

Sing In Sing out

Training Course

From November 15th to 25th 2022

Bedeille - French Pyrenees

Booklet adressed to anyone interested in to singing and writing,
and who wants to spread awareness through non formal education.



Erasmus+





In november 2022,
27 peoples from 8 countries gathered
to get trained in singing and writing
techniques.

This booklet has been written by the
participants of the training course with
some help of Solafrika's Team.

It is a result of the work and exchanges
which occured during the training
course between the parcipants, the
trainers, the facilitators,
the local community and each person
that we met along this adventure.

Of course, no booklet can tell about the emotions that were experienced, or the inner
transformation some of us went through.

Still, herein you will find
a selection of reflexions that we went
across,
as well as detailed expalanations of
workshops,
in order to succesfully offer them to
other Lovely Souls.
We hope you will get inspired and who
knows, maybe one day you will reuse
and improve those activities !



Happy Reading !

For further information, please contact asso.solafrika@gmail.com

Our European Partners

« Sing In Sing Out » has been implemented by the following European organisations through the Erasmus+ Programme :

ESTONIA Continuous Action

POLAND Nausikaa

SERBIA Sfera Serbia

CZECH REPUBLIC EYCB

HUNGARY EIE

MACEDONIA CID

SPAIN Equipo Mandragora

Solafrika : Hosting Organisation

Solafrika is a non-profit organization which aims to create meetings between European youth in order to share, understand better each other and create solidarity, as well as revealing the potential of each person. Since 2010, the organization implements a lot of environmental, social and cultural projects in the region of Ariège (France)

Through the Erasmus+ Program, the organization gives young people the chance to live international mobilities, all expenses paid.



Life at Solafrika

Based on ecological lifestyle. Unusual at first, but participants got used to it, and finally got fond of it. The atmosphere was really relaxing and people felt home. The environment was healthy, and people felt like they wanted to take care of it, keeping it clean and comfortable. A cleaning schedule was organized, for the different spaces of the venue, changing every day.

The water is saved through 2 tools : dry toilets, and a special spot to wash dishes in 3 basins. The garbage is sorted, so that it can be recycled easier. The food was healthy and tasty, the receipts creative. The facilitators were very present, caring about the participants and made sure everybody had enough good food.

Participants learnt to enjoy the small things and live the moment, and spent time together in the breaks, as there was nowhere else to go, because the place is very remote. Participants were from different countries and shared their cultural differences and their traditional food and drinks.

The intercultural night (we organise a cabaret and a intercultural buffet) were the perfect example to share and learn from others. Some shared song, others shared dance, some even did a theater play.

Collective Life

People taking on the responsibility of themselves and the group is a learning process that relies a lot on the personalities and the background of the group members. So it is always interesting and there are always things to learn, no matter the previous experiences.

Acquiring a perspective of an ecological point of view for every action participants take, having time to reflect about their imprint on the environment, is a helpful learning process as well, that can even be used after the project.

Last but not least, small tasks like cleaning a dry toilet or a common space during the informal time as a connecting and meeting process, where people can mix, learn about each other, try roles and behaviours they are not used to, and finally show parts of their personalities and backgrounds. Thus the group dynamic becomes stronger, and the group gives more space for the members to be who they want to be, accepts mistakes, and acquires common goals.

The Project

Objectives and Activities

The main objectives of this training course are:

- 1/ Bring personal development tools to youth workers .
- 2/ Initiate the youth and the youth workers to expression methods
- 3/ Give them tools to develop their self confidence.

We are living in societies where everything is moving fast. Our body, mind and soul have to adapt to it all the time. It's always possible and there comes a time when our bodies say stop (burn out, depression, anxiety attack...). But everything comes from our inside happiness. Our aim is to provide tools to everyone to be able to find this inner happiness. And therefore prevent this kind of disease.

To achieve that, we played ! We played with our own inner instrument. Our voice ! We went through different games to discover our breath, our tone, how to preserve from injuries and how to play with rhythm. We also played with words. Through the poetry slam, we went into our world and our emotions to share texts with others. All this led us to a concert, where we played 3 songs we worked on during our stay. From warm-up to the ending relaxation session, you've got plenty of exercises we explored all together. In a happy atmosphere with a lot of kindness to welcome everyone to share what's inside.

This TC pursues other goals such as:

- * Promoting a more healthy way of living by a healthy, organic diet.
- * Encourage critical thinking and being active in a group dynamic.

Name Game / Ice Breaker

Circle Of Name : In beautiful round circle, each one of the participant is gonna tell their name with a qualifying which rhymes. After each person the all group repeat.

