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On behalf of



Information for teachers

ACCOMPANYING TEACHING MATERIAL FOR THE SONG CONTEST "Dein Song für EINE WELT!" (Your Song for ONE WORLD!)

www.eineweltsong.de



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INTRODUCTION

DEAR TEACHERS, DEAR EDUCATORS¹,

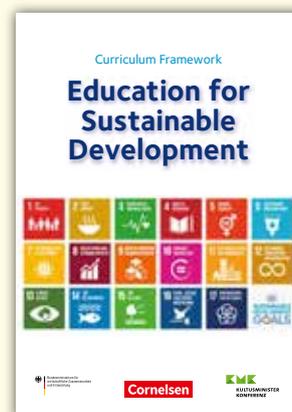
With this guideline we would like to support you in designing up-to-date and innovative teaching that takes account of social and cultural change in a globalised world and enables learners to shape this change sustainably. We call this concept "education for sustainable development". In the following material we offer you concrete instructions on how to deal with global development issues together with your student group, either in music lessons or in combination with other subjects, and how to write and compose creative musical contributions.

Participating in the Song Contest "Dein Song für EINE WELT!" (Your song for ONE WORLD) can provide special motivation here for your students. You can find all information about the contest at www.eineweltsong.de as well as summarised at the end of this guideline.

In addition to participating in the song contest, the music lessons also offer numerous starting points to make (cultural) globalisation processes tangible for children and young people. You will find some examples of this in the following material; a more detailed overview of possible example topics for dealing with global aspects of music in your lessons can be found in the "Curriculum Framework Education for Sustainable Development" (see info box).

Curriculum Framework Education for Sustainable Development

The Curriculum Framework Education for Sustainable Development is the result of a joint initiative from the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder of the Federal Republic of Germany (KMK) and the German Federal Ministry for Economic Cooperation and Development (BMZ). It helps to firmly anchor education for sustainable development with a global perspective in schools and teaching. To this end, it names eleven core competencies for the Sustainable Development curriculum area which can be divided into the areas Recognising – Assessing – Acting. In the individual chapters, the core competencies are defined specifically for each subject and are supplemented by concrete examples for topics and teaching suggestions. All subject-specific chapters in the Curriculum Framework can also be downloaded free of charge as partial editions. A full version of the Curriculum Framework in English and the "Partial Edition Music" (German only) can be found directly on the website with the teaching material for the Song Contest at: eineweltsong.de/songwriting.



¹ This guideline was conceived for school (music) lessons, but is also aimed at educators who lead music clubs, choirs and extracurricular music or youth groups, and who want to deal with sustainable development in a musical context and/or participate in the song contest. They are cordially invited to use and adapt the material according to their needs.



MUSIC IN THE EDUCATIONAL CONTEXT FOR SUSTAINABLE DEVELOPMENT

Music plays an important role in the context of education for sustainable development. If music is seen as an expression of cultural and social practice, music teaching is particularly suited to dealing with globalisation and development issues. Processes of change in music culture and musical practice make social changes immediately recognisable and tangible for pupils.

Recognising the diverse cultural contexts incites a process of reflection that allows young people to become aware of the contextuality of their music consumption and listening habits and enables a change of perspective and empathy for unfamiliar music. (You will find methodological suggestions in Module 1.) An examination of the musical processes of globalisation is also particularly suitable for young people in order to enable them express their own aesthetics, values and ideas within the framework of their musical construction of identity and to explore possibilities for cultural participation.

Globalisation, migration and medialisation as determining cultural factors of the present demand a musical education that encourages active participation as well as a differentiated perception. With this material we would like to encourage your students to develop their own ideas for sustainable development and to express them in self-written songs and thus discover their ability to act in global change. The contest gives them the opportunity to present their songs to a broad audience and to become part of an international, cross-cultural music project.

