and harmony of a piece. Ability to improvise sound materials over an audio track. Ability to collaborate among peers during a creative process of exchanging ideas.

Description

The lesson starts listening to the audio track of Unit-1 coming from another group (Portugal). The teacher analyzes the audio pointing out which musical instruments are recognizable and the style of the composition (in this case minimalism).

Advice: the teacher can explain the characteristics of the style with some famous examples (in the case of minimalism, such as: Steve Reich, Philip Glass, Ludovico Einaudi).

The teacher plays the audio track again and helps the students to recognize the main harmonies of the piece (in this case a succession of chords).

Once the sequence of chords has been identified, the teacher asks a student to perform it (in this case to a guitarist).

[Link to example 1](#)

Advice: in the event the student encounters a chord he does not know, the teacher invites him to search on the internet using computer with video projector connected to find the information necessary for the correct execution of the chord (in this case the a guitar chord)

The teacher turns to two other students (a violinist and a flutist) and identifies with them a simple way to participate in the performance by looking for an element of the composition that it is always present in the piece (in this case it is a matter of repeating the note mi, given which is a constant part of the composition).

After a few short tests, the teacher plays the audio and asks students to play the agreed part above the audio.

[Link to example 2](#)

Subsequently the teacher asks to repeat this activity again, but this time when the audio ends, the students will have to continue playing, repeating the chord sequence indefinitely and adding improvised musical elements on the spot (in our case piano, violin, guitar and flute).

[Link to example 3](#)

This is followed by a practical moment in which the students study the chord sequence and in which the teacher explains the scales built on the first chord (in this case the scales of melodic, harmonic, natural and pentatonic of E minor). Furthermore, the teacher explains that the piece is based on a pentatonic scale (in this case the pentatonic scale of E minor) and explains how it is possible to improvise on this kind of scale by making examples on the xylophone.

At this point the teacher asks the students to invent, each one on his own instrument and based on the explanation just made, a new musical element.

After a moment of free creation, the teacher listens to the students' creations and works in rotation with each of them to better understand the students' creations by helping them to fix short sound materials as if they were obstinate.

At this point the teacher suggests the exchange of musical ideas between students, and in this process of exchange and sharing of ideas, some of them merge, others are forgotten, others exalted, until a melody with a well-defined rhythm takes over and begins to influence all instrumentalists. Here is established the dominant musical element, a musical fragment.

[Link start examples 4](#) - [Link examples 4](#)

The teacher invites each student to perform it on their instrument to realize the diversity of the result based on the timbre of the instrument and the technical difficulty necessary for its realization. The teacher also points out that the notes may vary as long as they remain on the notes of the pentatonic scale. Thus begins a moment of experimentation in which each student tries to enrich the musical fragment while maintaining the rhythm but varying the notes freely by referring to the pentatonic scale. Each instrumentalist prepares his part by inventing the melody with the pre-established rhythm by creating his own recording.

[Link to example 5](#)

After having studied it well, the teacher assigns the sequence of entry of the instrumentalists (piano-guitar-violin-xylophone). The students then make the performance by entering one by one and the teacher also improvises above using the xylophone.

[Link to example 6](#)

As a final phase of the lesson, the teacher wants to test how this new invented piece is compatible with the initial piece from which they started. So, the teacher puts the audio into play and asks students to play the first part of the piece as previously studied and then the second part formed by all the musical fragments just invented. The session then ends with this execution.

[Link to example 7](#)

2nd lesson "From practice to theory"

The second meeting takes place in a computer classroom equipped with a video projector and with a device (computer or tablet) for each student.

Objectives

Development of musical writing and reading skills. Development of knowledge of music theory and notation. Learning musical writing skills through digital software. Learning basic principles of tonal harmony and the rules of counterpoint.

Phase A: "Learning music writing software"

The first part of this meeting is aimed at learning the functionalities of the music writing software. The teacher asks the students to access the Moodle platform, assigns the

students the access credentials (username and password) and asks them to log in. Once logged in, the teacher asks to access the music writing software called "Noteflight".

After accessing the program, the teacher, after a brief explanation of the program's features, assigns the students the task of copying a short musical piece projected on the big screen, using the writing program. The teacher assists the students in rotation to check the learning process, to make the necessary corrections and to answer possible questions.

Phase B: "Theory, harmony and counterpoint"

In this second moment, the teacher illustrates to the students the basic rules of harmony by explaining the concept of chord, harmony and the laws that regulate the musical intervals vertically between the parts (counterpoint).

He also shows the score of the audio track used in the previous meeting and also shows the musical engravings invented by the students and makes a detailed analysis of both these materials in their similarities and differences.

Phase C: "Try to compose yourself"

At this point the teacher asks the students to find a way to include the musical fragment composed by them within the big score, explaining however that in this process they must refer to the rules of harmony and counterpoint just described before.

The teacher encourages students with an indication such as:

- Take a fragment and analyze it trying to understand which chord it is made of. One way, for example, is by referring to the notes of the figuration that are placed on strong tempo, see if these notes placed vertically form a recognizable chord.
- Once you understand the chord and therefore the harmony, proceed by looking for a point in the piece where there is harmonic compatibility to introduce the fragment there.
- Always try to insert the fragment at the beginning of a phrase and / or musical period, or in any case in a position that does not break the flow of the composition.
- Insert the fragment trying to form third or sixth intervals with respect to the main part.
- Modified some notes of the excerpt to avoid any dissonances.
- At the end, check the result with your ear by listening to the performance with the sampled sounds of the program (advice: we recommend using headphones to avoid confusion in the classroom).

The teacher works in rotation with the students answering questions and helping the composition process. The teacher observes the students' work in this way showing some examples useful for everyone.

Here is an example of an insertion and adaptation of a fragment in the flute part within the score of the piece.

[Link to the score of the example](#)

Interaction between digital tools on the same digital space

The important innovation in the composing and sharing processes was the link between different digital tools on our Moodle platform. For example Noteflight and Soundtrap.

This link gave various new possibilities to the professors and the students:

- A student with no musical education can play anything, or simply improvise, on "Soundtrap" virtual keyboard and record it in a quite easy way, really accessible even to small children. This digital recording can be easily "translated" into a music score with the tool "Noteflight" which can be played by musicians that can read the sheet music. A free improvisation by a small child can be transformed into precise music score that can be executed by a real instrumental virtuoso musician.
- On the other way, a music score already written in Noteflight or other music writing program can be transferred to a Soundtrap music project, which offers many more possibilities to change the sounds of instruments instantly, exploring new hypothetical arrangements.
- A student with no musical education can experiment writing music in traditional way, without having an exact knowledge of what is being written, but later can hear and modify this in a much easier way in a Soundtrap files
- Being very graphical in its appearance, a Soundtrap simplified really a lot the number of overdubbing sessions of the digital campuses, because the graphical representation is much closer to a small children or disabled persons than a traditional music score
- So, we speak about the real translation between two languages, the traditional music score, and the non-musician way of reading music. It turned out to be very useful in both senses, a real direction for the future developments, there is an enormous potential in this kind of digital interaction.

The ["Sinfonia de campos de verão"](#) is an example of composition made during the project through the interconnection of Noteflight and Soundtrap. This is the longest artistic video produced during the project, lasting 15 minutes, with a large number of participants.

PHASE C – Musical campus

THIRD CALL: From May to August

After the creation of the songs by children, youth and adults, these are translated into musical scores and delivered to the musicians. But, the creative process does not end there. Each group continues to influence the final result in its own way, interpreting the scores in a particular way or suggesting ideas for arranging the songs. All stages of creation are shared by everyone. Even in public performances, concerts are always creative acts and, not merely repetition, each performance is different from the previous one.

Campuses are the culminating moment of the cultural integration process between students and teachers from the three European countries. On the one hand because they allow the effective meeting in presence between the students and on the other hand because they represented the moment to put into practice what was developed throughout the school

year. Furthermore, these activities gave the students the opportunity to deal with the various realities of the host country with the creation of very heterogeneous orchestral ensembles.

During the five days of campus students and teachers carry out the last final elaboration of the composition in preparation for the concert through multiple activities of orchestral improvisation, composition laboratory to obtain the final version of the structure and musical form, the improvement of the instrumental parts to optimize the arrangement, with different types of teaching methods such as peer education and cooperative learning.

The concert, at the end of the fifth day of the campus, acquires an extraordinary value because it is the event that allows the group to show to the general public the fruit of a collaboration that lasted the entire school year. The involvement of external groups in the preparation of the shows is part of this methodology, providing an interdisciplinary crossing and the sharing of artistic experiences, which are extremely important for the orchestra participants. The shows go from the traditional concept of a concert to become moments of musical enjoyment that are well attended, making the stage a great party!

Social goals

The International Musical Campus is an opportunity for participants to meet and make new friends, share experiences in a group of people so different (children, youth, the elderly, people with disabilities). The differences proved to be an asset and brought several advantages. The group learned to respect themselves without prejudice or fear, because all elements play an important and valuable role. They learned to take care of each other and when they go on stage they give all of them.

Knowing other cultures and values, opening minds through interaction

The creation of new social links is a major factor in the process of including most vulnerable social groups aggregation processes. The possibility that the Erasmus + Program gives young people to travel and experience other cultures, and in particular, to young people from disadvantaged backgrounds, promotes social integration, improves intercultural understanding, and fights against radicalization. It also contributes to the development of the participants' social capital, enabling them to intervene more actively in society.

Exchanges created new opportunities for cooperation between different partners, transfers of knowledge and know-how in the creation of community orchestras, which involve different groups in a community. It should also be noted that, during the exchanges, several parallel initiatives were developed that mirror the impact of the project at the level of the various participants, namely the realization of informal moments of coexistence and the visit to local heritage monuments in each country. At the same time, the strategy of integrating the concerts in the street art festivals allowed visibility to the project, with a special focus on the reports made by leading newspapers, and also for the wide range of information shared through social networks. In short, the Pinocchio Joins The Orchestra project arises with the objective of creating bridges between communities that usually do not cross, and where music is the engine of inclusion and social change.

Peer education

The proximity between peers as a stimulus to musical teaching and learning proved to be an asset of this international musical project. For example, mention the International Musical Campuses in which young people are divided by instrument sections, providing moments for learning among peers, generating greater interaction between young people in learning melodies, as they help each other in reading the scores, or exemplify to younger colleagues the position of fingers on the strings of instruments, etc.

This model stimulated musical learning and enriched both the musical activities developed and the strengthening of interpersonal relationships among its participants. In the reports of the participants who mentioned learning through living with colleagues, we observed that empathy, closeness and dialogue with people who already knew how to play functioned as a motivating element, which in addition to clearing up doubts gained a desire to learn more. In this case, the interaction tended to be considered as a tutorial (Monereo; Gisbert, 2005), as there is an element that holds more knowledge than the others, teaching what, how and where it should be done or played.

Regarding the participants, we can point out as positive points: mutual help, interaction and learning between colleagues, and teamwork. This teaching modality enriches and expands the ways in which all participants learn and / or teach. Among the conductors, peer learning developed as follows: the conductor in the host country of the campus assumed the position of leader and was responsible for initiating and directing activities, a situation that was well managed by all, with a rotation of this role in each of the partner countries (Portugal, Italy and Serbia).

The conductor who in his country had the role of directing the joint rehearsal, with the participation of 18 young people, in addition to directing and stimulating the musical activities, also showed the other conductors from other countries, participating in the musical campus, his way of conducting the rehearsal. With the alternation of this position, all conductors had the opportunity to learn different ways of teaching or performing an activity, the details that each of them gave importance, as well as different ways of directing. Not all conductors had practical experience in conducting an orchestra with musicians and non-musicians, and with the presence of conventional and other instruments constructed from recycled material. It was necessary to observe the colleague with this experience, looking for elements and learning for the rehearsals to happen. The diversity of approaches and learning how to teach the others, made this project an enriching experience and made it possible to be implemented by local communities anywhere in the world.

