

CREATION OF LEARNING PATHS

Music4Rom

The logo for 'Music4Rom' is positioned in the top right corner. The text 'Music4Rom' is rendered in a stylized, multi-colored font where 'Music' is purple, '4' is pink, and 'Rom' is green. Below the text, there is a graphic of a white treble clef and several musical notes floating on a staff, all set against the dark red background.

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TABLES OF CONTENTS

Project Introduction	The Formative Fuction of Music	p. 4
	The Formative Specificity of Music	p. 4
The Learning Paths	The Value of Roma Music	p. 4
	The Structure of the Learning Paths	p. 10
First Learning Path: "The Richness of Romani Music"	The richness of Romani music	p. 13
	Oriental Influences	p. 13
	Interpretative styles	p. 13
	Trasformation and creation of a music style	p. 13
Second and the Third Learning Paths: "The Music of Roma Words" and "The Words of Roma Music"	Romani Music and Poetry	p. 17
	Romani Language	p. 17
	Romani Literature	p. 19
	The Interaction between Music and Poetry	p. 20
Fourth and Fifth Learning Paths: "Distant Sound" and "Music of Things"	The Structure	p. 24
	Learning by Doing	p. 25
	Romani Music Instruments in a nutshell	p. 26
	Sound and Property of Materials	p. 27
Bibliography		p. 29

PROJECT INTRODUCTION

The aim of the Music4Rom project is to spread and support Romani culture through a series of activities centred on Romani music as a cultural legacy and as a formative “medium”.

This document fulfils the "Creation of Learning Paths", as envisaged in the Music4Rom project.

A Master Class, planned in Paris within the project work plan, provides for an educational event where 8 young Romani musicians and 8 young musicians of non Romani origins, from the project partner countries, meet and work together under the guidance of famous musicians, of both Romani and non Romani background. The event is pivotal to come to the definition of the Music4Rom Learning Paths and inspire the performance of the Music4Rom Workshops that will be dedicated to Romani and non-Romani children and/or teenagers.

The Workshops shall be held in schools and in settlements in Italy, Romania, Slovakia and Spain.

Hence, validation of the Learning Paths shall be carried out during the workshop experiences, and would produce a wide range of Best Practices.

Music, and within the project context, **Romani music, is considered as a formative “medium”**, therefore it would be appropriate to start by mentioning the formative function of music and the value and significance of Romani music.

THE FORMATIVE FUNCTION OF MUSIC

*“Music is never alone”,
said the composer Luciano Berio (1981).*

Music is born and expressed in multiple forms and with differing functions in all places where human life and communication exist. Music itself, even when it does not transmit a specific message translatable into words, is a form of communication that reflects and interacts with the social

context in which it is generated and played. The various meanings of the term “music” correspond to a plurality of functions that vary from culture to culture and evolve within each culture.



The ethnomusicologist Francesco Giannattasio, (1992) starting from a list of ten functions identified by Allan P. Merriam, (1964), separates the music functions into three main categories:

- 1) functions of organisation and support for social activities: religious and social rites, ceremonies, celebrating anniversaries, work events and collective entertainment;
- 2) functions of induction and coordination of motor-sensory reactions: emotional involvement that produces movement;
- 3) expressive functions: individual expression, communication of ideas through symbolic forms codified within the music culture, and aesthetic enjoyment of music.

Disciplines like anthropology, psychology, history, semiology and cognitive sciences led to an understanding of the development of the dynamics of the music experiences shared across different cultures. These build and develop a strong dialogue that is not only interdisciplinary, but also intercultural.

The formative value of music becomes especially evident in the music function of bridging cultures and disciplines.

In the Romani Culture, children participate in music activities and have the same importance as the adult members of the community. They participate from very early childhood.

In western societies, music education is delegated to experts and institutions, thus impoverishing its social function that often is the natural driving force that introduces a child to the pleasure of music.

According to the Irish musicologist John Blacking (1973) music is “*a humanly organised sound*” with a vocation for improving the quality of the experience of the human relationships within the community.

This is the line of reasoning of the Music4Rom project: to recover and divulge the social and

cultural role of Romani music so as to make adolescents and children aware of their individual and collective identity and therefore of their culture. Music unites because it transcends individual situations and can be shared, without mediation. At the same time, it is a vehicle to express feelings, history and life of individuals and groups.

Music4Rom intends to bring to light the influences and intermixing between western and Romani music.

The bridging function of music is fundamental to link the history, the experience and the rich culture of a marginalized people with the European society a whole.

THE VALUE OF ROMANI MUSIC

The terminology that identifies the Romani music in different countries and defines its various genres is a clear indicator of the importance of the Romani music.

This terminology is now universally recognised in the music world and beyond.

The *musica Rom* or *zigana* for the Italians, is the *gypsy music* for the British, *musique bohémienne* or *tzigane* for the French, *musica gitana* for the Spanish ... and so on.