STRUCTURE OF THE TEACHING MATERIAL

In this teaching material, we offer you thematic approaches, concrete example tasks and technical support for the songwriting process. The www.eineweltsong.de/songwriting website provides various worksheets, as well as an online guide and videos to help your students compose and record their own songs on global issues and thus enable them to take part in the song contest. The students' prior knowledge and skills can be drawn upon and further developed in the context of Education for Sustainable Development. The online guide is structured in such a way that it can be used both by young people participating individually in the contest and for working with a student group.

The material comprises four consecutive modules: The **first module** deals with finding a theme for a song. Three teaching suggestions are presented to help your students access ONE WORLD-related topics: a thought experiment that dissolves stereotypes about music styles and (sub)cultures; inspiration from brief portraits of musicians representing a variety of music styles; and peerto-peer learning material comprising short videos on the United Nations' Sustainable Development Goals. The **second module** deals with lyrics and the **third module** with composing. In particular, the possibilities offered by media-based composition are shown, for which the pupils receive tips and suggestions in supporting videos. The website also provides samples that can be used for composing a song for the contest. The **fourth module** concludes with a joint reflection on the project.

MODULE 1

Finding a topic and methodical approaches



On the following pages you will find methodical suggestions for approaching Global Development issues with your student group. The focus is on raising awareness for global diversity. It also offers an introduction to the United Nations' Agenda 2030 with its 17 Sustainable Development Goals. Depending on the time available, the impulses can either be combined with each other or taken up individually. In particular, Teaching Impulse 3 is also suitable for interdisciplinary learning projects: the Sustainable Development Goals (SDGs) could then be dealt with in geography, politics or English lessons, for example, before the creative musical realisation begins. The subsequent conversion into lyrics is described in more detail in Module 2.

IMPULSE 1: THE PHANTOM ISLAND

Required material: *Worksheet 1a "The Phantom Island"*

Result of this phase: *Initial ideas for the lyrics, inspiration for the musical realisation*

When dealing with ONE WORLD themes it is essential to avoid reproducing stigma and resentment. For this it is helpful to start from a level that does not allow this in the first place. The following thought experiment supports the student group in dissolving and challenging stereotypes and prejudices. The methodological approach is based on an educational project by the Übersee-Museum in Bremen, "Phantom Islands for Transformative Music Communication" by Stefanie Kiwi Menrath¹. The teaching method makes it possible to explore the far-reaching power of fiction.

To find a topic for "Dein Song für EINE WELT!" (Your Song for ONE WORLD!) you and your class can invent an island in the South Atlantic or even a completely new planet. At

this new location the class can go on a voyage of discovery and explore the fictitious musical culture (see *Worksheet 1a*): Which musical instruments are played here? What forms of expression are there?

Try with your class to turn prejudiced images into their opposite. It's best to turn everything upside down in order to solve existing clichés in a humorous way. After successfully completing the worksheet, your class can reflect on their experiences in a final class discussion. Perhaps even a few beautiful song ideas emerge that deal with the theme in a satirical way without singing about the problems of the Global South from a European perspective – an old pattern that is often associated with a postcolonial and thus latently arrogant position, even if the intention is to the contrary.

¹ cf. Menrath, Stefanie Kiwi (2012): *Phantominseln für eine transformative Musikvermittlung. Ein Projekt für das Übersee-Museum Bremen*. In: Binas-Preisendörfer, Susanne; Unseld, Melanie (Ed.): *Transkulturalität und Musikvermittlung. Möglichkeiten und Herausforderungen in Forschung, Kulturpolitik und musikpädagogischer Praxis*. Reihe Musik und Gesellschaft Band 33. Frankfurt: Peter Lang, pp. 113-129.



