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SYNC IN! TOOLKIT

Cooperative music for inclusive youth participation

SYNC IN! is a 7-day residential **training course** promoted by **AUDRA APS** for current and aspiring youth workers from Italy, Poland, Serbia, France, Spain, Sweden, Denmark, Lithuania, and Finland. The course took place in Val di Chy (**Valchiusella**, Italy) from July 21st to 29th, 2024.

The training focused on **cooperative music** and **community singing** as tools to foster inclusion, particularly among young people experiencing marginalization and social isolation.

This **toolkit** is a collection of five **practical activity sheets** created by the participants during the training. They are accompanied by **explanatory videos** demonstrating their use.



PRACTICE N.1



NAME: CAMELOSO

AGE:

Any age

MATERIALS

Body, Voice. Optional: paper, percussione, other objects.

SPACES

Open space

PREREQUISITES:

Being a human willing to participate.

OBJECTIVES:

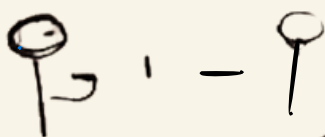
- Understanding and practicing boundaries
- Practicing Non Verbal Communication
- Navigating uncertainty together

DESCRIPTION:

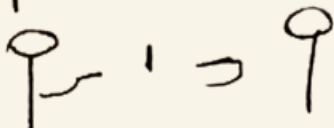
The facilitator introduces the concept of a safe space: a space where participants can express themselves by contributing their “part” (this could be a sound, a vocal element, body percussione, or exploring the sound of an object in the room—it can be anything!).

Participants are not required to interact with others unless they choose to.

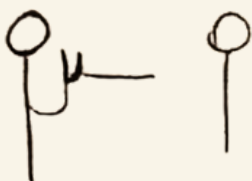
The facilitator then introduces three gestures, which will be used to interact with other participants and to request consent before copying someone else’s part.



“ Can I copy your part?”



“Do you want to join my part?”



“Can I come close to you?”

Before using these gestures or asking these questions, it is important to first establish eye contact, as the activity focuses on practicing non-verbal communication.

Outside of the safe space that each participant identifies across the space, anything can happen! Since this area is the “free expression space,” participants are free to change their part and do whatever they want, as long as they remain mindful of others.

Once all the directions are given, the group forms a circle, facing outward, either sitting or standing. Participants can also lie down with their heads toward the center, but the key is that there is some form of contact within the circle.

Then, the group makes a long note together to signal the start of the activity.

Once the activity is over, each participant silently finds their safe space in the room. The group takes a moment to observe and map the room with this new landscape, and each participant begins their part when they feel ready.

The activity can last as long as you feel is necessary!



PRACTICE N.2

[CLICK HERE TO WATCH THE VIDEO](#)

NAME: Singing Forest

AGE:

15+

MATERIALS

A big piece of paper and colors.

SPACES

A flat ground, preferably outdoor.

PREREQUISITES:

To know the group.

OBJECTIVES:

- Grounding with yourself
- Connecting with the group

NUMBERS:

Min 7, max 30 PEOPLE

DESCRIPTION:

The facilitators invite the participants to walk in the space, connecting with their roots, slowing down, finding stillness, and feeling the nutrients coming from the ground. They guide the participants to imagine forming a plant within themselves, allowing it to grow and eventually sing. The sun, the wind, and the water contribute to forming the plant.

The facilitators encourage participants to see their plant as part of a larger forest, relating to other plants, perhaps touching them as leaves flying or as branches and roots becoming entangled.

The facilitators then ask the group to form a circle and place paper and colors in the middle. One participant starts by making a sound and/or movement inspired by their experience and repeats it. The next person does the same, responding to the first, with all participants relating to one another and to their experience of the practice.

While this is happening, the facilitators create a beautiful soundscape, inviting participants to draw their plant on the paper, collectively recreating the forest.



PRACTICE N.3



NAME: Sounds Catchers

AGE:

6+

SPACES

A space where people can hear each other and with the some object variety.

PREREQUISITES:

None, everyone can join.

NUMBERS:

Depending on the space, minimum 5 people.

OBJECTIVES:

- Practice active listening skills
- Develop awareness about the space around (Listening, Observing, Sensing)
- Encourage to explore people's creativity through rediscovering conventional objects
- Encourage cooperation and communication through music
- Encourage playfulness

DESCRIPTION:

1st PART (2 to 10 minutes)

- The facilitators gather the group in a circle.
- The facilitators ask participants to walk randomly in the space, paying attention to the details around them.
- The facilitators invite participants to explore the sounds of different objects in the room.
- The facilitators remind everyone to take care of the space and be mindful of their movements.