These are terms that show the wealth of a culture that has influenced a variety of music genres: classical, jazz and world music. Its influence is still significant today.

Not only those terms narrate the history of the Romani music (as it appears in the Romani music traditions) but also identify great masterpieces of classical music.

Music has been the most valid form for Romani people to express their oral culture as it has been experienced as a means of transmission of their own identity and culture.

The music activity of the Romani people has been historically documented since the IX century A.D., in Persia.

While it is true that music was, and still is, a means of subsisting for the Romani, it also accompanied, and still accompanies, all events of their life, from religious celebrations, to weddings and funerals.

It is vehicle for individual and collective sentiments, linked to the habits and the culture of the community and for this reason it holds families together and bonds with society.

Children imitate adults in their way of experiencing music.

However, in the Romani music culture, performing music is a typical male occupation, while women are traditionally dancers and singers.

Romani music has been inspired by the nature, the history and the social conditions of the places where Romani people have been living and creating an unmistakable way of making music.



Romani music making inspired many composers like Liszt, Brahms, Schubert, De Falla, Granados Turina, Ravel, Debussy and Dvorak, but the Romani people have never had their merit fully recognised.

In his work on "The Gypsies and Their Music in Hungary", (1859), Liszt wrote:

"... their art is a sublime language, a mystic song, but clear to those initiated, that is used to express what they want, without their being influenced by anything that is extraneous to their wishes. They have invented their music and they have invented it for themselves, to converse and sing among themselves, to keep themselves united, and they have invented the most moving monologues".

Over time, areas of Romani music have been defined by distinct styles, though they all are connected to each other:

- Oriental area: from Asia Minor, to the Anatolian-Armenian peninsula (Turkey) and North-East Africa (Egypt);
- Balkan area: including Romania, the territories of the former Yugoslavia, Bulgaria and Greece;
- Central-Eastern European area: including the territory of Hungary, the Czech Republic, Slovakia, Poland, Estonia etc, until Russia;
- Mediterranean area: in particular Spain, Portugal, Southern France and Italy;



-North-European area: including the ballads of the Romani in the United Kingdom, the Jazz of the French Manouches, the Jazz of the Belgian and Dutch Sinti and Roma, the swing of the German Sinti, and the songs of the Finnish and Swedish Romani.

THE LEARNING PATHS

The blueprint of the Learning Paths has been designed at the time of designing and organising the content of the Music4Rom Workshops.

The learning pathways convey contents balanced and functional to specific situations and they focus on the target groups.

The pathway starts from the assumption of the learning function of

music and notably Romani music. This enables the development of key competences in Romani and non-Romani children and teenagers.

The program and layout of the Learning Paths enable students to discover and experience the educational and cultural value of the Romani music.

Overall, music itself leads children towards the acquisition of participatory skills. When they perform music making activities and listening practices, they can experience music as an expressive means and can achieve a more complete understanding of the music they listen.

As a fundamental universal language, music helps to reach a multilayered understanding of reality and a more balanced development of cognitive and affective components.

Notably, music helps:

1. development of musical intelligence
2. education of oral perception
3. motor skills

4. maturation of critical knowledge to act within diverse socio-environmental situations
5. development and refining of affective dimensions
6. access to a fundamental cultural heritage and, above all, to the symbolic worlds that music expresses
7. development of behaviour of respect for and interest in other cultures
8. development of transversal competences relevant to cognitive, physical, motor and perceptive, affective and emotional, expressive, communicative, creative, historical and cultural aspects.



THE STRUCTURE OF THE LEARNING PATHS

The Workshops aim to develop the three Key Competences 5, 6, 8 (K.C. 5, 6, 8): learning to learn, social and civil competences, cultural awareness and expressions in Romani and non-Romani children and teenagers.

The experiential method used in the Workshop starts with the definition of the subject to study and with the first collection of data needed to understand it: every Learning Path offers the chance of reconstructing, through research, a personal and collective explanation of the given objective.

The contents and structure of the Learning Paths relate to the acquisition of the Key Competences which is attained through:

- individual and group work, as well as intercultural knowledge of the contents (KC 8);
- group and individual search for material and cultural means, acquisition of linguistic competences, techniques of communication, collective and individual organisation of work, historical knowledge of one's own past (KC5);
- use of creative abilities, knowledge and identification of social and personal emotions, knowledge of performing arts (KC 6).

All these elements are crucial for the success of the project.

During the workshops, children and young people will be guided by young artists, famous musicians, social operators, teachers and education experts. These will have a role of facilitators or trainers and will use the Learning Paths as a guide.

Their main tasks will include facilitating the students' enquiry and helping them raise their awareness of the subjects to study, promoting the acquisition of competences and building a positive learning environment. They will help to enhance self-esteem and social interaction. The acquisition of the KCs will help students to deepen their knowledge of the value of the Romani culture and will inspire them to disseminate its features and meanings.