This experience was constructive, as it allowed the conductors involved in the project to learn other didactic approaches, in the different environments provided by the workshops and the music itself. This model is different from the rehearsals that each one usually conducts in his country, in which the process is focused only on the figure of a conductor.

Unit 3 - Arrangement and concert

Campus 2018 Portugal

“Pinocchio for all”

Here is the description of the activities done during the European Street Campus in Portugal. The last day of the campus the students participated in a [final concert](#) in the Imaginarius Festival 2018.

Participants

The lesson is dedicated to 6 students from Serbia, 6 from Italy and around 100 participants of Orquestra Criativa, ages range from 4 years to 96 years: Cercifeira (18 to 40 y.o), Centro. Social de Milheiros de Poiares, Centro Social de Lourosa and Obra do Frei Gil, Lobão e Centro Social Dr. Crispim (60 to 92 y.o.), EB1 de Aldeia Sanfins (8 to 11 y. O.) e Jardim de Infância de Arraial, Sanguedo (4 to 5 y.o.), Universidade Sénior de Santa Maria da Feira (65 to 95 y.o.) and the group of young musicians of Orquestra Criativa (11 to 25 y.o.).

Goals

Promote the inclusion through the involvement of participants of different ages, different social origins and different generations.

Activity 1 Visit to the rehearsal of Cercifeira

Participants: 6 students from Serbia, 6 students from Italy and 14 students of Cercifeira, with moderate or serious disability, like trissomia 21 and others.

Description: The groups were received by the director of the institution, prof. Rocco Di Bernardo. After a guided tour of the facilities and work rooms, the rehearsal began in the multipurpose auditorium. At first, there was a presentation of the group's musical activities, assisted by the new partners, accompanied by a practical explanation of the different methodologies used for this purpose. In a second moment, the italian and service groups were invited to participate, interacting musically with the Cercifeira group as follows

- arrangement of the group in semi-circle, by sections according to the typology of the instrument by groups of instruments



- the conductor gave directions in order to create empathy and interaction between the participants, with rhythmic, body beats (legs, arms, hands), lasting 4 to 5 minutes.



- the conductor asked to accompany rhythmic beats with the instruments, melodies improvised by him and by other teachers present, lasting 20 minutes. After reinforcing the group's cohesion through these activities, the conductor gave an indication to start the joint rehearsal of the melodies selected for the concert, in which the participants had prior knowledge, through sharing, via the platform of this project. Particular attention was paid to work on dynamics, that is, adapting the volume of percussion to the volume of strings and wind instruments. This moment lasted 60 minutes. After the conclusion of the essay, the participants were all invited to a coffee break, where moments of conviviality and fun were provided in order to overcome linguistic, physical and intellectual barriers.

Activity 2: visit and rehearse the basic school of Aldeia sanfins

Duration: 50 min

Participants: In this activity 6 students from Serbia participated, 6 students from Italy and 20 students from the 4th year of schooling, of which 2 with special educational needs.

Description: Delegations were received in the classroom during the course of the class to demonstrate the students' ability to organize themselves in space autonomously and start work with the Creative Orchestra. The conductor took the floor and introduced the delegations, giving the floor back to the class to introduce themselves.

The rehearsal started with the usual methodology of the Creative Orchestra, but this time conducted by the representative of the Serbia delegation, demonstrating the adaptability of the class and the functionality of the method successfully.

The conductor asks each group to bring their instrument to the respective sector of the Orchestra (formation in a circle).

The work developed is presented under the direction of the conductor. Later, a student is invited to conduct the Orchestra on the basis of improvisation, showing the other side of the same work. In this exercise, the student's autonomy, responsibility and organizational capacity with him and his peers are evident.

In the final stage the delegations get together and play for the first time, in person, the

musical repertoire for the concert.

During the break, students from the delegations, while watching the games, were invited to participate in them, quickly explained by gestures overcoming language barriers.

At this point, the conductor proposed to perform a few rhythmic and melodic cells for each section of instruments, asking students to repeat them several times until memorizing them. After these students showed self confidence in the execution of the so- called cells, the conductor asked to play them all in a sequence and all together, joining all sections of the instruments. In this phase, the conductor counted on the collaboration of all the other teachers who accompanied the different sections of instruments whose task was to guide students especially in terms of tuning and timbre, since in the Orchestra there are unconventional instruments such as tubophones, artisanal metallophones, artisanal maracas and others.

Evaluation activity 1 and 2: musically speaking, certain difficulties were observed on the part of Italian and Serbian students in following the improvised melodies, since there were no written scores, the participants were sometimes unable to follow and interpret the proposed melodies.

The impact of these activities on the participants was extremely positive and productive, providing a personal growth both from the technical and instrumental point of view (timbre fusion, tuning, sound emission and rhythmic ability to accompany improvised melodies), whether from the emotional point of view, to relate within the Orchestra to people with different and heterogeneous abilities for ages. These aspects were evidenced in a remarkable way in the final Concert, where a communicative exchange was determined, determined by the strong "emotional pathos" generated by the quality of the performance on stage, which actively involved the audience when called to participate.

We can affirm that the proposed activities served to implement an improvement in the artistic qualities of the participants enhanced the inclusion among very heterogeneous groups by origin, language, culture and abilities. "Music as a universal language of mediation and connection between differences".

Based on direct observation, it was found that the first visual impression was strange due to the age difference and the arrival of conventional instruments (violins, transverse flutes, piano, among others). Throughout the rehearsal and learning process, this sensation was sublimated to the point of exchanging vocabulary, games, hugs and tears at the farewell. They learned each other's names really and created ties of friendship.

Activity 3: General rehearsal

Participants: 6 students from Serbia, 6 from Italy, their respective teachers, about 10 participants from the Cercifeira Creative Orchestra (18 to 40 years old), Milheiros de Poiares Social Center (60 to 96 y.o.), Aldeia Sanfins EB1 (8 to 11 y.o.) and Arraial Kindergarten, Sanguedo (4 to 5 y.o.), Senior University of Santa Maria da Feira (65 to 95 y.o.) and the youth group of the Creative Orchestra (11 to 25 y.o.), Lourosa's social center (60 to 90 y.o.), in addition to these groups of musicians and singers, a group of teachers and technicians also takes part in the rehearsal, they guide the group of young people from "Frei Gil" (an institution for young people without families), which animates great luminous

figures, the visual complement of the show.

Duration: 2 hours and 30 minutes

Objectives: Integration between groups with really different characteristics, age, musical knowledge and social extraction. The term inclusion in this phase would not be appropriate, because it is possible to define some groups as included and others that "include"

Activity description: A rehearsal with a very large and heterogeneous group can present several difficulties.



The first problem to solve is the orchestra's disposition in such a way that everyone can hear the others well, without detuning or going out of beat. In this case it is impossible to apply the arrangement of the choir and symphony orchestra, with the choir of very small children, 4 or 5 years old, who, if paced behind the orchestra, were not visible at all. Some modifications were necessary, for example to find the right place for the string section, which is not usually present in the orchestra. The layout is as follows: the choir occupies the left side of the formation, for a third of the space, small children in front, behind them the children of the primary school and eb2,3, and at the end the choir of the senior university. The central part, for a third of space, is occupied by the woodwinds, in the first row, strings in the second, and senior choir with small percussion behind. The unusual placement of wind instruments in the first row is a necessity that arises from the fact that a large part of the rest of the orchestra is guided normally by this section, as a tonal and even rhythmic reference. Its placement in the first row allows, in the concert, that the sound of these instruments can pass to the others through the monitoring loudspeaker system. Also, the proximity to the conductor facilitates communication with this suit of

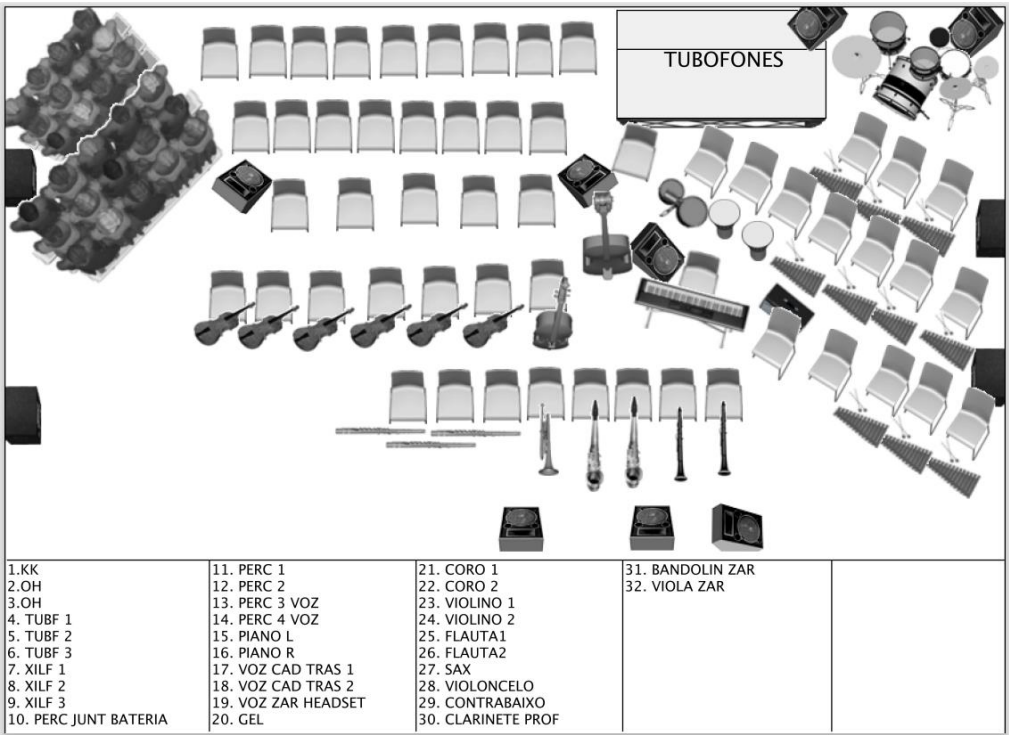
particular importance. In the end, the entire right side, for a third of the space, is occupied by the heaviest percussion, drums, drums, tubophones, plasticophones, xylophones and an electric bass. In this way, the volumes that the participants can emit are arranged from the lowest, be it choir on the left side, through the wind and strings, to the loudest, the percussion, on the right side. This way, amplification can be used properly during the concert, avoiding the mixing of strong and low volumes. (photo essay, and photo theatre video).

The question of disposition is of great importance, the first condition that must be fulfilled in order to be able to achieve other objectives, such as intergenerational integration for example. The group of people with disabilities is spread throughout the orchestra, each one in his own section, depending on the instrument that a musician plays. In this way, we confirm once again the concept of integration, a meeting between groups, and not the concept of the "included "and" includers ".

The musical work continues through communication between different groups, at the intergenerational level and at the international level. The four languages are used throughout the essay, Portuguese, Serbian, Italian and English.

Especially interesting is the encounter between conventional instruments and others, self-built (tubophones, plasticophones), as well as the use of sound objects (bells, rain stick), from the children's choir and some people with disabilities.

Musical experimentation and the concept of being creative in this delicate phase gives a lively tone to the whole experience.



Evaluation activity 3: Many positive results can be seen. The first is the great collaboration between the groups, which contributes to the creation of a single group, the orchestra that presents itself to the public. The observation of some participants was that it would be good to have more time for socializing, to share things other than music and

language, the culture of the participating countries, food, customs, etc ...

Particularly sensitive group integration, small children, 4 and 5 years old, worked well, despite the last concert starting at 21.30, the time in which children of this age normally sleep. In the general rehearsals the participation of this group was remarkable, as well as the positive feedback from the parents.

The particular importance I give here is positive feedback from the parents of all other children and young people, who often attended the final rehearsals in full time.

In terms of musical results, a new and interesting sound was created, because more than half of the participants do not use sheet music or conventional instruments. In this way it was possible to create a dynamic that goes beyond a symphony orchestra or a wind orchestra.

The positive challenge worked very well, creating the spirit of solidarity, like a big boat that can reach its final destination only if all passengers participate fully, with body and heart.

