

Organized by



On behalf of the



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



YOUR SONG



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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TABLE OF CONTENTS

INTRODUCTION	3
Music in the context of Education for Sustainable Development	4
Structure of the teaching material	4
MODUL 1	
Finding a topic and methodical approaches	
IMPULSE 1: The Phantom Island	5
IMPULSE 2: Global music – Inspirations	6
IMPULSE 3: Discover new instruments	7
IMPULSE 4: The 17 Sustainable Development Goals (SDGs)	9
INTERIM CONCLUSION: Reflecion on the topic finding module	10
MODUL 2	
Writing lyrics	
IMPULSE 1: “Circle writing” creativity technique	11
IMPULSE 2: “Free writing” creativity technique	12
IMPULSE 3: Writing the lyrics	13
IMPULSE 4: Lyrics in music or language lessons	14
MODUL 3	
Digital composition	
PREPARATION: Choosing the right technology	16
IMPULSE 1: Instruments from around the world as creative seeds	17
IMPULSE 2: Composing and arranging the song	18
IMPULSE 3: Producing, recording and completing	19
MODUL 4	
Reflection	20
Imprint	22
Information about the contest	23



INTRODUCTION

DEAR TEACHERS, DEAR EDUCATORS,

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.

We like to offer you a concrete guideline on how to include topics of sustainable development with your learning group in music lessons or in combination with other subjects such as social studies, geography or German, and on how to write and compose creative musical contributions on these topics.

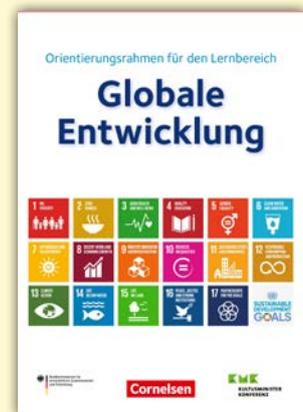
The guideline was designed for (music) school lessons, but is also addressed to educators who are leading music clubs, choirs or even music or youth groups outside the school context who would like to deal with sustainable development in a musical context and/or participate in the Song Contest. They are invited to use and adapt the material according their needs. Many of the teaching impulses can also be well adapted for digital or alternate lessons, especially the module on digital composition.

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/en 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. 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: www.engagement-global.de/globale-entwicklung-in-der-schule.html





MUSIC IN THE CONTEXT OF EDUCATION 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 formsustainable 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. In addition, the [“tips on songwriting”](#) section on the website provides various [worksheets](#), further methodological advice as well as an online guide with videos to help your students compose and record their own songs and thus enable them to take part in the song contest. 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. This also simplifies the usage in digital or alternating lessons, as individual work phases and group work phases can be flexibly combined.

The material comprises four consecutive modules: The **first module** deals with finding a theme for a song. Four 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; audio examples of instruments from all over the world in traditional interpretations and in modern pop music; and a teaching impulse 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. If you prefer to experiment with instruments and compose with your learning group, you can find more suggestions on our website. Furthermore, the website also provides samples that can be used for (digital) composition. The **fourth module** concludes with a joint reflection on the project.

LEGEND:

All materials are marked with an icon for the type of material. At the beginning of each impulse, there is a list of the materials needed. There are the following types of materials:



music files



web pages



Icon for the learning objectives of the impulse



worksheets



videos



Icon for special notes on implementation for the teacher



other materials



technology

MODUL 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 of the content-related suggestions into lyrics is described in more detail in Module 2. Also here, a subject-connecting approach in combination with German or another foreign language can be a suitable approach.

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): Phantomsinseln für eine transformative Musikvermittlung. Ein Projekt für das Übersee-Museum Bremen. In: Binas-Preisendörfer, Susanne; Unsel, 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](#) on the website,



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. For every single artist, there is a video introduction, a brief text and 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.

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?
- ✓ Does music have to be political? Is music allowed to be political?
- ✓ Can an artist's music be separated from the artist's personality? Does a musician's background play a role? If yes, how? If no, why not?

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.



IMPULSE 3: DISCOVER NEW INSTRUMENTS



Required material:

[Song contest website with artist profiles, samples and video examples](#)



Worksheet 1c

“Discover new instruments”,



Music videos

listed in the annex of worksheet 1c.

Result of this phase:



The pupils will become acquainted with the various ways of using the instruments from all over the globe and will have become aware that many of these instruments also feature in modern pop songs.

