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**MUSIC  
IS  
A  
COMMON  
LANGUAGE**

Juodšiliai  
2020



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# Dissemination of good practice Methodological publication

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## 1. Introduction

Juodšiliai „Šilas“ Gymnasium together with project partners from Scotland and Turkey implemented the Erasmus + project (KA229 School Exchange Partnership) “Music is a Common Language” from October 1, 2018 to December 31, 2020.

The aim of the project "Music is a common language":

**To improve the involvement of children from socially vulnerable groups (immigrants, students of different nationalities and special needs) in the educational process.**

**Project objectives:**

1. To get acquainted with the music teaching methods applied by the project partners.
2. To test new music teaching methods in lessons, extracurricular activities, involving children from socially vulnerable groups.
3. To create a methodological publication for teachers, which contains music lesson plans, descriptions of activities, questionnaires.
4. To develop international cooperation, expand cultural understanding, improve foreign language skills.

The project involved 15 pre-school, primary education, music, English teachers and 3 representatives of schools administrations. These are the educators who have experience of working in schools, are open to innovations, want to improve the educational process and improve themselves.



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During the project, 2 mobility visits took place in Lithuania and Scotland and due to Covid-19 the 3rd mobility was virtual. During the physical and virtual meetings, teachers learned new methods of teaching music, applied them in their schools, analyzed the application possibilities and strengths of each method, organized various activities to make the educational process more interesting, diverse, attractive and inclusive for children from socially vulnerable groups.

The aim of this methodological publication is to share good practice in how music and its various teaching methods improve inclusive education and improve children's psychological and emotional state. We hope that the examples of good practice presented in this publication will encourage the use of various methods of teaching music as music helps children to know themselves, develops attention, concentration, stimulates memory, helps to remember which are very important aspects of educating children with special needs.



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## 2. Teachers' impressions

**Ahmet Caglar, The Headmaster, Vehbi Necip Savasan primary school (Turkey)**

This project, in particular, provided an opportunity to achieve the main goal of the project - to provide teachers with new knowledge and skills to improve their competencies, which they will use in their daily work with students, and to share good practice with colleagues. I am very grateful to the project partners and all its participants for the opportunity to improve the quality of teachers' work, increase students' motivation, establish international relations, improve foreign languages. Thank you very much.

**Semra Aloglu, primary school teacher (Turkey)**

The project gave me a lot of opportunities as teachers. It had a positive effect on my work, my music teaching methodologies and directly affected my students' learning motivation and their ability to listen to music, improvise, feel the rhythm, breathe correctly, feel the instruments, create their own rhythms.

**Ilker Acir, primary school teacher (Turkey)**

The subject of music education has an important role in the education of my students. Music education is intended to help children through listening to music, through visual stimulation, motion, and dancing, through stimulation and development of different senses. I am happy that thanks to the Erasmus + „Music is a Common Language“ project, I saw and experienced how teachers from other schools of the world work with their students, I got acquainted with new music teaching methods, national peculiarities. All this makes my work meaningful and interesting and not only for me but also for my students.



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### **Sultan Bostanci Karakoc, English teacher (Turkey)**

Before using different ways of teaching music I had not realized the power of music. Project „Music is a common language“ has made our Syrian students more relaxed and well-behaved. Music has made our communication easier and empathetic. They could obey the rules more easily and more students have learnt the non-violent communication. My special educational needs students have become more eager to join the activities. Music and art set a bridge among us and showed various ways to solve our inner school social problems.

As a contact person, I have learnt lots of things by sharing project experiences with one another, gained the use of the Mobility Tool and mobility organisation, gave me great colleagues.

### **Rasa Stipinienė, pre-school teacher (Lithuania)**

I was very interested to learn about the music education of children in Scotland and Turkey because it is a completely different culture, different children's temperaments, a different sense of music. Watching others' experience I had a possibility to apply new methods in my work. Innovation is exciting and children feel it. The lessons simply varied. And for children with special needs, different, more diverse educational methods made it easier to engage them in musical activities. It is gratifying that all educators, project partners generously shared their experiences, invited to join platforms such as Charanga, which has endless tips, examples to facilitate the educator's work. It needed to be learned, but it was worth it. Thanks to the project initiators and participants.

**Rita Falevičienė, primary school teacher (Lithuania)**

This project teaches children to feel part of a team. They learn to hear not only themselves, but also to hear others, to adjust to the general rhythm. This is especially useful for children with learning difficulties - they feel needed to do tasks with others. Shy children are great at engaging in joint activities. This allows them to be more confident. For me personally, it was an opportunity to discover new ideas, broaden my horizons, feel more about the music of the world, improve foreign language skills.

**Veronika Ruselevičienė, pre-school teacher (Lithuania)**

During this project, children with special needs were able to unfold. With the help of music their strengths were revealed. Children have become more involved in activities and more independent. They have tried to create rhythmic music themselves. As a teacher, the project gave me the opportunity to improve professionally, try new educational methods, improve foreign language skills, get to know other cultures and traditions.



**Renata Balsienė, music teacher (Lithuania)**

The project “Music is a common language” opened up a wide range of opportunities for me as a music educator. Thanks to this project, I learned about the Charanga music platform, which I use in lessons, active extracurricular activities, and even during class hours. This platform has made my lessons very attractive and exciting, the students are very happy to have the opportunity to learn not only the basics of music, but also the technique of playing ukulele. Deepened knowledge of C. Orff's method and creative examples of this method helped to find communion with children with special needs, children of other nationalities or communication problems. The variety of methods and attractive examples led to the creation of our own cycle of ethnographic lessons. These lessons were very interesting and brought a lot of joy to children of all ages. One of the biggest gifts of this project is cooperation with educators of other countries and cultures, the opportunity to be in their different environments, to look at the pedagogical profession even more broadly, to share experiences.

**Saulius Balsys, Class Band director (Lithuania)**

Participation in the project provided a new experience. It was really interesting to get to know the cultural, artistic and social context of other countries, to see the priorities, similarities and differences of music education in different European schools. Often when we get involved in our daily routine, we don't even notice what we have valuable, and this project gave us the opportunity to self-assess the advantages of our methods, see our uniqueness, what we can be proud of.

**Kelly Barty, primary school teacher (Scotland)**

It has been very interesting and enlightening being able to see how music is implemented and enjoyed in other schools across Europe. It has been lovely to see the children engaged in a range of different experiences that have helped them develop both their musical skills and facilitate behavioural issues. Children of all abilities and attitudes have engaged with enthusiasm in fun and focused learning styles from class band, group work and individual activities, with or without using the available digital technology. All of which has provided children with an exciting opportunity to experience music!

**Joyce Fraser, primary school teacher (Scotland)**

Music was never a strength for me. I find teaching it quite difficult but being part of this project has really inspired me to learn and take part. I really enjoyed seeing Class Band and how this has impacted the children involved in this project. The confidence and enthusiasm was overwhelming. Class Band inspired our Buzz Blast project, which was very successful. Children loved it and were instantly involved in music. The lessons learned can be used for years to come and hopefully inspire many children in the future.

**Hannah Atkinson, primary school teacher (Scotland)**

It has been fantastic to see how other countries are implementing music and how the children engage in different ways - using digital technology, class band and individual and group activities have provided the children with a range of exciting ways to experience music. It has been a positive experience in terms of seeing how music has helped with behavioural issues and children's emotions.



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### 3. Music teaching methods

#### Class Band method

The Yamaha Class Band is a music teaching system. It has been operating in various European countries for more than 20 years. This system has been in Lithuania for 5 years. The Yamaha Class Band is a music lesson in which all the children in the class play a variety of wind instruments. After 3-4 months, students play in school concerts. In just a couple of years, they learn and can perform a fairly wide repertoire.

But the Yamaha Class Band is much more than a music teaching system. It is the transmission and sharing of positive values, emotions with the help of music. In the band children not only learn to play but by playing they stimulate creativity, sensitivity, stimulate imagination, collaborate together, respect each other, participate in teamwork that promotes trust and commitment.





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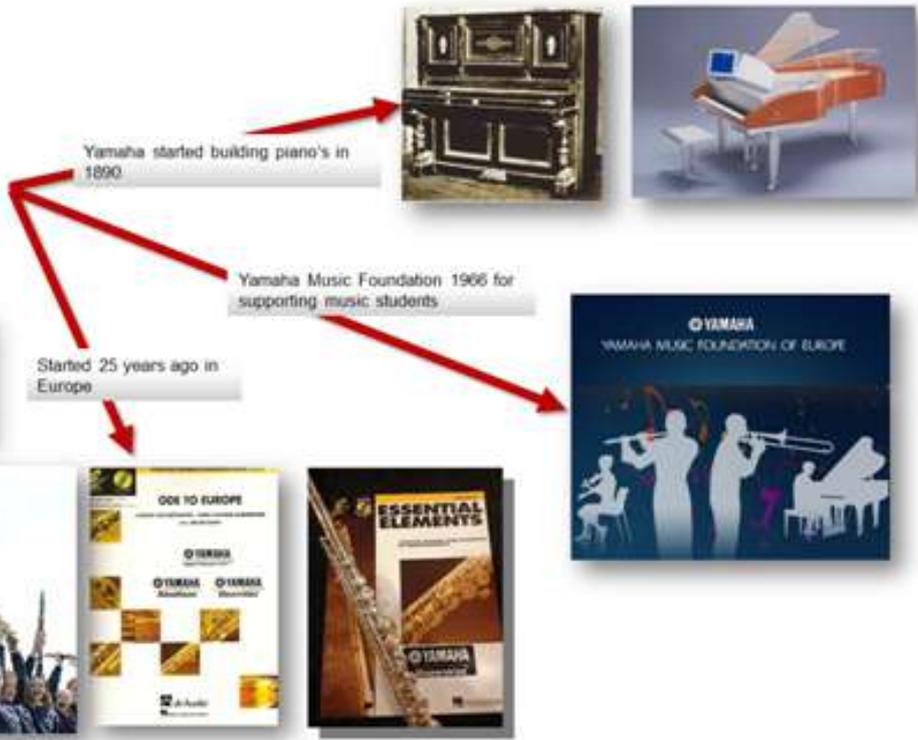
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Learning together – playing together  
in Lithuania!

YAMAHA Class Band  
Music for live

Some history....





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### What is Class Band?

Learning an instrument in the class  
Together with friends during schooltime  
Learning with each other and from each other  
From the start in a symphonic wind orchestra



**Motivating!**  
**Inspiring!**  
**Enthusiasm!**



### Class band: original Symphonic Wind Orchestra





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Learning to play a wind instrument combined with normal music education...

During school time – everybody can join!

Method which has good results and increase enthusiasm...

***Children learn to listen to each other!***

***Also influences normal daily life!***





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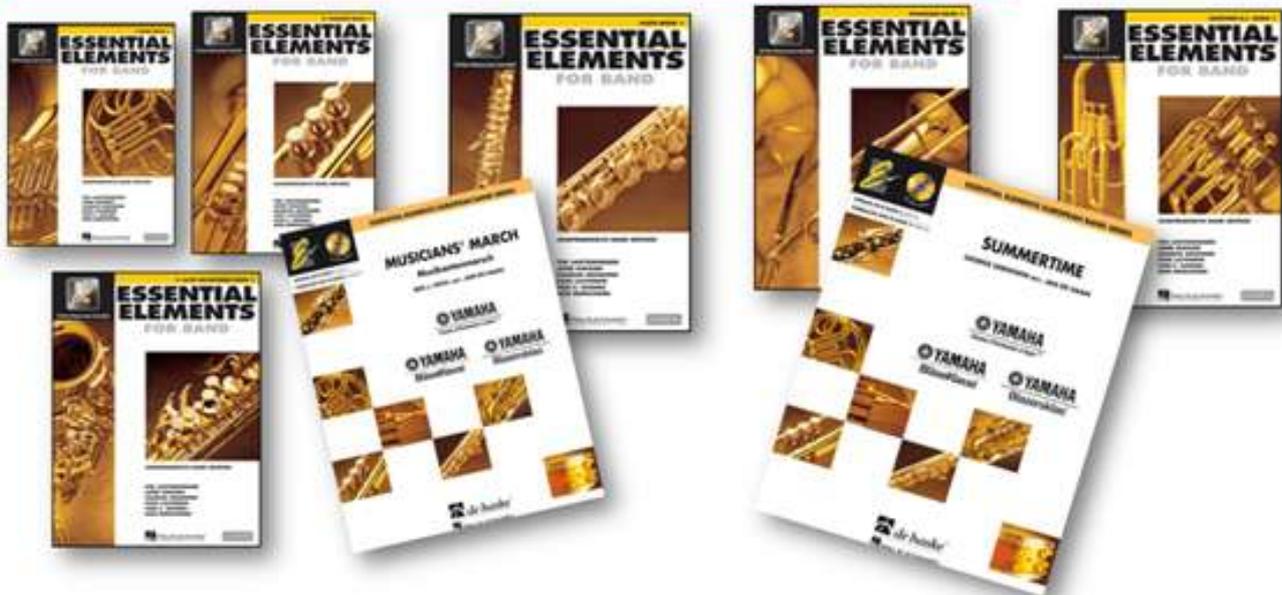
### Using good method: Essential Elements

First steps: 5 tones

- 1. Auditive – hearing / listening
- 2. Reading
- 3. Playing



### Every student has his own book ( available in English) CD included for practicing at home.

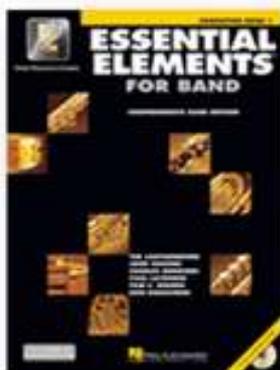




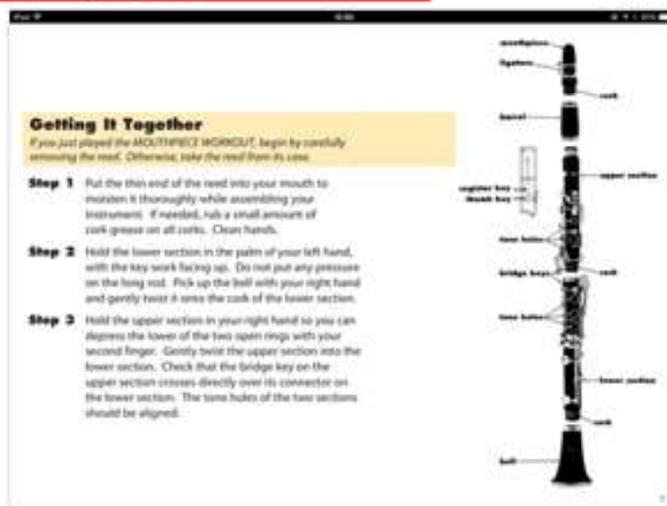
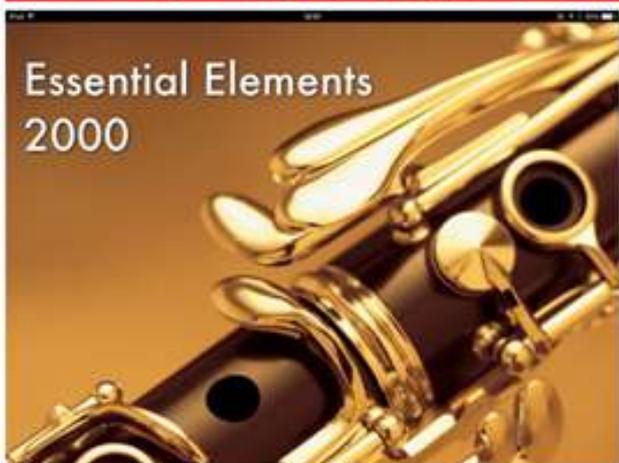
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Teacher has his own book: score



Books also available as eBook for the iPad, including instruction video and mp3 files for each piece.