It is also worth mentioning the importance of being in an orchestra of this kind, for the Serbian and Italian delegation, students and teachers who normally participate in orchestras where the age varies from 3 to 4 years between the youngest and the oldest, while in the Creative Orchestra SMF this age difference ranges from 3 years to 98 years.

The concert at the end of the campus took place on May 24, 2018 in the Imaginarius 2018 Festival at the Santa Maria da Feira theater, since the weather did not allow for outdoor performances. During the concert a big choreography was staged. This choreography was made by the students of the local community. One important moment in which the choreography was used was during the performance of the song ["The Whale"](#).



Pinocchio's neighbourhood (O bairro do Pinoquio)

Participants

6 students from Italy, 6 students from Serbia,(12 to 14 years old) and their respective professors, 12 disabled persons from Cercifeira (18 to 40 years old), Centro Social de Lourosa, 9 persons (65 to 90 y.o.), centro social de Milheirós de Poiares, 9 persons (65 to 97 y.o.), Elementary school Aldeia Sanfins (8 to 10 y.o.), Nursery children , 10 persons (4 to 5 y.o.), group of young musicians of Orquestra Criativa, (10 to 25 y.o.), apart from these groups which formed the orchestra, there was a very important participation of inhabitants of a social housing neighbourhood of Ferradal, Fiães, Santa Maria da Feira (from small children to elderly people) and the employees and technicians from the Municipality of Santa Maria da Feira.

Objectives

Use of extra musical elements in a music creation process, social integration in a problematic neighbourhood

Activity 1 Visit to the social housing neighborhood in Fiães



Duration: 2 hours.

A visit to the social housing neighborhood in Fiães, with a few groups of elementary school children. The aim was to help the children to imagine the whole Pinocchio story happening in 2019, and in that very building of flats. The second objective was to bring children to elder people's houses, so that the children could hear their stories of real life, to be incorporated in the final show. On that occasion, the pinocchio story was told to the children by two storytellers from the municipal library of Santa Maria da Feira. One of the flats in that building is used for common activities, so children easily imagined that it can be Geppetto's home, so they have chosen a room where the wood workshop would be, and this very room was used as an initial scene in the final show. Also the children identified the common garage under the building as a possible belly of the whale which eats everything, including Pinocchio e Geppetto. The garages were actually used for this very purpose in the final show, enriching the ambient with the video projections of children's drawings of fish, and blue lights.

(PHOTOS EXAMPLE 4)



Although

these groups of children were not part of the orchestra, in a musical sense, they gave an enormous contribution to the whole concept and indirectly to a musical result. Later they developed a series of drawings and writings that were used in a final show as a visual part, enriching the scenery of a real, everyday residential building, which became an ideal set for this multimedia performance.

Evaluation: This experience was of utter importance to the whole long creative process. Our challenging question to imagine Pinocchio in a present moment and in a very concrete physical and social location, gave great results. Both visitors (the children) and the visited (the inhabitants) gave us positive feedback. This action adopted the logic that Orquestra Criativa uses, to have always more elements than just music, being it visual art, or dance, or puppetry.

In this action, there were other resources used than just an erasmus + project funds.

Activity 2 Making of transparent figures from the Pinocchio tale

Duration: 1 hour and 30 minutes

Objectives: multimedia approach, different ways of searching and testing the talents to know the group better

Description: This workshop was led by the visual Artists Claudia Gonçalves e Carla Palhares. During this session, the children, the musicians, members of the orchestra, prepared a series of transparent shapes made of cardboard and cellophane, to be used later for the final show, and to enrich the children's identification with the characters of the story, Pinocchio, Lucignolo, The fairy Turchina and so on. In the Orquestra Criativa's approach it is very important to have a holistic vision of the participants and the group, so usually music activities are combined with other arts, to enable children and adults with less musical talent or capacity to have an important part and protagonism in the final result. The aim is to create a strong sense of participation and belonging in every participant.

The silhouettes that were made during this session were used in the final performance, being projected from inside of the flats to the curtains of various kitchens and sleeping rooms, on the beginning of the performance. Entering into people's homes once again, gave a sense of strong participation of the inhabitants also.

Evaluation: The professors and technicians team made a huge technical and physical work to realize a relatively short sequence of projected images, but this gave them an enormous

satisfaction, there was no doubt about if it was worth or not. It had a very important effect on the other members of the orchestra, especially on very small children of the choir and all the local inhabitants. The more different ways to participate, the stronger will be the final result. This session was a huge inspiration for our music work also.



Activity 3 “The physical space as a music score”

Duration: 45 minutes

Objectives: Teach the young musicians how a concrete physical space can be used as a source of inspiration for music, interaction with a social housing neighbourhood

Description: One more visit to the neighbourhood was organised, this time with a group of young musicians. The aim was to interact with the physical space and its inhabitants. A bigger attention was given to a short improvisation and composition session in the huge underground garage, which the previous group decided to transform into the belly of the whale. The physical features of the space were a great starting point: low light, distant entrance and exit (more than 50 meters), very long reverberation time. We divided the group in two parts, one at the entrance and one near the exit, so immediately a unique effect occurred, the sound was different in every point, if the listener was near the one of the groups, that sound was appearing as the principal, and the other group was heard as a sort of echo. In the middle between the two groups the two “echoes” were mixing in an interesting way. To help the pupil’s perception of these phenomena, they walked, one at the time, through the big space, while the others continued playing. To develop a music material, the maestro gave a short indication to use a series of minor thirds, thus creating diminished chords, changing every now and then to half tone up or down. The looseness of this indication gave enough space to improvisation. Also each musician searched for short “sound gestures”, or sound effects, adding more movement to the musical fabric. In the final phase, the maestro's request was to fix and memorize the parts, in order to be repeated during the final performance.

In the final performance version, the whole music structure was reproduced, enhanced by the recorded sound of drops of water, a small sound system positioned in the middle between the two groups. The voices of the audience, and the sound of their steps were considered as a part of a musical composition.

Evaluation: This experiment gave an immediate and very interesting result, shifting completely from written music to another area. The mixing of “indicated notes” and free improvisation gave a good sensation for both types of pupils, those creative and those who are not, or just in a small extent. In a social sense, one more contact between musicians and inhabitants was realized, so that the whole neighbourhood was feeling more dynamic.

Also, a very important component of this experience is that it is not a mere exercise for students, it is a real composition process, and a communication with the live audience. Moreover, it was based on another group's decision to transform the garages into a belly of the whale, so a big communication network was created one more time. This feeling is extraordinarily motivating for the students, a huge help for carrying on their musical practice. Also, the experience that almost anything can be used as a starting point in a creation process is an important step for the 12 to 16 years old students.

"as you can use music to accompany many other activities, you can use anything else to help making music"



Activity 4 "Create your own musical part"

Duration: 30 minutes, repeated for several times

Objectives: Teach the musicians of all ages and all levels of musical skill how to improvise and compose the original music

Description: In one music session of Orquestra Criativa, a boy, a drummer invented a very interesting rhythmic phrase (hear the audio track "Fenix"), which gave origin to a number of improvisations of a group of young musicians. In a number of repeated sessions, every member of the orchestra found his or her original phrase which could have been repeated or variated throughout the execution of a music piece.

The indications given to the musicians were really very light, with very few restrictions. First one was to use only notes of a C major scale, so this gave a very interesting structure, shifting the use basic tonality between C major and F major.

To meet the different types of persons it was not obligatory to make an original musical phrase, so that those who are not creative could also feel comfortable.

As this process was repeated during various sessions, the music piece was getting more and more defined, but still giving a vaste possibility for improvisation and variation.

In the final concert, the orchestra played two different versions of the same piece, the

second one being requested by the audience.

Evaluation: This experiment gave various and very important results. The first big change was seen in groups of Italian and Serbian pupils, since no one of them ever played without a music score. The second big result was that this challenge enhanced a lot the group spirit, the listening to the orchestra as one and living organism. The risk taken by every musician raised the sense of responsibility. In the last live version of this music piece, played only by Orquestra Criativa, the maestro did not conduct at all, taking a place in the orchestra as a musician, playing a cornet and acting as any other member of the orchestra. This brought the dimension of individual and collective responsibility to a maximum, involving also the audience in this process.

Activity 5 “Final concert”

The day before the final concert, there was a general rehearsal on the big stage in front of a social housing building. All the participants and residents had the occasion to meet each other.

The final concert consisted of several different phases, including the results of all our research sessions led during the year, and presenting all the compositions made during the year.

1. The initial Parade and the windows

The stage was already full of musicians from the three countries, and the large public was ready for the beginning of the concert. But we wanted to show to everybody also the hidden corners of the neighbourhood. The parade invited everybody to go behind the building, where various windows of the inhabited apartments were lit by the coloured projections, made by the children, depicting the episodes of the Pinocchio book.

2. The Geppetto’s home

The apartment that the children chose as the Geppetto’s home, had two windows on the back side of the building. On one, there was a preschool children choir accompanied by the elder members of the string section, singing the theme “O carpinteiro”. On the other window, there was a Geppetto himself, played by one of the musicians of Cercifeira (the school for the people with special needs). Remarkable is the fact that this person also did the carpentry course, so he was not just acting, but really transforming the wooden Pinocchio sculpture.

3. The belly of the whale

From the apartment windows, the parade led the audience into the lowest level of the building, the garage. This huge space was transformed by the music and projections described above in the chapter “Physical space as the music score”.

4. The fox and the cat

Immediately after exiting the garages, the audience faced the adjacent forest, where the giant illuminated puppets of the fox and the cat were appearing, manipulated by the municipality technicians from the education department.

5. Poetry on the laundry drying place

The bed sheets impressed with the poetic texts done by children were exposed in the place where usually the laundry is dried every day, in front of the building. The audience was passing and observing this as an outdoor exposition.

6. The fairy Turchina on the window

Meanwhile, the blue lights lit the window on the 4th level, in one more apartment, where Vania Lopes, the vocal soloist of the Orquestra Criativa appeared fully costumed as a fairy, singing the "Fairy theme".

7. The big concert

The concert included all the compositions developed during the previous period. The performance was the real gathering of all the best qualities of this project: music performance of high quality, with international and intergenerational orchestra. A big show in the peripheral social housing, but still as a part of the international street theatre and music festival Imaginarius, the first and the most important one in Portugal, thus using the huge public network of the festival to call the audience.

During the concert, there were two visual appearances: one was again the giant luminous puppets of the cat and the fox that came from the forest into the audience, very close to the stage. The second was the actress with the huge donkey ears. The actress was one of the technicians of the social politics department, appearing on the window of one of the apartments, just above the stage with the orchestra.



8. Encore with a dancing audience

After the end of the official program, three encores were demanded by the audience, one of them was a waltz "[Terra dos brinquedos/Paese dei balocchi](#)", which was a good occasion to invite the audience to dance in pairs, thus, ultimately rising the already very high and good energy that was created by the concert.



Online Digital Campuses 2020

Introduction

Because of the Covid emergency we weren't able to organize musical campuses and concerts in presence. To solve this problem, we organized activities in a virtual way. To keep the results of dissemination of the activity to a big audience, like the concerts in the festival did, we created products during the activities that were then accessible to a general audience and without time limitations. We merged all the material produced by participants in the online campus (original music recording, video, images, painting, poetry, etc...) into a musical videoclip, as the output of the activity that can show what was done to the public.

As in face-to-face activities, digital activities have allowed the development of both creativity skills (improvisation and composition) and collaboration skills between peers from different countries. Furthermore, these digital activities have allowed the development of new skills linked to multiple digital aspects that have been addressed and elaborated during the online campuses. Many of these digital skills were considered by the students themselves very useful not only in relation to music but also as personal enrichment in solving everyday life problems.