IMPULSE 2: GLOBAL MUSIC – INSPIRATIONS

Required material: Artist portraits sub-page www.eineweltsong.de/paten.html, Worksheet 1b "Inspiring Artists"

Result of this phase: Initial ideas for the lyrics, inspiration for the musical realisation

In order to not only focus on problematic aspects of globalisation but also provide an encouraging and future-oriented perspective, inspiring artists will be introduced who – through their music and as individuals – are committed to ONE WORLD. Even though some of their instruments have their origins in specific cultures, they have long been used throughout the world and thus serve international understanding. There is a video introduction and a brief text about all the artists.

The following questions can help you get started:

- ✔ 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?

The positive power of music is also a suitable aspect for stimulating discussion. To what extent does it have a positive effect? How and where can music be used to change the world? What significance does music have in the context of sustainable development? Even unanswered issues that arise during the discussion with your student group offer a good thematic building block for creating lyrics or can at least be integrated into them.

In addition, there are some samples of how the artists sing or play their instruments. These samples can be used to compose the songs. How exactly this works technically is explained in Module 3.

DEIN SONG FÜR
EINE WELT!

* YOUR SONG
FOR ONE WORLD!



IMPULSE 3: SDGS VIDEOS FROM YOUNG PEOPLE FOR YOUNG PEOPLE

Required material: "The Sustainable Development Goals – Actions Towards 2030" video by CAFOD;

<https://www.youtube.com/watch?v=9-xdy1Jr2eg>; www.sdg-education.net website, optional:

"Teaching the Sustainable Development Goals" publication, which can be downloaded at www.eineweltsong.de

Result of this phase: Exploration of ONE WORLD themes, possibly initial ideas for the song lyrics

One of the aims of the song contest is for school pupils to explore topics relating to Sustainable Development. A good overview is provided by the 17 Sustainable Development Goals (SDGs) adopted by the United Nations (UN) as part of Agenda 2030, which came into force in 2016. The agenda 2030 is based on five core messages, the so-called 5 Ps: People, Planet, Prosperity, Peace, Partnership.

The following website is suitable for accessing the SDGs: www.sdg-education.net. Here the SDGs are explained by young people for young people in short videos. This method of "peer-to-peer learning" gives pupils a substantive insight into globalisation issues of their choice. In the videos (additional, more in-depth materials), individual SDGs are explained in exemplary fashion and concrete approaches to solutions are shown on the basis of the recognising, assessing and acting competency areas. Depending on the students' interests, the aspects of an SDG that have been addressed can be explored in greater depth by means of internet research or other materials. In addition, the website can also be used for browsing in order to get an overview of several goals and to reflect on different perspectives. There are some (partly English) videos with perspectives from the Global South (e.g. India, Ecuador) and a Gallery Walk with photos from the perspective of young people in Kenya.

The thematic approaches are thus based on the pupils' interests and are not predefined. This teaching impulse could be framed by showing a short video on the Sustainable Development Goals as an introduction to determining the pupils' interests in specific SDGs. After the research or

browsing phase with the help of the website, the individual findings should be compiled. To ensure that the pupils begin to discuss the issues with one another, a version of speed dating could be used: the pupils walk around in the room and then get together in pairs on a signal and discuss a given question.

The following questions are suggested:

- ✔ What new findings on one or more SDGs have you gained through your research?
- ✔ Which aspects were particularly interesting for you?
- ✔ What do the SDGs have to do with your daily life?
- ✔ What do the SDGs have to do with the notion of ONE WORLD?

As a signal, music can be played while the group walks around, for example from one of the EINE WELT albums (ONE WORLD albums), which can be downloaded at www.eineweltsong.de. When the music is stopped, the students get together for a one-on-one discussion. As soon as the music sounds again, the pupils walk around the room until the music is stopped again and a discussion with another person takes place. After a few rounds of speed dating, the pupils should then gather as a group and record everything they found particularly remarkable. This can lead to some initial ideas for the lyrics, which will be further developed in Module 2.

MODULE 2

Writing lyrics

After having chosen a thematic approach with the first module, this module focuses on the creative process of writing a song on the chosen theme. Writing lyrics provides a low-threshold entry to the topic, especially for those students who have little experience in musical composition.