Lucky luke: In a circle everyone says their names with a particular wave. Everyone after repeat after them. Then, Someone in the middle point out someone who's gonna go down. The two neighbours of the person down have to point each other and say their names as fast as they can. 4 try without iliminating no one. Then the people who are not fast enough are out of the game.

ZIP / ZAP : Someone is in the middle is gonna point out someone and tell them
.ZIP = You tell the name of the person who's at your left.
.ZAP = You tell the name of the person who's at your right.
.ZIP-ZAP = the all groupe change place.
If the person who's pointed out cant' remember their name, then they exchange place with the person in the middle. And it continues.

Rank in order : Ask everyone to walk randomly in the space. Ask them to jump when you clap once, and to stop when you clap 1 times. Repeate it few times. Then add to gather by the number you say. At the say the number 7, in order to have 4 teams.
Then the rank part start. Ask them to find the proper rank for their height, from the lowest to the highest. Then with the first letter of their name... dimension of feet, how far are their country to the place we are (less far in front further at the end of the queu)... The first letter of the name of their grandma, how many erasmus+ project they've done...

Messe up : Ask people to walk randomly in the space, and at the kirikiki (any funny sound), to meet anyone in the place and to:

- . ask them why are they in France
- . ask them what is their job or studdies
- . ask them what is their passion.

In between each question the facilitator leave 7 minutes to the participants to go and meet as much people as they can, asking the same question. After 7 minutes the facilitator do the kirikikiki again and announce the next question that the participants have to ask.

Singing WorkShop

Singing as a tool of expression the target groups.

Through the following page, you'll have plenty of exercises you can use to lead your session. Still, you also have to think how to be consistent in your progress.

For that, you have to know how many workshops you'll have to lead, the duration, but also how much the group knows the others and are confident in themselves and trustful about you.

In broad outline :

1/ You have to build Trust/Group Dynamic

2/ Body Warm up

3/ Vocal Warm up

4/ Singing or Rhythm practice

5/ Close your session (Feedback, relaxation, hug, goodbye...)

=> Of course, this can be adapted to your context and your situation, to your group and your own posture.

Remind participants regularly to drink at least 1 liter of water per 1 hour of singing to keep the vocal cords healthy.

A singing workshop, can be used for :

- Increasing the awareness of the voice work.
- make the participants become more confident with self expression.
- Increase your techniques on how to sing in the group.
- Training the articulation and diction – good exercise that is useful not only for singers, but also actors, teachers and every person working actively with their voices.

Trusting Game

At the first workshop of the entire week, our whole group made a sitting circle and we introduced ourselves with each other, telling our names, our country and our previous musical experience.

Then, we practiced different others trusting game

The goal of the activity is to trust each other more and to build confidence between the participants. It's important because we can feel shy or vulnerable, to sing, moreover in front of a group. So, to help everyone to do and to give them best, trusting game helps a lot.

The bottle game :

The participants have to split in group of 6. 5 are standing in circle, 1 is standing in the center.

The one in the middle has to fall around and has to stay straight. Be carefull not to bend your legs, it's safer even if it's more challenging. That's why it's call a trusting game.

The others around have to catch the participant, and to put them back standing.

Alternativs : Either it's the one in the middle one let them fall into others arm. Either, when the confidence is set, you can gently push the one in the middle to others.



The Running Faith game :

One by one, participant will have to run, eyes closed.

You can put the group on one side of the room and put the facilitator on the other side of the room. Depending on the place you are playing that game. Keep in mind that security is the most important things during any kind of game/workshop.

So, the facilitator can be at the end of the race, and catch the runner.

But, put also some members of the group on the side of the way to catch the runner if needed, like if the runner is going in a wrong direction or leading to an obstacle.

It's a really deep process, so respect the rythm and the speed of everyone, encourage everyone, without obliging them.

It can be really interesting to play that game an other time later (if you do many workshop), to see how it evolves.

Warm Up !

The objectives of the activities were to gain the knowledge about using the voice - vocal cords, breath, posture. These techniques also prevent us from any injuries. All the activities from the 'Warm up' part prepare our vocal cords and respiratory system to function in a proper way.

Body warm-up :

Warm up the whole body, as it is a foundation of the human voice.

Gather people in a circle and run the following exercises:

- running while being grounded on the floor,
- doing small jumps while making a sound of the ball,
- letting the arms fall and shake the shoulders,
- letting the head fall gently to the chest and then, gently, putting it up, looking right and left.
- faces relaxing exercises : you put your hands on your cheeks and then you slowly make circles with your hands, massaging your face.
- Pretend to chew a gum to move the whole jaw.