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**13. ESSENTIAL ELEMENTS QUIZ** All in the preceding week before playing.

**Notes in Review**  
Rehearse the fingerings for the notes you've learned.

**14. ROLLING ALONG** Go to the next page.

**3. A NEW NOTE**  
Look for the fingering diagram with each new note.

**F**

The black circles tell you which time holes to cover or lift to press. "F" is played with the left thumb.

**4. TWO'S A TEAM**

Count & Tap: 1 2 3 4 4 4 1 2 3 4 4 4 1 2 3 4 4 4 1 2 3 4 4 4

**5. HEADING DOWN**  
Practice long notes on each new note.

**E**

**6. MOVING ON UP**

Count & Tap: 1 2 3 4 4 4 1 2 3 4 4 4 1 2 3 4 4 4 1 2 3 4 4 4

digital tools for Class Band





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**teachers**

Trained by YAMAHA (seminars)  
Selected by orchestras / schools /  
music schools  
Enthusiasm  
Tools and skills



**What does Class bands mean to the students?**



Social behavior will be better  
Increasing of IQ  
Listening to each other in orchestra is normal and this will be so in normal  
daily life as well

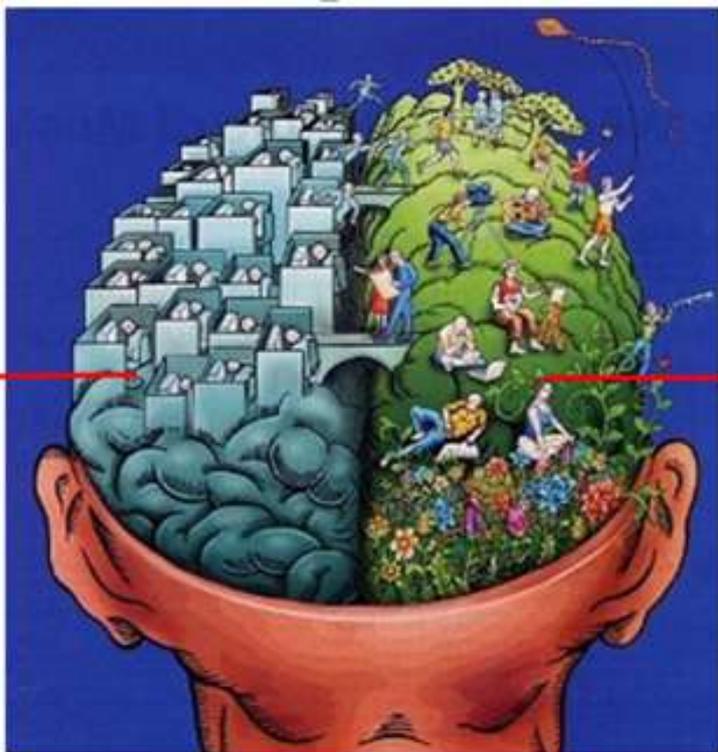




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Why is it that making music makes clever?



left:  
maths,  
structure,  
logic

Right:  
feelings,  
fantasy,  
creativity

rhythm

melody  
harmony

Music =  
rhythm +  
melody +  
harmony !



Cooperate in  
optimized way!



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### Advantages for the pupils:

- Having responsibility for the orchestra instrument gives the child a sense of value.
- The team spirit in the ClassBand creates a climate of partnership and tolerance – playing in an orchestra is fun.
- Learning an instrument demands concentration and discipline – this in turn benefits the child's performance in other subjects.
- Many of all ClassBand pupils continue to play music after completing the two-year course, when the instrument has become a valued friend.
- The musical skills that young people develop through ClassBand will help them in other musical activities outside school.



### Why is ClassBand worthwhile from the point of view of the parents?

- In a ClassBand my child learns to play an orchestral wind instrument during the school day.
- In a ClassBand my child experiences the joy of playing music with other children, from the very start.
- The social context of ClassBand helps my child develop valuable musical and personal skills.



The ClassBand concept is a proven and successful approach, with numerous positive benefits. Supporting your child's involvement in ClassBand will give them the chance to develop musically, personally and socially, learning with class friends in a fun environment.



### Why is ClassBand so good for teachers and pupils?

In ClassBand the children simultaneously:

- Learn to play an orchestral wind instrument
- Learn the basics of music
- Learn and practise good social behaviour in the group

The advanced Essential Elements method helps provide a solid foundation for learning, in which:

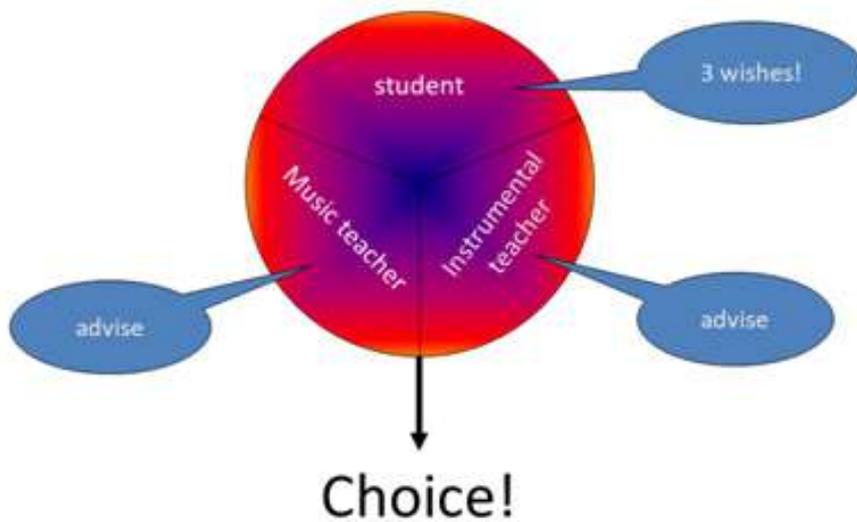
- The pupils experience continuous improvement on their instrument
- The teachers can maximise learning, thanks increased motivation of pupils.



In ClassBand both pupils and teachers collaborate to achieve joint aims, creating an excellent atmosphere for both teaching and learning.



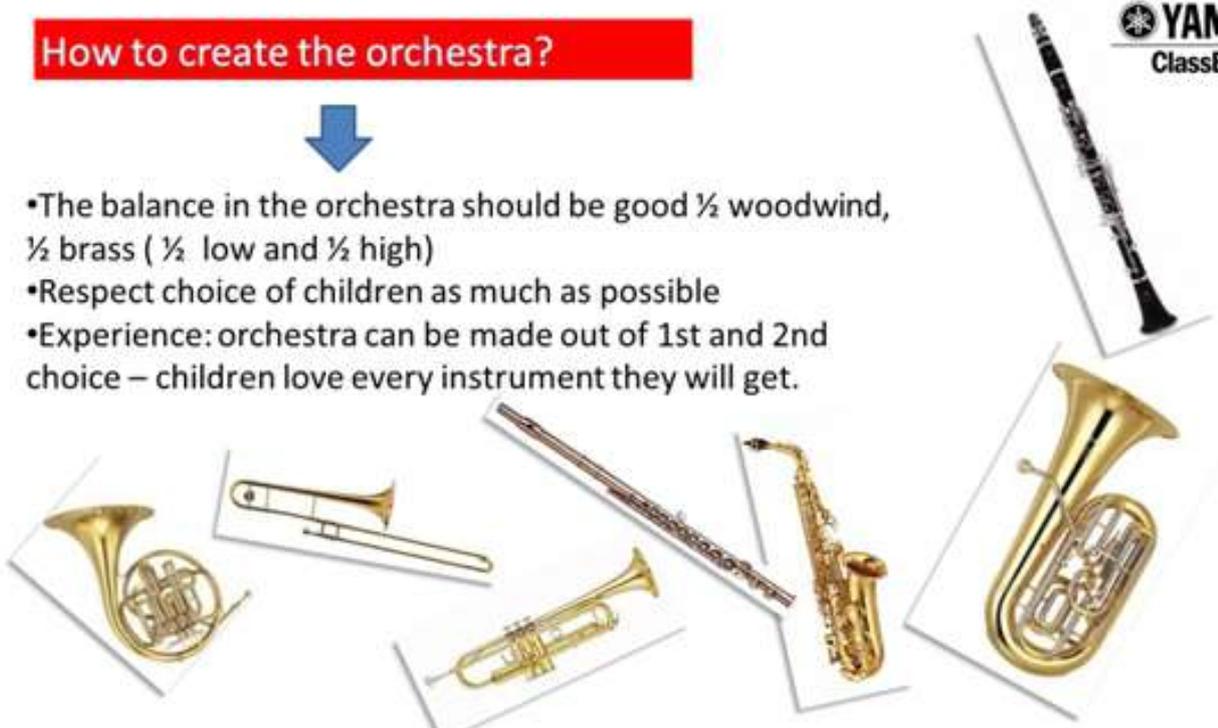
How to choose the instruments?



How to create the orchestra?



- The balance in the orchestra should be good ½ woodwind, ½ brass ( ½ low and ½ high)
- Respect choice of children as much as possible
- Experience: orchestra can be made out of 1st and 2nd choice – children love every instrument they will get.





## Education with EE Class Band



- First steps: learning how to unpack and pack the instruments
- some instruments are not that easy: assistance is needed
- Learn how to clean the instrument before packing.
- Learn children to take care of expensive instruments

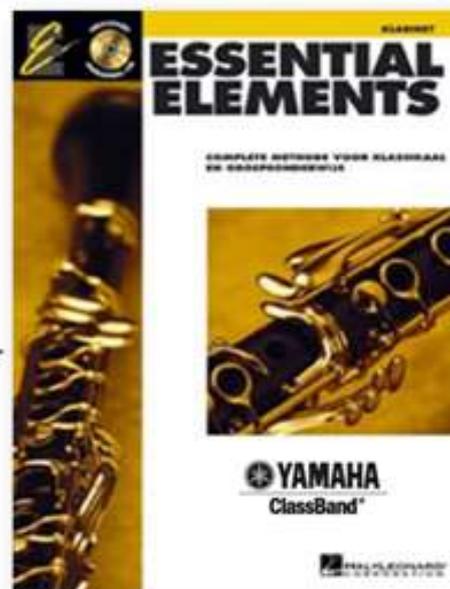


## Education with EE Class Band



### Teach system:

- In small steps learning to play
- First area of 5 tones starting F2 sounding
- Extra material easy to put in
- Theory integrated ( learning by doing)
- Special attention for children – quick students or slow students – but always making music together!
- Everybody has his own role – result is made by the group.





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How to learn any instrument in very short time:



Buzzing → exercise



Thumb in mouth → exercise



Blowing candle → exercise

While practicing students have to look at the conductor – immediately from the beginning get used to conductors and playing together.



Class Band is fun, interesting and joyful learning of music!





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## Singing to Learn Learning to Sing

This approach, which has been successfully applied in Scotland, is a program which helps children self regulate and feel excited during lessons.

Singing to Learn Learning to Sing aims to increase opportunities for children to experience music every day in the classroom. Practitioners are encouraged to consider music as a discipline in its own right, in addition to using music as a vehicle for learning. There is clear evidence that singing, as an active and emotional activity, can contribute positively to children's physical and emotional health. Singing is an important contributor to the development of transferable skills across the curriculum.



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This program includes different music teaching and learning methods such as Charanga, Buzz & Blast and Feis Rois (Scottish national music) which are used in order to support language acquisition for early learners, second language learners and for non verbal pupils or those with learning difficulties. Singing is an important contributor to the development of transferable skills across the curriculum. Singing to Learn, Learning to Sing is available on Glow, Scotland's digital learning platform. The framework provides access to a vast number of teaching materials including 5 how-to teaching videos, backing tracks, sheet music and lyric sheets of various genres at early, first and second level.

<https://sway.office.com/z8D4jaDW2U6rx1Ar?ref=email&loc=play>

<https://youtu.be/2qIPUyw-DJk>

<https://youtu.be/zrshJHqcNj4>

## Charanga

It is a digital music education platform that covers the entire Scottish secondary music program. This methodological tool is constantly supplemented with various songs, themes, instrumentation, creative programs, music lesson plans. This is a great music teaching tool for teachers. It is available not only in Scotland but also in other schools around the world.

[https://charanga.com/wp-](https://charanga.com/wp-content/themes/charanga_2013/assets/pdfs/Charanga%20Musical%20School.pdf?v=1578155275)

[content/themes/charanga\\_2013/assets/pdfs/Charanga%20Musical%20School.pdf?v=1578155275](https://charanga.com/wp-content/themes/charanga_2013/assets/pdfs/Charanga%20Musical%20School.pdf?v=1578155275)



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## Buzz & Blast

Buzz and Blast is a Project of Royal Edinburgh Conservatoire which uses video conferencing for distance learning of music and this resource is available for everyone. It gives the ability to offer video conferencing consultation lessons which allows the Royal Conservatoire of Scotland to share its high profile teaching resource with many others living in remote locations. This is very beneficial for prospective students because it allows to create more personal experience through live interviews.

Videoconferencing teaching is a vital tool for the coaching of students who will become teachers.

Brass teacher Grant Golding teaches young people in Dumfries and Galloway, Scotland who may become future Conservatoire students.