STEP 1: BE CREATIVE

Required material: Pen and paper

Result of this phase: The young people have their first experiences with creative writing.

We begin with two creativity techniques that make it easier to start writing. The main goal is to break through writer's block: everyone should find that they are able to put something on paper.

IMPULSE 1: "CIRCLE WRITING" CREATIVITY TECHNIQUE

Groups of five to eight pupils are formed. Each pupil requires a blank sheet of paper and a pen. The teacher now sets the following task:



"Write a line of English-language song lyrics on top of the sheet of paper. It should be something you have invented yourself, existing lines are not allowed. You can write on any topic that comes to mind. You have one minute to do it."

Don't give any information about the further procedure yet. If necessary it should be clarified that with "line" a short sentence or a sequence of a few words is meant. Indicate that it is only about the very first line (e.g. "My street

is dark" or at most "My street is dark, the air vibrates"). When everyone has finished, each sheet of paper is passed on clockwise and the pupils then each write a second line of lyrics to match the one on the new sheet of paper that they have been given. The whole thing is repeated until eight lines have been written. The sheets of paper are then passed on once more and anyone who wants to can read them aloud.

A brief discussion is then held within the group to reflect on their experiences. One possible result is that although it may not be possible to write complete lyrics with this method, the interaction quickly generates ideas. Referring to the fact that songs are usually written in "creative teams" in the professional field also illustrates the practical relevance of the exercise. The results of the exercise can be taken up again in the later song writing.

IMPULSE 2: "FREE WRITING" CREATIVITY TECHNIQUE

This technique, which is practiced by many creative people, promotes the flow of writing by counteracting the premature evaluation of one's own ideas. The aim is to clear the mind, focus on the "subconscious voice" and warm up the mind and motor skills.



"Now concentrate only on your own sheet of paper. For the next five minutes there will be silence in the room and you will write down everything that comes into your head. It doesn't matter if the spelling is correct and the content is not important at first. Later the text will only be read if you agree. Now start writing and only put the pen down again in five minutes when I give the signal. You could start, for example, with the sentence "I am writing down everything that comes into my head, for example... "

After the exercise, the first step is to reflect on the students' experiences in the writing process: Did it work? Who would try it again at home? The content should not play a role at first. Excerpts from the individual texts are then read out.

In order to prepare for the desired content, this exercise can be repeated with the content specified for ONE WORLD: What particularly interests you with regard to global development? Are there things that you find amazing in this context or are there other aspects that worry you? If you had a wish to make the world a better place, what would you wish for?

STEP 2: WRITING THE LYRICS

Required material: Worksheet 2 "Writing lyrics"

Optional: Online guide at www.eineweltsong.de/songwriting with further tips and links on the subject

The pupils now write down their ideas for lyrics in small groups. They can follow on from the results of the previous exercises in terms of content and refer to Worksheet 2 "Writing lyrics". As a teacher you provide assistance, support openness and artistic freedom, and encourage experimentation ("everything is allowed", "it doesn't have to rhyme", "you can change that later, keep on going").

Once the first draft texts have been written, the group work can be interrupted so as to discuss the form in order to support the student group in structuring and elaborating their songs. The existing ideas are then further developed alone or in groups. A joint online document can be created for this purpose. At the beginning of the following lesson the first texts are available which can be used as lyrics.

MODULE 3

Digital composition



In this module, media-supported composition is explained with the help of an app. On the one hand, this provides a low-threshold entry for pupils who are not familiar with musical instruments. On the other hand, the module also offers added value to young people who have mastered an instrument by giving them the opportunity to record and edit a song. The accompanying videos on the www.eineweltsong.de/songwriting website use the GarageBand iOS app for composing. The videos introduce the children and teenagers to using the app and encourage them to try out its features and possibilities for themselves. You can find tips and information on other apps and software programs in the following section and in the online guide on the website, enabling you to choose the right alternative for your teaching. The aim of this module is to create complete songs that your students can submit to the Song Contest if they wish.