In the artist profiles and the samples, the pupils will most likely come across instruments that were previously unknown to them. But even if the instruments may sound unfamiliar to Western socialised ears, the majority of people in Germany or Europe will have encountered them. Pop, rock or schlager music – all this music perceived as Western is based on inspiration and traditions from outside of Europe and therefore also on sounds from the whole world.

Looking more closely at the instruments, it becomes clear that they can be easily classified in the instrument groups, in which instruments from Europe are also found. The nine musicians presented all play either a stringed or a percussion instrument. Just like in Europe, the stringed instruments are divided into bowed instruments (the ruudga) or plucked instruments (the oud, the electric guitar, the guzheng and the harp). The percussion instruments can be divided into instruments with a definable pitch (the vibraphone and the tabla) and instruments with a less definable sound spectrum (the bongo and the Ghanaian percussion instruments).

This division into the various categories is a suitable way to offer a first insight into these instruments. The pupils become acquainted with the unusual sounds in a playful manner by using their hearing.

After getting to know the samples and the videos, they can allocate the instruments into the aforementioned groups:

- ✓ plucked instruments
- ✓ bowed instruments
- ✓ percussion instruments with definable pitch
- ✓ percussion instruments with a less definable sound spectrum.

With a “familiar” categorisation, the first barrier has been brought down and a thematical engagement can begin. As a further assignment, the pupils can think up more sound and/or instrument categories. These categories can also be unusual descriptive characteristics. For example, possible categories could be:

- ✓ What influence does the material have on the sound? Does it sound wooden? What compositional application arises from it?
- ✓ What atmosphere does the sound of the instrument create? Happy, spooky, angry, sad?
- ✓ What other things can be associated with the sound? Beach, wedding, party, meditation?

With this introduction, enthusiastic discussions and creative categorisations can start.



In the next step, the listening examples, which can be found as YouTube links under the respective artist's profile as well as an attachment to work sheet 1c), offer a deep insight into the diverse possibilities of these instruments. They are played once in the traditional fashion and once in a not instantly recognisable form. Sampling individual passages from traditional music and using them in a modern context is a widespread practice in produced music.

A guessing game can help form a methodological acquaintance. First, the modern song is played, then the pupils guess which instruments have been sampled. The traditional song is played for a comparison with the class.

As possible further unstructured group work the pupils could independently research on YouTube. By searching for the name of the instruments or of the artists, they will be shown a broad spectrum of diverse areas where the instruments presented here can be used. In order to compile the work, each group can present their favourite song that they found during their research and explain why they like the song and what they like about it.

In a concluding reflection on this module, the following questions could be asked, for example:

- ✓ Which instruments did you hear for the first time here?
- ✓ Which instruments did you already know? Did you also know them in their traditional context?
- ✓ Did you find it easy or hard to pick out the instruments in the modern songs?
- ✓ Do you like the sound of these instruments? Which one do you like the most?
- ✓ What sounds unusual for you and why?
- ✓ Would you like to use one of the instruments for your song?
- ✓ In what context would you like to use it?
- ✓ Could the instruments be an enrichment for the music that you listen to?

Even if the young people do not include the instruments in their everyday musical practice, they have gained many exciting impulses here and have discovered in which cultural context their own musical taste is and what diverse alternative there are.



IMPULSE 4: THE 17 SUSTAINABLE DEVELOPMENT GOALS (SDGS)

Required material:



“The Sustainable Development Goals – Actions Towards 2030” video by CAFOD:

<https://www.youtube.com/watch?v=9-xdy1Jr2eg>;



optional:

“Teaching the Sustainable Development Goals” publication

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 thematic approaches are thus based on the pupils' interests and are not predefined. This lesson impulse could be framed in such a way that a short video on the sustainability goals is shown as an introduction. In a discussion in the lesson, the most important statements from the video can be compiled and possible objective conflicts between the different dimensions, for example between the economic growth and ecological sustainability, can be discussed. Then alone or in pairs, through research the pupils can gain an overview of the individual SDGs and learn in more detail about at least one of the SDGs.

After the research or browsing phase, 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 possible:

- ✓ 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). 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.