<https://www.youtube.com/watch?v=YAIMxEVsoqA>

<https://fb.watch/1tgSJ7on0t/>

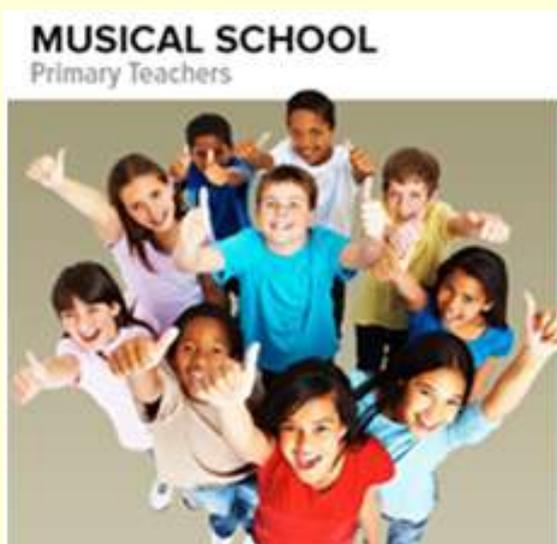
<https://www.facebook.com/308594626420578/posts/440548103225229/?sfnsn=mo>

<https://youtu.be/k7ZVgUYAZlg>

<https://youtu.be/Xr6e37BjRtk>

<https://youtu.be/J3hvw3t2vkw>

<https://youtu.be/evFiHGDMmp8>





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## Feis Rois

Fèis Rois is an organization based in Dingwall and is widely recognized as a national leader in the arts, especially music education. The organization aims to give young people and lifelong learners the opportunity to experience and interest in traditional music and Gaelic culture in a way that helps them develop their social skills and inspires them to reach their full potential.

<https://www.feisrois.org/about-feis-rois/what-we-do/>

<https://www.youtube.com/watch?v=RJ78YeQs8ik>

<https://youtu.be/SI5TZ7EkOwQ>

<https://youtu.be/AzmsTSzFRr8>

<https://youtu.be/X40qqhOijms>





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## C.Orff's music teaching method

The C. Orff's system of music education is an ingenious approach that incorporates many different kinds of learning elements, like dance, acting, singing and the use of various percussion instruments.

Perhaps the single concept behind the entire method is play, not perfect pitch. Carl Orff, the creator of the system, was a firm believer in the power of children's minds and their ability to learn while playing.

In classes, all children are encouraged to compose, improvise and use percussion instruments. The idea is to fully learn to engage in play, without worrying about theory, ideas and pre-set lesson plans. Of course, as children age and their brains begin to mature, lessons become more advanced but always include the key element of playfulness.

The basic facts about the method are:

- Was created by German composer Carl Orff during the 1920s and 1930s
- Uses rhythm and movement as the two key elements of teaching
- Incorporates all elements of play into learning
- Uses dance, singing, drama, movement and chanting
- Allows teachers to build their own lesson plans
- Employs percussion instruments like xylophones, metallophones and cowbells

<https://prezi.com/view/nPcSgMWvw45rXOxk0dFH>

## 4. Lessons' plans

### 1. Application of **Class Band** method in primary school

| Lesson plan cover page  |   |
|---|---|
| <b>Country</b>  | Turkey  |
| <b>School name</b>  | Vehbi Necip Savasan primary school  |
| <b>Module (and unit) of content focus</b>   | Practical application of the Class Band method  |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | Class 2 / C. Classes are held every Monday and Friday according to the school's existing schedule. The duration of the lesson is 40 minutes. The lesson uses national wind and string instruments.  |
| <b>Brief description of learners (how many, age, level, special needs/behavioral issues, etc.)</b>  | There are 24 students in the class, aged 7-8. They love music. There are 4 students from Syria and 1 student has a hearing disability. 2 Syrian students are prone to violence. Two of them are shy. A student with a hearing disability may behave aggressively. They are likely to be involved in the educational process.  |
| <b>Brief description of the Class Band method</b>   | The Class Band method means that each class is an orchestra. It is a systematic, disciplined and enthusiastic approach to success. There is harmony between the teacher and the students in the classroom. All students believe in this method and enjoy being part of this group. Each student listens to each other, communicates and learns from each other. Psychological-emotional state of the students is good because they feel they are needed, important in the team. This raises students' self-esteem and confidence. |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | As there are no professional music teachers in the school, it is difficult to apply the full methodology, but separate parts of the method are applied. The lesson fits in perfectly with the curriculum as students learn to breathe properly, to rhythm, to play individually, in pairs and all together.   |

|  |  |
|--|--|
| <p><b>Learning outcome</b></p>         | <p>Teachers were able to learn the Class Band method using methodological material provided by partners from Lithuania and watch the recorded videos.</p> <p>The students willingly joined in this activity: they learned breathing exercises, learned about the copper wind instruments used in the orchestra, got acquainted and learned notes, learned about Lithuania, its traditions, customs and national music.</p>  |
| <p><b>Materials and references</b></p> | <p>Videos about breathing exercises and recordings made during the visit to Lithuania. Videos about breathing exercises on YouTube. A film about Lithuania:</p> <p><a href="https://www.youtube.com/watch?v=WH9mTk1mxkI">https://www.youtube.com/watch?v=WH9mTk1mxkI</a></p> <p><a href="https://silas.juodsiliai.lm.lt/wp-content/uploads/2020/10/class-band.pdf">https://silas.juodsiliai.lm.lt/wp-content/uploads/2020/10/class-band.pdf</a></p>  |
| <p><b>Anticipated problems</b></p>     | <p>The main problem is that primary school teachers do not have sufficient musical education and cannot play musical instruments. There are also no professional music teachers and music class at school.</p>   |

|                           |  |
|---------------------------|--|
| <b>Proposed solutions</b> | Teachers learned the Class Band method, breathing, rhythm exercises and taught children to feel music, its power and goodness. Teachers tested the method with simple tools (manufactured tools and simple household tools) and showed that this method is universal because children play together listening to each other and thus feel significant and necessary, which raises their self-esteem. |
|---------------------------|--|

### Lesson procedure

| Time   | Teacher activity  | Learner activity  | Interaction                             | Stage aim   |
|--------|---|---|---|---|
| 3 min  | The teacher greets the learners and asks what they would like to learn in this music lesson? Have they heard of the Class Band? | Greet teachers and other students and share their thoughts on whether they know what Class Band is and what they want to learn. | T-S, S-T, S-S<br>T-teacher<br>S-student | To create a connection and arouse students' interest in the Class Band method and music learning in general.                        |
| 10 min | The teacher introduces the Class Band method and Lithuania.   | Students watch the presentation and ask questions about the Class Band and the country.   | T-S, S-T, S-S                           | To acquaint with the music teaching method and information about the country, its traditions, customs and students.                 |
| 10 min | The teacher shows how to perform special breathing exercises.   | Students repeat and try to listen to each other.  | T-S, S-T, S-S                           | To teach students to prepare for the proper breathing that is necessary when playing brass instruments and listening to each other. |
| 10min  | The teacher shows how to perform rhythmic exercises.  | Students repeat and try to perform rhythmic exercises individually, in pairs and together with the whole class.                 | T-S, S-T, S-S                           | To teach students to work together as a band, to engage in this activity and to consolidate the ability to listen to each other.    |
| 3min   | The teacher summarizes the lesson.  | Students answer pre-prepared questions about the method / country, its customs and traditions.                                  | T-S, S-T                                | To get feedback from students about the new method.   |
| 4min   | The teacher evaluates the students' efforts and asks if they enjoyed the lesson.  | Students evaluate and discuss the lesson, say what they liked / did not like.   | T-S, S-T, S-S                           | To find out if students liked this method of learning music and how they felt in the lesson.  |

<https://youtu.be/n4ijlsUA9vc>

<https://youtu.be/FzN-3TFFNcs>

<https://youtu.be/x83RSIh3Po4>

<https://youtu.be/d0fMx3FTG-c>

<https://youtu.be/neyqCjQrtjw>

<https://www.facebook.com/308594626420578/posts/357502021529838/>

[https://youtu.be/dr33JI37\\_V8](https://youtu.be/dr33JI37_V8)

<https://youtu.be/Fz-HqLitgSc>

## 2. Application of **Class Band** method in primary school

| Lesson plan cover page  |  |
|---|--|
| <b>Country</b>  | Lithuania  |
| <b>Name of school</b>   | Juodšiliai "Šilas" gymnasium   |
| <b>Module (and unit) of content focus</b>   | Practical application of the Class Band method.  |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | The class takes place in the premises of Juodšiliai "Šilas" gymnasium - in the classroom during a music lesson. Lesson duration - 45 minutes, the fifth lesson. There is a keyboard musical instrument YAMAHA S670 in the classroom. Students have their own school pipes. We use various rattles, pebbles, sticks and rhythm instruments made by the pupils themselves. |
| <b>Brief description of learners (how many, age, level, special needs/behavioral issues, etc.)</b>  | Students of grades 3a and 3b (9-10 years) participate in the lesson. A total number of students is 23. One student with a hearing disability. Two students are with special needs. Several students have difficulty in playing the pipe. The majority of students have a great feel of rhythm and tempo of music, they can adapt to other players while playing.         |
| <b>Brief description of the Class Band method</b>   | Using the Class Band method, we apply various methods of music education - imitation, repetition, improvisation, musical games, playing one by one, in pairs, groups and together, learning through communication, etc. Rhythm and breathing exercises are important. Assignments are prepared so that their level is appropriate for all students.                      |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | The lesson takes place according to the timetable. The lesson fits in perfectly with the curriculum as students learn to breathe properly, to rhythm, to play individually, in pairs and together.   |
| <b>Learning outcome</b>   | Students realized that playing together in an orchestra is fun. They realized, learned that while playing you need to listen and hear not only yourselves but also other players, adapt to them, learned to play a simple folk piece. Children learned to value and self-assess.   |
| <b>Materials and references</b>   | A textbook, pipe playing tasks "Tili lili dūda", sound equipment, a methodological book for a teacher "Active music teaching methods".   |
| <b>Anticipated problems</b>   | There was a problem for the teacher how to give attention to each student.   |
| <b>Proposed solutions</b>   | A student-student method was applied, the students who are excellent at all tasks, teach, show and help those who have learning difficulties.  |

## Lesson procedure

| Time  | Teacher activity   | Learner activity   | Interaction                             | Stage aim  |
|-------|--|--|---|--|
| 3 min | The teacher greets the learners and asks what they would like to learn in this music lesson? Have they ever heard about Class Band?  | Students greet and answer that they have never heard about Class Band and would like to try this method.             | T-S, S-T, S-S<br>T-teacher<br>S-student | To create a friendly atmosphere, a close relationship.   |
| 10min | The teacher introduces the gymnasium Class Band leader, who tells the children about what a Class Band is, what makes it special, fun and useful for children.   | Students listen, ask questions.  | T-S, S-T                                | To acquaint students with the concept of Class Band, its features and goals.   |
| 10min | The teacher shows, reminds how to perform breathing exercises correctly, to blow the pipe properly.  | Students try to perform various breathing exercises correctly without and with a pipe.                               | T-S, S-T, S-S                           | To remind students the importance of proper breathing when playing pipes.  |
| 5min  | During the sound of the metronome, the teacher demonstrates various rhythm exercises.  | Students try to repeat accurately the exercises demonstrated by the teacher.   | T-S, S-T, S-S                           | To develop students' sense of rhythm, encourage listening and coordination with other students.  |
| 10min | The teacher offers students to create their own rhythm exercises.  | Students demonstrate the rhythm exercise one by one and then all repeat.   | S-S                                     | To encourage students' creativity and self-confidence.   |
| 3min  | The teacher recalls previously individually learned folk song "Willows Swaying on the Hill".   | 1 student plays a keyboard instrument. Others play the pipes or beat rhythm with pebbles or sticks.                  | T-S, S-T, S-S                           | To teach children to play in a band, to adjust, to coordinate with each other, to listen and hear not only themselves but also others. To develop students' desire to play together. |
| 4min  | The teacher summarizes the lesson and is pleased with the work done. She asks students what they liked, what they didn't like, what new they learned, whether they would like to play in the Class Band in the future. | Students answer the teacher's questions, discuss, self-assess and appreciate the play and efforts of other students. | T-S, S-T                                | To summarize the lesson, evaluate and self-evaluate, find out the students' opinion about the Class Band, expectations, draw conclusions for other activities.                       |



### 3. Application of **Class Band** method in primary school

| Lesson plan cover page  |   |
|---|---|
| <b>Country</b>  | Scotland  |
| <b>Name of school</b>   | Lockerbie primary school  |
| <b>Module (and unit) of content focus</b>   | Practical applications of Class Band method   |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | <p>The lesson takes place at Lockerbie Primary School (Scotland). The lesson uses glockenspiels / ukulele and the Charanga digital platform. The lesson is attended by 30 students, including students with learning difficulties (attention and behavioral disorders). The lesson lasts 50 minutes.</p> <p>The aim of the lesson is to test the Class Band method, to learn to play with the whole class as a class orchestra.</p> <p>Tasks:</p> <ol style="list-style-type: none"> <li>1.Looking at the notes c-d-e-f play alone, in pairs.</li> <li>2. Play along with the whole class.</li> </ol> |
| <b>Brief description of learners (how many, age, level, special needs/behavioural issues, etc)</b>  | The lesson is attended by 30 students (age 9-10 years), including students with learning difficulties (attention and behavioral disorders, slow pace of learning). During the lesson, students are divided into groups.   |
| <b>Brief description of the Class Band method</b>   | <p>The Yamaha Class Band is a music teaching system. It has been operating in various European countries for more than 20 years. The Yamaha Class Band is a music lesson in which all the children in the class play a variety of wind instruments. After 3-4 months, students play in school concerts. In just a couple of years, they learn and can perform a fairly wide repertoire.</p> <p><a href="https://silas.juodsiliai.lm.lt/wp-content/uploads/2020/10/class-band.pdf">https://silas.juodsiliai.lm.lt/wp-content/uploads/2020/10/class-band.pdf</a></p>                                    |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | Perfectly fits in with the material provided on the Charanga digital platform and fits the curriculum as students play alone, in pairs and together, learn to rhythm, get to know the notes.  |

|  |  |
|--|--|
| <p><b>Learning outcome</b></p>         | <p>Students learned to work in a team as a unified Class Band, learning to recognize notes. The children learned what the Class Band method is and how children from other countries learn.</p>    |
| <p><b>Materials and references</b></p> | <p><a href="https://charanga.com/site/">https://charanga.com/site/</a><br/> <a href="https://silas.juodsiliai.lm.lt/category/klase-orkestras/">https://silas.juodsiliai.lm.lt/category/klase-orkestras/</a><br/> <a href="https://tijdschrift.jilster.nl/pageflip/62ba16a2-7bb4-11e9-8f0e-025135e2ff86?fbclid=IwAR1OrNLVpzy1gNcPGe5hK0QjqdOcbMW3ZcL9w5Ay_vjBPdQGU_agl7yKbaE#page/8">https://tijdschrift.jilster.nl/pageflip/62ba16a2-7bb4-11e9-8f0e-025135e2ff86?fbclid=IwAR1OrNLVpzy1gNcPGe5hK0QjqdOcbMW3ZcL9w5Ay_vjBPdQGU_agl7yKbaE#page/8</a></p> |
| <p><b>Anticipated problems</b></p>     | <p>There were no problems because the students were interested in a new way of learning music.</p>   |