PREPARATION: CHOOSING THE RIGHT TECHNOLOGY

There are various apps and software programs that are ideal for the educational work in music lessons. The following descriptions should help you decide which solution is best for you.

If you have an internet connection in the classroom, you can do the project with **Soundtrap**, which is a free, cross-platform software program. This solution makes it possible for several students to work on the same project at the same time – both on their own smartphones of any make and on laptops or tablets. This flexibility is a particular advantage of this solution. You only need to create a private account. An alternative is an EDU class licence, which can be used for 30 days free of charge. The videos included in the app and the limited range of features enable an uncomplicated introduction to the topic.

But even without an internet connection there are different solutions. In this example curriculum series we use the **GarageBand** app, which can be installed for free on all iPads and iPhones. The disadvantage is that the devices either have to be available at school or have to be brought in by the students. An alternative would be to use Android apps such as **Walk Band** as a supplement so that all students can work on their own smartphones.

If you want to work on Windows or Apple computers – for example in the computer room or on school laptops – you can use **Studio One Prime**, which is available free of charge for both systems. The software offers very good possibilities, but is also somewhat more complex than the apps mentioned above.

All the applications mentioned provide samples in their library that are absolutely necessary as musical building blocks for working on the songs. It is therefore important to download the library before starting lessons. When installing the program this usually happens only partially! To save time during lessons and so that they can get started right away at school, it makes sense to get the students to install the required software, including the library, on their devices at home. They should also download the samples, which are additionally available at www.eineweltsong.de/songwriting. The GarageBand app requires about 4 MB of space.

Instructions on installing the library for the GarageBand app can be found on the website in the “Music components for your song” section. The online guide also provides more details on recommended software, technical equipment, useful tips and links to musical material.

STEP 1: COMPOSING THE MUSIC

Required material: Worksheet 3a "Composition", "Compose with loops" video, app or software to be used in the classroom

Result of this phase: Initial drafts/beats/loops for the song

There are many ways to begin composing. The following working method is intended as an example to provide inspiration and can be adapted to the various technical, social and musical-artistic requirements.

The class is divided into groups of three or four students. Each group needs at least one iPhone/iPad with the GarageBand app (for alternatives, see above). The groups proceed according to *Worksheet 3a* and create a beat and loops matching their lyrics/theme. Existing instrumental abilities and skills can be directly used if the room situation allows it. If no separate area or room can be organised for

each group, headphones must be used. With the help of a multiple adapter ("mini audio distributor", available in stores for around 7 euros), all group members can listen in. The teacher helps with technical problems (for example recording delays known as latency) and with organising the equipment. (Which group needs which instruments? Is there still an alternative room?) The pupils themselves organise how the work is divided between them. The teacher makes sure that the projects are saved with a clear name on the device. If necessary, a backup can be created using the "Share" feature (see the "Effects, mixing and completing" video).

STEP 2: ARRANGING

Required material: Worksheet 3b "Arranging Lyrics", online guide and videos in the "Composing: Pattern, form and chords" section, app or software to be used in class

Result of this phase: Chord structure and arrangements of the individual sections

The musical foundation for the song is now laid. The students continue to work on their own accord. In this phase they can focus on different areas: for example while some start by recording a few loops, the others record their instruments or even their voices.

The worksheet and the videos help them to keep track and to carry out further steps. Various impulses are possible by way of preparation:

OPTION 1)

Using one or two songs selected by the class, you can illustrate the various elements of an arrangement yourself (see *Worksheet 3b "Arranging Lyrics"*).

OPTION 2)

The "Creating chords and patterns" video helps students use their instruments to develop loops and patterns for individual parts of the song.

OPTION 3)

The "Composition and form" video explains how to structure the song and how to arrange individual sections.