INTERIM CONCLUSION: REFLECTION ON THE TOPIC FINDING MODULE

The objective of the first module was to sensitize the pupils to global diversity and therefore to prepare them for the global development thematic focus. So that the many new inputs can now also be consolidated, it is important to summarise them and reflect on them at the end of the discussion. Only by contextualising the new impressions it is possible to apply what has been learned in the long term. In terms of thought, text and even composition new doors have been opened that until now have mostly likely been closed. What is behind these doors?

Try to generate an appreciative atmosphere in which all processes have their place without being directly evaluated. The reflection on the various aspects occurs on a very individual level. An open discussion allows all participants to take away at least one aspect that is important to them. In order to create songs, all topics can be selected from the huge field of global development.

MODUL 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. Incidentally, for the Song Contest 2021 there is a new special prize for the best lyrics - therefore participation is all the more worthwhile, even when making music is still new for the class!

Before, the actual lyrics are tackled, two creative techniques are used to make getting into writing easier. 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



Required material:

Pen and paper



Result of this phase:

The young people have their first experiences with creative writing.

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 (for example "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



Required material:

Pen and paper



Result of this phase:

the young people have their first experiences with creative writing.

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?



IMPULSE 3: WRITING THE LYRICS



Required material:

Worksheet 2a "Writing lyrics"



Result of this phase:

Lyrics for the songs have been drafted

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 the sequence of tasks of Worksheet 2 "Writing lyrics". Depending on the working group, however, existing ideas can be written down first.



TIP

As this phase is particularly important for the choice of topics, discussions on content can be taken up by you as the teacher through your own contributions, questions or references to inspiring sources. As a teacher you provide assistance, support openness and artistic freedom, and encourage trial and error ("everything is allowed", "it doesn't have to rhyme", "you can change that later, keep on going"). The questions on the worksheet also serve to measure the progress of the work in the groups.

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. If lyrics are not written in the standard form, this can also turn a song into something interesting and lively. Spoken elements, raps or statements shouted in the background may allow for greater involvement of all participants.

Afterwards, the existing ideas are further developed alone or in groups. A shared online document offers the pupils the opportunity to continue working at home, so that the first texts are available at the beginning of the following lesson.



TIP

Lack of ideas is the biggest challenge when working with texts. Often our own perfectionism stops us and we filter too much. If necessary, explain to the pupils that even stars write in teams who discard 90 per cent of the ideas they initially collect. The impulses in task 7 on worksheet 2a can also be helpful. For example, some people find it easier to write lyrics to a melody than the other way round. Alternatively, the first lines can be written in ten minutes of individual work within a group or as homework in cooperation with friends or individual work.



IMPULSE 4: LYRICS IN MUSIC OR LANGUAGE LESSONS

Required material:



Worksheet 2b
„Lyrics in music or language lessons“



self-selected songs and lyrics, alternatively EINE WELT Album (ONE WORLD Album)
and section [“past rounds of the song contest”](#) on the website

Result of this phase:



The pupils have new knowledge about the structure of lyrics and the potential stylistic devices, which they can use for their own songs.

When writing the lyrics, the pupils can deploy knowledge they have already gained from English or foreign language lessons, or the project can be directly carried out across subjects. In doing so, the creative application of linguistic devices, rhymes, metaphors, comparison, imagery and forms of metrics are just as important as reflecting together and making stylistic differentiations between verses, narratives and lyrics. If these stimuli are used in English lessons, then they could be accompanied by a comparison with texts, forms and eras that have already been studied.

An analysis of current lyrics offers a way into the everyday life of the pupils, so that they can bring their interests into the lesson. Difficulties with understanding, content and statements can be discussed with the class, and writing style and characteristics can be examined. The website [genius.com](#) can be used as a resource. It explains the meaning of many lyrics, and in certain parts, there are cross references and interesting contributions from the community.

The teacher sets as homework to make suggestions for lyrics to analyse in the next lesson. In doing so, the content of the texts should be as close as possible to the subject matter of the song contest (for example songs on topics, such as sustainability, peace or diversity). The suggestions are written on the board and the “class favourites” are selected by way of a vote. For the next lesson, the teacher selects a particularly attractive text and prepares questions about the text, for example:

On the atmosphere and effect of the lyrics:

- ✓ What do you particularly like about the lyrics?
- ✓ What is the underlying sentiment?
What emotions are found in the text?
- ✓ What images appear in your head?
- ✓ What is missing? Do you have more ideas for the text or would you change something?
- ✓ On what occasion would you listen to the song?
- ✓ Why should you listen to the song?