The activities will be developed by students, teachers, artists and project partners.

The five Learning Paths will specifically focus on:

- how to use Romani Music and song to enhance self-esteem

- how to use Romani Music to enhance literacy and linguistic skills
- how to use Romani Music to prepare a kit to build musical instruments by using recycled materials.

The main expected results will be the awareness and knowledge of the **following values:**

- **the richness of the Roma culture:** a culture that can enhance, develop, preserve and integrate the other cultures it comes across. It conveys identity, teachings and traditions preserved through centuries of nomadism and suffering;
- **the cultural openness:** building cultural bridges between different people and different cultures.

All paths target 5 to 20 year old students. They may also target slightly older students.

All paths are based on the Romani culture: lyrics, literature, music, arts, history.

All paths can be developed in three days or according to circumstances.

The methodology of each learning path is threefold:

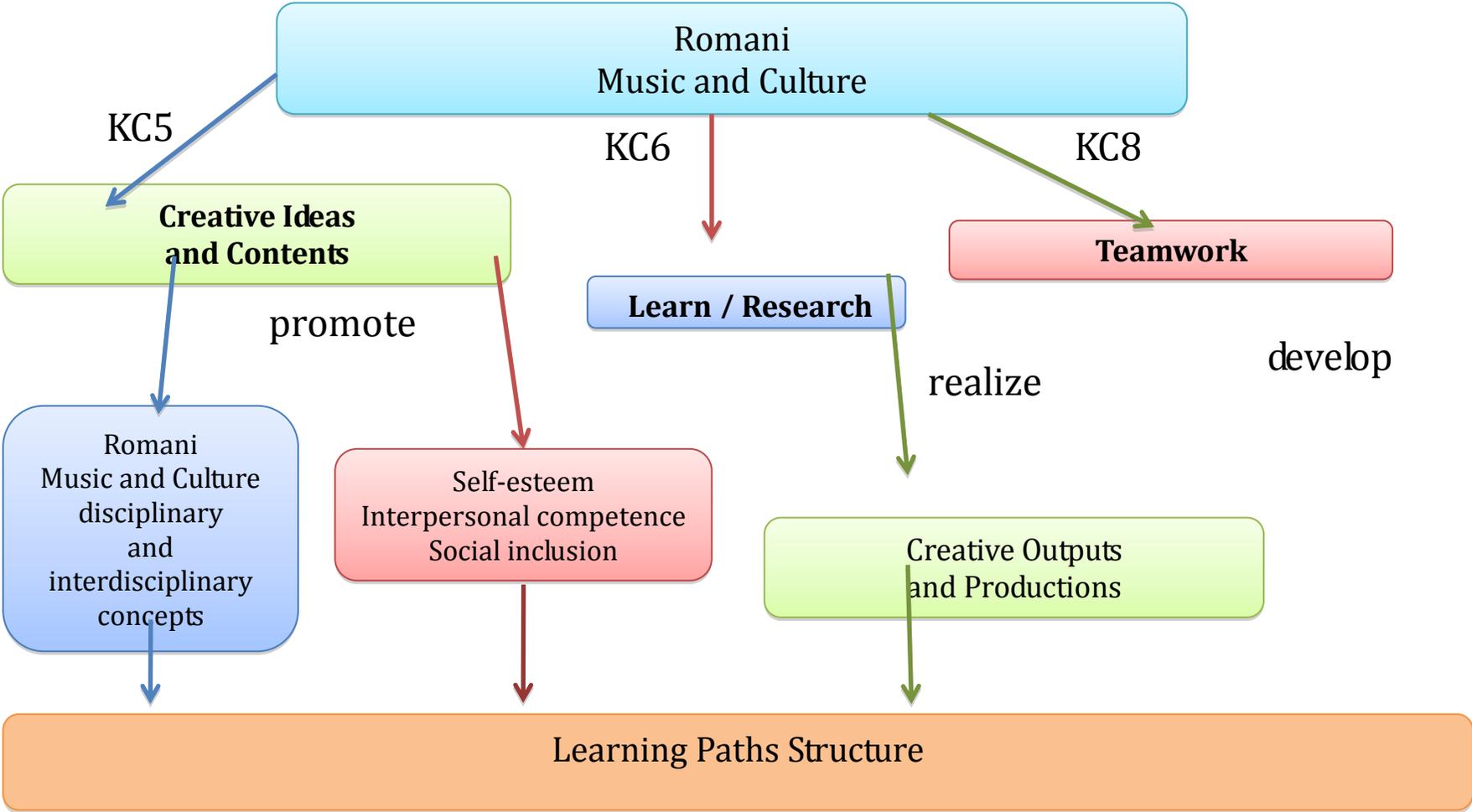
I. The research gained through learning to learn (KC5) or learning by doing will develop knowledge of Romani music and culture and the acquisition of disciplinary and interdisciplinary concepts.