OPTION 4)

The "Creating melodies" video provides an introduction to creating vocal melodies and other melodic elements. Usually this step is done later, but some groups might find the video helpful at an earlier point.



Which option is selected or omitted by which groups depends on their existing knowledge and the intermediate results so far.

While Option 1 is best performed with the entire student group, working with the online guide and videos is suitable for individualised work. This requires an internet connection or that the videos are downloaded in advance. If possible, the videos should be viewed on a different device than the working device so that the features can be tried out directly and interesting parts can be viewed several times.

The teacher can provide the groups with input as needed with feedback and impulse questions:

- ✔ Think of the different arrangement elements.
- ✔ What's still missing? What aren't you satisfied with yet?
- ✔ Are there possibly single elements that are duplicated?
- ✔ Is it possible to "tidy up" the sound image, for example in such a way that the elements are not heard simultaneously but alternately?

STEP 3: PRODUCING, RECORDING AND COMPLETING

Required material: *Worksheet 3c "Melody, recording and completing your song", videos on "Recording with the GarageBand app", "Creating melodies" and "Effects, mixing and completing"*

Result of this phase: *Finished songs*

After the instrumentation of the individual song sections has been completed, the next step is to shape the form of the song, record all the vocals and create a mix, i.e. optimally adjust the sound and volume of the individual tracks to each other.

The "Effects, mixing and completing" video provides the most important information when preparing to shape the form of the song. It's a good idea to first watch this video with the entire student group. The individual teams then present their musical results to date and discuss the next steps together. It should also be clarified as to how the singing can be recorded. Should the whole song be sung or should certain parts be worked on piece by piece? Do the singers feel more comfort-

able if it is not decided after each take (if necessary together with the teacher) as to where there is scope for improvement, or should certain passages be repeatedly tried out in detail?

With regard to the basic technical procedure for audio recordings via the internal microphone, pupils can use the "Recording with GarageBand" video as a guide.

The pupils then work independently on their projects and create a mix. If individual groups finish faster than others, they can either continue working on their song – for example by recording solo tracks or working more on effects and mixes – or support the other groups. The finished songs are sent to the teacher via a cloud or email.

MODULE 4

Reflection

After all the songs have been completed, the teaching project concludes with a presentation and reflection on the results and what has been learnt. This is based on appreciative feedback. At the beginning of Module 4 at the latest, students should therefore be familiarised with the rules for appreciative and trusting feedback (see *Worksheet 4*). Presupposing this, the presentation of the results may also include a mutual evaluation that draws on and reflects the contest's format.



Required material: *Worksheet 4 "Reflection"*

Result of this phase: *The degree to which music can be evaluated has been explored and discussed.*

Before presenting their results, the pupils develop criteria for evaluating the songs. For this purpose, working groups are formed in which one member from each of the previous production teams is represented. Each group sets its own criteria for the music, linguistic quality and content of the lyrics. For example, attention could be paid to whether there has been an appropriate and differentiated exploration of ONE WORLD themes, to what extent suitable, perhaps unusual formulations have been found for them, and how the musical form and content fit together. The musical quality should also be evaluated, which quickly reveals the challenge of reaching an objective evaluation beyond subjective musical taste. The weighting of the individual evaluation criteria should also be discussed in the group. For comparison, you can also use the criteria we formulated ourselves for the Song Contest "Dein Song für EINE WELT!" (Your Song for ONE WORLD). However, these should be seen more as suggestions rather than replacing the group's own evaluation criteria (see *Worksheet 4*).

After the groups have agreed on their internal evaluation criteria, they then listen to the different songs. This can also be done within the groups, so that the pieces can be

heard several times if necessary. If this is not possible from an organisational point of view, work can also be done here with the whole group.

In the following consultation phase, the individual groups assess all songs separately according to their respective criteria and rank them. They decide for themselves whether they will select only one winner, award several (special) prizes or, for example, several songs will receive the same ranking, etc.