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 or after the first chorus?
- ✓ Are there specific parts that are particularly important?
- ✓ Where is the emotional highpoint of the text?
(Often in the final chorus)?
- ✓ What perspectives are used?
- ✓ What tense is used?



On the style of language and text:

- ✓ Are there metaphors, comparisons or images in the text?
Is there a metrics scheme?
- ✓ How are rhymes used?
- ✓ What can be said about the linguistic style?
(slang, poetic language, narrative language)

On the link between text and music:

- ✓ What do you like about the music?
- ✓ Do you think that the music goes well with the text?
- ✓ Which emotions from the text are expressed by the music?
- ✓ What associations or images do you think of when you hear the music?

The selection of the questions is adjusted according to the content of the text and the age of the class. Answers are collected (for example on the board or in groups). If applicable individual questions can be worked on in more detail, for example in the form of an essay for homework. Assumptions about the possible intention of the lyric writer and statements about the function of the lyrics are listed ("She uses many sad images in the verse in order to make her sorrow clear" or "the last line of the chorus is a real punchline through which together with the music great energy is generated and it makes you just want to dance").

The experiences and knowledge can be explicitly used for their own writing processes, for example to write lyrics in the style of an artist/song, to take on a certain melodic rhythm or form, or as technical input for lyric writing in general.



ALTERNATIVE:

TIP

As material for the lyrics analysis, the current [EINE WELT album \(ONE WORLD album\)](#) is used.

Three pre-selected songs are listened to together in class and a justified selection is made. Questions about the relevant lyrics are then prepared by the teacher.

MODUL 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/en 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. There you can also watch short videos on some of the alternatives. 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** or you want to do the project in digital lessons, 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 **ORG2021** 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, on school laptops or at home – you can use the programme **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!

The GarageBand app requires about 4 gigabyte of space on the device. This should definitely be taken into account. Instructions for installing the library can be found in the video „Downloading the library in the Garage Band app“ on the Song Contest website. The website also provides further details on the recommended software, the minimum technical equipment required, useful tips and links to musical material as well as further method tips.



IMPULSE 1: INSTRUMENTS FROM AROUND THE WORLD AS CREATIVE SEEDS

Required material:

-  End devices and app/software that are to be used in the lesson, depending on the room situation headphones and splitter adaptors,
-  video "[composition with loops](#)",
-  Worksheet 3a
"Instruments from around the world as creative seeds"

Result of this phase:

-  The pupils will have studied the possibilities of using samples and learned the technical expertise to do so. The first beats and loops for the song have been made.

This step serves as the introduction to the creative and technical work with samples. In groups, the pupils experiment with samples, which are available on the Song Contest's website. If you worked on Impulse 3 in Module 1, then it can now be drawn upon. However, it is no requirement in order to work with the samples - even if the pupils do not know the musical instruments used, the samples can still be used well.

The class is divided into groups of three or four pupils. Each group needs at least one iPhone/iPad with the GarageBand app (for alternatives, see above). Using the guiding questions in Worksheet 3a), each group decides which genre and which atmosphere their song should have.

In order to save time during the lesson and to avoid problems with internet connections, the pupils are set the homework of installing the necessary software and the library on their devices at home and also of downloading suitable samples from the www.eineweltsong.de/en website so that they can begin immediately at school.

In the following lesson, the pupils watch the "composing with loops" video. Now there are different opportunities to experiment creatively with samples (see Worksheet 3a):

- ✓ Combine different samples (simultaneously or one after another)
- ✓ Combine samples from the library, for example a drum-beat or a sound effect
- ✓ Play samples backwards or use individual parts
- ✓ Change the pitch ("pitch it higher or lower")
- ✓ Change the tempo

At this point, it is primarily about the pupils trying out as many different loops as possible. Especially those that are musically inexperienced can participate because they have a choice to select from.



TIP The teacher can provide specific support by for example suggesting the addition of further samples ("Find even more different drum loops, and decide later which ones you want to use" / "Add the other samples, even if they don't fit in immediately ... maybe you will have an idea about them later"). The teacher also helps with technical problems (for example recording delays known as latency) and with organising the equipment. Furthermore, the teachers ensure that within the groups everyone participates in the process.