II. Teamwork develops social and civic competences (KC6) that promote self-esteem, interpersonal and intercultural skills, socialization and social inclusion.

III. Cultural awareness and expression (KC8) result from the research and explanation of ideas and contents acquired and processed during the work

The starting point is always Romani music. The choice of music, poetry etc..is centred on the specific goal of each Learning Path.

Map of Learning Paths



...will focus on how to use Romani music and songs to enhance self-esteem in young Romani and promote social inclusion...

THE RICHNESS OF ROMANI MUSIC

If there is an irrefutable statement about the Romani people is that music is a central part of their culture. Regardless of the historical moment, regardless of the country they visit and the social and economic circumstances they face, one can be sure that music is essential in their social life.

This statement can raise many questions, such as for how long and why music has been so essential to the Romani populations? Are there elements in the Romani music that are common to all Romani? The following paragraphs will try to answer mainly the second question and will attempt finding common elements in Romani musicians from different countries.

ORIENTAL INFLUENCES

After more than a millennium outside India, it is difficult to establish which original Oriental elements are present in current Romani music, but for some researchers as Paco Suarez, it is clear that the sense of rhythm and the melodic basis of music works of current European Romani are closely related to the pillars of Indian music, raga and thala (rhythm and melody), elements which are the legacy of Indian music. Other findings revealed that, on their way to Europe, the Romani populations picked up the music traditions of Persia and Armenia, and they were particularly interested in their approach to the music instruments and techniques.

INTERPRETIVE STYLE

If we listen to music performed by Romani musicians coming from distinct European countries, we can easily realize that, as common denominator, their musicality and style of playing enjoy a special freedom. We can notice that Romani musicians avoid playing music scores and instead they are entranced by the inspiration of the moment, offering highly emotional music. Francis Couvreur, scholar and editor of Romani music, believes that "the music made by the Romani always has a particularly well recognizable colour, full of exuberance and melancholy feeling".

Another of the most recognizable aspects of the music made by Romani musicians is the mastery of instrumental technique, which facilitates the flow of their creativity and inspiration. Composers across the world admire Romani musicians' virtuosity, and as Javier Pérez Senz says, "their fame as virtuous players has eclipsed their compositional facet".



Transformation and creation of musical styles

European history shows that the Romani populations have assimilated traditional folklores of every place they have been living in. However, this has been not a simple assimilation, as Roma have rebuilt and transformed local repertoires according to their own playing style and rhythmic and melodic oriental basis, charging the music with the exuberance and the emotionality described by Couvreur Francis. One of the main traits of the Romani musicians across Europe has been their openness in rebuilding local folklores, making them more professional and appealing to the wider audience.

The most remarkable result of this Romani trait of transforming local music by using remarkable virtuosity and creativity, is the development of new music styles through creations that go far beyond the simple reinterpretation of local repertoire. This is why Alain Weber, artistic director of the Festival Les Orientales (France) wondered "How would be today the repertoire of Hungarian Czardas without Roma, or how about Flamenco in Spain? They would be folk and academic music suitable for museums."

The birth of Flamenco, of the Hungarian Czardas, of the Verbunkos and of the Jazz Manouche and other musical genres is a genuinely creative act of the Romani. Although based on previous folklore and repertoire, Romani musicians were the protagonists of the transformation processes of local folklores towards new styles that had musical and social characteristics completely different from the previous ones.

Nevertheless, the creative value of the Romani has never been recognized. The prejudices and

stereotypes about Romani, across Europe, have never allowed the recognition of anything positive related to the Romani culture. The Romani musicians have never been acknowledged as the initiators of important and famous European music styles. Their influence on the western music has never been really forthrightly endorsed as it should have been.

ROMANI INFLUENCE

Romani have not only been creative, but their culture and playing style have inspired authoritative European classical composers. When we listen to the famous *Hungarian Rhapsodies* by Franz Liszt, we are actually listening to authentic Romani melodies which were transcribed and arranged by the composer.

The same applies to Johannes Brahms, who in his *Hungarian Dances* compiled a series of Romani melodies he had heard from soulful Romani bands.

Liszt and Brahms were not the only classical music composers charmed by the Romani melodies. The influences of the Romani enchanting music reached many other composers, such as Ludwig van Beethoven, Franz Josef Haydn, Franz Schubert, Pyotr Ilyich Tchaikovski, Antonin Dvořák, Maurice Ravel, Zoltan Kodaly, Manuel de Falla, Pablo de Sarasate, Isaac Albéniz or Enrique Granados.

We can conclude that the role played by the Romani have definitively enriched the musical culture of Europe, transforming traditional repertoires and creating new musical styles. Furthermore, Romani musicians have exalted the value of improvising music as opposed to the strict interpretation of music written by other composers.