Then, focus on moving the mouth, tongue and relaxation of the jaw – it is very important to sing while having a relaxed body. Show participants the example on yourself. Ask them to repeat after.

Breath warm-up :

We learned theoretically of the importance to work on energy of our breathing, and how this affects our singing.

We did several exercises to strengthen our breath system. To be aware of our diaphragm we did fish exercise.

Detailed steps of the workshop: In order to have the best air flow, the participants need to have good posture, be grounded and breathe normally, but be conscious of keeping the shoulders low, the jaw is released and the chest relaxed.

Examples of the exercises:

Breathe with a mouth : Breathing without using the nose to stimulate the throat and vocal cords. The mouth should be open and the jaw released.

Fish exercises : You cross your hands on your shoulders, and you fold the upper part of your body forward to experience and to feel your diaphragm.

Breathing exercise with lifting hands : while slowly breathing through your nose, you raise your hands close to your body, until they are completely upright, and then fold them to be open to the ceiling, while opening them you also fold your head behind and lift it so that you can watch ceiling, after that you do vice versa.

Flower breathing exercise : with imagined flower down in front of you, you are folding forward and taking deep breath, trying to smell it.

Breathing without involving the chest : (diaphragm exercises) through breathing while moving the hands in order to imagine the movement of diaphragm. Breathing in while hands are going wider and breathing out while hands are going closer.

Vocal warm-up :

About the vocal system : we learn about the complexity of the way we are singing. We learn parts of anatomy that is crucial for singing, then about biological way how we produce vocal sound, with vocal chord, diaphragm, respiration, etc.

Material: piano or any other instrument to give the tone

Context and objectives: This activity is to be done before singing. The goal is to protect the vocal cords and to allow them to use the maximum of their abilities. Breathing correctly with diaphragm involved, we can make the sound of our voice stronger and more confident.

The first step was to make sound with our mouth closed (high pitches, low pitches), then with mouth open. We opened our throat and gave space to our vocal chords by pretending that we were yawning. To know if it was the right way, we placed our index below the shin to feel our throat working. This was a way for us to not hurt ourselves while singing and preparing our vocal chords. The most important thing during the exercises to make the instruction to all the participants: to listen to the body and not tighten it or force it.

Warm up our vocal cords through some pitch exercises – singing different components of the scale with different syllables. Sing components in order: prime, third, prime, fifth. First do it with the close mouth (on “m” consonants, then “f” consonants, then “v” consonants) and then start to do it with the open mouth (on vowels). Do the yawning position while singing the scale.

Making tones with the letter ‘M’ - exploring different kinds of tones with the help of a piano. The teacher indicates different tones and then the group follows it.

“Mon” - make the palate resonate and do not forget to open the mouth (sometimes when singing, we think our mouth is open but it is actually rather closed), we can use a mirror with this exercise.

Frog - We make a short ‘A’ sound (the same tone) 3 times during one exhale only. Then we change the tone.

Exercises with onomatopoeia ‘JOU’ and ‘HA’ : following the tone of a piano going up and down like a wave singing ‘jou’ and ‘ha’ meanwhile.

Indian shake - shaking the body with free movement to release the tension.

Horse impressions (sounds) : with the mouth while going up and down on the components of music scales. The piano or another instrument is highly recommended.

Several vocalises with different articulation and vocal articulation, for example : Meow, Miam Miam, jumping on the spot singing boing, boing



Singing WorkShop

Our objectives were focused on getting the knowledge and better understanding about our body and how it works in order to produce a human voice. To gain awareness of our bodies and voices – what music key is the most comfortable for us etc. Being able to choose helped us in building self-confidence.

During the week, we worked on 3 different songs.

As we found our voice and the note the most comfortable for us, we could group to have different tones when we were singing these songs.

Sometimes the lyrics were the same for every chorus, sometimes we were singing different ones, and sometimes we were singing a canon.

One song was called « The Grasshopper's Cricket Song », it was a poem written by a British poet John Keats, which was converted by the teacher. There were three verses and one chorus.

« The Poetry of earth is never dead:

When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown mead;
That is the Grasshopper's—he takes the lead
In summer luxury,—he has never done
With his delights; for when tired out with fun
He rests at ease beneath some pleasant weed.
The poetry of earth is ceasing never:
On a lone winter evening, when the frost
Has wrought a silence, from the stove there shrills
The Cricket's song, in warmth increasing ever,
And seems to one in drowsiness half lost,
The Grasshopper's among some grassy hills. »

Alternatives : You can choose any poem you like and try to improvise with the melody to transform it into a song. There are no rules, do what you feel like to do and remember to enjoy it!

