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Service für Entwicklungsinitiativen

On behalf of the

Federal Ministry for Economic Cooperation and Development

Song Contest
„Dein Song für EINE WELT!"
(Your song for ONE WORLD)

alle für EINE WELT für alle
www.eineweltfueralle.de

THE PHANTOM ISLAND

Imagine if we were on an island where everything was different: everything which we have long taken for granted, and which we have become accustomed to without thinking about it, does not exist on our island. Instead we are dealing with things that we can't even imagine. Somehow everything seems familiar to us and yet everything is completely different at the same time:

AN ISLAND ON WHICH ...

... to the sound of Brazilian music, the suit-wearing financial advisor greets every client by dancing samba with them.

... the usual church music is played by Norwegian black metal bands.

... fights are fought in dark underground metro stations over who can play Chopin's Etudes more virtuously.

... only battle rap can be heard in elevators.

... every child in primary school learns the Mongolian horsehead fiddle.

... the recorder is deemed the perfect instrument for rebelling against the prevailing conditions.

...

Beam yourself to an island like this.
You have 5-10 minutes to think up your own role that you want to play on this island. What is your character? What kind of music do you listen to? How many brothers and sisters do you have and what kind of songs do you like to sing in the shower? What sort of problems are there on your island and how do you solve them? The more detailed, the more exciting it gets. Now go to others in your class and start a conversation. Tell them how your day was, what you've just eaten and what you dreamed about last night. Just see what happens in the different encounters and let yourself be inspired by them.

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INSPIRING ARTISTS

1 The "tips on songwriting" section on www.eineweltsong.de/en presents inspiring artists who through their music and as individuals are committed to ONE WORLD. Watch and listen to the lyrics, videos and music samples, and answer the following questions:

✔ Which artist did you particularly remember?
What fascinates or confounds you about her or him?

✔ Have you come across anything in their biographies that you didn't yet know?
Or are there perhaps similar things in your own life?

✔ How did you perceive the music?
What did you already know, what was less familiar?
Does the music convey a particular emotion for you?

2 Now you have met some artists who are also socially committed. What do you think:

✔ How and where can music be used to change the world?

✔ What significance does music have in the context of sustainable development?

✔ Does music have to be political? May music be political?

✔ Is the music of an artist separable from his or her person? Does the origin of a musician play a role?
If yes, what kind of role? If no, why not?

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DISCOVER NEW INSTRUMENTS

(Page 1 of 2)

1 In the "tips on songwriting" section on the song contest website, you can find videos and samples, presenting instruments from around the world. Put these instruments into one of the following categories:

✔ plucked instruments

✔ bowed instruments

✔ percussion instruments with definable pitch

✔ percussion instruments with a less definable sound spectrum

2 Try to describe in more detail what the instrument sounds like:

✔ What influence does the material have on the sound? Does it sound rather wooden? What compositional use does it have??

✔ What atmosphere does the sound of the instrument create? Happy, spooky, angry, sad?

✔ What other associations does the sound of the instrument evoke?? Beach, wedding, party, meditation?

3 In class, you will now listen to several examples of how the instruments can be used in different songs and styles of music. Sometimes it is not easy to identify the individual instruments. Can you recognise them?

4 Alone or in pairs, you can now research online for further music examples in which the instruments appear. Choose a favourite song and present it to the class – what do you particularly like about the song?

5 Draw your own conclusions about the lesson and take notes. At the end, you can discuss it in class (this can also be done in a video chat).

✔ Which instruments did you hear for the first time?

✔ Which instruments did you already know? Did you also know them in their traditional context?

✔ Did you find it easy or hard to identify the instruments in the modern songs?

✔ Do you like the sound of these instruments? Which do you like best?
What sounds unusual for you and why?

✔ Would you like to use one of the instruments for your song?
If yes, in what context would you like to use it?

✔ Could the instruments be an enrichment for the music that you listen to?

DISCOVER NEW INSTRUMENTS

(Page 2 of 2)

EXAMPLE VIDEOS OF THE INSTRUMENTS

Only distribute this list after task 3!