The activities of the digital campus take place on a digital platform (for example Zoom) and involve a total of about 30 students, 10 teachers and a computer technician (with a ratio of about 3 students per teacher). This high percentage of teachers present during digital activities is essential especially during musical practice sessions because in these sessions

the participants are divided into groups and each group is placed in a separate room in order to let the teachers work with the students individually. We understood that in the online music practice sessions it is possible to work with students only one by one for technical reasons. To counterbalance this aspect (of the individual work of musical practice), other activities have been planned to be carried out in plenary sessions with the participation of all at the same time (presentation of the participants, art workshop, poetry, quiz game). The numbers of participants were more than expected because digital activity also reduces economic costs.

Output

As an output of digital activities, it is essential to have a product that can encompass all the results of the various activities. For this we have created a music video clip for each campus played online that included the following elements:

- audio recording of the musical materials produced by the students
- video recordings of students playing with the use of costumes
- visual art works (drawings, animations)
- poems made in the literary artistic laboratory sessions

Here are the examples of the three videos produced

- 1) [The Island of the Working Bees](#)
- 2) [Pinocchio Blues](#)
- 3) [Pinocchio and the Tuna](#)

We have also made a [DOCUMENTARY](#) on the online music campus experience that describes the creative process and in particular the activities carried out during the digital campus.

General objective

Digitization

- Development of skills and autonomy in connecting to a platform and participating in video conferences
- ability to use computer programs (such as Google Drive, email, etc ...) for sharing files produced during activities via devices (PC, smartphone and tablet)
- development of the ability and autonomy in making audio and video recordings
- development of skills in the use of digital materials (video and audio) as tools to improve instrumental and vocal performance

Skills development on the use of digital tools

- Use of virtual musical instruments in combination with the practice of real instruments usually used at school (tool: Soundtrap)
- development of skills on music notation through the use of digital music writing tools, also aimed at people without musical training (tool: Noteflight)
- development of improvisational skills through the use of graphic scores (tool: Paintagram)

Play in time

- development of the ability to play in time, aimed at recording audio tracks

Creation of original music

- development of creative skills through the improvisation of musical materials both through acoustic instruments, voice and digital instruments;
- promote cultural exchanges between students from different European countries and stimulate a comparison between different ways of playing and approaching music;
- strengthen the sense of group through sessions of collaboration between peers and sharing of the creative process aimed at improving the musical parts;
- promote a significant cultural exchange and enrich the personal experience of participants

Interdisciplinarity

Just as music can be used for other activities, all other disciplines can also be used to encourage the study of music.

Various activities were carried out always in reference to a specific theme (in our case a theme taken from the book "The Adventures of Pinocchio") shared by all disciplines, influencing each other.

In particular, the interdisciplinary connection is with:

- artistic disciplines with workshops for the creation of images, animations, visual materials and drawings
- literary disciplines with poetry writing and song lyrics workshops

Prerequisites

- Know how to use the internet
- Knowing how to use the Zoom platform
- Know how to go to G Drive and upload a recording
- How to go to and login into digital platform www.pinocchio.band

Educational material / tools

- Pencil
- Notebook
- Institutional email or Gmail
- Internet access
- 2 devices (smartphone, tablet or computer)
- 1 headphones

Activities description

Presentation of the participants

During the first video conference meeting in plenary, the moderator (teacher) invites the participants to introduce themselves by saying:

- Name
- Age
- Country
- Education level / School

and to answer the following questions:

- What Instrument do you play?
- What do you like to do most of your free time?
- Can you play a small piece of music for everybody?

In a second moment, to increase the harmony of the group a rhythmic game is proposed. the moderator plays a simple rhythm with body percussion or voice and asks participants in turn to play it. The purpose of this activity is to reinforce the team spirit and the interaction, and to introduce the participants to each other.

Audio recordings

One of the main activities of the campus is the audio recording sessions with multiple objectives: to develop students' autonomy in audio recordings, to develop autonomy in the delivery of materials via the internet, to develop the ability to play in time in order to produce recordings that can be used for the complex final editing of audio tracks.

During the audio recording sessions, participants are divided into groups so that a teacher works with up to 3/4 students.

Here are the phases of this path:

- 1) The teacher listens to the students' live musical performances one by one, corrects any reading or interpretation errors.
- 2) When a good level of execution is reached, the teacher asks the student to perform by playing the music piece above the audio base, in order to learn to play at that particular speed of execution. For this activity, the teacher explains to the student how to use a device (pc, tablet, smartphome) equipped with headphones to listen to the base during its execution.
- 3) When the student demonstrates that he has mastered the execution at the right speed and is able to perform it at the same time as listening to the audio base, he proceeds to record through the use of a second device (pc, tablet, smartphone). The teacher will explain to the student how to record audio with this second device through the simple voice recording tool (always available by default in modern devices) or through the Soundtrap tool on the platform.
- 4) Once the registration is completed, the teacher asks the student to send the registration via communication applications (whatsapp, Viber, or other application) if you have used a tablet or smartphone, or email or applications for sharing the materials (for example Google Drive) if you have used a pc.

Sessions to improve the part

These sessions have two purposes. On the one hand, the aim is to simplify the part if there were some parts technically inconvenient (difficulties without any reason) in order to allow a good performance by the entire group of students. On the other hand, these sessions are aimed at enriching the parts by giving students the opportunity to express their technical or interpretative skills.

As for the first aspect (simplify the part), the teacher listens to the students and verifies that there are no problems with execution and where some difficulties appear the teacher asks the student:

Is this step uncomfortable for you? Try it this other way.

The teacher suggests simpler solutions that can be multiple: decreasing the number of notes, slowing down some passages, adding silence to facilitate register change (technical movements), or in extremis suggests performing only the simplest parts.

Regarding the second aspect (enrich the part), the teacher asks the students:

Is this part too easy to play? Do you find it boring?

If the student answers yes, the teacher proposes a more advanced version of the part.

Students learn by imitation, sometimes even by customizing the part.

This process continues several times until the maximum level tolerated by the student is reached.

This session is very motivating for students because everyone feels comfortable and at the same time valued in their participation.

Improvisation with graphic scores

This activity was very stimulating for the students because the unusual aspect of the activity was really appreciated. The motivation and emotional involvement achieved during this activity contributed to achieving higher results in all other activities as well. This activity has a high transferability from the presence version to the online version. We suggest using the digital tool [Paintagram](#) that we made for use on digital devices.

The teacher asks the students to take their musical instrument and to prepare to play notes by relying on their imagination, but with great precision regarding the indications that are provided by the teacher.

The teacher introduces the [System of Signs](#), a language made up of graphic signs.

The teacher creates a sequence of these drawings which together create a graphic score. For each drawing the teacher also explains in words how to make the sounds.

Sometimes, the references are linked to the technical nature of the effect to be obtained, sometimes they have extra-musical references. Very often they are indications of dynamics, intensity, density and related to the musical instruments used.

Improvisation with digital tools

Introductory note

This activity was also highly motivating and engaging for the students. Following this activity, we also see an improvement in the results produced in all the other sessions. Furthermore, this activity was particularly successful since the students identified themselves in the audio tracks they produced, saying that their creations reflected more the reality of today's young people and their sensitivity. For this activity the participants were divided into groups of about 6 students and 2 teachers.

Preparation:

- 1) After having received the necessary authorizations ([LINK TO AUTHORIZATION](#)) from the pupils' parents, the teacher proceeds to enroll the students on the moodle platform

www.pinocchio.band and communicate to the students their username and password.

- 2) The teacher asks students to log in by entering their username and password
- 3) Once logged into Moodle, the teacher asks students to access to the digital tool of the platform (for this activity we used Soundtrap)
- 4) The students log into Soundtrap on an educational account with a username and password provided by the teacher.

Activity description:

- 1) First, the teacher creates a new project in Soundtrap and asks the students to all enter the new project.
- 2) Inside the project, the teacher loads the audio base (audio support) importing it from the computer. This will give students a reference of time as they improvise with digital tools.
- 3) The teacher shares the screen and shows how to improvise using digital tools. First of all you select the instrument category (strings, percussion, etc ...) and then you select the particular type of sound or effect by selecting one from the numerous list.
- 4) The teacher also shows the various ways to play digital instruments:
 - a) using the computer keyboard
 - b) using the virtual keyboard on touchscreen devices or on tablet
 - c) using the computer mouse
- 5) Finally, the teacher shows how to register by clicking on the REC button
- 6) At this point the teacher asks the students one after the other to share the screen and perform the same procedure just described
- 7) Some students may even share their tasks. For example, one student can take care of mixing the tracks that are gradually produced by others by raising and lowering the volume so that various passages work together.

Video recordings

This session is aimed at producing the visual material for the music video that serves to communicate with the public. The activity aims to develop creativity in order to improve communication through the production of visual materials.

The activity can be developed in many directions also based on the creativity and response of students:

- 1) Video recordings self-managed by students. In this case, students are asked to independently perform videos in which they play the music piece on their smartphone. A theme that refers to the general content of the digital campus can be chosen to characterize the video. In this sense, the teacher asks students to invent costumes and choreography with the materials they have available.
- 2) Video recordings of the videoconference. In this case, students can be asked to perform the piece while they are participating in the videoconference on the virtual platform (for example: Zoom), the teacher/moderator will take care of recording using the video conference platform directly. Very interesting was the use of virtual backgrounds (background images) that the students used to make their video more fun.

- 3) In the event that some students have the opportunity to attend school (as it was for the Portuguese group during the second online campus), it is possible to carry out video shooting workshops using for example projections thanks to the use of lights and video projectors. Students enter the projections with choreographies created by them. The teacher proposes a series of images; each pupil chooses one or two and performs a series of improvised movements above. During this action the teacher records the students. Being done in presence, this method assumes a high performative value, where the projections create the "scenography" and offer many openings to creativity.

Art workshop "Drawings for the Video"

Materials

A4 white sheet of paper; graphite pencil; eraser; different colour markers; old magazines; scissors; glue.

Exercise 1: Catch a Letter

Duration: 1 hour (15 minutes for explaining the exercise and choosing the letters; 30 minutes for autonomous creation; 15 minutes for group presentation)

1. Choose one of the letters that make up the title "The Island of Working Bees", "A" or "a", for example. Inform the group of your choice;
2. On an A4 white sheet of paper draw the letter as large as you can. You can find some inspiration for the design in magazines or on the internet. You can also take a picture of a letter you have at home, on a T-shirt, for example. Just make sure the background is white!
3. Outline the letter with a black pen.
4. Take a picture of your letter and send it to.

Note: We have sixteen letters and eighteen students. We suggest that two of them write a short paragraph about the island. What does it look like? Who lives there besides the bees? What do they do all day?



Exercise 2: Like a Bee

Duration: 1 hour (15 minutes for explaining the exercise; 30 minutes for autonomous creation; 15 minutes for group presentation)

Play "The Island of Working Bees" musical theme in your head, and imagine you are one of the bees who live there. What are you doing? Maybe you are playing your instrument...

1. Go to your PC and select a picture of yourself playing your instrument;
2. Enlarge that picture to the size of an A4 sheet of paper,
3. Place an A4 sheet over your screen and trace with a pencil the outline of your head, arms and your instrument;
4. Add the body of a bee and paint the result;
5. Take a picture of your drawing and send it to.



Poetry Workshop "From music to poetry"

This session is aimed to write the poetry for the videoclip.

Description

1. The pupils have a blank sheet in front of them where they will communicate what they felt about to the music piece and the story.
2. It is important to make students understand that the words are their tools, a vital energy that must reach the heart of every man.
3. Reassure the pupils by letting them breathe deeply in front of their blank sheet with their eyes closed so that they can concentrate in silence on their own inner feelings by rethinking the episode narrated
4. They must now think about a word related to their music and write it on the white sheet
5. Everyone will read his word and everyone will write the words read, so now there will be many words on the paper
6. Everyone applies the five senses to their word: sight, hearing, smell, taste, touch for making similitudes, then read to the class what they wrote.