The Romani musicians influenced great European composers who imbued many of their well known works with Romani music styles and melodies.

Concept Map - Learning Path 1'



LEARNING PATH No.2 THE MUSIC OF THE ROMANI WORDS

LEARNING PATH No.3 THE WORDS OF THE ROMANI MUSIC

ROMANI MUSIC AND POETRY

The objective of using Romani music to enhance literacy and linguistic skills and improve learning competences in Romani youngsters can be reached through two Learning Paths that take into account the close connection between music and language, specifically between Romani music and Romani poetry.

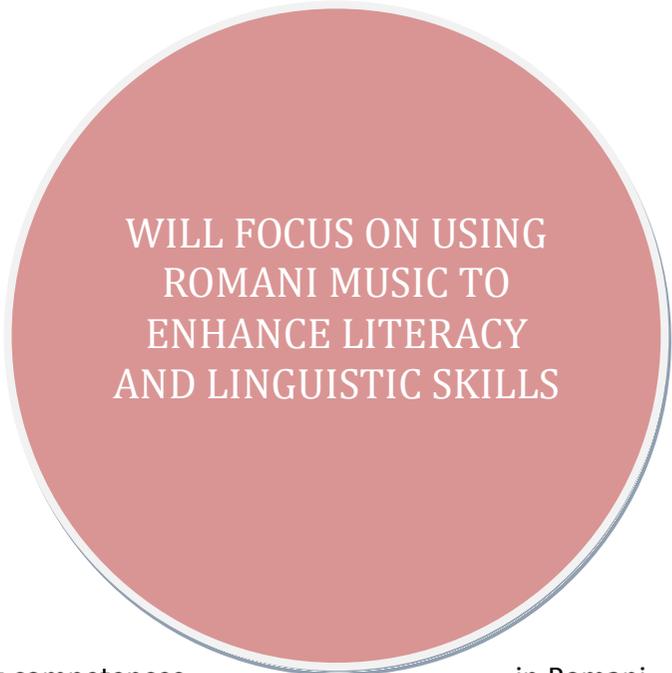
Music and poetry are both used to describe experiences and express feelings. There are many examples of poets who have turned their poems into music lyrics, and there are many poems created to be sung.

Furthermore, both music and poetry use words and rhythms. Words can be very powerful not only when used to create a poem, but also when intermix with music.

A music composition can rely on the power of words and on the effective use of descriptive imagery.

THE ROMANI LANGUAGE

Language constitutes a key element of the identity of a population and this is particularly relevant to the Romani populations. After a diaspora of many centuries, the Romani people are still united by their common origin of which their language is a determining evidence.



WILL FOCUS ON USING
ROMANI MUSIC TO
ENHANCE LITERACY
AND LINGUISTIC SKILLS

The Romani language is divided into as many dialects as the Romani families living across the five continents. Evidence of the Romani people's lengthy travelling, the rich variety of the Romani dialects still shows the common origin, and the language acts as an "anchor" towards their original land: India.

The Romani language has changed during the migrations of the Romani people and has become rich and flexible. It assimilated complex external linguistic elements and evolved into new forms by mixing different roots.

It is a language that has adapted to the changing conditions of life, times and environment, and the differences between the dialects have increased over time.

A list of the Romani dialects, certainly neither exhaustive nor indisputable, may be the following. We should take into consideration, though, that because dialects evolve and spread with their users, the geographical denominations reflect rather conventional grouping:

- 1) Danubian group (Kalderaša, Lovara, Curara, etc.);
- 2) Western Balkan group (Istriani, Sloveni, Havati, Arlija, etc.);
- 3) Sinto group (Eftavagarja, Kranarja, Krasarja, Slovacchi, etc);
- 4) Central-south Italian Roma;
- 5) British (Welsh Romani but especially Anglo-Romani, a sort of mixed English-Roma jargon);
- 6) Finnish;
- 7) Greco-Turkish (perhaps debatable separate groups);
- 8) Iberian (today represented by Calò, the Gitano Spanish-Roma jargon).

However, studies and research in linguistics often produce different theories. Here is the theory of a Romani language expert, Marcel Courthiade. He is a Romani and a professor at INALCO University.

"In a series of articles (beginning from 1982), Marcel Courthiade proposed a different kind of classification. He concentrates on the dialectal diversity of Romani in three successive strata of expansion, using the criteria of phonological and grammatical changes. Finding the common linguistic features of the dialects, he presents the historical evolution from the first stratum (the dialects closest to



the Anatolian Romani of the 13th century) to the second and third strata. He also names as "pogadialects" (after the Pogadi dialect of Great Britain) those with only a Romani vocabulary grafted into a non-Romani language (normally referred to as Para-Romani)."¹

ROMANI LITERATURE

Very significant today is the flourishing of written Romani literature. This follows the utopia of a single Romani language and responds to the Romani people's desire for cultural unity. Romani people across the world feel that they have common origins and share similar values to which they commit themselves, therefore they also would feel the need to speak the same language. The habit of using Romani dialects in the written

form is spreading, while up to now the language has mostly been transmitted orally. There are songs and stories, but also private letters as well as new literary works and magazines.