| Lesson procedure |   |   |                                       |  |
|------------------|---|---|---------------------------------------|--|
| Time             | Teacher activity  | Learner activity  | Interaction                           | Stage aim  |
| 2 min            | The teacher greets the learners and asks what they would like to learn in this music lesson? Have they ever heard of the Class Band? Have they ever wondered how children learn music in other countries?                   | Greet teachers and other students and share their thoughts on whether they know what a Class Band is and what they want to learn. | T-S/S-S/S-T<br>T-teacher<br>S-student | To build rapport and cause their interest in Class Band and learning music in general.                 |
| 10min            | The teacher introduces the students to the Class Orchestra method, explains how it works. The teacher also introduces the visited country (Lithuania), its traditions, music and children from the project partner schools. | Students listen to the teacher's presentation, then discuss the method, ask questions about the unknown country and the children. | T-S, S-T                              | To introduce the Class Band method to the students, to present another country, its music, traditions. |

|       |  |   |               |   |
|-------|--|---|---------------|---|
| 15min | The teacher demonstrates rhythm exercises to the students to make it easier to get involved in the main activity.  | Students clap the rhythm individually, in pairs, and later all together.                    | T-S, S-T, S-S | To prepare students for further activities, including playing together as a Class Band and teach them to listen to each other.                  |
| 5min  | The teacher asks the students to pick up the glockenspiels / ukuleles and try to play the notes c-d-e-f.   | Students pick up instruments and play individually, in pairs, and together as a Class Band. | S-S, S-T, T-S | To repeat previously learned notes and play together as a Class Band.   |
| 15min | The teacher shows how to combine the Class Band approach with the material provided by the Charanga digital platform.  | Students play together as a Class Band to various melodies.                                 | T-S, S-S      | To play together as a Class Band using glockenspiels /ukuleles according to the melodies on the Charanga digital platform.                      |
| 3min  | The teacher summarizes the lesson and asks pre-prepared questions about the lesson and evaluates everyone's efforts:<br>1. What is a Class Band?<br>2. How did we find out about him?<br>3. What did you learn during the lesson?<br>4. Did you like the lesson? | Students answer the questions and discuss whether they liked the lesson or not.             | T-S, S-T, S-S | To get feedback from students about the new method and find out how the children felt in the lesson.<br>To learn to express thoughts, opinions. |

<https://youtu.be/j5NzP3iqMb0>  
<https://youtu.be/2GmW4J2fwQA>



#### 4. Application of **Singing to Learn Learning to Sing** method in extracurricular activities of students with special needs

| Lesson plan cover page  |   |
|---|---|
| <b>Country</b>  | Lithuania   |
| <b>Name</b>   | Juodšiliai "Šilas" gymnasium  |
| <b>Module (and unit) of content focus</b>   | Practical application of Singing to Learn, Learning to Sing (Charanga) method.  |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | Special exercises take place in the classroom, lesson time is 45 minutes. Tools used in the student's lesson: a smart board, tablets.   |
| <b>Brief description of learners (how many, age, level, special needs/behavioural issues, etc)</b>  | Artistic activities are designed to develop the self-expression of students with special needs, to increase their self-confidence. Objectives of the exercise: to develop special abilities, artistic and self-expression abilities, to develop experience of artistic activities and aesthetic experiences, to provide relevant knowledge, to develop individual student abilities through artistic activities, taking into account the child's weaknesses and strengths, to expand vocabulary, improve reading skills. The group is of 6 students with special needs. These are 2 second, 4 third grade students. 3 students have complex disorders and behavioral problems, the other 3 students have general educational disorders. |
| <b>Brief description of Charanga method</b>   | The group consists of 6 students with special needs. During the activity, children will learn to perform movements, rhythmic exercises, sing syllables, learn songs presented on the Charanga digital platform, and learn to play short rhythmic structures and notes using the Garage Band program.  |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | The curriculum is adapted to work with non-traditional methods. Teaching of Lithuanian language, English language, Mathematics takes place through the development of artistic skills, applying the material and methodology of the Charanga digital platform, the Garage Band program.   |
| <b>Learning outcome</b>   | The content and essence of group games are the pursuit of a common goal by performing several tasks that require individual skills and initiative. For a longer period of time, students feel safe in a familiar situation and can and want to concentrate on consolidating tasks.  |
| <b>Materials and references</b>   | Charanga.com<br>GarageBand program<br><a href="https://lt.wikipedia.org/wiki/Hiphopas">https://lt.wikipedia.org/wiki/Hiphopas</a><br>YouTube ( Hiphop music)  |

|                             |   |
|-----------------------------|---|
| <b>Anticipated problems</b> | In a group, children come from different classes, with different special needs, so there are often problems with behavior and understanding of each other. Students have different abilities, so not everyone is able to complete tasks, exercises, learn words at once. There are problems with mood swings. In case of failure, the student may get upset and take illegal actions.   |
| <b>Proposed solutions</b>   | The work must be done calmly, without hurrying, constantly giving students a positive attitude, lifting their mood, helping and allowing mistakes to be repeated, corrected and learned as much as they can. When negative behavioral actions or emotional problems occur, students should be persuaded, reassured, given to listen to the music they like, allowed to look for ways to calm down through music, storytelling, art. |

### Lesson procedure

| Time  | Teacher activity   | Learner activity  | Interaction                             | Stage aim  |
|-------|--|---|---|--|
| 3 min | The teacher greets the students. Asks what would they like to do in class today? Asks if students have heard of the Hip-Hop style of music?  | Students greet. Express their thoughts on what they would like to do (want to sing, learn a new song). They say they have heard nothing about such a style. | T-S, S-T, S-S<br>T-teacher<br>S-student | To create a friendly atmosphere, a closer relationship.  |
| 2min  | The teacher plays the song "Hey you" on the Charanga program and offers the children to dance while listening, translates the title of the song "Hey, you".  | The children listen to the song and dance together in the way they succeed in trying to understand the rhythm.  | T-S, S-T, S-S                           | To get interested in Hip-Hop style music.  |
| 3min  | After listening to the song, the teacher asks questions:<br>Did you like the song?<br>What mood did they feel listening to?<br>The teacher explains that this is a Hip-Hop style song and asks if they understood what is characteristic of this song? | The kids respond that they like it.<br>The mood was amazing the kids had fun listening to the song.   | T-S, S-T, S-S                           | To expand students' vocabulary, teach them to answer questions in full sentences, develop the understanding of music styles. |

|      |  |   |                |   |
|------|--|---|----------------|---|
| 7min | The teacher plays the music and offers the children to perform various rhythmic and movement-based exercises based on the music of the song “Hey, you” (warm-up exercises)   | According to the music recording, the children try to feel the rhythm and check the beat. The children listen to the simple rhythmic exercises presented and repeat them by clapping.<br><br>As students look at the screen, they repeat the movements shown by various animated characters, trying to feel the rhythm. | T-S<br><br>S-S | To develop rhythmic hearing, to teach to repeat the shown movements, rhythmic motives, to analyze them. |
| 5min | The teacher briefly introduces the Hip-Hop style and allows children to listen to more short recordings.   | . The children listen to the teacher's story and examples of music displayed on the screen  | T-S, S-T       | Introduce children to the style of Hip-Hop music.   |
| 5min | The teacher presents the lyrics of the song in Lithuanian on the screen.<br><br>Hey you, what are you doing now?<br>I'm beating the beat now.<br>Hey you, what are you doing now?<br>I'm singing a few songs.<br>Hey you, what are you doing now?<br>I'm playing my instruments.<br>Hey, what are you doing now?<br>I'm beating my rhythm. | Students read words, repeat again, and read rhythmically.   | T-S, S-T       | To develop reading skills, learn to rap.  |

|       |   |   |               |  |
|-------|---|---|---------------|--|
| 5min  | <p>The teacher asks to listen to the song again and discusses the music itself.</p> <p>How many singers sing?<br/>Is it a man or a woman?<br/>How many instruments, what instruments do you hear? What instruments copy Hip-Hop sounds?<br/>Which instrument performs solo?<br/>What is the pace of the song - slow or fast?<br/>What dynamics? Is the music loud, quiet, or constantly the same?</p> | Listen to the songs, answer the teacher's questions.  | T-S, S-T      | To teach to understand music, to answer questions fluently.  |
| 5min  | The teacher asks the students to perform rhythmic derivations with rattles according to the sounding melody.  | Children perform rhythmic formations with rattles in pairs and groups. One asks, the other answers. After that, some change the rhythm, others rap the words.   | T-S, S-T, S-S | To learn to rap and beat the rhythm with rattles, work in pairs, listen to others.   |
| 5min  | The teacher explains to the children to open the Garage band program on the tablets, with the help of which selects percussion instruments and children will have to beat the specified rhythm when the song "Hey, you" is played.  | The children prepare the tablets, start the program and each one tries to beat the specified rhythm.<br><br>. Then, while listening to the song together, everyone performs rhythmic exercises and tries to rap together with the lyrics. | S-S, S-T, T-S | To develop a sense of rhythm, the ability to work together, learn to rap.  |
| 2min  | The teacher suggests performing the song "Hey, you" together.   | The children perform a song and beat the rhythm with the teacher.   | T-S, S-T, S-S | To develop the ability to work together, listen to others.   |
| 3 min | <p>The teacher summarizes the lesson and asks the students questions:</p> <p>Did you like the lesson?</p> <p>What did you learn in this lesson, what skills did you improve?</p>  | The children say they liked the lesson, it was fun, good, they learned what style of music Hip hop was, they learned to read the text and to rap.   | T-S, S-T, S-S | To develop creativity, self-expression, the ability to express one's feelings, opinions, mood, to express thoughts fluently. |



## 5. Application of **Singing to Learn Learning to Sing (Charanga)** method in a kindergarten group

|  |   |
|--|---|
| <b>Topic</b>                                   | Body parts, rhythm, motorics skills.  |
| <b>Age / brief characteristics of children</b> | The group consists of 20 children aged 4-5 years. 2 children with complex developmental disorders, 1 immigrant, 15 children from bilingual families. The group is complex and in order to work successfully, it is necessary to look constantly for opportunities to apply an increasingly diverse range of teaching methods. |
| <b>Goals and objectives of the lesson</b>      | To know your own body<br>To develop musical activity<br>To feel the melody and rhythm<br>To express themselves<br>To learn to do activities as the whole group.   |
| <b>Skills and abilities</b>                    | 1. Children will be able to control their body, concentrate, develop fine motorics skills.<br><br>2. Perform rhythmically and repeat movements in different parts of the body.<br><br>3. Learn the names of body parts in a foreign language.   |
| <b>Materials/Sources/Tools</b>                 | 1. Charanga digital music training platform: song "HOKEY COKEY"<br><br><a href="http://Charanga.com">Charanga.com</a><br><br>2. Percussion rhythm instruments (rattles, sticks, drums)  |
| <b>Key issues</b>                              | 1. Does the song cause joy or sorrow?<br><br>2. What language does the song sound?<br><br>3. What do you sing about and who dances in the song?<br><br>4. How many arms/legs do we have?<br><br>5. How to distinguish left and right?<br><br>6. How do body parts sound in another language?                                  |

## Lesson procedure

| Time  | Teacher activity   | Learner activity   | Interaction                      | Stage aim   |
|-------|--|--|----------------------------------|---|
| 2 min | The music teacher greets the children, asks how they feel and do they want to learn a new song.  | The children greet the music teacher and respond that they would like to learn a new song.   | T-C, C-T<br>T-teacher<br>C-child | Create a cozy, close connection and arouse students' interest in new activities.                          |
| 4min  | The teacher turns on the screen and plays the song "Hokey Cokey".  | Children listen to songs and show recognizable animals on the screen.  | T-C, C-C, C-T                    | Introduce children to a new song, its rhythms and introduce animated heroes.                              |
| 3min  | The teacher brings the percussion instruments and asks which instrument children would like to play.   | Children can choose instruments.   | T-C, C-T, C-C                    | Give children the opportunity to decide independently which instrument to play.                           |
| 3min  | The teacher plays the song again and demonstrates the rhythm exercises to the children to make it easier to get involved in the main activity.   | The children repeat the rhythm with the instruments alone, with the teacher, and then together.  | T-C, C-T, C-C                    | Learn to listen to each other and perform rhythm together.  |
| 4min  | The teacher asks questions and explains unfamiliar words:<br>1. Does the song cause joy or sorrow?<br>2. What language does the song sound?<br>3. What is the song about?                            | The children answer the questions enthusiastically because the song is fun for them, the animated heroes are funny.<br>Children quickly recognize that the song is sung in English and tells about parts of the body: arms, legs, fingers. | T-C, C-T, C-C                    | Find out if the children like the new song or understand the foreign language of what the song is about.  |
| 4min  | The teacher asks questions related to the lesson topic:<br>4. How many legs, arms, fingers do we have?<br>5. How to distinguish left and right?<br>6. How do body parts sound in a foreign language? | Children answer questions, those who have difficulty in speaking show the above-mentioned parts of the body.   | T-C, C-T, C-C                    | Find out if children know parts of the body or can name them in different languages (native and foreign). |
| 3min  | The teacher turns on the song, beats the rhythm, and performs the movements performed by the song's heroes.  | Children repeat movements, rhythm individually and together.   | T-C, C-T, C-C                    | Develop music, rhythm while moving. Learn to perform rhythm and movements together.                       |

|      |  |  |               |  |
|------|--|--|---------------|--|
| 4min | The teacher combines singing about body parts in a foreign language, rhythms and movements.  | Children repeat words, show body parts, rhythm and repeat movements. | T-C, C-T, C-C | Develop musical activity, to know body parts, learn their names in a foreign language, feel the melody, rhythm, learn to express themselves, perform actions together. |
| 3min | The teacher summarizes the lesson, praises and evaluates each child's activities, asks questions:<br>1. Did you like the lesson?<br>2. What did you like the most?<br>3. How do you feel after the lesson? | Children answer the questions.                                       | T-C, C-T      | To find out about the achieved goals and objectives of the lesson, to teach to express an opinion, to express one's feelings and emotions.                             |