Ex. Fairy

sight = blue, hearing = harp

smell = magnolia, taste = honey

touch = velvet

The Fairy is blue in color like the sea

7. Now they will freely connect to the chosen word other words in association, until you have a chain of words; everyone will read their chain to the class and the others will write it down Fairy = comfort = salvation
9. Students, with all these words available, will write sentences choosing the expressions, similitudes, associations that have most impressed them and will read them to the class
10. Now it is the final moment to rewriting and divide into verse, the first word chosen may be present in the title

Music Quiz

The three quizzes, in the three digital campuses, were linked to the themes of music in general and to the Pinocchio book. The teams were made up of participants from the three countries. The teachers who divide the pupils into the teams followed three criteria:

- each team had an approximately equal number of Italian, Serbian and Portuguese participants;
- each team had a balanced number of younger and older pupils;
- the accompanying teacher must have the ability to help pupils from the three countries understand the questions.

Evaluation and suggestion for digital activities

Positive aspects and aspects to improve in general

Improvisation

The improvisation sessions were very free, with the advantage that the students were able to express their creativity without limits, which they also confirmed in the questionnaires, saying that they had a lot of fun.

The Improvisations also lose some of their communicability and power since they are online and the whole scenic aspect of the live performance is missing.

However, at the same time, this creation could not fully communicate this joy of improvising, and it had to have a separate part within the compositional structure.

Tip for next time:

The improvisation sessions will be organized and planned in a different way, to improve the integration of the written and improvised musical structure. In order to achieve this, we have created a tool called Paintagram which will help us to improve the structure in the moments of improvisation from the point of view of time and sounds. For the “noise” or “pure sound” improvisation, the graphic notation of the creative orchestra will be re-elaborated for the occasion. For the moments of melodic improvisation, there will be specific sessions with teachers specialized in jazz improvisation to help the pupils to keep their improvisations in the right key. As a consequence, the structure of the piece will not be fixed before the campus but will find its structure during the work itself, based on the improvisation sessions.

Improve the part

In the normal conditions of live orchestral rehearsals it is almost a spontaneous practice to develop one's own part, because there is a constant and direct comparison that facilitates a verification of the changes made during the work and peer education for contact between students. In this case of the online campus, this was more difficult, because the students worked separately and the only reference they had was the pre-recorded digital base. It was exceedingly difficult to establish the dialogue between the entire orchestra (or a section) and the single instrument. For this reason, we suggest using a piece that has a simpler musical and rhythmic structure.

Digitalization

The students said they learned to communicate through digital tools. They were able to participate autonomously in online meetings, sometimes (for the little ones) helped by parents the first few times and then quickly learning how to be independent in their participation in the activities: log in to the Zoom platform, to the Moodle platform of "Pinocchio Joins the Orchestra", share files through Google Drive, send audio recordings by email, Whatsapp groups, Messenger, etc.... They also used these applications to give continuous feedback to the teachers during their participation, in order to resolve any problems or misunderstandings. The students expressed in the questionnaires that they have had advantages in their daily life thanks to the digital skills acquired during the campus.

We detect some sporadic problems in sharing material due to the very particular formats created by mobile devices that were difficult to share. This kind of problem has been solved almost completely with the support of the teachers in the conversion of the audio files.

Play "on tempo" the sheet music

One difficulty we knew we would have to face was having the students play perfectly in time. Thus, we expected a difficulty in synchronizing the recorded files. And the difficulty is in the fact that, since there was no live orchestra conductor, the student did not have any reference points for the rhythmic aspect of the performance except the music score itself. To overcome this, we decided to create video tutorials with the score running on an audio base that allows the student to have references to keep tempo.

This problem was sometimes made worse by other flaws in recording systems used throughout the campus, (increasing the danger of mismatches): different recording formats, different types of mobile phones, different internet connection speeds and so on.

We also organized sessions during the campus with small groups of students divided among the various teachers to be able to listen to them one by one perform their part, in order to check and correct the rhythmic aspect. When the student performed the execution correctly, at that point they proceeded with the recording.

One of the problems encountered by the teachers was that during a student's performance of the piece, it was not possible to verify the actual correctness of the performance. It was possible only to perceive through internet communication if there were obvious errors, so an immediate correction was applied. In the case of small imperfections in the students' performance, it was possible to verify everything only after a recording and with the intervention of an audio montage for comparison with the other tracks.

This activity proved to be very productive because it tested the participants on one aspect, namely that of playing "a tempo", sometimes overlooked, or taken for granted, or in any case not so important when there is a live broadcast.

A positive aspect is recognized in the fact that the team of professors has developed a complex system of coordination between scores, recordings, audio editing and video tutorials.

Audio recording

To get a good audio recording, we asked the students to use two devices (smartphone, tablet or pc). One for the recording, and one to hear the base through the headphones while playing.

The positive aspect is that the recordings were correct in a good percentage of cases, but some difficulties were found: the first in regard to the digital sound base that we used, because it was too dense, with many instruments, and therefore more difficult to follow. The other difficulty involved having to play the song with the backing track in headphones without having your own performance in headphones. For the first problem, it is easy to find a solution by making a lighter base. For the second problem we do not see a solution for the equipment that pupils in these circumstances usually have at their disposal.

However, we have also observed that the use of two devices at the same time by students is sometimes complicated. We reserve the right to find a solution to this problem, for example by using or creating an application that allows a single device to record and simultaneously make both the base and the instrument that is playing heard in headphones.

General organization

Here are some general organizational aspects:

- **the initial presentation** of the participants: At the beginning of the campus, a presentation of the participants in the plenary session was organized. It was interesting because there was a lot of curiosity in meeting students from other countries and it was also necessary to get to know each other. Since the number of participants was high, we found in this first activity, however, an impatience on the part of the students who did not want to spend too much time making presentations because they wanted to play music. Hint: there could be a quicker and more funny way to introduce participants. Perhaps by making the presentations in a different way, with more fun and in unexpected ways, or gradually, through the days of the campus. First day just a short presentation, second something more about you, and the third day more details about your favourite things, and so on.
- **language:** another timing issue was having to translate all communication for participants into three languages. This slowed down the communications, especially in the plenary sessions. This very important aspect of listening to foreign languages has suffered in the online dimension because it was heavier than in reality, perhaps also due to the lack of non-verbal communication. To overcome this, we have planned to create a short video produced in advance that puts together the presentation clips of all the students (suggestion is also to show the musical instrument and show some notes) to make everything more playful, and more involving.
- **the quiz:** A positively reviewed activity to break the busy climate of the lessons was the quiz. A game that involved students divided into 3 mixed teams between the various countries. The quiz was based on the knowledge of the tale of Pinocchio. In general it was appreciated by the participants for the fun atmosphere it generated (also thanks to the adoption of team identification costumes).

- **the ZOOM breakout rooms:** participants were divided by sections (according to the instrument) into work groups using the Zoom breakout room application. This organization was achieved in collaboration between different teachers from the partner countries. Those who organized the campus also guaranteed the presence of professional technicians who managed the videoconference.
- **audio editing:** audio editing was possible thanks to the intervention of one of the music teachers who had considerable preparation and previous experience in this field. In order to extend the activity to people not specifically qualified in audio editing (such as music professors) we make the following recommendations:
 - the piece must be rhythmically simple and not very fast
 - not having too much of audio tracks (maximum 16-20 tracks)
- **arrangement:** we have found that while in live orchestral performances doubling (i.e. when two or more instruments play the same part) is a consolidated practice, in the case of multitrack audio recordings, playing separately and then later joining the tracks, the doublings do not produce the expected results. On the contrary they risk worsening the audio quality. For this reason, it becomes even more important to have a very developed and diversified arrangement of the piece, giving preference to real parts, preferably soloists. Although we recommend that you have at least two recording takes of each part so that you can have a backup performance in case the first one is not correct.

Activity for integration of students with social and cultural differences

Music connects us: Integration of the sensitive groups in the orchestra workshops

Introduction

Music is a universal language that speaks right to the heart of the listener. We use it to describe emotions impossible to depict with words and as a tool for the most immediate communication of humans' feelings and thoughts. This is only one of the many "whys" the music is on many occasions used as the bridge that connects different human realities, cultures, and even helps to resolve conflicts. One of the greatest examples of such benefits from collective music-making would be the El Sistema - global phenomenon that inspired the work of MAP in Serbia, but sometimes, to find a good and effective example one doesn't need to go far.

Our partners from Portugal, the Orquestra Criativa and the possibility to be closely involved with their work through this Erasmus+ project gave MAP a good direction and inspiration to try to bring even closer the children from very different backgrounds in Serbia using the universal language of music. As the El Sistema inspired music program, MAP already had good results in uplifting the musically talented children who originate from the sensitive groups (poor social status, Roma kids, etc.), connecting them with other children within the program during the annual orchestra campuses.

Combining these achievements and experiences with the ones from the Portuguese partner, MAP was determined to use the second year of the project and regular music classes to

enhance and observe this social change and follow more systematically the process of integration and changes in the communication of the children from the most sensitive groups, as well as the change in their acceptance by their peers from the music schools through collective music-making and peer education.

Target groups (in serbia)

1. Primary school students with no formal musical foreknowledge from segregated Roma school „Branko Pesic“ in Belgrade, age 8 – 14 (El Sistema based group musical lessons)
2. Secondary music school students from MS “Stanković” in Belgrade with an advanced level of musical knowledge, age 15 - 18 (MAPs Young Leaders)

General objectives

- Creating a safe, comfortable and confident space, open to different opinions, ideas, and creations
- Developing a sense of belonging based on similar interests (music) and defining collective goals
- Understanding, accepting and respecting human differences (cultural, social, personal and physical) using them to enrich the personal experience and musical vocabulary
- Using differences (different qualities) as strengths to make the team more efficient
- Using musical language to communicate personal experiences and emotions within the group and enhance social cohesion

Development activities

Peer education percussion workshop

Introduction: In this workshop, we included a young leader Boris from the secondary music school “Stankovic” who came to participate in the percussion class with the Roma students in the primary school “Branko Pesic”. The percussion professor teaches in both schools so kids have two things in common – a passion for the music and a teacher they love. We observed the process of acceptance by the group and the influence that the young leader makes on the group. In this group, there are a few students with behavioral problems who usually interrupt the class. We especially focused on their behavior during this session.

Target group: 16 Roma kids and one Young leader

Duration of the class: 90 min.

Place: Primary school „Branko Pešić“, Zemun

Equipment: Drum set, 4 kahons, 4 bongos, tarabuka, small percussion instruments (tambourines, rattle, shakers)

*The variations of the same activities can be done also without the instruments - only with body percussion, or with any other set of instruments.

Class script

Introduction of the class (15 min.): A percussion professor presents their guest – a young leader Boris. Boris introduces himself shortly and speaks about why he decided to come - his teacher praised a group of kids he teaches in another school and wanted to meet them. He asks the group to play something for him. Roma kids are motivated to show in the best light. They play one piece and Boris shows he is positively surprised – the first bond is created. Boris sits at a Drum-kit and plays. He is trying to „buy" their sympathies and earn their respect and succeeds in this. They are wowed! The right environment is set and the class can begin.

Comment: The Roma kids are very active and can focus for a shorter period of time than the kids from other schools who have more patience and better control of emotions and behavior. Also, few of the most problematic kids want to actively participate, but always make a lot of noise and mess in the class – they are mostly not very persistent, want quick results and thrive on the attention of others. Percussion teacher and other music teachers already had this situation analyzed and discussed it with Boris so he can pay attention to that. His teacher will help him control some of the situations, but he will be the main figure in this session because he is closer in age with the Roma kids and earned their sympathies. He became a perfect role model (vicarious reinforcement). A new person in the room could have even more influence than the teacher. This is why we expected they will want to prove to him and try to get closer to him both musically and personally.

The main part of the class: The main part of the class focuses on activities that will strengthen the bond between pupils and make them work as a team. The teacher and the researcher monitored changes in behavior and communication between students and Boris. Children learn more quickly and efficiently through more engaging and fun activities, so teachers and Boris prepared some variations of the musical games we regularly use in the El Sistema classes.

Game 1 (20-25 min.) – Repeated rhythm (percussion variation): The instruments are set in the circle and are facing the drum-kit. The main figure who „conducts" the band will sit at the drum-kit and for the beginning that will be Boris. We will make a variation of the game „repeated rhythm", but using percussion instruments instead of the clapping or the body percussion. Also, in this variation, we focus extra on the listening skills – choosing the timber of the instruments they will use to repeat the rhythm.