Oud traditional: https://www.youtube.com/watch?v=c2qg6YnjIjs (Yasamin Shahhosseini)

Oud traditional: https://www.youtube.com/watch?v=IYwk8ftUfig (Skenny Beats – Rap/Oriental Oud Beat)

Electric guitar traditional: https://www.youtube.com/watch?v=l482T0yNkeo (ACDC – Highway To Hell)

Electric guitar modern: https://www.youtube.com/watch?v=B_bO2wsoWnA (Christian Grothe)

Ghanaian percussion instruments traditional: https://youtu.be/exhQt8ET3rQ (BorBorBor)

Ghanaian percussion modern: https://www.youtube.com/watch?v=8T-GeoXlEBg
(Patoranking – No Kissing Baby ft. Sarkodie)

Bongo traditional: https://youtu.be/e8Yh5Fz4eyc (Neesha Mokal)

Bongo modern: https://www.youtube.com/watch?v=_UEHmxKEJUc (Seeed – Ticket)

Ruudga traditional: https://www.youtube.com/watch?v=BjSSpL5rGr4 (Emile Kafando)

Ruudga modern: https://youtu.be/b15DASorMSQ (Nouss Nabil – Khalifa)

Tabla traditional: https://www.youtube.com/watch?v=VWPDsvb6n08 (Bhupinder Chagga)

Tabla modern: https://youtu.be/v-WLBlYdjlg (Shobhit Banwait – Shape of You (Ed Sheeran Cover))

Vibraphon traditional: https://www.youtube.com/watch?v=rHR3F7vp1uc (Gary Burton)

Vibraphon modern: https://youtu.be/FbLsb5oPloA (Zero dB – Anything's Possible)

Guzheng traditional: https://www.youtube.com/watch?v=zWUWCᴅdcQTY (Bei Bei)

Guzheng modern: https://www.youtube.com/watch?v=6GknVpFfEyI (Yein – Guzheng)

Harp traditional: https://www.youtube.com/watch?v=TnYCW8eWqQo (Valerie Milot – Moldau (B. Smetana))

Harp modern: https://www.youtube.com/watch?v=XMcFfQOSP00
(Michelle Smith – Harp Hop (orig. Mos Def – Mathematics))

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WRITING LYRICS

When writing lyrics on the ONE WORLD theme, you can follow the following steps:

1 Collect ideas about the content of your song. Think about the inspiration you've gained about the ONE WORLD theme so far, for example through the SDGs or the island method.

2 Choose a topic that you want to write lyrics about. Brainstorm and write down words that come to mind about the topic of your choice, for example in a mind map.

3 Choose a narrative perspective (I-perspective or external perspective).

4 Write the first lines. They can rhyme, but don't have to.

5 When you've written a few lines, read your result and make further decisions:

✔ Will it be sung more like a song or as a rap?

✔ Is there a part that would be particularly suitable as a verse or chorus?
For example, is a particular line suitable for repetition?

✔ What could be the next step? What's missing?

6 Brings the lyrics into a suitable form. You are probably familiar with the frequently used form in which the verses and chorus simply alternate. In many pop songs the following standard form is developed on this basis:

✔ Verse (= where suspense is built)

✔ Chorus (= refrain, containing the main message)

✔ Verse 2 (repeated suspense)

✔ Chorus

✔ Possibly bridge or C-part (contrasting section leading over to chorus)

✔ Chorus

✔ Chorus

Boring? Complicated? Fortunately you have "artistic license", so you can change the form as you see fit.
Many successful song lyrics move completely away from this style.

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WRITING LYRICS

7 You're stuck? You can't think of anything yet? Then begin with one of the following sentences:

✔ Imagine it would be …

✔ I would like to …

✔ If we all …

✔ What would be if …

✔ Once upon a time …

✔ Who knows how …

When you tell a story – for example about a country, your home town, a person, your dreams or wishes – several verses often arise by themselves.

ONE MORE TIP

Many good songs also have vocal parts without lyrics. Just sing syllables like Ohoooo, Ayayay, Hejohe or combine vocals like o, u and a.