## 6. Application of **Singing to Learn Learning to Sing (Charanga)** method in a pre-school class

|  |   |
|--|---|
| <b>Topic</b>                                   | Getting acquainted with the methods presented in the Charanga music teaching platform.  |
| <b>Age / brief characteristics of children</b> | Children of 5-6 years. There are 22 students in the class, 3 of them are hyperactive, have behavioral disorders, have difficulty in concentrating. 3 children are from not Lithuanian speaking families, so it is difficult to think in Lithuanian. 2 children find it difficult to adapt in the group, constantly grumble, tear, but calm down during music lessons because they hear a lot of music and melodies at home. |
| <b>Goals and objectives of the lesson</b>      | The objective: to find out what the Charanga digital music learning platform is and how it works?<br><br>Goals:<br><br>1. Test the Charanga music teaching platform method.<br><br>2. Learn to use the Charanga digital platform.<br><br>3. Learn to move, rhythm and play percussion instruments with the whole class.   |
| <b>Skills and abilities</b>                    | 1. Children will be able to name what Charanga is.<br><br>2. Learn to play music, rhythm and move together with the whole class.<br><br>3. Realize that to make music together is fun and enjoyable.<br><br>4. Will be able to express themselves.  |
| <b>Materials/Sources/Tools</b>                 | Internet access, interactive whiteboard, castanets, beating sticks, drums, rattles.<br><br><a href="https://charanga.com/site/">https://charanga.com/site/</a>  |
| <b>Teaching methods</b>                        | Explanation, presentation, demonstration, individual work, team work.   |

### Lesson procedure

| Time  | Teacher activity   | Learner activity  | Interaction                           | Stage aim   |
|-------|--|---|---------------------------------------|---|
| 2 min | A music teacher greets children, asks how they feel and do they want to know what Charanga is? | The children greet the teacher and respond curiously that they want to know what Charanga is. | T-C, C-T, C-C<br>T-teacher<br>C-Child | To create a cozy, close connection and arouse students' interest in new activities. |

|      |  |   |               |  |
|------|--|---|---------------|--|
| 7min | The teacher presents the Charanga digital music teaching / learning platform, which was developed in Scotland, on a smart board screen. With its help, children can learn not only to play, but also to sing, dance and act as a class band.           | The children listen to the teacher's story and actively ask questions about the new subject.  | T-C, C-T, C-C | To introduce children to a new learning platform, to acquaint them with Charanga possibilities, to arouse children's interest and curiosity. |
| 3min | The teacher delivers percussion instruments with the children.   | Children help the teacher to deliver the instruments and can choose instruments independently.  | T-C, C-T, C-C | To give children the opportunity to decide individually which instrument to play.  |
| 5min | The teacher turns on the digital platform and demonstrates rhythm exercises to the children to make it easier to get involved in the main activity.  | The children repeat the rhythm with the instruments they have chosen, individually, together with the teacher, and then all together.   | T-C, C-T, C-C | To learn to listen to each other and perform rhythm together.  |
| 5min | The teacher repeats the rhythmic exercises and encourages the children to perform them without her help.   | The children try to repeat the rhythm without the help of the teacher.  | T-C, C-C      | To learn to rhythm independently, feel the tempo of the melody.  |
| 5min | The teacher demonstrates on the digital platform what movements can be performed according to the specified melody.  | The children try to repeat the movements individually, in pairs, all together.  | T-C, C-T, C-C | To learn to move actively according to melody and rhythm.  |
| 5min | The teacher shows how to combine movements and playing percussion instruments  | The children repeat the movements and play percussion instruments alone, then all together.   | T-C, C-T, C-C | To learn to combine movements with percussion.   |
| 3min | The teacher summarizes the lesson, evaluates the children's activities and asks questions about the Charanga digital learning platform:<br>1. What is Charanga?<br>2. Did you enjoy working with Charanga?<br>3. How do you feel after the activities? | Children answer the questions and recognize that learning through a digital screen is fun for them and that they can do it at home, on their own. They liked the colorful animation, it made them smile and they feel good. | T-C, C-T, C-C | To find out about the achieved goals and objectives of the lesson, to express an opinion, to express one's feelings and emotions.            |



## 7. Application of **Singing to Learn Learning to Sing (Charanga)** method in primary school

| Lesson plan cover page  |   |
|---|---|
| <b>Country</b>  | Turkey  |
| <b>School name</b>  | Vehbi Necip Savasan primary school  |
| <b>Module (and unit) of content focus</b>   | Practical application of Singing to Learn, Learning to Sing method (Charanga digital platform)  |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | Class 3 / D. Classes are held every Monday and Friday according to the school's existing schedule. The duration of the lesson is 40 minutes. The material from the Charanga digital platform is used in the lesson (the song Old Macdonald).  |
| <b>Brief description of learners (how many, age, level, special needs/behavioral issues, etc.)</b>  | There are 24 students in the class, including 5 Syrian refugees and 3 students with special needs. The age of the students is 9-10 years. Students are very fond of rhythm exercises and music. They like to appear in public because then they feel needed, confident, safe being the members of the team. |
| <b>Brief description of the Class Band method</b>   | Charanga is a Digital platform for teaching and learning music. This methodological tool is constantly supplemented with various songs, themes, instrumentation, creative programs, music lesson plans. This is a great music teaching tool for teachers.   |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | Perfectly fits in with the material provided on the Charanga digital platform and fits the curriculum as students play alone, in pairs and together, learn to rhythm, get to know the notes.  |

|                                 |   |
|---------------------------------|---|
| <b>Learning outcome</b>         | Students learned to work in a team, to recognize notes and rhythms. The children learned what the Charanga digital platform is and how children from other countries learn music.   |
| <b>Materials and references</b> | <a href="https://charanga.com/site/">https://charanga.com/site/</a>   |
| <b>Anticipated problems</b>     | Some children may find it difficult to repeat rhythm exercises. There may be problems with the behavior of some children.   |
| <b>Proposed solutions</b>       | The teacher performs the exercises individually with children who have more difficulty in repeating the rhythmic exercises. The teacher explains the goodness and power of music, emphasizes why it is important to be in a team, how to behave in it, reminds the rules of behavior, teaches to behave respectfully, tolerantly, friendly. |

### Lesson procedure

| Time  | Teacher activity   | Learner activity  | Interaction                             | Stage aim  |
|-------|--|---|---|--|
| 3 min | The teacher greets the learners and asks what they would like to learn in this music lesson? Have they heard of Singing to Learn, Learning to Sing method? Have they heard about Charanga? | Greet teachers and other students and share their thoughts on whether they know what Singing to Learn, Learning to Sing method or what Charanga is? | T-S, S-T, S-S<br>T-teacher<br>S-student | To create a connection and arouse students' interest in the new method and music learning in general.                            |
| 8 min | The teacher introduces the Singing to Learn, Learning to Sing method and Scotland.   | Students watch the presentation and ask questions about the method, the country and the children.   | T-S, S-T, S-S                           | To acquaint with the music teaching method and information about the country, its traditions, customs and students.              |
| 5 min | The teacher plays the song Old Macdonald and models clapping four beats in front of the class.   | Students listen, watch the teacher, repeat and try to listen to each other.   | T-S, S-T, S-S                           | To teach students to listen and learn the rhythm and listen to each other.   |
| 5 min | The teacher replays the song and directs the class to clap along with her to the beat.   | Students try to beat rhythmic exercises together with the whole class.  | T-S, S-T, S-S                           | To teach students to work together as a team, to engage in this activity and to consolidate the ability to listen to each other. |
| 5 min | The teacher asks for volunteers to step to the front of class and individually demonstrate the skill, praising them for their accomplishments in using syncopated rhythm.                  | Some volunteers step to the front of the class and demonstrate the skill.   | T-S, S-T                                | To encourage students to show up, to increase their confidence, self-esteem and show how important they are to the team.         |

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|-------|---|--|---------------|--|
| 4 min | The teacher replays the song again and asks children to clap together to the beat and asks them to interject the appropriate animal sound when the singer introduces pig, cow, chicks, dog and duck.  | Students listen to the song, rhythm and imitate animal sounds.                       | T-S, S-T, S-S | To consolidate students' ability to rhythm and imitate different sounds.                                     |
| 7 min | The teacher invites pairs of students to the front of the class to demonstrate the animal sounds in time with the rhythm pattern of the song, while classmates continue to sing and clap to the beat. | Students watch the classmates in front of the class, sing and clap to the song beat. | S-S, T-S, S-T | To repeat the song together with the whole class, to rhythm correctly, to feel the commonality of the class. |
| 3 min | The teacher summarizes the lesson and asks the children:<br>Did you like / dislike the lesson?<br>What did you learn?<br>How did you feel in the lesson?  | Students answer the questions, evaluate what they liked / did not like.              | T-S, S-S. S-T | To find out if students liked this method of learning music and how they felt in the lesson.                 |

## 8. Application of **Singing to Learn Learning to Sing (Feis Rois)** method in pre-school and primary classes

| Lesson plan cover page  |  |
|---|--|
| <b>Country</b>  | Lithuania  |
| <b>School name</b>  | Juodšiliai "Šilas" gymnasium   |
| <b>Module (and unit) of content focus</b>   | Practical application of Singing to Learn, Learning to Sing ( Feis Rois) method.   |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | The method is applied in pre-school education groups and primary education classes (grades 1a and 1b). Lessons take place in their groups, classes until noon, duration 45 min. Teachers present instruments, national costumes, audio and video.  |
| <b>Brief description of learners (how many, age, level, special needs/behavioural issues, etc)</b>  | There are 15-20 children aged 4-5 years from a pre-school education group. There are several children with special needs, many of them come from bilingual or not native speaking families, therefore their linguistic expression, experience and knowledge of Lithuanian folk music and customs are limited.<br>There are 20 children in each primary school class. Children age 6-8 years. There are students with complex developmental disabilities, immigrants and Roma children in the classes. Therefore, the diversification of music methods is especially relevant for the education of such children. |

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| <b>Brief description of Feis Rois method</b>                 | <p>The Feis Rois (Ethno) method is a presentation of ethnic culture, encompassing the comprehensive ethnographic heritage of the nation, presented through the plot of a formulaic folk song. Ethnographic culture is presented in the form of a game. Music making, cognition of instruments, choreography are included as an active listening to music, imitation, rhythmic making, self-expression. The method is dominated by sequential repetition, which helps to memorize more and more accurately. The activities of this method are presented in a very simple and playful form that involves groups of children of any age.</p> <p>During the classes the following are presented:</p> <p>Ethnographic men's and women's costumes, dialects, Lithuanian folk instruments, choreography, Lithuanian Folk children's formula song.</p> |
| <b>How does the lesson fit with your syllabus/timetable?</b> | <p>This ethnographic culture lesson is an addition to music education and is fully in line with the ethnic culture education program. The lesson integrates music education, cognition of Lithuanian folk culture, cognition of the world, peculiarities of technology, mathematics, voice imitation and tasks of self-control, motor skills, attention, joyful self-expression.</p>   |
| <b>Learning outcome</b>                                      | <p>In this intense lesson, the children were very focused and concentrated, actively participated in different activities, unleashed their creativity, developed musical hearing, evoked memories of their family members, the elderly, developed Math skills, rhythmic sense and self-expression.</p>   |
| <b>Materials and references</b>                              | <p>Lithuanian national costume - album<br/> LMTA archive<br/> Musical instruments for children - a book<br/> Sutaras.lt<br/> "Kaip moku, taip šoku!" DVD 2006</p>  |
| <b>Anticipated problems</b>                                  | <p>Younger learners had difficulty in concentrating, especially the mobility and hyperactivity of children with behavioral disorders.</p>  |
| <b>Proposed solutions</b>                                    | <p>Involvement of children with special needs in general musical activities. They played and sang simple animal imitations according to their abilities. They felt integrated into the overall activities of the class and tried actively to focus. The fun, playful atmosphere helped them relax. The lesson passed very quickly.</p>   |

### Lesson procedure

| Time  | Teacher activity   | Learner activity   | Interaction                                      | Stage aim   |
|-------|--|--|--|---|
| 3 min | <p>Teachers greet children and ask what they would like to learn in this lesson?<br/> Teachers greet with a special dialect.</p> | <p>Students greet and answer questions.<br/> When asked with a dialect, students stumble, look at each other, smile.</p> | <p>T-C, C-T, C-C<br/> T-teacher<br/> C-child</p> | <p>Create a friendly atmosphere, close relationships.</p> |

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| 7 min | Teachers tell the children that they came to the class with a help of the time machine. Teachers demonstrate national costumes and compare clothing with the style of modern man's outfit, which has changed a lot. The teachers ask the question: How is beauty understood now?<br>Teachers offer children to take part in a quiz about national costumes. | Children answer quiz questions about dialect costume names. How can different clothing be called? Do a lot of people agree to get dressed in a national costume?                   | T-C, C-T, C-C | To present Lithuanian folk costumes, what makes them special, what the colors mean.<br>To understand changing aesthetic values.  |
| 5 min | Teachers briefly present Lithuanian folk instruments. Teachers consider what animal sound they can imitate and allow children to guess from what and how they can be made.  | Question-and-answer activity, trying to have fun with instruments to simulate the sound of an animal, a bird or another beast.<br>Children speculate and answer, what could it be? | T-C, C-T      | To acquaint with the variety, simplicity and uniqueness of instruments. To tell who played them and at what time.  |
| 3min  | Teachers perform the song about the birds, but when listening, children need to count the children of the birds.  | The children listen to the song and complete the task (count the number of birds' children)  | T-C, C-T      | To attend and participate actively.  |
| 5min  | Teachers introduce signaling instruments, which were an ancient way of transmitting information.  | Children explore instruments, discuss the emergence of modern technologies, consider how long ago they were replaced by telephone, car.  | T-C, C-T, C-C | Actively participate talking about history.  |
| 4min  | Presentation of a bagpipe.  | Children play rhythmically with palms and fingers.   | T-C, C-T, C-C | To perform rhythmic exercises, excite fine motor skills.   |
| 5min  | As teachers sing a children's formula song about animals and family members, after each new animal is introduced, they play musical inserts with folk instruments.  | Children are engaged in a song sung by repeating imitations of animals. Actively listens, performs rhythmic and melodic exercises. Children remember the animals and               | T-C, C-T      | To present Lithuanian folklore, to acquaint with what a children's formula song is.<br>The goal is memory training, voice simulation, rhythmic clapping, melodic voice |