Afterwards the different working groups communicate their decision to the whole group and justify it. It should be expected that not all working groups will make the same choice. This situation will result in a discussion about the evaluation criteria, which is moderated by the teacher. The fundamental problem of evaluating artistic products should be addressed as well as the weighting of the various criteria. In this way, the pupils reflect once again on the key themes of the curriculum series. At the same time, the contributions from all groups are reaffirmed by showing that they have different strengths. This also makes the students aware of the own individual skills that they have gained.



Another important aspect is the reference to the various global development topics that the project groups have dealt with:

- ✔ Which topics particularly resonated with the student group and why?
- ✔ How must an issue be conveyed in the song in order to inspire reflection or even action?
- ✔ Did the curriculum series encourage the young people to deal more intensively with one or more aspects?

A less time-consuming variant for reflecting on the results can be realised in the form of a homework assignment. In this case, the pupils are given the task of writing a newspaper article or creating a podcast in which the Song Contest "Dein Song für EINE WELT!" (Your song for ONE WORLD) and the entries are presented and discussed with their respective main themes.

We would like to take this opportunity to once again encourage your student group to participate. Every contribution that shows how children and young people have explored musically the ONE WORLD themes is valuable. The Song Contest is not a conventional talent competition, but offers children and young people a platform to express their thoughts and ideas on these issues. As part of an international music project, your pupils can thus experience direct political and cultural participation. By creating the songs, they have already acquired important skills for this. Maybe one of their songs even makes it onto the EINE WELT album (ONE WORLD album)?

DEIN SONG FÜR
EINE WELT!

* YOUR SONG
FOR ONE WORLD!

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The Song Contest „Dein Song für EINE WELT!“

* YOUR SONG
FOR ONE WORLD!

INFORMATION ABOUT THE CONTEST

The Song Contest “Dein Song für EINE WELT!” (Your Song for ONE WORLD) is accompanying the School Competition on Development Policy. From 25 February 2019, we’ll be asking talented young people from Germany and countries in the Global South to respond musically to issues relating to global development and to submit their self-composed songs about ONE WORLD topics.

Soloists, bands, choirs and anyone else between the ages of 10 and 25 can take part who enjoy music and who are committed to ONE WORLD issues.

DEADLINE FOR ENTRIES: 25 JUNE 2019

THE SONG...

- ✔ must have maximum length of 3:50 minutes
- ✔ and does not need instrumental accompaniment.

THE LYRICS

- ✔ must pick up on “ONE WORLD” or “global development” topics,
- ✔ should be written in a clear, comprehensible language
- ✔ and stand out for their artistic value (choice of words, images, structure and style) and originality.

THE MUSIC

- ✔ will be evaluated according to the musicality (expressive, sensitive and nuanced interpretation),
- ✔ voice performance,
- ✔ composition
- ✔ and development potential.

There are money and material prizes to be won with a total value of 70,000 euros, and all participants will receive a personal certificate from the German Federal Minister for Economic Cooperation and Development. The 23 best songs will be professionally produced in a studio for the EINE WELT album (ONE WORLD album).

The song awarded first place will become the EINE WELT song (ONE WORLD song) and support the 9th School Competition on Development Policy as its official hymn. A professional music video will be filmed to accompany the song.

The Song Contest “Dein Song für EINE WELT!” (Your Song for ONE WORLD) is organised by Engagement Global gGmbH – Service für Entwicklungsinitiativen on behalf of the German Federal Ministry for Economic Cooperation and Development. The Song Contest was launched in 2015 to accompany the School Competition on Development Policy, and has since then been held every two years.

Following the fantastic response to the second Song Contest with around 500 songs entered by 2,700 talented young people, we are now looking forward to many creative contributions in the latest round!

The songs are submitted online. More information and details on how to participate at:

www.eineweltsong.de

www.eineweltsong.de



@eineweltsong #eineweltsong

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