Further songwriting suggestions can also be found in the "tips on songwriting" section at www.eineweltsong.de/en.

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LYRICS IN MUSIC OR LANGUAGE LESSONS

In your class or in your work group agree on a song that you would like to analyse.

Either you can answer the following questions on your own as a written task or ou can discuss them in a group and make notes.

1 On the atmosphere and effect of the lyrics:

✔ What do you particularly like about the lyrics?

✔ What is the underlying mood? Which emotions are in the text?

✔ What images appear in your head?

✔ What is missing? Do you have more ideas for the lyrics or would you change something?

✔ On what kind of occasion would you listen to the song?

✔ Why should you listen to the song?

2 On the development of content or suspense:

✔ What is the form? (verse, chorus, pre-chorus, bridge)

✔ What is the main statement? (chorus)

✔ What do you know after the first verse and after the first chorus?

✔ Are there specific parts that are particularly important?

✔ Where is the emotional climax of the lyrics? (Often in the final chorus)?

✔ What perspectives are used?

✔ What time is used??

3 On the style of language and lyrics:

✔ Are there metaphors, comparisons or images in the lyrics?

✔ Is there a metrics scheme?

✔ How are rhymes used?

✔ What can you say about the linguistic style? (slang, poetic language, narrative language)

4 On the link between lyrics and music:

✔ What do you like about the music?

✔ Do you think that the music goes well with the lyrics?

✔ Which emotions from the lyrics are expressed through the music?

✔ What associations or images accur when you hear the music?

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INSTRUMENTS FROM AROUND THE WORLD AS CREATIVE SEEDS

1 Find short answers to these questions in your working group, if possible

✔ What should be the main emotion of the song?

✔ How intense is this emotion?

✔ Does it address emotions, the mind, the desire to dance or everything all at once?

✔ What style should it have?

✔ Which artist could you imagine singing such a song?

2 Go on to the "Tips on songwriting" section on the song contest website and download all suitable loops.

✔ Save the loops on your iPad/iPhone under file

→ on my iPhone

→ GarageBand

→ GarageBand File Transfer.

✔ Please remember where you have saved it on your PC/MAC.

IMPORTANT:
If you wish to use a sample from the website in GarageBand, you *first* need to set the tempo that the loop has. To do this, tap on the song settings in the top right-hand corner.

3 Install the sound library of your program as shown in the video found in the "digital composition" sub-section and make yourself familiar with the user interface. Watch the video on the user interface for the GarageBand app and check out the app.

4 Start making music for your song by collecting and combining samples. Watch the techniques on the "Composing with loops" video on the song contest website. You have the following options to work with samples:

✔ Combine different samples (simultaneously or one after another)

✔ Combine samples from the library, for example a drumbeat or a sound effect

✔ Play samples or parts of them backwards

✔ Change the pitch ("pitch it higher or lower")

✔ Change the tempo

If you need help, ask your teacher.

Do not forget to save your project at the end of the lesson and give it a suitable name!
Find out how to continue creating your song in worksheets 3b) and 3c).

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COMPOSING AND ARRANGING THE SONGS

Once you have downloaded suitable loops in the app and experimented with different combinations of them, it is now time for your working group to lay the musical foundation for your song and to create an arrangement.

» *Arranging* means deciding which elements appear in the song and when the individual instruments come in.

» To do so *patterns*, that means recurring musical components are used.

» *Form* means the order of the song, for example verse, chorus, verse, and so on.

» *Chords* create the harmonic basis and can be combined in various ways.

1 Watch the "Creating chords and patterns" video together. Try out your own guitar or keyboard patterns that appeal to you. You can use the chord patterns in the app as explained in the video, or play different chords with instruments.

TIP
A good song doesn't have to be harmonically complex: there are many hits out there using just two to four chords, or even just one. Songs are usually organised into parts with four measures, that means in choruses, chords are always repeated after four measures as illustrated in the video.