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| 5min  | Teachers present choreography, singing about a boy and a girl who like to sing and dance. Teachers demonstrate Lithuanian folk dance "Grečianikė"  | the sequence of characters, clap or stamp rhythmically in the musical inserts.<br>Children clap rhythmically, tramp, actively participate.  | T-C, C-T, C-C | training.<br>To simulate choreography, to develop rhythm, motor skills, self-control, as well as personal self-expression. Enjoy the dance together |
| 5min  | Final Folk Instruments Orchestra. The teacher plays the bandoneon.   | The children play with the teacher in support of various percussion instruments, rattles and flappers. Children actively rhythm and have fun listening to the bandoneon play. At the same time, they dance and imitate other animals and birds in the song. | T-C, C-T, C-C | Have fun playing together, to develop patience, attention, cooperation. To enjoy cheerful and emotionally cognitive activities.                     |
| 3 min | Teachers summarize the lesson and evaluate the children's activities by asking questions: Did you like / dislike? Why? What did you like the most? What do you remember best? How do you feel after class? | Children answer the questions.  | T-C, C-T      | To find out the children's opinion about the new method, activities.  |

<https://www.youtube.com/watch?v=gxjFlqoqhl&t=39s>

## 9. Application of C.Orff's music method in primary school

| Lesson plan cover page             |  |
|------------------------------------|--|
| Country                            | Turkey   |
| Name                               | Vehbi Necip Savaşan primary school             |
| Module (and unit) of content focus | Practical application of C.Orff's music method |

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| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | <p>The lesson takes place in 4 D class at Vehbi Necip Savaşan Primary School. The duration of the lesson is 40 minutes. The lesson takes place according to the schedule of the school. During the lesson, students learn how the body can become a musical instrument and learn body percussion, so the simple elements of body percussion are demonstrated:</p> <p>Chest-clap-chest, chest-clap</p> <p>Table-table-clap</p> <p>Chest-clap-chest-chest-clap</p> <p>Jump-jump-clap-clap.</p>   |
| <b>Brief description of learners (how many, age, level, special needs/behavioural issues, etc)</b>  | <p>There are 24 students in the class, including 5 Syrian refugees and 3 students with special needs. The age of the students is 9-10 years. Students are very fond of rhythm exercises and music. They like to appear in public because then they feel needed, confident, safe being the members of the team.</p>   |
| <b>Brief description of the method</b>  | <p>C.Orff's method is based on movement, imitation, games, music, and dance. These are the natural skills of children. If a music teacher leads these skills, children can learn both musical subjects and develop their competencies of concentration. Children create a rhythm together, so they feel part of that group. Body percussion, music, dancing, exercise and non-verbal communication are combined with play, fun and songs. Clapping, tapping of body parts, jumps, tramping, etc. can be used for body percussion. Percussion instruments such as drums, sticks, maracas and simple household items can also be used.</p> |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | <p>The lesson fits in perfectly with the curriculum as students learn to rhythm properly, playing alone, in pairs or together. The C.Orff's method is used to develop students' hearing, general knowledge of music, which will be needed in senior classes. It is a great method for developing children's concentration skills and social adaptation. This method helps Syrian refugee children feel needed, which builds their confidence and self-esteem.</p>  |
| <b>Learning outcome</b>   | <p>Students got acquainted with the C.Orff's method, its author, the instruments used and learned new rhythm exercises. They also learned movement exercises, concentration, responsibility for the overall work of the team.</p>  |
| <b>Materials and references</b>   | <p>Melody recordings, video materials, metronome, percussion instruments, rattles, sticks.</p> <p><a href="https://prodigiesmusic.com/what-is-the-orff-method-and-how-is-it-taught/">https://prodigiesmusic.com/what-is-the-orff-method-and-how-is-it-taught/</a></p> <p><a href="https://prezi.com/p/p7pyp8afhrxs/orff-approach/">https://prezi.com/p/p7pyp8afhrxs/orff-approach/</a></p>   |
| <b>Anticipated problems</b>   | <p>Some children may find it difficult to repeat rhythm exercises. There may be problems with the behavior of some children.</p>   |

|                           |   |
|---------------------------|---|
| <b>Proposed solutions</b> | The teacher performs the exercises individually with children who have more difficulty in repeating the rhythmic exercises. The teacher explains the goodness and power of music, emphasizes why it is important to be in a team, how to behave in it, reminds the rules of behavior, teaches to behave respectfully, tolerantly, friendly. |
|---------------------------|---|

### Lesson procedure

| Time  | Teacher activity   | Learner activity   | Interaction                           | Stage aim   |
|-------|--|--|---------------------------------------|---|
| 2 min | The teacher welcomes learners and asks what they would like to learn in this music lesson? Have they heard of the C.Orff's method? | Children greet the teacher and other students and share their thoughts on whether they know the C.Orff's method and what they want to learn. | T-C, C-T, C-C<br>T-teacher<br>C-child | To create a connection and arouse students' interest in the C.Orff's method and music learning in general.                        |
| 5 min | The teacher introduces the C.Orff's method, its essence, the musical instruments used, tells about the body percussion.            | Children watch the presentation and ask questions about the method, reviewing the instruments.   | T-C, C-T, C-C                         | To acquaint with C.Orff's method of teaching music and to explain why this method is interesting and attractive for children.     |
| 3 min | The teacher plays a melody according to which the children will learn to rhythm and move.  | Students listen to melodies and try to rhythm.   | T-C, C-T, C-C                         | To teach students to prepare to perform rhythm exercises correctly.   |
| 5 min | The teacher shows how to perform Example 1 rhythmic exercises.   | Students repeat and try to perform rhythmic exercises individually, in pairs, and together with the whole class.                             | T-C, C-T, C-c                         | To teach students to perform rhythmic exercises together and to establish the ability to listen to each other and work in a team. |
| 5 min | The teacher shows how to perform Example 2 rhythmic exercises.   | Students repeat and try to perform rhythmic exercises individually, in pairs, and together with the whole class.                             | T-C, C-T, C-C                         | To teach students to perform rhythmic exercises together and to establish the ability to listen to each other and work in a team. |
| 5 min | The teacher combines rhythms 1 and 2.  | Students repeat, perform the exercises individually, in pairs, and together with the whole class.  | T-C, C-T, C-C                         | To learn to combine both rhythm exercises into one, listen to each other, work together.  |
| 5 min | The teacher repeats both rhythm exercises with a metronome.  | Students listen and try to repeat.   | T-C, S-C                              | To learn to rhythm with a metronome.  |
| 5 min | The teacher demonstrates rhythm exercises along with a melody.   | Students listen and try to do exercises together with music.   | T-C, C-T, C-C                         | To learn to combine rhythm with melody.   |

|       |  |   |               |  |
|-------|--|---|---------------|--|
| 3 min | The teacher asks the students to do the rhythm exercises along with the melody on their own, without her help.   | Students concentrate and perform rhythm exercises independently all together. | C-C, C-T      | To make sure the children have learned to rhythm, are able to combine rhythm with melody and know how to concentrate and listen to others. |
| 2 min | The teacher summarizes the lesson and asks the children:<br>Did you like / dislike the lesson?<br>What did you learn?<br>How did you feel in the lesson? | Students answer the questions, evaluate what they liked / did not like.       | T-C, C-T, C-C | To find out if students liked this method of learning music and how they felt in the lesson.   |

Examples of rhythmic exercises: <https://www.youtube.com/watch?v=be4Urwb5-Qw&feature=share>

## 10. Application of C.Orff's music teaching method in a pre-school class

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| <b>Topic</b>                                   | Application of the C.Orff's method in the music lesson.  |
| <b>Age / brief characteristics of children</b> | There are 20 students in the class, aged 5-6. Most of the children are from non-Lithuanian speaking families, so it is difficult to express their thoughts. There are 3 children with special needs in the class and 2 Roma children who are very hyperactive but love music and have a great sense of rhythm. |
| <b>Goals and aims</b>                          | <ol style="list-style-type: none"> <li>1. To acquaint with C.Orff's music teaching method.</li> <li>2. To develop and nurture children's natural musicality and creativity.</li> <li>3. To develop the ability to work together.</li> </ol>  |
| <b>Skills and abilities</b>                    | <ol style="list-style-type: none"> <li>1. Children will be able to understand what the C.Orff' method is.</li> <li>2. Will be able to greet rhythmically, repeat the musical rhythm, will be able to work together and in pairs.</li> <li>3. Will be able to express themselves.</li> </ol>                    |
| <b>Materials/Sources/Tools</b>                 | Internet access, interactive whiteboard, castanets, newspapers, paper sheets   |
| <b>Teaching methods</b>                        | Explanation, conversation, demonstration, individual work, team work, work in pairs.   |

## Lesson procedure

| Time  | Teacher activity  | Learner activity   | Interaction                           | Stage aim  |
|-------|---|--|---------------------------------------|--|
| 2 min | The teacher greets the children, asks how they feel, have they ever heard C.Orff's name and do they want to know what C.Orff's method is?   | The children greet the teacher and curiously answer that they want to know what C.Orff's method is because they have never heard such a surname. | T-C, C-T, C-C<br>T-teacher<br>C-child | To create a cozy, close connection and arouse students' interest in new activities.  |
| 5 min | The teacher presents C.Orff's music teaching method on the smart board screen.  | The children listen to the teacher's story and actively ask questions about the new subject.   | T-C, C-T, C-C                         | To introduce children to a new learning method, to arouse children's interest.   |
| 5 min | The teacher offers to listen to a few tunes and choose the one that the children like the most.   | Children listen to melodies, discuss and choose one melody by voting.  | T-C, C-T, C-C                         | To develop the ability to listen, discuss, listen to the opinions of others, express opinions.                             |
| 3 min | The teacher asks the children to choose the instruments (castanets, newspapers, paper).   | Children choose instruments.   | T-C, C-T                              | To give the opportunity to choose the thing children like, to touch and feel the texture, the sound produced.              |
| 8 min | The teacher plays the melody and demonstrates how to perform the rhythm and asks the children to try to do the same.  | Children try to repeat the rhythm with their chosen objects (castanets, newspapers, paper).  | T-C, C-T, C-C                         | To learn to feel the rhythm, hear new, unusual sounds, learn together.   |
| 8 min | The teacher demonstrates the movements and asks the children to repeat them along with the melody.  | Children repeat the movements.   | T-C, C-T, C-C                         | To learn to combine melody, rhythm and movement.   |
| 2 min | The teacher asks to repeat the learned movements and rhythm independently and observes the children.  | Children concentrate and perform movements and rhythm independently.   | T-C, C-T, C-C                         | To learn to perform learned movements and rhythms independently and later together.  |
| 2 min | The teacher summarizes the lesson, evaluates the children's activities and asks: What emotion did they experience?<br>How did they feel?<br>Did they like / dislike?<br>Who succeeded / failed? | The children answer the teacher's questions.   | T-C, C-T                              | To find out if students liked this method and how they felt in the lesson.<br>To teach children to express their opinions. |

<https://www.youtube.com/watch?v=iNFm3iTy0ww&feature=youtu.be>



## 11. Application of C.Orff's music teaching method with the children of the target group of the project "Music is a common language"

| Lesson plan cover page  |   |
|---|---|
| <b>Country</b>  | Lithuania   |
| <b>Name</b>   | Juodšiliai "Šilas" gymnasium  |
| <b>Module (and unit) of content focus</b>   | Practical application of the C.Orff's method.   |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | <p>Classes take place in different school spaces: corridors, pre-school groups, classrooms.</p> <p>Instruments used: rhythmic sticks, cups, classical music recordings, rubber ribbon, children's made rattles.</p> <p>Activities take place during breaks. Duration 15 minutes.</p>  |
| <b>Brief description of learners (how many, age, level, special needs/behavioural issues, etc)</b>  | <p>The classes are attended by children of mixed age: kindergarten (4-5 years old), pre-schoolers (6-7 years old), elementary school students (10-13 years old).</p> <p>The activities involved children with special needs (children with behavioral disorders, children with autism spectrum disorders, children with emotional disorders) and children of Roma nationality, children from mixed families and different races.</p>  |
| <b>Brief description of the C.Orff method</b>   | <p>C. Orff's method is a system of music education. These are five volumes of rhythmic words, recitation, rhythmic exercises, miniature and larger-scale vocal-instrumental works for singing, playing, improvising music for learning children. This method is suitable for children from the age of four, but is also suitable for adolescents. In this system, music is inseparable from rhythm, movement, dance, speech. It is important that in this method, children are participants, not listeners. The most important thing is the process, not the result. The aim of the training is to develop creative music making by being able to improvise. Listen, create by incorporating percussion of the body, elementary rattles, metallophones, percussion instruments, and household instruments, e.g. glasses, spoons.</p> <p>C. Orff's main idea is to educate children by involving them in creative activities through elementary music.</p> |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | <p>The method fits in perfectly with the curriculum and is used in addition to a regular music lesson.</p> <p>With high school students, we use this method during breaks to improve class collaboration, to relax after emotional tension at school and have fun and meaningful leisure.</p>   |

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| <b>Learning outcome</b>         | <p>With this method, there were no indifferent viewers left, everyone was involved in the activity. This is one of the greatest achievements.</p> <p>According to their abilities, children with special needs or children who find it more difficult to integrate due to their understanding of language, other cultures, joined active music making.</p>  |
| <b>Materials and references</b> | <p>Material shared in the “ Music is a common language” project;<br/>         Yuotube channel material;<br/>         Internet material.</p>   |
| <b>Anticipated problems</b>     | <p>Using this method, it was more difficult for children with special needs to keep their attention and perform rhythmic motifs that change according to the phrases carefully and concentrating until the end of the piece.</p> <p>At the beginning of the lesson, it was more difficult for children of other nationalities to understand and remember the sequences of rhythmic motives. There was a great natural temperament, the children wanted to do everything in a hurry and quickly.</p> |
| <b>Proposed solutions</b>       | <p>The decision was not to exclude children with special needs from the group, to allow them to re-engage in activities, play improvisation, perform rhythmic motives, stay with their peers and feel playful, good emotions, express their feelings and moods according to their abilities.</p> <p>Children of other nationalities, who did not immediately understand the task, were helped by their friends and to slower their pace (sometimes they had to be stopped).</p>                     |

### Lesson procedure

| Time  | Teacher activity   | Learner activity  | Interaction   | Stage aim  |
|-------|--|---|---|--|
| 2 min | <p><b>Activity 1</b></p> <p>The teacher greets the learners and asks what they would like to learn during this session? Do they want to have fun?</p>              | <p>Students greet and answer the questions.</p>   | <p>T-S, S-T<br/>           T-teacher<br/>           S-student</p> | <p>To create a friendly atmosphere, a close relationship.</p>  |
| 3 min | <p>The teacher asks the children to sit in a circle and hook everyone together using a rubber band.</p>  | <p>Students sit down and hold together with the help of a rubber-ribbon.</p>  | <p>T-S, S-T, S-S</p>  | <p>To prepare for the song, get involved in joint activities.</p>  |
| 5 min | <p>The teacher starts moving the rubber band in quarter notes and singing the Jewish children's greeting song "Bim Bom" (the song is performed in Lithuanian).</p> | <p>The children sing along following the teacher's example, repeat the movements, improvise in a fun and playful way.</p> | <p>T-S, S-T, S-S</p>  | <p>Playfully and rhythmically to compose the greeting song. To include body movements. Encourage collaboration, express emotions, perform a piece of music together.</p> |