The two others were african song, each person had to choose the part of the song - base line, high voice, low voice.

First song :

Toué Toué barima Toué Toué x2
Abofraba Ama Daoua Daoua Toué Toué x2
Barima Toué Toué x2

Second one :

First voice : Umba la oba Umbala abao
Second voice (higher or lower): Umba la oba Umbala obao
Third voice : Dzaruni Taaano
Fourth voice : Bom bom bom bom
Fifth voice : Yelayelayelayela yelayelayé



the Resonators :

Before singing, play the resonators to feel where the song resonates in your body like an audio amplifier. Thanks to this activity, we can discover which parts of our body are involved when singing.

Detailed steps of the workshop: In order to have the best air flow, the participants need to have good posture and be grounded. Choose the scale that needs to be performed during the exercise (e.g. three notes). Explain that the tone should not be attacked, it should be resonating in the whole body, especially in the nose, the cheekbones and the forehead (the resonators).

Tips: The singers should remember this technique anytime they are singing.

Cultural Singing Game :

The goal of the activity is to get the participants to know each other's name more and the culture of each participant in singing. This is a game to attract people to find cultures differences and build more confidence between the participants in that way. There is no material for this activity, just people and a coordinator.

All the people have to make a big circle and one by one all the participants sing their own name and after sing an improvised song in their own mother language. The others try to repeat it.



Conductor :

We make a circle. The teacher makes the voice clapping with hands and another voice stepping the foot. Then, one by one, every person in the circle becomes the conductor creating the rhythm using hands and feet.

Singing shower :

We start with rubbing the hands making the voice of the wind. Then we imitate the rain with different sounds. We also create the rhythm with our hands and mouth using the onomatopoeia.

Voice and movement improvisation :

We enter the center of the circle, one by one, presenting a random voice and a movement at the same time. After all the group repeats the sound and the movement.



Group improvisation

Story of the activity : The big group is divided in trios. Each small group is supposed to create a little song based on three previously given sentences. The point is to see how the same lyrics can be transformed into various different songs (genres, styles etc.)

Material : Musical instruments (optional), voice

Objectifs of the activity : We learnt how to cooperate, how to improvise and how to share the song with the audience

Detailed steps of the workshop :

Three conditions: Have a bass line, have a conter singing, sing the sentences
10minutes to create our sound.

The sentences :

There is a joy in footing slow across a silent plain.

There is a joy in every spot made known by times of old.

There is a deeper joy than all more solemn in the heart.

Once every group was ready, we played it in front of the audience and had a little concert.

Alternatives : You can do this activity basically everywhere you want using usual things from daily life. Instead of guitar or piano, you can use pots, forks, plates or piece of wood etc.

Rythme and pronunciation exercices

Objectives of the activities : theory of rhythm, understanding the rhythm (how to fulfill a full beat with notes of different durations) Practice the rhythm with improvisation on the metronome.


Material : Mr Beat, a metronome application on the phone.


Detailed steps of the workshop : gather in a circle, put on the metronome on the middle of it. the first step is to keep the beats with your feet, and don't accelerate !!!


The second step is to clap notes with different lengths in a four time schedule, to do so the facilitator says a number and the group needs to clap the note what belongs to the number during the four time beats.

1 =  = one beat

2 =  = two beats

3 =  = three beats

4 =  = Four beats

5 =  = half a beat

Then each participants where saying themselves a number wich has to be done by other. The last step was to improvise a rythm, one by one, and everyone needed to repeat it.

Alternativs : You can practice rythm by clapping with metronome. You can writte a rythm for your song. Record a rythm and sing with it.

Extra activities :

A little song in a four time beat ! You can practice pronunciation (remember to keep your tongue connected to your tooth, and keep your mouth open) and rhythm with it.

It goes : You know New York you need New York you know you need uniaue New York



just clap every note !

And then improvise the rythm onto the song with the notes we've seen before !

And an other one for pronunciation :

first voice : pataca pataca pataca pa
pataca pataca pataca paou

second voice: pataca pataca pataca pou
pataca pataca pataca pi

All together : pataca pataca pataca peï

Meditation

At the beginning of some workshops, we practised meditation. It lasted for 20 minutes and we did it with the whole group, which was 25 people. Each one of us sat on a chair but it is not necessary.

There are some alternatives : sitting on the floor, at home, before an exam or a concert etc.

Objectives : We wanted to get into the same mood, calm down a bit, be centered and grounded, to build awareness of our bodies, to focus on the breath for the whole workshop.

Moreover, before or after any activity in order to return to yourself, calm down your body, reconnect with the presence and the others in the group. After this activity, the participants should be more relaxed and in tip-top condition.

