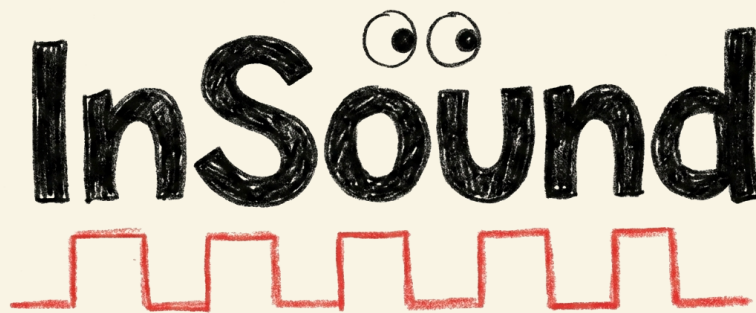




Programme Overview

Electronic sound workshops
for children and teenagers

Berlin

All workshops are delivered in German.

What is InSound?

InSound is a complete workshop programme that comes to you. We bring the instruments, the curriculum and the team — you provide only a room and the group.

The children and teenagers work with **real** synthesizers, drum machines, sequencers and mixers. Not toy instruments and not software simulations, but the actual machines that made the music they already listen to.

No previous experience is needed. There are no auditions, no notation and nothing that can be done wrong. Every session ends with something the group has built themselves.

How we work — the team

Every session is led by **two facilitators**. This is a pedagogical decision, not a logistical one: a group of fifteen children working across four stations cannot be led safely or usefully by one adult alone.

Role	Responsibility
Founder & Artistic Direction	Curriculum design, instruments and technical setup, organisation and coordination. Music producer and DJ. Working languages English and French.
Co-facilitator — Production & DJ	Delivers the workshops in German and English. Producer and DJ with workshop experience at a Berlin electronic music lab.
Co-facilitator — Production	Delivers the workshops in German and English. Works in the same field, supports larger groups in particular.
Co-facilitator — Music Pedagogy	Delivers the workshops in German. Piano teacher. Bridges classical musical training and electronic sound, and supports children who already play an instrument.
Co-facilitator — Social Work & Group Dynamics	Delivers the workshops in German. Social worker in school-based therapeutic work. Group dynamics, inclusion, and support for children who need a different way in.

Why this matters: most workshop providers bring a musician. We also bring someone trained in how children actually work in groups. For institutions, that is the difference between an activity and a programme.

About the founder

InSound was founded by **Chaimae Boukri (Cha)**, a sound designer and IT engineer based in Berlin.

She works professionally in electronic music — as a producer and DJ, and designing site-specific soundscapes for exhibitions and galleries — while also working as an engineer in IT. That double background is unusual, and it is the reason InSound treats sound as both an art form and a technical craft.

Work with children runs through everything she has done. She has taught languages, and privately guided young people towards music by unconventional routes rather than the classical one — despite, or because of, her own classical training.

With **Elles Bougent**, an association addressing the underrepresentation of women in engineering, she leads workshops in schools showing children that sound engineering, IT and engineering in general belong as much to girls as to boys. In 2017 she was selected for the **Study of the U.S. Institutes (SUSI) on Women's Leadership** at the University of Kansas — a competitive programme of the U.S. Department of State's Bureau of Educational and Cultural Affairs, the same bureau that runs the Fulbright Program — where her final project was likewise work with children on breaking traditional gender roles.

InSound is where those strands meet: real instruments, real technical skill, and a way into music that does not ask a child to fit a mould first.

Two age groups

KIDS · 7–11 — Playful, loud, hands-on. The focus is discovery and confidence: that sound is a material you can shape, and that there is no wrong answer.

TEENS · 12–16 — Craft-focused. Teenagers already live inside electronic music; here they get behind it. They build tracks, understand structure and develop genuine technical skill.

Each session lasts **90 minutes** and works standalone or as a series.

Curriculum · Kids 7–11

Module	What happens	What they learn
1 · What is sound?	Sound games, first contact with a synthesizer, building monster and weather sounds	Pitch, duration, cause and effect
2 · The beat	Build a rhythm together on the drum machine — each child adds one sound	Pulse, pattern, listening to each other
3 · Collecting sounds	Record sounds in the room — a chair, a zip, a shout — and play them as an instrument	That any sound can become music
4 · Shapes and filters	Turn one knob at a time and hear how the shape of the sound changes	Focused listening, cause and effect
5 · Building together	Layer all the group's sounds into one shared track	Collaboration, arrangement, structure
6 · Listen to us!	A short presentation for the group, the Hort or the parents	Confidence, ownership

Curriculum · Teens 12–16

Module	What happens	What they learn
1 · Signal & sound	Oscillators, waveforms, building a sound from scratch	How synthesis actually works
2 · Kick & bass	Build the foundation of a track from nothing	The architecture under the music they listen to
3 · Sampling	Field recording, chopping, turning the surroundings into an instrument	Sampling culture and technique
4 · Structure	Develop a loop into a track with a genuine arc	Arrangement, tension and release
5 · Mix	Levels, space, making something sound finished	Critical listening, production craft
6 · Playing out	Beatmatching, transitions, a short set for each other	Performance, DJ fundamentals

Formats: single workshop · weekly club, 4–8 sessions · holiday programme · morning project for school classes.

Why this belongs in Horte, schools and music schools

It reaches the children other music programmes lose

The most common reason a child stops making music is that classical instrumental teaching demands years of practice before anything sounds good. Electronic sound inverts this: a child produces something that genuinely sounds like music within the first ten minutes — and *then* becomes curious about why. The children who benefit most are usually the ones already considered 'not musical'.

It complements classical training — it does not replace it

A child learning piano gains something concrete here: they hear harmony and rhythm from the other side, as material rather than notation. Several of our co-facilitators come from exactly that background themselves.

It opens two doors, not one

Some participants follow the musical route — composition, performance, an instrument. Others follow the technical one: audio engineering, sound design, production, acoustics, software. Both are real careers, and both begin on the same afternoon. Very few school programmes open both doors at once.

It reaches the girls who leave earliest

Girls disappear from both music technology and engineering disproportionately early — often before anyone has asked whether they were interested. Music technology sits precisely on that line: a creative field and a doorway into engineering at the same time. We pay deliberate attention to reaching girls, and a workshop led by a woman who is both a producer and an engineer is a different proposition from one that is not.

Children are consistently underestimated

Children's coding schools proved this over the last decade: give a nine-year-old a real tool instead of a simplified one and they go considerably further than adults expect. The same holds for sound. We do not simplify the instruments — we simplify the entry point.

The model is proven — just not here

Electronic sound education for children is well established in Australia, where programmes built on exactly this approach — real instruments, workshop format, schools and holiday programmes — have been running for years. In Europe it barely exists. Berlin, of all cities, should not be the place where that remains true.

Practical

Duration	90 minutes (adaptable 60–240 minutes)
Group size	up to 15 children per session
Ages	7–11 and 12–16
Language	German — English also possible, depending on the team
Equipment	fully provided — synthesizers, drum machines, sequencers, mixer, headphones

Location	at your site or in a partner space
Staffing	two facilitators per session

Launch pricing for our first Berlin partners:

Single workshop €200 (regular €320) · 4-session club €700 (regular €1,100)

Early partners receive these terms in exchange for photographs and short feedback — and help shape the format while it is still taking form.

Contact

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