Level 1: The „teacher/conductor/band leader" chooses the part of the drumset for the first very simple rhythmical pattern (the patterns will get more and more complicated with the time) and asks from the percussion band to repeat it using only the instruments that correlate the most with the tone pitch. Boris chooses bass drum and 4 quarter notes. Kids needed some time to decide the instrument. They used all 4 kahons and some of the bongos and a rattle also played (mistakenly). **Correction:** Boris asks them to try out every instrument they have and decide the pitch and the timber of it. Then they decided (navigated by Boris) on the best match for every piece of the drumset. Matches that were made in the class: Bass drum/bass note on the kahon (closed sound); Floor Tom / Bass note on kahon (open sound); snare / upper note on the kahon (and tarabuka); toms/pair of bongos; Hi-hat/shaker; Crash/rattle; Cymbal/tambourine (Tambourine can play all cymbals

if controlled well).



Level 2: They continue with the game repeating the rhythms first by section groups (one rhythm one section, no mixing). Boris realizes that the high pitched section is weak – the best players are always choosing bigger instruments (kahons, drumset, etc.) **Correction:** Boris explains that bigger doesn't necessarily mean better and shows to them what amazing stuff they can play on tambourine and says it's his favorite small percussion. It is important for the kids to know that every instrument plays its part in the band and that their different sounds make the sound of the band „cooler“ – and because they are all so different themselves, they can choose the best instrument for them and be great at that. Some of the kids want to transfer to another group, so he rearranges the groups. Few of the kids who make the most noise in the class he puts to lead the groups – makes them sectional leaders and explains their new role and responsibilities, if they don't behave – they will lose the title.

Level 3: The game continues by mixing different sounds within one rhythmical pattern. Now different sections have to communicate with each other - give each other clues and refer to their leaders to be together. All this time they are focused on achieving the same goal – repeating the rhythm correctly. With some practice and increasing slowly the complexity of the patterns, they are getting better and are more focused and successful. At some point, when Boris lets them be successful enough (by giving them the rhythms complicated enough for them to be engaged and focused, but easy enough to be also successful), they start to celebrate, become overly enthusiastic and focus is lost.

Comment: This is normal and expected as they recognized they advanced in something during this session and it is really important to let them celebrate this success even if it interrupts the class. Here we decided to give them a little break to let them „shake off“ this excess energy, but also because we saw that their focus is lost. We will reestablish it in the next part of the class.



Comment/Suggestions: We have planned to make a variation of this game in the end where the kids are changing at the drumset and give the rhythmical patterns to the groups since it is important for everyone to try to be a leader. Since we have spent too much time on the previous activities, we decided to have this activity in the next regular percussion class.

Break (10 min.): During the break some of them are jamming, some run around, and some of the kids are approaching Boris asking him some questions about drums, but also about him – they want to get to know him. They chat and hang out together, but when Boris calls off the break they run back to the stage excited for the new activities to come.

Game 2 (15 min.) – Reading the music using Pinocchio compositions and making their own rhythmical variations

Using one section from the "Tre dottori" children are practicing the reading of music using the Kodaly method - first using body percussion and then also the instruments. They start the activity by repeating how to read different figures and pauses using movements and verbalization with the percussion teacher. They use this demonstration to show Boris how they have learned to read the rhythm and teach him how to do it the same way so he can participate with them. The section of tre dottori is written on the board and the game can start. Children play this game against the teacher, and Boris is part of their team. If they make a mistake the teacher gets the point. If they do it correctly they get a point. They love this kind of competition against the teacher and the main focus is on them to be together as a team so they can win.



Level 1: They start by extracting and reading all the figures that appear in the piece. The teacher writes them down and makes an exercise from them to be read using body percussion.

Level 2: Children have to read together in different systems following the partiture and jumping from one instrument to the other when the first one has pauses (the piece is written as a musical dialogue between the instruments).

Level 3: They divide themselves into the sections by instruments (we still have the leaders of the sections) and get the number of the system they will play in the partiture (substituting the instrument that actually plays this part). Now they wait for their turn to play and need to communicate with the other group. **Comment:** The first game is actually great to introduce them to this level, only now they are actually reading the score – not repeating the rhythm. It is harder since they learned to read the rhythm only a few weeks ago. Now they are engaging not only their ears but also eyes to decode what is written while still paying attention to be on time and to communicate with other groups of instruments. They are allowed to choose the conductor to help them. They choose Boris, but Boris after the first attempt gives this position to one of the girls in the group who he saw can manage this good. They realize it is easier with the conductor when they know to whom they are referring to, to stay together.

Level 4: The teacher asks them to vary the written rhythms. If it has a dotted rhythm they can reverse it or if there is a break they can put some notes, etc. then write this down on the board, and they play it all together.

***Level 5:** We didn't have time to do this variation in this class, but the children did it during the next musical literacy class in the same week. On the motives that were written as a musical dialog, they can choose to put a different answer. Here children showed their creativity and learned that music can also function as a communication tool. They have learned about the structure of the phrase – the musical sentence.

Game 3 (15 min.) – Connecting the motives from the Pinocchio compositions with characters – musical association game.

This game was used to relax them a little since they were really focused during the previous one and a little tired already. We extracted all musical motives from the Pinocchio compositions of this year and asked them to connect them to the characters they could represent: one child - one motive, to give its opinion and to say why it is reminding him/her of this character/or situation from the story (it doesn't necessarily have to be the right answer). Then the other children say if they agree or see/hear something else. The teacher finished by explaining to the kids what the „right“ answers were and recognizing they are little different from their answers – which is not a mistake. They realized that the musical language can be decoded differently and that we can have different impressions by hearing the same music and that is a richness.

Conclusion of the class and goodbyes (10 min.): Linking this relaxing activity we have chosen for the end with the previous one. We played to the students who are seated in the circle parts of different classical compositions and asked them to tell us what they feel about them. Boris started this demonstration to break the ice by explaining why he likes Bizet's Farandole using words to depict the „feeling“ of the composition, tempo, and the character: „This piece is full of energy and has the explosive end. It sounds like the great emperor is coming into the room. But then it has its contrasts...” etc. They follow his example and give their expression on the pieces they listen to. When the school bell rings Boris shakes hands with every one of them for goodbye, promising they will see each other again soon.

Result of the activity and suggestions for their application

The main purpose of this workshop was to introduce the new figure in the class and try to establish a good role model that the children will want to follow (vicarious reinforcement). The changes in the behavior of some kids during this class were significant, but the changes that were also noticed afterward played an important part in evaluating the effects of Boris's visit and its long term impact on the Roma kids and their integration: the number of the regular students on the percussion class became more permanent in the next month and a half, children mentioned Boris on almost every music class they had – they were asking when will he come again; they tried to imitate him in different ways- how he dresses, the way he speaks; they initiated and continued communication with him via social networks and bragged about it to the others, etc.

Activities and games during this first session had some great social, behavioral, and learning outcomes that we have used to plan the next steps of integration, as well as reorganize some teaching activities and manage the class results. Children already played repeated rhythm games in the previous class, but only using clapping and body percussion – it was very different and more interesting to them to do it on the instruments. During this activity, they have shown that they can organize mostly without the interference of the teacher to achieve a good outcome (Group self-regulation).

The important regulating factor was giving the “section leader” role to the most “problematic” students, which proved that children need to be kept busy and motivated by

giving them some „important" tasks. They can put the same energy in interrupting the class and managing it. What they thrive on is attention, we just need to make sure they get it as the reinforcement for the behaviors we would like to encourage. Children also realized the importance and different roles of each instrument in the band and learned to focus more on the accuracy and being together during playing then on who plays which instrument and who is louder. They had to work as a team. Actually they have organically made an orchestra structure by relying on the section leaders. It was also important to increase the difficulty of the tasks in each exercise gradually so we keep the challenge, but still allow success for the most of them – they were feeling they were learning something/or getting better at something, most of the time.

It is especially important to make sure, if possible, for every student to feel a little personal win in each class and keep the motivation for learning. We can do this by having smaller groups of students with a balanced level of knowledge and abilities but also using more advanced students working in pairs with them (peer education). During the second game where they practiced reading skills, they also needed teamwork. Also, in the end, they were not merely executors – they were the creators. By giving them an opportunity to vary the written rhythms they were immediately using this new knowledge in a creative way and with the last game we finally reached the point where they weren't just receivers, but givers offering their reflections on the selected topic (music, Pinocchio characters).

Suggestion for Music Education, New Technologies, Digital Communities



By Open Street AISBL

INTRODUCTION

Pedagogical assumptions and main lines of the integration of new technologies in music education

According to some ones ICT has changed the educational landscape and transformed approaches to teaching and learning. Others think that the influence of digital technologies is overestimated in teaching and learning process. Even if we are retained for the importance of ICT in music, we must accept that performance, composition, sharing and purchasing music has been changed. These changes have an impact, directly or indirectly, on education.

We distinguish the following steps of the use of technology. Years 1990-2000 technology was used as a tool in teaching music. This period is marked by the provision of equipment, infrastructure and support. From the first years of the second millennium the efforts were directed to acquiring ICT skills and then to the integration of ICT in teaching. In the last decade, on the wave of social media success, we saw the birth of the Musical Communities Platforms.

Although cross curricular use of ICT was very slow, a major shift in culture and established

practice occurred when ICT was incorporated within subject matter taught. We must classify digital technologies for teaching, learning and assessment purposes in music: the **Complementary** tools, adapted to work with various learning approaches; the **Information** tools enhancing access to resources in a variety of forms; the **Communication** tools, to enhance efficiency of teacher and learner for searching, storing, preparing, editing productivity, capturing, transcribing; the **Construction** tools, to facilitate a constructivist approach of knowledge, inquiry, exploratory knowledge; the **Tutorial** tools, like the computer assisted instructions for acquiring various learning skills levels, tracking and recording learner's achievements; the **Implementation** tools, enable the implementation of musical knowledge, skills and activities in the context of real world practices; **Simulation** tools, provide virtual environments (including gaming) for applying and executing real world tasks.

The integration of technology in music education can be classified in a general way by **Computer assisted learning (CAL)** with emphasis on drill and practice, tutorials, instructional games, limited interaction; **Multimedia based instruction** with multimodal instruction as text, spoken words, pictures, animation, with enhanced interactivity; and last but not least **Web based instruction**, through on-demand and in-real-time learning, asynchronous and synchronous collaboration.

What is the reality in our educational systems? Educational systems and schools are often unable to adopt and execute ICT facilitated teaching and learning. We observe two opposite attitudes: praise or condemn technology in reductionist ways. However, we can make some Methodological and pedagogical speculations in the attempt to mend this tear. First of all, it would be necessary to make a trade-off between constructivist and direct instruction. Secondly, we must realize that the teaching of music cannot give up the encouragement of creative and critical thinking and must favour an interdisciplinary approach both within music and between music and other fields. Critical listening is probably the ultimate purpose of music and education in general.

Technology must be used not for its own need of search and development, but in terms of its potential for learning about and creating and performing music as art. It is important to find the most effective ways to promote the relationship that both teaching and learning can have with technology. Music technology may represent a new pedagogical and educational paradigm if we stay concentrated on the effect that it produces on learning, on its practical solutions in teaching music. On this matter its effectiveness cannot be questioned and it may be viewed by the way ICT have changed (and invariably changed) the whole music scene and its enculturation process.

The danger is that the abuse of technology, given its extreme accessibility, favours a consumerist approach to music, with the detriment of the most authentic value of music as artistic language. After all, the indiscriminate, compulsive and in some ways also pathological use of generalist Social (such as Youtube or Facebook) for sure has favoured an approach to the creation in function of "consumption" rather than a creation destined to preserve its absolute value.