Materials

A room, some chairs or pillows, your beautiful bodies and voices :)

How we did it : First of all, everybody is sitting down on a chair in a circle. The back is straight, the hands are on the thighs, the feet are grounded and the eyes closed.

-Then we focused on the silence of the room for a while.

After that we did a body scan :

-Feeling the foot on the ground,relaxing our ankles, knees, hips, then feeling the back on the chair's back, putting the shoulders down, relaxing the hands.

-The leader tries to make the participants listen to all their physical sensations.

-We then had to do some micromovements with the head up to the sky.

-After a bit of time, we brought our attention back to the silence or noises of the room and felt our bodies again.

-Finally, we opened our eyes in our own time.

-We had a feedback circle where we explained our feelings and emotions.

Alternatives : - It is possible as well to put on your phone some relaxing music meditation.

Slam WorkShop

Slam poetry aims to bring poetry closer to everyone. Poetry is in everything around us, even in us. Slam poetry is free of prejudice. It can awaken writing skills, boost freedom of expression and confidence in public speaking.

For this activity you will need paper, pen, microphone (and amplification).

Duration is divided in two parts,

One for the writing - 1 hour to 1 hour and a half depending of the group

Second for performing – in the slam tradition, every participant has maximum 3 minutes.

It is nice to have a microphone during the workshop, so participant can become comfortable with it. Microphone needs to become their friend.

Remember, the microphone is your friend, you stay close. But it's not your boyfriend or girlfriend, do not eat it or kiss it.

You can start your workshop with a warm up game with a ball:

Put participants into a circle and instruct them to pass the ball to each other by calling the name of the person who is receiving the ball, and one word. Person who catches the ball has to continue with a new word that rhymes with the last one. If a person fails to find a rhyme they have to sit, and they are out of the game, and others can start with a new word that has a different ending.

This game wakes up poem writing skills, by connecting to rhyme, and also helps getting to know each other, feel comfortable by playing together.

To reproduce the workshop:

- Prepare a comfortable space for the people to have enough place to sit and write (maybe an extra table or some hard surfaces to write on).
- Make sure that people have paper and pens for the writing part.
- Introduce the activity, and bring slam poetry terms closer to the participants.
- Give confidence to the participants to be free while writing and later performing
- Introduce the three rules of slam:
 - 1. It should be under three minutes
 - 2. perform acapella
 - 3. Original writing, don't copy others, put yourself in your line
- Depending on age it might be needed to dive deeper into the theory of poetry writing.
- Give helpful starters that should (could) be used.
- Give instructions on performing: Be grounded, be kind, both to yourself and to others, take time and behave to the microphone as it is our best friend (not girlfriend or boyfriend - don't eat it)
- Instruct participants to begin writing and write with them, while reminding them again to be free, and non judgemental

- Then it is time to perform. Participants should greet the person who is approaching the microphone with applause
- When one person finishes, applause last until next (random) person approaches the microphone
- When all of them are finished, do not give them any feedback on their songs, just make them feel comfortable so they can leave the room with hope of better tomorrow

An example of guide line can be writing a text with 4 paragraph :

I am... ;
 I have... ;
 I love... ;
 I hate... ;

Their aim is to help with the fear of the blank page and release writing.

On the next Workshop, you can go on a harder level for the warmup. Play again with the ball, but instead of saying one word, say a short sentence rhyming.

10 TIPS for writing SLAM

1. You do not choose the moment of inspiration.
~Even in the night; you can write. Even in the toilet you can be a poet.
2. Write 90% in one shot.
~ This pen is my friend; I will keep it in my hand till the very end
3. Read it 3 times loud. If you fail in pronunciation, change the lyrics.
~ Elodie, Elodie, something's wrong with a melody
4. Now work on the remaining 10% - do rhymes, assonances (repeated consonants) and alliterations (repeated vowels). Careful with the traps!
~ Pretty pet put his poo to my precious backpack
~ Now i cry and i try to make this guy fly of my eye
5. Be yourself. Do not imitate lyrics heard.
~ forever and ever, all night long, boom boom i want you in my room
6. Print your text.
~ meeeeeeeep, beep - beep, meeeeeep beep - beep
7. Don't apologize to be here.
~ Im a princess of this place. Dont fuck with me thats my space.
8. Speak / sing clearly.
~ Chrzyszcz brzmi w trzcinie w Szczebreszynie
~ Un chasseur sachant chasser sans son chien est un bon chasseur
9. Be creative!
10. Enjoy!

WHEN PERFORMIING

Breath. Grounded. And GO !

Thanks To our Lovely Participant





Teacher Team





Facilitation Team