Five minutes before the deadline, the teacher informs the groups that at the latest, they should now be concluding the experiment. Now the pupils have the task of associating five terms with their work and of giving the piece a name. In doing so, the content on the topic of sound and atmosphere from Module 1 can be drawn upon again. The teacher collects the work using Airdrop/Cloud/school server. In conclusion, the groups present their work. The teacher makes sure that the projects are saved with a clear name on the device. Using the "share" function, a back-up can be created (see video "Effects, mixing and completing").



TIP Alternatively, instead of downloaded samples their own samples could be used, for example their voice, sounds or even instruments that the pupils record. Advantage: You only need to record a small piece and therefore not much practice is required in advance.



IMPULSE 2: COMPOSING AND ARRANGING THE SONG

Required material:



Worksheet 3b
"Composing and arranging the songs",



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

Now the musical foundation for the song is 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 three videos help them to keep track and to carry out further steps. Various impulses are possible by way of preparation, which can also be worked through one after the other:

OPTION 1)

Using one or two songs selected by the class, various elements of an arrangement are illustrated, for example by listing all instruments and determining the functions per moulded part (see Worksheet 3b "Composing and arranging the songs").

OPTION 2)

The "Creating chords and patterns" video helps students 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 work sheets and videos is suitable

for individualised work. This requires an internet connection or that the videos are downloaded in advance. If possible, these 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?



TIP

If the work gets stuck because students don't have ideas for patterns, the list of elements (Worksheet 3b) can be gone through together. The auto-play patterns (video „Creating chords and patterns“, 4:20), offer a easy access approach. However, a guest musician from another group can also be invited or something new can be played together with the teacher. In this phase it is important that there is enough time to fail and start again. If the teacher is busy, groups that are already ahead can provide additional help to the others.



IMPULS 3: PRODUCING, RECORDING AND COMPLETING

Required material:



*app or software
to be used in class,*



*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 song demos

After the instrumentation of the individual song sections has been completed, the next step is to incorporate melody and text (video "Creating melodies") and beforehand, to get the song into a form, in which the complete vocals can be recorded. At the same time, a mix can be created: the sound and volume of the individual tracks can be adjusted to each other so that the singers already have an optimal sound "in their ears".

The "Effects, mixing and completing" video provides the most important information when preparing to shape the form of the song. It is a good idea to initially watch this video with the whole class and to ensure that everyone understands the bigger step to change from the open live loops view to a fixed, linear form.

Afterwards, the individual teams present their musical results so far and the next steps are discussed together. It should also be clarified how the vocals will be recorded. Should the whole song be sung or should certain parts be worked on piece by piece? Do the singers feel more comfortable if it is not decided after each take (if necessary

together with the teacher) as to where there is scope for improvement, or are certain passages and in the details sampled again and again?

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, learning platform or email (video "Effects, mixing and completing", min 02:37).

MODUL 4

Reflection

After all songs have been finalised, the teaching project is closed with a presentation and reflection on the results and what has been learned. The basis for this is appreciative feedback.

At the beginning of Module 4 at the latest, pupils should therefore be introduced to the rules for appreciative and trusting feedback (see Worksheet 4).

Under this condition, the presentation of results can also include a peer evaluation that addresses and reflects the format of the competition.



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, et cetera.

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.



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). Pre-supposing this, the presentation of the results may also include a mutual evaluation that draws on and reflects the contest's format.

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 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)?

IMPRINT

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

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) serves to accompany the School Competition on Development Policy “alle für EINE WELT für alle” in a supporting capacity and is organised by Engagement Global gGmbH – Service für Entwicklungsinitiativen on behalf of the Federal Ministry for Economic Cooperation and Development. Since 2015, the Song Contest has been held every two years.

From the beginning of 2021, talented young people from Germany and countries in the Global South are called to deal musically with global issues to submit their self-written and self-composed songs for the ONE WORLD.

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: 16 JUNE 2021

THE SONG ...

- ✓ must have maximum length of 3:50 minutes and
- ✓ does not need instrumental accompaniment, a sung melody is sufficient.

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 10th Schoolm-Competition on Development Policy as its official hymn.

Furthermore, a professional music video will be filmed to accompany this specific song.

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

The songs are submitted online. More information about the Song Contest and details on how to participate at: www.eineweltsong.de/en.

www.eineweltsong.de

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