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| 5 min | The teacher changes the movements of the melodic phrase as the words change. By repeating the passage, the children fall silent, the same rhythmic movements remain.  | Children repeat rhythmic movements.   | T-S, S-T, S-S | To learn to perform rhythmic movements together.  |
| 5 min | <b>Activity 2</b><br>The teacher asks to listen to the American folk song "Oh, Suzana" and shows the elements of body percussion and rhythm exercises.  | Students actively listen to the music, move their heads rhythmically, and clap their hands to their knees, clap their hands.        | T-S, S-T      | To learn to blend music, rhythm and movement naturally.   |
| 5 min | The teacher demonstrates rhythmic exercises with a change in musical phrase.  | When the musical phrase changes, students beat their knees, the neighbor's knees in quarters, come back and beat their knees again. | T-S, S-T, S-S | To learn a new rhythmic exercise, listen to music, analyze it, play music with friends.                               |
| 5 min | The teacher repeats the rhythmic exercises and asks the students to try to simulate the sound of an electronic guitar.  | Students repeat movements and rhythm exercises, simulating the sound of an electronic guitar at the end of a melody.                | T-S, S-T, S-S | To repeat rhythmic exercises independently and imitate, improvise, express themselves.                                |
| 5 min | <b>Activity 3</b><br>According to the Queen's song "We will rock you", the teacher demonstrates rhythmic motifs with plastic cups:<br>Clapping by hand — clapping into a cup — rhythmic raising and lowering. | Students repeat the movements shown by the teacher.   | T-S, S-T, S-S | To create different rhythmic shades from various household items, improvise, supplement musical works, play together. |
| 5 min | The teacher demonstrates the following rhythmic motif:<br>Hit the cup with a palm-clap<br>the table-hit the table with a cup-clap the table surface.  | Students try to repeat movements and rhythm carefully and slowly.   | T-S, S-T      | To learn to rhythm with household items, feel the rhythm of music and do it with friends.                             |
| 5 min | The teacher asks the students to combine both rhythmic motifs according to the melody.  | Students concentrate and perform rhythmic exercises to the tune all together.   | T-S, S-T, S-S | To learn to listen, analyze and perform rhythmic exercises correctly with friends and experience good emotions.       |
| 2 min | <b>Activity 4</b><br>According to V.A. Mozart's "Turkish March" the teacher demonstrates marching and clapping exercises.   | Students repeat movements and rhythm.   | T-S, S-T      | To learn movements and rhythm, combine them with a melody.  |
| 5 min | As the parts, mood, and tempo of the piece changes, the teacher changes the rhythm: from active to stroking with hands through various parts of the body,   | The children repeat the teacher's movements. Slowly trying to memorize the sequence of movements.                                   | T-S, S-T      | To learn new movements, rhythm and perform a piece together, communicate in non-verbal language, relax, improvise.    |

|       |   |  |               |   |
|-------|---|--|---------------|---|
|       | performing them rhythmically according to the sounding music.   |  |               |   |
| 3 min | The teacher asks the students to hit various objects and surfaces and listen to what sounds they hear.  | Students hit different objects and surfaces and listen to what the sound is like.  | T-S, S-T, S-S | To hear the sounds emitted by simple, household things, describe them.  |
| 5 min | The teacher shows how different objects can become a rhythmic accompaniment.  | Together with the teacher, students combine movements, music and rhythmic accompaniment.   | T-S, S-T, S-S | To learn to combine movements, melody and rhythm.   |
| 5 min | <b>Activity 5</b><br>The teacher asks the students to listen to the Lithuanian folk song "Bitutė" (A Bee) and beats the rhythmic accompaniment. | Pupils repeat the teacher's movements, slowly and try to repeat the rhythm, to memorize the sequence of movements.   | T-S, S-T, S-S | To learn to create different shades of sound from objects found in everyday life, improvise with them and supplement a musical work. Encourage students' communication, self-expression and creativity during the game. |
| 5 min | The teacher repeats the same movements and rhythm, but speeds up the pace.  | Students listen attentively and rhythmically accompany the piece of music.   | T-S, S-T, S-S | To learn to listen to sounds, melody, rhythm and analyze them.  |
| 5 min | The teacher shows rhythmic movements and with the help of facial expressions imitates the mood of different parts of the music.                 | Children listen to the piece of music and get acquainted with rhythmic games for different parts of the piece. Rhythmically repeats the movements shown by the teacher. With the help of facial expressions mime the mood of parts of a music piece. The plates that sound at the end of the piece are expressed by cheerful dancing and clapping. | T-S, S-T, S-S | To improvise and play music freely with their own instruments.  |

<https://www.youtube.com/watch?v=ntvs4Zi7P3M>

## 12. Application of C.Orff music teaching method in a kindergarten group

| Lesson plan cover page  |  |
|---|--|
| <b>Country</b>  | Lithuania  |
| <b>Name</b>   | Juodšiliai "Šilas" gymnasium   |
| <b>Module (and unit) of content focus</b>   | Practical application of the C.Orff's method   |
| <b>Brief description of context, location and time (size of classroom, facilities/resources available, time of day, lesson length, etc)</b> | The music lesson takes place in the pre-school education group of Juodšiliai "Šilas" gymnasium. Children stay in the same room all day long (7.00 to 18.00), where education takes place, where they both eat and sleep. The music education lesson takes place twice a week for 30 minutes with an upcoming music teacher who brings musical instruments to the group.  |
| <b>Brief description of learners (how many, age, level, special needs/behavioural issues, etc)</b>  | Children's age 3-4 years. Many children from bilingual families, therefore more attention is paid to the development of the Lithuanian language. Several children with behavioral-emotional disorders who find it difficult to concentrate, keep their attention for more than a few minutes or are completely reluctant to participate in any educational activity.   |
| <b>Brief description of the C.Orff method</b>   | <p>This method is suitable for children from four years. The author of the method, C. Orff, stated that there aren't non-musical children and the ways can always be found to develop the musical abilities of each child. Music should be presented to children in a way that evokes their humane feelings: kindness, honesty, self-esteem, courage, and so on. Young children, not as listeners, but as participants play with musical instruments, search for sounds themselves, perform rhythmic exercises.</p> <p>The ultimate goal of C. Orff's teaching is to develop creative music making through the ability to improvise.</p> |
| <b>How does the lesson fit with your syllabus/timetable?</b>  | The musical lesson fits perfectly with the program theme "Autumn Tricks".  |
| <b>Learning outcome</b>   | The method helped to combine new words, movements with rhythm. The children became more actively involved in musical activities, which improved the emotional atmosphere of the lessons and the children's behavior as well.   |
| <b>Materials and references</b>   | <a href="https://www.youtube.com/watch?v=ka_Q14BPdGs">https://www.youtube.com/watch?v=ka_Q14BPdGs</a><br>Rattles made by teachers and children together, a carpet, a TV screen, Internet access.   |
| <b>Anticipated problems</b>   | At first, the problem was only with some children who have emotional - behavioral disorders, but later they successfully joined the activity.  |
| <b>Proposed solutions</b>   | The problem was solved by involving children with emotional-behavioral disorders in activities using the C.Orff's method exercise - word rhythm, explaining the goodness of music, how important it is to be a part of a team, to treat other children with respect.   |

## Lesson procedure

| Time   | Teacher activity  | Learner activity   | Interaction                 | Stage aim   |
|--------|---|--|-----------------------------|---|
| 3 min  | The teacher brings multicolored rattles made with the children in the basket and offers to pick them up one by one.   | Children take the rattles.   | T-C<br>T-teacher<br>C-Child | To encourage children's interest in new activities.   |
| 4 min  | The teacher asks the children to sit in a circle on the carpet and simply sit with the rattles while watching the children.   | Children discover that the objects they have in their hands not only are of different colors, but also make sounds when moved. | T-C                         | To experience the joy of discovery for children.  |
| 4 min  | The teacher shows the movements.  | Children repeat the movements: crawl, perform various movements with the rattles.  | T-C, C-T                    | To hear unusual sounds, repeat movements.   |
| 4 min  | The teacher asks to name what this sound is like, is it pleasant?   | Children name what they hear (leaf rustling, running, pebbles...)  | T-C, C-T                    | To learn to name feelings and sounds.   |
| 5 min  | The teacher offers to say the words together rhythmically (in syllables) and repeat the same to a friend.   | Children listen, try and repeat the same to a friend.  | T-C, C-T, C-C               | To feel new experiences, learn to combine movement with word, work in pairs.  |
| 4 min  | The teacher turns on the sound recording of the relaxing music and simulates the branches of a tree that moves from the wind, the fall of the leaves.   | Children repeat movements while holding the rattles.   | T-C, C-T                    | To experience a new feeling, to hear the sounds of elementary music, to repeat the movements, to perform them according to the music.                       |
| 4 min. | The teacher monitors the children.  | Children improvise by exchanging rattles with the music they hear.   | C-C, C-T, T-C               | To learn to communicate with each other by making new sounds, playing music. Feel the freedom of improvisation, express themselves through music, movement. |
| 2 min  | The teacher summarizes the lesson, asks children the questions:<br>Did you like / dislike the music?<br>Did you like the rattles?<br>Did you enjoy moving to the music?<br>Did you enjoy being together?<br>Was it fun? | The children answer the teacher's questions.   | T-C, C-T                    | To find out the opinion of children, to teach to answer questions, to express thoughts.   |



## 5. Other activities

### Drawing Music

The idea of Erasmus + project "Music in a Common Language" is to enrich the opportunities for musical education of children from socially vulnerable groups and to promote their involvement in the educational process by using various music teaching methods.

Research has shown that learning music facilitates the learning of other subjects and develops skills that children inevitably use in other areas, promotes language development and improves children's intelligence. Singing, listening to music, playing and moving give children the flexibility to move on to formal learning, as the child is forced to use several skills at the same time while making music. In other words, music learning supports all learning because it is a highly integrated, stimulating activity for children and especially for children with special needs. By introducing children to new forms and elements of music, they explore tempos and rhythms and use emotion recognition. One of such activities is drawing music, which gives children the opportunity to explore emotions, express themselves and their feelings and connect with the environment. The links between music and art help children to experiment, to create moods, happy emotions, to convey the impressions of the moment, to speak in sounds and colors.



Erasmus+



Therefore, the members of the project team had the idea to involve children from Scotland, Turkey and Lithuania in this interesting and enchanting activity. The aim of this activity was to find out how children from different countries feel, understand music, what emotions they feel and express by listening to music because the main goal of the project was to involve children from socially vulnerable groups as much as possible. It is not a secret that these children become more involved in the learning process when they feel free, emotionally stable, relaxed. During the activities, it was noticed that the children were especially empathetic to the sounds they heard, relaxed, did not feel any tension, felt like creators, and expressed themselves and their feelings in the language of art. All this caused a lot of positive emotions, helped to connect with the environment, develop movements, imagination, thinking, confidence and self-esteem.

The children listened to different melodies, starting with classics and ending with national melodies. The teachers involved in the project created their own music videos and children from different countries tried to express their emotions and feelings by listening to music of other nations.

Participating in the activities „ Drawing Music", the little artists had the opportunity to feel creative joy, express feelings, emotions and relax. It was obvious that these activities also improved the social adaptation and integration of children, developed personal creativity, improved general and special artistic abilities and other skills. It was a great opportunity to combine music with art, to feel creative joy, to express and learn the feelings while playing music.

Music pieces:

<https://youtu.be/vM-cEuu5vno>

<https://youtu.be/DKJsjd8oVB0>

<https://youtu.be/nRUQk3DxXEg> Video M.K.Čiurlionis symphonic poem „Miške“.

<https://www.facebook.com/308594626420578/posts/546796119267093/?sfnsn=mo>

<https://www.youtube.com/watch?v=xrIYT-MrVal> Edvard Grieg „Peer Gynt“ In the Half of the Mountain King

<https://www.youtube.com/watch?v=7jc5vGyQXxs> M.K.Čiurlionis symphonic poem „Miške“

<https://youtu.be/16AymZEMrKA> Donald Where's Your Trousers? A national song



Erasmus+





Erasmus+



## 6. Results of surveys

### 1. Results of Well-being questionnaires

In light of multitude of music teaching methods, it is a challenge to determine which method is the most effective. Although the new music teaching methods used in the project are welcomed by both teachers and students, teachers have questioned how the application of these musical techniques affects students' emotional state, psychological context, and especially the students of the target group: students with special needs, Syrian and Roma nationalities, other national minorities. For this purpose, a survey of students' wellbeing was conducted in all three participant schools of the project.

**The aim of this questionnaire is to compare students' responses to the statements made during the study at different times: at the beginning of the project and in the end of the project and how the application of new music teaching methods affected children's emotions, feelings, physical well-being and social behavior.**

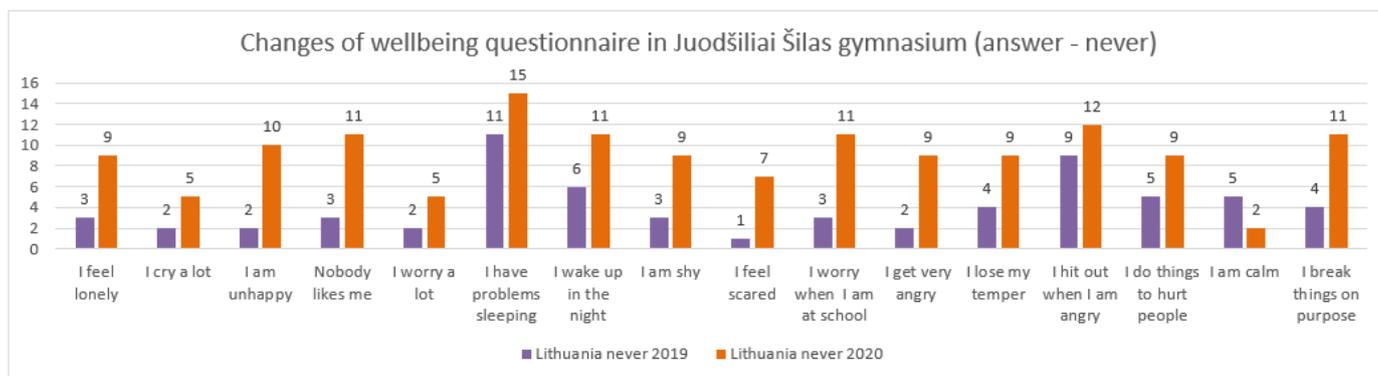
For the control group, the survey used answers of 20 special needs children group from **Juodšiliai "Šilas" gymnasium**, 20 special needs children from **Adana Vehbi Nesip Savasan primary** school in Turkey and 72 students (9 with learning difficulties) from **Lockerbie primary** school in Scotland. The last number was chosen differently because it was interesting to see if the change would be the same when comparing groups with only SEN students with changes of a group where SEN students were included in mainstream ones.