2nd PART (1 to 5 minutes)

- Each participant chooses one sound they like. It should be something repeatable.
- Participants are then asked to play with their chosen sound in a chaotic, free-form way for 30 seconds.

3rd PART (4 to 10 minutes)

- The facilitators ask everyone to close their eyes.
- One participant begins by creating a rhythm.
- The facilitators gently touch some participants. Those who are touched open their eyes and join in by playing their sound, one by one, until everyone is participating together.
- At some point, the facilitators signal the group to stop.

PRACTICE N.4



NAME: Button Express

AGE:

7+

SPACES

Everywhere with enough room.

PREREQUISITES:

Good energy.

NUMBERS:

Min 4, max 30 people

OBJECTIVES:

- Practicing active listening skills
- Developing creativity.
- Creating a safe space to explore music and improvisation.
- Creating music everywhere with no musical instruments.

DESCRIPTION:

- Start with a landing walk, allowing participants to move slowly and mindfully around the space and to stretch their body.
- Gather the group into a circle and ask everyone to sit with their eyes closed.
- Place at least one facilitator inside the circle to begin the activity.
- A theme for the improvisation is optional and can be introduced by the facilitators if desired.
- The facilitators tap someone on the head to signal them to enter the vocal improvisation. If a participant's head is tapped again, it signals them to leave the circle.
- Gradually, facilitators introduce objects from the space into the circle, allowing participants to explore and interact with their sound as part of the activity.
- The activity continues fluidly, with participants joining and leaving, and ends as the facilitators guide the group to a slow, mindful stop.



PRACTICE N.5



NAME: Re-turn

TARGET:

- Age 7+
- Min 5 people

MATERIALS:

- Paper
- Pens or pencils
- Boxes or buckets
- Recycled instruments or anything that could be used as percussion (empty bottles, bottles filled with rice, paper, buckets, etc)
- Optional: percussion sticks, bags or jar.

SPACES

- Area that can fit the participants
- If it is done in open areas/ settings surrounded by nature, this could be part of the activity and add another layer of active listening (asking the participants to replicate certain sounds from the surrounding)

OBJECTIVES AND COMPETENCES:

- Active listening
- Develop creativity
- Develop rhythmic skills
- Explore percussion sounds with non conventional instruments
- Cooperation
- Reflect on environmental issues and emotions caused by them

DESCRIPTION:

- Prepare the boxes: first thing to do is to have ready 5 boxes filled with different recycled percussion instruments and objects that could be used as percussion.
- Give every participant a piece of paper and something to write
- Propose a word, concept, emotion, landscape, image or short video related to environmental issues and ask everyone to write down in one or two words about it. It could be anything: an animal, an emotion, a fear, a color (first thing that comes to their minds related to the topic proposed). Give one or two minutes so everyone can write down their ideas.

- Collect all the papers and put them in a jar, small bucket or bag and set aside
- Ask everyone to gather on one side of the room, leaving a sort of “audience/scenario” setting. (Graphic 1)
- Place the five boxes in a line with enough space for the participants to turn and play the instruments
- Ask five participants that would like to be in scene
- The 5 participants will pick one of the papers from the jar and they will have 1 min to reflect on it. Altogether they will try to dramatize/recreate or show this word or concept through percussion. The landscape should be created as a team, so everyone should be very aware of what the others are doing.
- Each of the 5 participants will place themselves between the box and the audience, facing the box.
- When the facilitator gives the sign they can start.
- When the participant turns to the audience, they can improvise and explore different rhythmic patterns and sounds. The idea of the game is that each time a participant wants to change sounds, instruments or patterns they have to turn first (facing the box) and then turn again to try something new.
 - The round ends when everyone is back facing the boxes.
 - When they finish, the facilitator can ask the “audience” what is the word they had represented and they can guess
 - Thank the 5 participants for their performance! And call another five participants.
 - After the activity ends you could gather everyone to a circle to reflect on the activity and
 - environmental issues.

*The 5 participants could be modified between 3 and 7 depending on the size of the group and time availability

*This could be a game that becomes part of a larger project. If there is time, it could be useful to start working with the group in exploring percussion sounds with everyday objects, recycled objects, etc. And the group could build and propose the different instruments that will be used in the activity.