Some of the main challenging questions to be tackled are how have music educators negotiated the role of technology within the broader terrain of educational policy and practice, and what is the role and what are the effects of commerce and industry on music

learning, teaching and music technology within schools. In a few words, technology must be at the service of the educational mission and not vice versa.

Where do we play music? Places, Auditorium, Theatres, virtual communities, always and in any case in front to an audience. So, what we have to teach in musical education, shortly, is an artistic language and its social vocation.

No matter what else may divide us, and what is our opinion about the role of technology in our society, the central aim is to determine the pedagogical frame of how effective music educational practice should happen in the new e-learning environments which expand and connect communities of learners inside and outside music classrooms.

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Music Education Tools Overview

One of the major music education technology trends has been the increasing use of online services and mobile devices alongside learning. Online services like SmartMusic empower teachers with the ability to create assignments using vast music libraries. Music sharing services like **SoundCloud** offer students a platform for receiving feedback on a larger scale — both in and out of the classroom. One-to-one computing models, in which each student receives their own classroom computer, have also been adopted by music educators. However, the effectiveness of these initiatives can vary dramatically depending on how they are implemented.

On one hand, some studies show that students' productivity, research skills, and engagement all improve when students have their own classroom laptop that they can take home. On the other hand, a lack of consideration for educational objectives can result in mixed student success. As music teachers have more sophisticated and user-friendly technology available to them, many are using it to enhance student learning and engagement. An area of music technology that is just beginning, and shows much promise, is the adoption of artificial intelligence (AI).

Although research is still being done to fine tune AI across numerous industries, some software has already incorporated it for use in ear training and to measure students' performance while they practice individually. Many of the apps that market themselves on providing powerful AI offer limited functionality, such as basic chat or curated performance recommendations. However, some companies are working toward creating more sophisticated virtual tutors, and it is possible that these AI-enabled applications will evolve considerably, much the same way that virtual assistants like Alexa or Siri have.

For example, a music startup called Tonara has launched a music tutoring service built on AI. The company's software automatically measures a student's musical performance, using a proprietary scoring system and a large music library. This allows students to get more feedback while practicing on their own. In a beta test of Tonara's software, the music teachers who tried it reported a 68 percent increase in student practice time. Similar platforms like SmartMusic and PracticeFirst automatically assess students' playing and have built-in tools for educators, such as customizable rubrics and analytics for tracking student practice time.

There are numerous other categories of technology that have helped to transform both formal music education and informal learning. Here is a summary of some of the major types of music education tools covered in this article and some specific examples.

Music education tools example

Software Category	Examples
Online Music Sharing and Collaboration	Oclef , SoundCloud , Google Classroom
Music Notation	Flat.io , MuseScore , Noteflight
Aural Skills Training	MusicTheory.net , Teoria
Music Production	GarageBand , Soundtrap , Tonara
Augmented or Virtual Reality	Arloopa

While the specifics of using music as a learning tool will vary by teacher and by the resources a given school has, the overall evolution of music education tools and technology is indicative of a few major trends:

Music technology has generally pushed music toward becoming shareable at a larger scale. This trend can be seen in music and education tools like Soundtrap or Google Classroom as well as broader multimedia social platforms like YouTube and others.

Music education tools have emerged that can offer additional practice to supplement classroom learning with specific skills, such as ear training apps to help students learn to match pitches. These tools open the potential for more self-paced learning and allow teachers to focus on other key skills.

Newer media platforms, such as virtual reality (VR) and augmented reality (AR) show potential for enhancing learning both in and outside of the classroom, by enhancing collaboration or offering immersive ways of engaging visual learners. While usage in music education is currently limited, major breakthroughs in these areas could spur innovations in the way teachers use media as a learning tool.

Artificial intelligence (AI) apps may act as a supplement to in-classroom learning. One of the common areas for AI is in aural skills training apps, in which AI digital assistants can provide assignments or offer feedback on what to improve. AI is another area in which current usage is limited but may offer opportunities for innovation as the technology matures.

Digital technology has become so interwoven with today's culture and society that it is difficult to imagine a world without it. But integrating these types of tools into music education classrooms is not without its challenges.

While many barriers, such as media distractions and a lack of at-home support, can get in the way of student engagement, teachers also have the opportunity to change the way students and other educators think about media. Music educators who are purposeful and

strategic with integrating it to engage students and to teach different aspects of creating and producing music can elevate their teaching.

For example, digital media has transformed the way many artists create, produce, and distribute their music. Some researchers have leveraged this to explore the benefits of platforms like YouTube as well as the potential of using informal music education to supplement learning in formal education settings.

However, the best way to integrate technology into your teaching will vary significantly based on your goals and the needs of your students. For example, if many of your students are struggling to master a certain skill, showing video lessons from other teachers could help the lesson sink in. It may take some experimentation to figure out what works best for your classroom, but the incorporation of technology with a clear purpose and a mindset of continuous improvement can ultimately enhance the way your students learn.

One of the major criticisms of technology in the modern age is how much it distracts people from the rest of the world. While it may be true that certain forms of technology, such as social media platforms, can be distracting, technology tools can also be used to motivate and enrich student learning.

Technology has the potential to allow music and music lessons to be experienced in ways that are transformative and shared with others on a far greater scale. Savvy music teachers will take advantage of this potential to enhance their students' engagement in creating, performing, and listening to music.

From storytelling to music

An example of how the Pinocchio.band platform has been transformed into an innovative system for orchestral music education and collaborative musical creation through the integration of all the functions described so far, is the path undertaken in 2019 with the "Call for Pinocchio.band" project.

The three music networks were divided into working groups and a reference teacher was appointed for each group. The working groups and individual students, each with their own access to the platform, periodically received precise calls with the request to develop musical ideas on a theme connected to the novel "The Adventures of Pinocchio" (The shark, The island of industrious bees, etc ...).

These ideas, born from the creativity of individual students, first of all were expressed in the form of notation with the use of Noteflight. The proposals, organized in archives in specific sections of the platform, were available to students from all over the network who, together with the teachers, reworked them. As a synthesis of this process, a new song, built with the collaboration of everyone, was written and saved within Pinocchio.band. At this point, the orchestration and musical interpretation of the piece has been started, then it was entered in the repertoire of at least one of the concerts presented live in the cooperating countries.

The possibility of decomposing this process into successive steps allowed a remarkable level of collaboration, where in some Calls the Portuguese music network was in charge of developing a rhythmic idea, the Italian one to compose the melody of the new piece and the Serbian one to harmonize it.

Pinocchio.band, through this process, has taken the form of a huge cooperative and inclusive orchestra, made up from hundreds of young students, tutors and teachers, but also from disadvantaged children and marginalized adults who - especially in the Portuguese network - were able to participate in a creative process in a perfectly integrated way.

Different cultures, different approaches, different musical styles, have found their lowest common denominator in an educational process that through digitalization has made creativity its driving force. The street performances, prepared in the context of the various residential campuses, have crowned this enormous online work, transforming it into high expressive moments in front of the audience.

Working group that contributed to the writing of the toolkit

- Giovanni Berdondini, Una Rete per la Musica (IT)
- Aleksandar Caric, Município de Santa Maria da Feira (PT)
- Dijana Opacic, Music Art Project (RS)
- Alessio Michelotti, Open Street Aisbl (BE)
- Paula De Waal, Fondazione Nazionale Carlo Collodi (IT)
- Michelangelo Boccaccio, Una Rete per la Musica (IT)
- Lisete Costa, Município de Santa Maria da Feira (PT)
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- Djurdja Papazoglu, Music Art Project (RS)
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Research Sessions

Part 1 – Techniques and activities of Research Sessions

Research sessions, in the context of this project, correspond to the evaluation cycle of the programs, teaching and learning activities under development, with the goal to enable an iterative Learning Design process.

Iterative design is frequently described also as “spiral prototyping”, and consists of:

1. Generating ideas to reach a desired result
2. Develop early versions of the ideas
3. Test the versions in real life settings to learn, progressively, its limits
4. Redesign to overcome limits, pitfalls and optimize
5. Test new versions
6. Redesign to arrive as close as possible to the desired result

Learning design is a method that expands instructional design developing descriptions of pedagogical scenarios, teaching and learning experiences, and learning environments. The focus of Learning Design is the representation of learning as a process in which learning activities are aligned to planned outcomes and evaluation methods.

Contrary to courseware-based approaches, which design highly structured content and sequences, this project is inspired by UDL (universal design for all), which embeds flexibility not only as a value, but as a key competence of the teacher that will implement the course. In fact, UDL principles invite designers and teachers to give all participants equal opportunities to succeed, removing potential barriers as much as possible, instead of focusing on compensatory tools and alternative learning paths.

Differentiation, within UDL, will find room enough for all participants, when flexibility is recognized as a dimension of the learning environment, and the teacher is willing to facilitate learning processes that are context-aware. Managing flexibility can be difficult, initially, to people who are more comfortable working with highly structured learning objects and paths. This is the reason why the learning designer is advised to add his own reflections to the description, possibly connecting choices to contexts, as experiences, instead of generating prescriptions and receipts.

Therefore, reflection on the learning processes are frequently contained in the description of experiences as narratives and advices, that will allow the users of the Toolkit to get inspired by the activities, without claiming that they are “ready to use”. Teachers are invited to bypass the idea of simple “reuse”, and feel free to adapt or recreate, generating new versions of the proposed ideas, to get as close as possible to its desired result, in their contexts.

Evaluating programs and learning activities in early prototyping phase

Iterative design requires the adoption of tools to evaluate the versions of the idea in the various stages. Moreover, when the authors of the ideas and processes are reflecting on the results, they need to be protected from possible confirmation bias. Confirmation bias is an unintended habit to look for clues and observe aspects that support an initial thesis or the

goodness of a self-produced solution. The development of these tools is also subject to phases of validation and corrections, necessary to align the evaluation of the experiences with its activities and learning goals.

The rules of thumb adopted in this project for the early prototyping phase can be summarized as follows:

1. Designing qualitative evaluating tools requires the development of a common glossary and a set of shared criteria of "goodness" among practitioners, both for planning, observation and documentation of experiences.
2. The fine tuning of terms and descriptors should be oriented by the adoption of expressions that are easily comprehended by users that were not part of the team of designers. Otherwise, the tools would be useful in structured research contexts, but, if used as process evaluation tools by non-experts, would require specific training.
3. The evaluation set of practices should capture both teachers and learners' reflections in a way that "hidden" relevant considerations, could emerge.

Applied to actions, these rules required the team to:

- define learning goals that could be stated, instead of purposing the heuristic deployment of known contents and activities, focusing at the same time on music and socio-emotional competencies;
- transform the self-referential narratives of previous experiences into objective descriptions;
- negotiate the choice of words in order to prevent the use of terms that are similar but have different meanings in the context of the references used to inform the resulting methodology;
- develop questionnaires and observation tools that could be perceived by future users as intuitive and useful.

The steps to obtain a common glossary and initial agreement on general descriptors of good learning processes, were coordinated by FNCC (Fondazione Nazionale Carlo Collodi), the partner of the project that contributed as facilitator of the research sessions, development of evaluation tools and framework for the toolkit.

The research activities implemented during the early prototyping phase consist of a recursive cycle of:

1. Interactive group interviews, where the facilitator collects keywords and values inferred from narratives and share immediately these items to obtain feedback from all the practitioners engaged in the session.
2. Ex-post qualitative questionnaires, containing semi-structured questions that guide the reflection on the adopted learning practices (teachers questionnaire).
3. Ex-post questionnaires, containing quality perception and self-assessment questions (participants questionnaire).
4. Collection of descriptors from the summative assessments adopted in the previous experience of each partner.
5. Discussion about the data collected, to stimulate shared interpretation and alignment of vision among the partners.

Evaluating programs and learning activities in advanced prototyping phase

Advanced prototyping phase occurs after the activities were adopted in various contexts and data from these experiences are used to inform decisions about challenges, pitfalls and unexpected outcomes.