1

http://en.wikipedia.org/wiki/Romani_language

In the former Yugoslavia, grammars of the Romani language were published in Romani. Linguistic studies of the Romani are no longer attained exclusively by non-Romani researchers.

A written Romani literature and the spread of the use of the written language, though currently using various Romani dialects, may be the first important step towards a unified language and a new awareness for Romani people seeking self-identity.

The Romani poetry, with its oral tradition, is a primary means of the expression of knowledge of the world, of contact with both nature and objects. It has a liturgical form, with magic words, conveying a common Romani heritage of a culture that repeats poems and songs through time and places.

An impulse towards the affirmation of a socio-cultural identity is evident in the written Romani poetry, flourishing since 1900.

This belies the stereotype by presenting feelings of belonging and a rich culture that intertwines traditional stories with contemporary life perceptions.

The Music4Rom Learning Paths No.1 and No.2, based on these socio-cultural expectations, have included poetry from Romani sources to be used with music. The activities of the Learning Paths will reach the twofold objective of working with the involved children and teenagers by using both their native and second language.

THE INTERACTION BETWEEN MUSIC AND POETRY

The interaction between music and poetry can be found in different poetic forms and in a variety of domains such as songs, sounds and dance. Therefore we may have lyric, elegy, ode, psalm, song, sonnet, chorus, ballad and rondo.

Ethnomusicology and cultural anthropology have shown that the word-music relationship varies according to a specific culture and is conditioned, at a deep level, by the relationship of that culture with its own language.

It is also interesting to notice that popular songs and cultured music have a different word-music relationship. Cultured music does not need words as much as popular music.

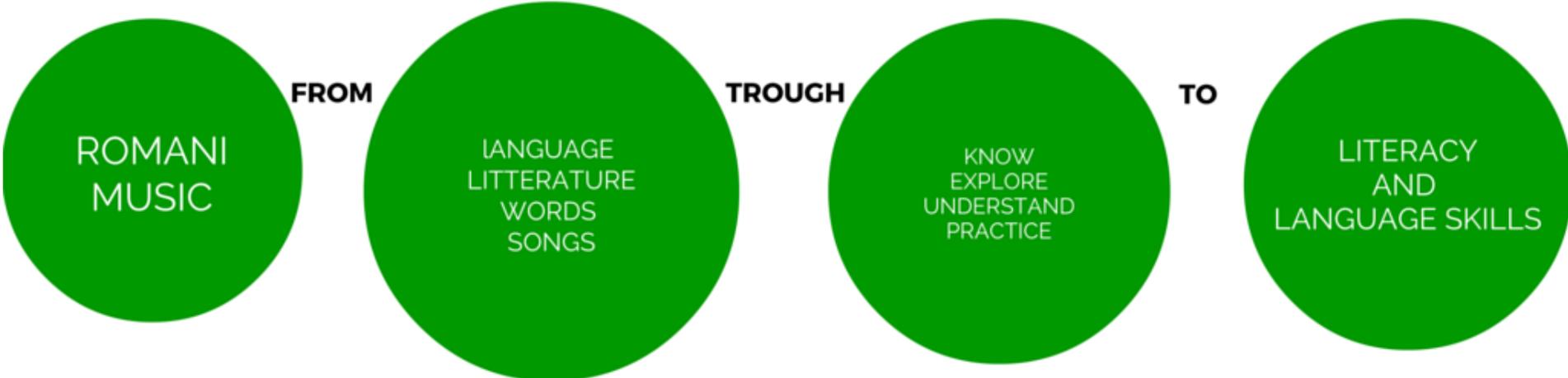
Over the centuries, poetry, with its merging of language and music, meanings and sounds, has given patterns and structures to music.

The contents of the Learning Paths No.2 and No.3 are based on this interaction of phonic-expressive aspects of words and music, within the Romani music repertoire.