2 Create patterns for different arrangeing elements. Here is an overview of elements that sound good together in an arrangement:

✔ Beat / rhythm (drum pattern)

✔ Bass

✔ Rhythmic chords (multiple chord keys played repeatedly together)

✔ Melodic chords (chord keys played one after another)

✔ Pads (sustained chords – the chord plays over several bars)

✔ Melody/melodies from singers, instruments or background singing

✔ Special FX (effects) and sounds

3 Stay creative, combine patterns and loops and put them together in riffs. You can find important tips in the "Arrangement and form" video. Use the app to for live arrangement with spontaneous experimentation. Each member of the group takes a turn.

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MELODY, RECORDING AND COMPLETING YOUR SONG

1 Watch the "Creating melodies" video found in the "digital composition section" on www.eineweltsong.de/en.

THESE FURTHER TIPS COULD BE HELPFUL:

» Many songwriters write their melodies by simply taking a line from their lyrics with an accompaniment and "singing away", while trying out various melodies.

» Some even sing without any specific lyrics altogether, using syllables like "babada" or sounds of some kind to warm up and spark their creativity.

» Many people find it helpful to first speak or rap their lyrics rhythmically and see if a tune naturally occurs to them.

» In doing so, a melody can work quite independently of the chords. Usually it is even better if you don't think too much about what the other instruments are playing.

HAVE A GO AND SEE WHAT WORKS BEST FOR YOUR SONG.

2 Now set up the arrangement as shown in the "Effects, mixing and completing" video. Record the vocals in collaboration with your teacher.

3 Now it's time to edit the various elements of your song until you are completely happy with the result, for example by adding more instruments. You can further improve the result by *mixing*. This involves arranging the individual instruments by setting different volumes and positions for them in the stereo image. Effects, such as reverberation (reverb) optimise the sound.

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REFLECTION

1 Think about what makes a successful song in your workgroup and derive evaluation criteria for your songs.

The lyrics on the ONE WORLD theme are successful in terms of their content if ...

....

....

The lyrics are linguistically successful if ...

....

....

The song is musically successful if ...

....

....

2 How do you want to define the evaluation criteria? Should every aspect be equally included in the evaluation, or are some more important than others? Award points for the individual areas and decide how much weight you want to give the areas. ***Example:*** *Each area receives a maximum of 5 points. The content area is scored twice.* ***Calculation:*** *2 x score for "Content" + 1 x score for "Language" + 1 x score for "Music" = final score*

3 The points system can help you name a winner as objectively as possible in accordance with your criteria. Of course, you can also deviate from this when awarding prizes – for example, by awarding special prizes for the musically best or most original song. You should also decide how many winners and placings you want: only a first place, or also second and third places?

TIPS
Try to be fair in your rating, even if a song doesn't suit your own musical taste! Pay attention to the criteria and consider why others might like the song.

PRESENTATION
Present your decision to the others and justify it based on your criteria. Please comment on each contribution and follow the rules for appreciative feedback (see next page).

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REFLECTION

RULES FOR APPRECIATIVE FEEDBACK[1]

GIVING FEEDBACK

✔ **Positive feedback first:** The feedback should always contain positive and negative aspects. If positive things are mentioned first, this helps the person receiving the feedback to accept negative comments.

✔ **Clear, concrete descriptions:** The feedback should always describe a particular observation and should not generalise or evaluate individuals as a person.

✔ **Subjective opinion:** It must be made clear that this is the opinion of the person speaking, not a universal truth.

✔ **Considerateness:** No one should be hurt by feedback!

✔ **Learning effect:** Feedback should help people to do something better next time. There's no point in criticising something that nobody has an influence on.

ACCEPTING FEEDBACK

✔ **Listen:** The person receiving feedback should listen carefully to the speaking person and ask if they have not understood something.

✔ **Don't get defensive:** The feedback is not meant as a reproach or personal attack.

✔ **Report disruptions:** If things become unpleasant, for example because the rules are not being observed, the person receiving feedback should give a signal.

✔ **Decide for yourself how you deal with feedback:** The persons receiving feedback decide for themselves whether they think that the feedback is correct and whether they want to change their behaviour.

1 After: Kersten Reich (Editor.) (n. d.): Methodenpool. In: http://methodenpool.uni-koeln.de