The implementation of these programs and activities, in terms of evaluation practices, implies the adoption of tools and methods that are different from early prototyping phase. The tools are more structured, guide towards more descriptive than narrated answers, and are focused on structured observations during the activities:

1. Group meetings among practitioners for debriefing and diagnosis of factors that require change in the ongoing activities.
2. Observation tools tailored for specific events, for example, online workshops or curricular lessons (used by teachers).
3. Ex-post questionnaires, containing quality perception and self-assessment questions, tailored for specific events, with questions that allow the teachers to compare their observations with the representations of competency or perception of value stated by the students.

Documentation of final versions of programs and activities

The cycles of discussion and evaluation planned in the framework of iterative learning design, are activities that stimulate an attitude of continuing innovation. It trains the eyes of the practitioners to look for clues emerging “in action”, and it trains the authors of the activities to communicate the process through details that will enable others to “learn” from the experiences of the authors.

However, a common “light” scheme for publishing is needed, to guarantee that these models of activities and programs are shared as examples that can be adopted or adapted by people who were not part of the project. In fact, frequent discussions and the interiorization of shared values sometimes cause the authors to discard from the descriptions what for them, by repeated experience, became obvious.

A common scheme that gives a “shape” to tacit knowledge is a strategy that can support explicitation of expert’s practices. Reaching an agreement about “what is worth” describing, and how to guide the reader of the toolkit to gain awareness of the context-related variables of the experiences, was the final phase of the research sessions, during meetings where all authors participated in open dialogues to reach a clear enough structure, guided by the goal of clear explicitation of the learning process.

Part 2 – Questionnaires

This session presents the final version of the questionnaires adopted for collecting structured data or qualitative answers from teachers/facilitators and students/participants. The previous versions were revised to obtain tools with answers more coherent with the questions presented. This means that after the first use of the tools in all countries, and discussion about the results, the team was able to:

- review the texts of the questions to prevent misunderstanding and answers that were not pertinent;

- discard questions that were perceived by the respondents as redundant and or obtained similar answers from the same respondent;
- rephrase open questions, if needed, to be more specific and obtain answers that are meaningful.

Teachers questionnaire (early prototyping phase)

Teachers' questionnaires aim at building narratives and reflection upon practices with semi-structured questions - ex-post qualitative questionnaires, containing semi-structured questions that guide the reflection on the adopted learning practices. The answers to teachers questionnaires were considered as starting points to build interactive group interviews (keywords, main themes and values). The analysis is explorative, not statistical. The following example regards Activity Documentation. The questions are guidelines and explanations about how to describe the various dimensions of experiences selected by the respondents.

Activity Documentation Questionnaire

FIRST PART

The first part of the questionnaire is the most important and constitutes the work required by the European Commission.

Describe in detail what activities were carried out during the research sessions (example: music campus workshops). For each activity you describe, indicate:

1. OBJECTIVES (example: socialization, social inclusion, a specific skill such as rhythm, etc.)
2. PARTICIPANTS (to whom the lesson is addressed, number and age, level of students, minimum prerequisites)
3. MATERIALS (materials used, musical instruments)
4. DESCRIPTION (it is the most substantial and extensive part. it is the detailed step-by-step description of the activity)
5. EVALUATION (observations on the outcome of the activities, specifying how the activities have achieved the expected objectives, or not)

SECOND PART

The second part of the questionnaire is a series of questions to document the activities in a wider and more complete way

1. Describe how the comparison with different cultural identities for the students was a

reason for growth and positive recognition of the other.

2. Describe how the comparison between different teaching methods, in particular the "Abreu" system and the traditional school system, stimulated the creation of new didactic activities. Furthermore, having observed the activities carried out and the result, evaluate the outcome of this new method and whether the results produced correspond to those expected.

3. Was the experience of the concert in a "street" festival, that is in non-institutional contexts such as streets and squares, stimulating for the processes of social integration and cooperation between young people from different cultures, social backgrounds and countries? Tell us about the experience.

4. Which Peer Education, Cooperative Learning and Open Learning activities, among those carried out, have led to a better result about the objectives set by the project and in what way?

The answers to questionnaires tended to be reach but revealed some difficulties of the respondents regarding objectivity and internal coherence. The team could learn from the content of the answers that:

1. pedagogical alignment was rarely considered when describing objectives and evaluation of outcomes (raising the need to build structured observation tools)
2. celebrations prevailed sometimes over clear descriptions, or over reasoning (raising the

need to reinforce a shared vision of documentation as resources to enable other practitioners to adopt or adapt the same practices)

Teachers Observation Tool (fine tuning /process evaluation)

Teachers observation tool was developed as a resource for process evaluation in the context of iterative planning and design. It means that in all learning events, each participant activities and behavior are coded with the same criteria for further ex-post analysis. The teachers will reflect upon the observations, asking herself/himself “why” some of the expected results were not reached or are too heterogeneous, and plan strategies to “solve” problems through redesign or personalization.

To adopt structured observation tools, the teacher/facilitator should be helped by a second expert in classes where huge number of participants could be an obstacle to objective observation of each participant.

The following example was used in the last workshops of the Campus program, which were totally redesigned as online alternative solutions. COVID Pandemics required an approach of immediate reactions from the teachers during the activities, to manage new challenges, together with the participants. Systematic observations were an essential dimension of this tasks.

The form is the same for all sessions of activities and contains the main goals of the campus, but the teachers annotate only the items that apply to the activity under observation. The other items will be marked as “does not apply”.

The goals for observation were aggregated in 3 groups:

1. engaging in creative process,
2. working with digital tools,
3. playing in time.

For each item contained in the group/category, representing a “what” instance, a maximum of 3 options of descriptors were available, representing a “how” the corresponding activity was visible. A box for optional further comments was available for each item. The “how” descriptors do not correspond to hierarchic gradings, or to quantitative measurements of proficiency.

The descriptors were designed as hypothesis of observable behaviors during participation in the activities, for heterogeneous situations and groups of participants, based upon the discussion about previous events of the project. In fact, the partner organizations engaged in the activities of the project, participants with different starting levels of proficiency in music playing, improvisation, rhythm accuracy; different ages or academic levels; different settings (formal, non-formal); and different profiles in terms of special needs.

For each participant, at the end of the duration of the campus workshops, a collection of observation results, made by the teachers in charge of each activity, traced progress or changes in behavior along the program. In the case of this campus, it was clearly manifested in the items connect with technological barriers or communicating with new acquaintances using a second language.

The “story” of the participants, documented by this sequence of observations, reveal if the

kind of behavior observed tend to be the same or if there are relevant differences, for the same items, in different days or different kinds of activities. Future uses of the documentation could also compare statistically the results for each item with diagnostic intentions, for example, investigate if some of the activities had created unexpected barriers to active engagement and need to be redesigned before next editions.

Accurate annotations allowed teachers to interpret the results of observations of participants that have known issues or barriers (technical, special needs, cultural, social).

In-class Observation of Processes

DATE:

NAME OF ACTIVITY:

NAME OF TEACHER:

NAME OF OBSERVER:

NAME OF PARTICIPANT:

1. Student's dossier: please complete a different observation grid for each participant and each activity so that you and other teachers can keep track of progress, competence development and attitudes to learning.
2. If the descriptor does not apply to the activity, select NO and write "does not apply" in the description field

1 – ENGAGING IN CREATIVE PROCESS				*Describe known issues if needed (technical, special needs, cultural)
Expresses creativity	NO*	Only individually	Interacting with others	
Participates actively	NO*	Just for fun	Working on shared goals	
Communicates with peers	NO*	Only in closed circles	With new acquaintances	
2 – WORKING WITH DIGITAL TOOLS				*Describe known issues if needed (technical, special needs, cultural)
Participates in online meetings	NO*	Passively	Actively	
Manages audio and musical files	NO*	Needs constant support	Mostly Autonomously	

3 – PLAYING IN TIME				*Describe known issues if needed (technical, special needs, cultural)
Plays with rhythmic accuracy	Not at all	Almost enough accurate	Accurate	

Participants questionnaire (ex-post/reflections about the learning process and feedback)

Participants questionnaires were designed as tools that can be used independently of differences among the participants of activities in the context of a specific project. The questions map the perceptions and narratives of the students and cover the same areas of the observation tool, but with a structure that stimulates a reflective attitude, and communicate the value of “participants voice” to the continuous optimization of the programs and activities.

The effectiveness of engaging participants in writing meaningful feedback depends on its communication strategy. They should feel “free” to share, express their own limits and perception, even if their representations differ from the result of observations made by the teachers. For this reason, when inviting the participants to answer, an introduction to the goals and statements about the privacy could help the respondents to be “honest” and to avoid the fear of being judged.

The following example was created for and adopted in the last Digital Campus of the project. It contains 10 items/questions:

1. The first 3 items are closed questions with scales of intensity and explore the perception of advancement in specific skills practiced in the workshops.
2. The 4th item is a closed question with a scale of intensity and explore the perception of utility of online tools used in the workshop.
3. The 5th and 6th items investigate the satisfaction with the results obtained and require argumentation (question 6) about the option selected in the scale.
4. The 7th and 8th items collect feedbacks about the learning activities. The 7th is a closed question with intensity scale and the 8th item is open question that invites the participants to share their personal experience during the workshop.
5. Open questions 9 and 10 invite the participants to provide feedback and ideas for future versions of the Campus.

The questionnaire was available online as Google Modules form. However, Google Modules shows results isolating each item. In order to have meaningful analysis, groups of connected items should be “read” and treated using the available spreadsheet. This process could be time-consuming but will allow to interpret the answers to open questions with qualitative or text-analysis methods, and, at the same time, if the questionnaire is not anonymous, to compare observations from the teachers with the perceptions of each participant.

Each participant has answered to a version of the questionnaire in its own language. The

example was translated in English to be included in the Toolkit but was not originally validated in this language.

Erasmus Digital Campus 2020

1. How successful have you been in improving your ability to record music and send recordings through the internet?
 - Very much
 - Rather much
 - Only a little
 - Not at all
2. How much have you been able to express your personal creativity in improvisation activities?
 - Very much
 - Rather much
 - Only a little
 - Not at all
3. How much have you managed to improve your musical part?
 - Very much
 - Rather much
 - Only a little
 - Not at all
4. Has the online collaboration experience given you useful tools for your daily life too?
 - Very much
 - Rather much
 - Only a little
 - Not at all
5. Are you satisfied with the results you achieved on campus?
 - Very much
 - Rather much
 - Only a little
 - Not at all
6. Comment on your response by describing the most important results you have achieved.

7. How interesting or stimulating were the following activities?

	Very much	Rather much	Only a little	Not at all
Moments of free improvisation				
Working with written scores				
Sessions to change/improve your part				
Audio recording moments				
Team quiz game about Pinocchio				

8. Comment on your answer (for example: how you felt during activities, whether they were easy or difficult, why they were interesting or challenging).

--

9. Briefly describe the positives of your campus experience.

--

10. Do you have any suggestions for improving the online campus in future editions?

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Part 3 – Final comments

Systematic analysis and discussion of learning processes were the core of research sections, and frequent small group meetings. The benefits of the iterative design approach were very clear during the Online Campuses. The growth in awareness about learning goals and processes gained during the project, allowed the team to adapt and recreate the activities in a totally new scenario, where Social Distancing had to give place to mediated collaboration, communication and participation.

Notwithstanding the numerous technical barriers, quick reactions and constant personal support from the teachers brought together the participants. This is clear in the results of the last participants questionnaires. Almost all participants have chosen high values for the closed answers (rather much + very much), with only one exception: question 4.

Question 4 asked "Has the online collaboration experience given you useful tools for your daily life too?". "Usefulness of communication tools in daily life" is probably a way of stating the question that deviates the attention from the object of evaluation (the Campus) and versus the expression of some level of resistance to mandatory social distancing. The open questions have clarified this hypothesis, which apply also to comments on the "audio recording moments", which were necessary in the process to overcome barriers created by the distance but were time consuming.

Conversely, answers to question 8, which invited to describe difficulties, engagement and challenges, confirm the value of the scaffolding and support strategies, with many stories of "success" in overcoming initial technical barriers, or being resilient and fully engaged in the activities.