Revisiting languages within a music-poetry frame enhances the development of literacy and linguistic competences at different levels:

- **Language Development** –It gives children and young people extra practice in verbal communication and promotes their language development through imitating melodic phrases, matching pitch, and singing entire songs.
- **Vocal Development** – Singing is brought to a new level as both teenagers and children sing in several languages, participate in reciting groups, expand their vocal range, develop solo singing and singing in an ensemble.
- **Cognitive Development** – High-level cognitive skills mean that learners can easily begin to grasp the fundamentals of reading, writing and composing music
- **Gross and Fine Motor Skills** –While learning, children walk, jump and run to the music beat. It contributes to refine their gross-motor skills as children imitate and learn multi-step dances. They become skilled enough to learn simple music notation, play the bars of a glockenspiel, strum the strings of a dulcimer and finger a recorder.
- **Social Emotional Development** – From 5 to 15, self-esteem comes from feeling capable of doing and learning. Learning through music helps children to develop a sense of confidence by experiencing belonging to a group, by enjoying sharing ideas and by taking pride in accomplishments.
- **Music Development** – Expanding skills and cognitive abilities means that children can enjoy increasingly complex group dances and music performing experiences within an ensemble. They also develop singing skills. The most appealing aspect is that the activities empower children to learn, read and write music, and to compose the lyrics and melodies of their own songs too!

Concept Map - Learning Path 2-3'



LEARNING PATH NO.4

DISTANT SOUND

LEARNING PATH NO.5

THE MUSIC OF THINGS

“...will focus on preparing a kit to build musical instruments by using recycled materials...”

Learning Path No.4, as the previous paths, closely connects to the history of the Romani people.

During their migrations, Romani populations travelled with music instruments to create their music. These were easily portable and perfect itinerant companions to their songs and dances.

Which music instruments? What were they made of? Are any of them still used? What is their history? What journeys have they made?

Can we reproduce them through drawings, by searching for images and materials to build them?

Which sound do they emit when played? What are the stories and legends connected to them? Which meaning and symbolic value are attributed to them? Which functions and which part they have in the history of Romani music?

From this research a culturally rich KIT is born. This triggers off an interest on and knowledge of history, geography, language, literature, anthropology, science, visual and plastic arts. It also enhances researching skills (by searching for materials) and the ability to play instruments (by handling them).

Through Learning Path No.5, children and teenagers learn how to make musical instruments from raw materials, by using recyclable objects. *Ex novo* instruments can be developed from the discovery of the “sounds of things” and with the use of imagination; “simple” instruments belonging to local folk music where the activity is carried out can be made.

A multidisciplinary approach is required and it involves elements of music, physics, science, local history, craftsmanship, visual and plastic arts. The structure and the contents of Learning Paths No. 4 and No.5 are similar to the previous Learning Paths.

THE STRUCTURE OF THE FOURTH AND FIFTH LEARNING PATHS

The structure concerns the development of the Learning Paths through workshop activities that reassert the acquisition of the Key Competences.

Structural elements of the Learning Paths:

- group and individual work
- intercultural knowledge of the contents
- research (group and individual) focus on materials and cultural means
- language learning
- communication techniques
- collective and individual organisation of group work
- knowledge and sharing of one’s own past
- use of creative abilities
- knowledge and identification of social and personal emotions
- knowledge of performing arts.

The workshop activities highlight the value of technical laboratories and the Learning Paths are to be experienced as open paths, adaptable to the collective choices and imagination.

In these two learning paths, the methodology of “learning by doing” is applied. Action, reflection, decision, conclusion making are in a circular relationship.



LEARNING BY DOING

“**Learning by doing**” is a learning strategy that focuses on understanding rather than memorizing.

Understanding is closely connected to doing and to the results of action. Piaget said that “intelligence is a set of operations... The operation is a real action that, once internalized, becomes irreversible.....”

The “learning by doing” methodology, particularly applied in the world of technology and industry, and experimented successfully for training purposes, started from this principle.

The “learning by doing” concept is based on the activation of a virtuous circle enabling reflection, research, decision making, concluding and doing. Problem solving and operational and manual abilities are encouraged to the point of acquiring knowledge of

the needed technique.

Acting, handling and making things need to be accompanied by metacognition: reflecting, thinking, seeking answers, carrying out activity and productive training that enable changes and knowledge acquisition.

Productive actions are those leading to: identifying the actions to perform, experimenting, reflecting, making choices, reaching conclusions, acting on the conclusions and verifying their validity. A productive action is not confined to mere mechanical actions but turns action into thought and vice versa.

This would be the most appropriate methodology to develop Learning Paths No.4 and No.5.

Romani and non-Romani children and teenagers, with the expert guidance of artists and craftsmen, will be invited to experiment and reflect on the construction of simple music instruments. A building kit will be developed to allow for replicability.



ROMANI MUSICAL INSTRUMENTS IN A NUTSHELL

Tzimbala and Pan's pipe are Romani distinctive music instruments.

Bagpipe is another typical instrument and can be found in Western Asia and in the most of Europe. Then, the Oboe is also used in Romani music and it is likely that Romani musicians introduced it into Europe. The violin, often played so superbly by Hungarian Romani, is very popular within the Romani culture of every country. It is a common assumption that the violin was developed by the Moorish rSbab and many details speak of the arrival of this wonderful instrument to Europe from Asia.

The vertical flute, a favourite Oriental instrument very used by the Romani in the East is played in Europe only in some areas of the South-East, where Romani people might have bought it.

The tambourine and castanets, also common in the East, can vary according to the development of the Romani culture in the different geographical areas. The same for the lute which appears in various forms, such as the Rumanian Kobza, the Spanish mandolin, the Arab 'fld, the Persian tamburah and saz. All these instruments are currently used by Romani musicians across the world, except for the Pan's pipe. Some of them may not be used regularly, but reports and anecdotes show that they are present even in the United States and in Canada.

The Romani bear leaders from Syria and Romania use to play their basic bagpipe, a vertical flute, a simplified oboe (Arab, zemr).

Their bears often hold out a tambourine to collect money, after dancing or wrestling, or performing with a pole. In Romania, Romani still play Pan's pipes.

The Arab 'ud and the Rumanian kobza are also in use, as previously mentioned.

The Hungarian tzimbala is well known and often played by Hungarian bands.

Romani fiddlers are present in all corners where Romani live.

Romani populations inhabit European countries more than the Americas, and therefore their instruments are more common in Europe. Violin and accordion are symbols of Romani music.

For many centuries, Romani popular musicians have been travelling across East and South-East of Europe bringing their music instruments and playing their music.

SOUNDS AND PROPERTIES OF MATERIALS

Children's and teenagers' creativity and imagination are stimulated with activities, led by expert musicians and craftsmen, aiming to identify the properties of materials and, in our training, of recyclable materials.

The students will gain scientific, linguistic and cultural knowledge.

They will collect and present recyclable materials and will enquire about the nature and the origin of those materials, about their characteristics, colours, qualities, forms and about the sound they produce when handled in different ways.

A discussion about resources and reusing of materials will follow.

The activities will be centred on the history of the objects and on their definition, according to various criteria, for instance quality, colour, thickness and flexibility. It will be studied how the objects relate to sound and music making, and the value of the objects in terms of recyclability will be examined.

The materials to collect should be varied and should be gathered by trainers and students alike.

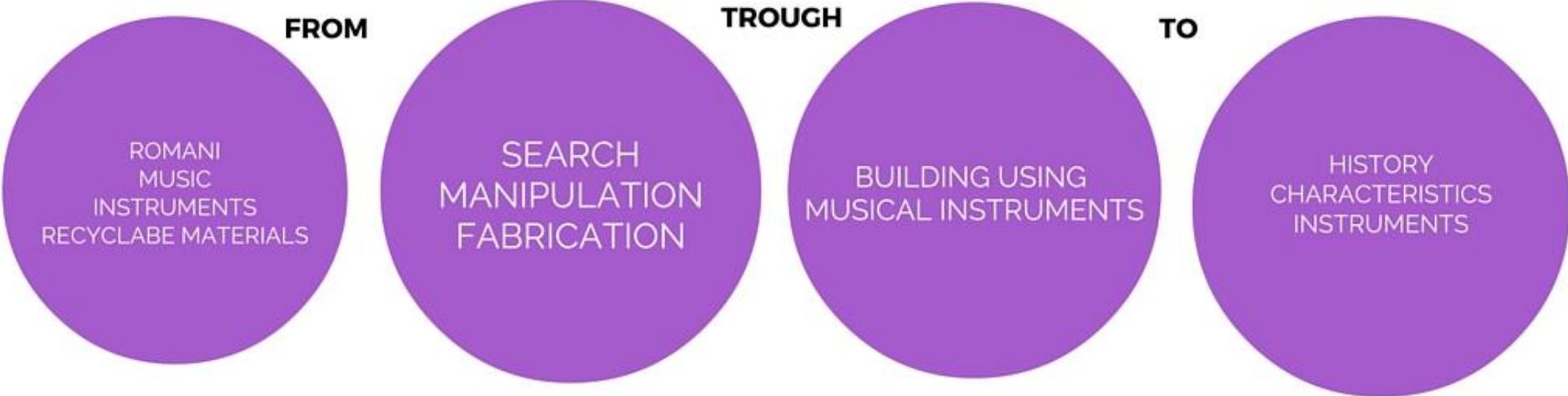
It is possible to make instruments with a vast range of timbres and produce percussions as well as stringed instruments.

It would be a natural step, then, to create a small orchestra that could perform publicly.

The "newly invented instruments" would find their place into the whole. They will be the result of free interpretations of sounds and materials and will be created with the guidance of musicians and craftsmen.

Sounds, noises, vibrations, dynamics of guitar strings, sounds of music instruments, stationary waves in strings and tubes, resonance, beats, transverse and longitudinal waves, vocal timbres and music of the body are all elements of the activities of Learning Path No.4 and No.5 and will be brought together in the store of knowledge, skills and competences attained within the Music4Rom learning paths.

Concept Map - Learning Path 4-5'



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