As a tool a **Wellbeing questionnaire** was used which includes 16 statements with 3 variations of answer: **Never/Sometimes/Always**.

| <i>Statement</i>                   | <i>Never</i> | <i>Sometimes</i> | <i>Always</i> |
|------------------------------------|--------------|------------------|---------------|
| <b>I feel lonely</b>               |              |                  |               |
| <b>I cry a lot</b>                 |              |                  |               |
| <b>I am unhappy</b>                |              |                  |               |
| <b>Nobody likes me</b>             |              |                  |               |
| <b>I worry a lot</b>               |              |                  |               |
| <b>I have problems sleeping</b>    |              |                  |               |
| <b>I wake up in the night</b>      |              |                  |               |
| <b>I am shy</b>                    |              |                  |               |
| <b>I feel scared</b>               |              |                  |               |
| <b>I worry when I am at school</b> |              |                  |               |
| <b>I get very angry</b>            |              |                  |               |
| <b>I lose my temper</b>            |              |                  |               |
| <b>I hit out when I am angry</b>   |              |                  |               |
| <b>I do things to hurt people</b>  |              |                  |               |
| <b>I am calm</b>                   |              |                  |               |
| <b>I break things on purpose</b>   |              |                  |               |

After reviewing all the statements of the survey, they could be divided into 3 groups:

1. Statements showing respondents' emotional indicators **9 (I feel lonely; I cry a lot; I am unhappy; I worry a lot; I am shy; I feel scared; I lose my temper; I get very angry; I am calm)**
2. Statements showing respondents' physical indicators **2 (I have problems sleeping; I wake up in the night)**
3. Statements showing respondents' social and behavioral indicators **5 (Nobody likes me; I hit out when I am angry; I break things on purpose; I do things to hurt people; I worry when I am at school).**



**Table 1** illustrates respondents' answer **Never** in Juodšiliai “Šilas” gymnasium (— 2018 — 2020)

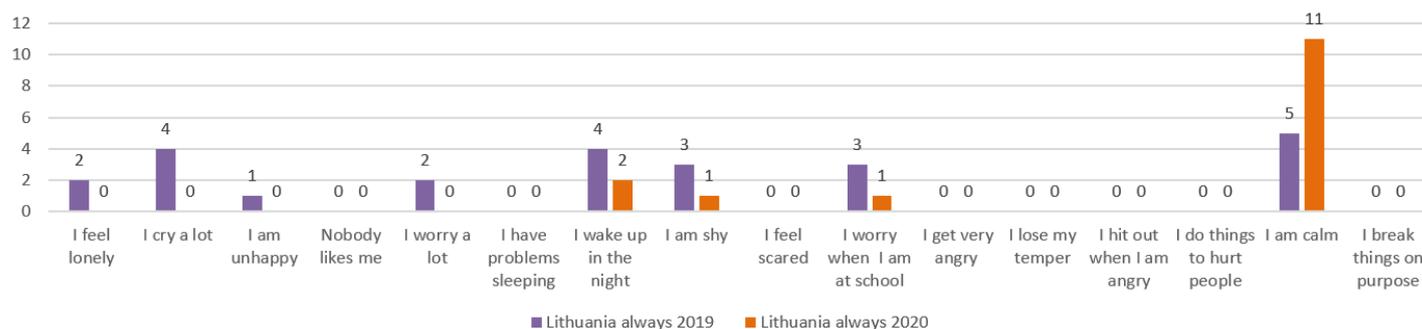
All indicators presented in the chart demonstrate positive dynamics (**100%**) as answer **Never** is considered as positive. The greatest change is observed in indicators such as **I feel lonely 30%**, **I am happy 40%**, **Nobody likes me 40%**, **I am shy 30%**, **I feel scared 30%**, **I worry when I am at school 40%**, **I do things to hurt people 20%**, **I am calm -15%**. Thus, we can highlight that the emotional and psychological background of the students surveyed at this school has improved in terms of response **Never** and one of the main reasons of this positive change is the diversity of music teaching methods applied during the implementation of the project.



**Table 2** provides data for response **Sometimes** in Juodšiliai “Šilas” gymnasium (— 2018 — 2020)

The positive dynamics is also observed: **15** indicators from **16** are decreasing (that makes up **93,75%** in overall), which indicates a positive change. Only one indicator decreased: **I cry a lot**, but the alteration is only -5%. The biggest positive change is visible in indicators **Nobody likes me 40%**, **I feel scared** – the percentage in 2018 was 95%, whereas in 2020 this number is 65%. The other important indicators as **I worry when I am at school** **I get very angry** or **Break things on purpose** also declined on average 33%. So, the answers in this table also confirm the insight that the emotional and psychological state of the children has improved over the comparative period due to diversity of music teaching methods used, improvement of the microclimate, friendliness, attractiveness and inclusion of learning conditions.

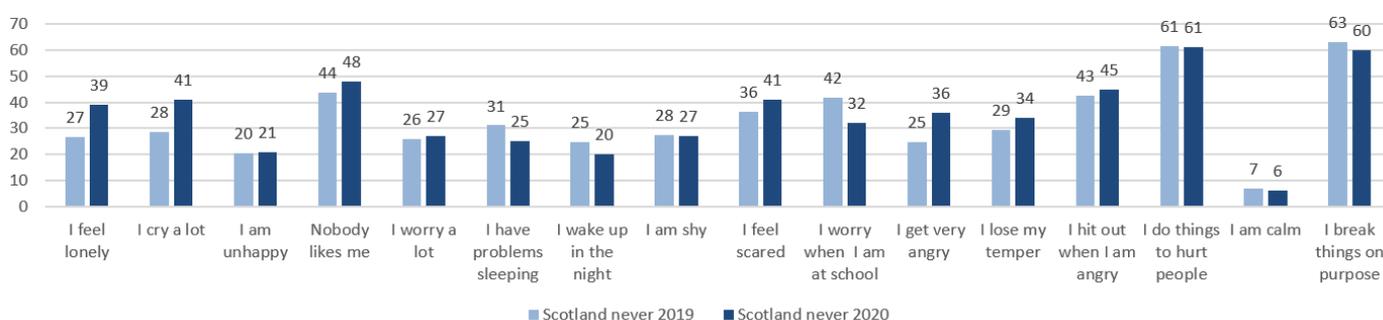
Changes of wellbeing questionnaire in Juodšiliai Šilas gymnasium (answer - always)



**Table 3** illustrates the respondents' answer **Always** to the questions of the wellbeing survey in Juodšiliai “Šilas” gymnasium (■ 2018 ■ 2020).

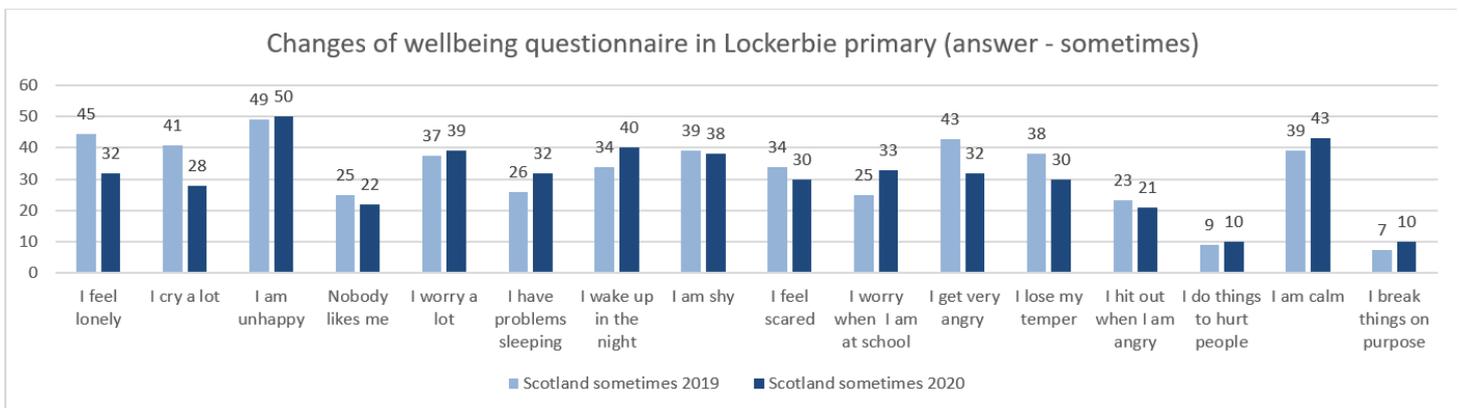
All (16) presented indicators show positive dynamics (that is 100%). The table contains a large number of answers 0, which shows that the situation has improved substantially compared to the previous period. That demonstrates that 12 problematic indicators from 16 no longer exist and the left 4 also are decreasing. Particularly it is necessary to distinguish such indicators as **I am unhappy, I worry a lot, I feel lonely**. To sum up, the situation with the answers **Always** also maintains the same positive shift which is very gratifying. Thus, we can state that the application of new and different music teaching methods has a positive effect on children's emotional, physical, social skills and provides an opportunity to involve them more in the educational process, motivate, build their self-esteem.

Changes of wellbeing questionnaire in Lockerbie primary (answer - never)



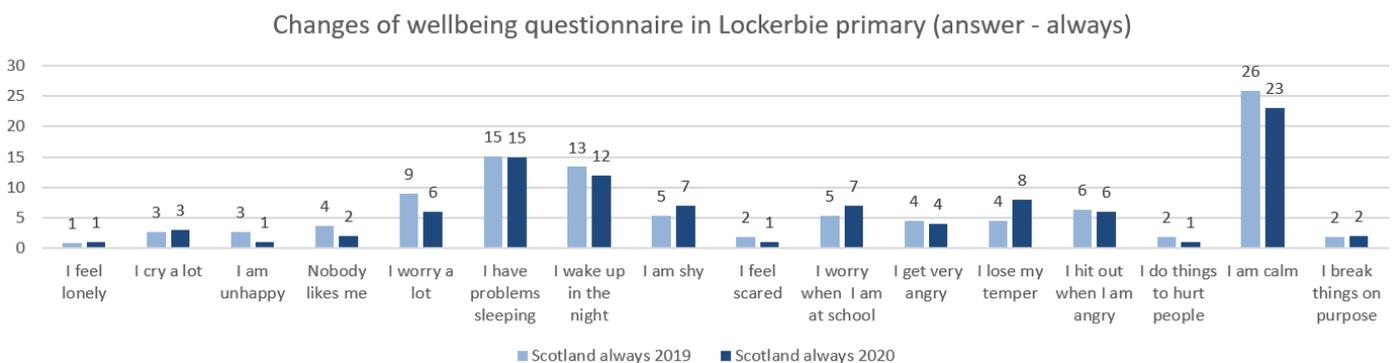
**Table 4** presents the respondents' answer **Never** in Lockerbie primary (■ 2018 ■ 2020)

9 indicators from 16 show positive dynamics while 1 remains the same. An average improvement of the indicators is 56%, the largest positive increase is visible in three indicators: **I feel very lonely 17%** **I cry a lot 18%** **I get very angry 15%** **I lose my temper 15%** **I worry a lot 5%** and others. However, a negative alteration in some indicators is observed. For example, **I have problems sleeping 19%** **I wake up in the night 20%** **I worry when I am at school 23%** **I break things on purpose 5%**. The reason of such dynamics is that in this school the target group students (SEN) were interviewed with mainstream students. This choice was no coincidence because it was interesting to see how the dynamics of responses of SEN pupils, who participated in the survey in Lithuanian and Turkish schools, differ from the ones from Lockerbie primary, where SEN students were interviewed together with regular ones. The other reason for this relatively small improvement is that this school had been applying many different music teaching methods before the project started. In addition, the school has a large number of educational aid specialists who are always ready to assist pupils with special needs and primary school teachers receive a lot of methodological material and assistance from professional musicians, their developed programs and digital platforms. Therefore, there is no significant difference in the answer **Never**. However, the improvement of 9 indicators from 16 indicates that new applied music teaching methods positively affect respondents and it makes 56% after evaluating answers **Never**.



**Table 5** illustrates the dynamics of answer **Sometimes** in Lockerbie primary (—2018 —2020)

A similar tendency remains in response **Sometimes** of the wellbeing survey. **9** indicators from **16** demonstrate positive dynamics and it makes up **56%** in general. Although the positive dynamics is not very high, we can still state that the emotional and psychological background of respondents has improved in this school. There is a visible progress in indicators such as **I feel lonely 17%** **I cry a lot 18%** **Nobody likes me 5%** **I worry a lot 3%** **I am shy 1%** **I feel scared 5%** **I get very angry 16%** **I lose my temper 11%** **I hit out when I am angry 3%** **I am calm 6%**. As the overall improvement percentage of all indicators show positive dynamics (56%), it can be claimed that the use of different musical techniques during the project positively affects the well-being and emotional stability of students.



**Table 6** presents the dynamics of answer **Always** in Lockerbie primary (—2018 —2020).

**6** indicators showed a slight but positive dynamic **38%**. The answers to the statements such as **I am unhappy 33%** **Nobody likes me 50%** **I worry a lot 33%** **I feel scared 50%** **I do things to hurt people 50%** **I wake up in the night 8%** **declined on average by 37%**. **6** indicators remain the same and **4** indicators show a negative change. Unfortunately, the answers like **I am shy 13%** **I worry when I am at school 13%** **I am calm 11%** and **I lose my temper 50%** indicate a negative change on average by **31%**. The reasons, why **4** indicators from **16** show negative dynamics, may be related to the children's personal character traits and the situation when the survey was conducted. As the second questionnaire period took place when the Covid-19 epidemic had already begun in the world and there was a lot of uncertainty about how education would be conducted, it could also have had a negative effect on children's feelings, moods, and behavior. In addition, they also could be related to the events of a certain day, conflict situations, mood swings, which may not be directly related to the application of teaching methods. However, summing up the positive indicators and the ones that remain the same, we can say that the overall dynamics of answer **Always** is positive and it makes **75%**.

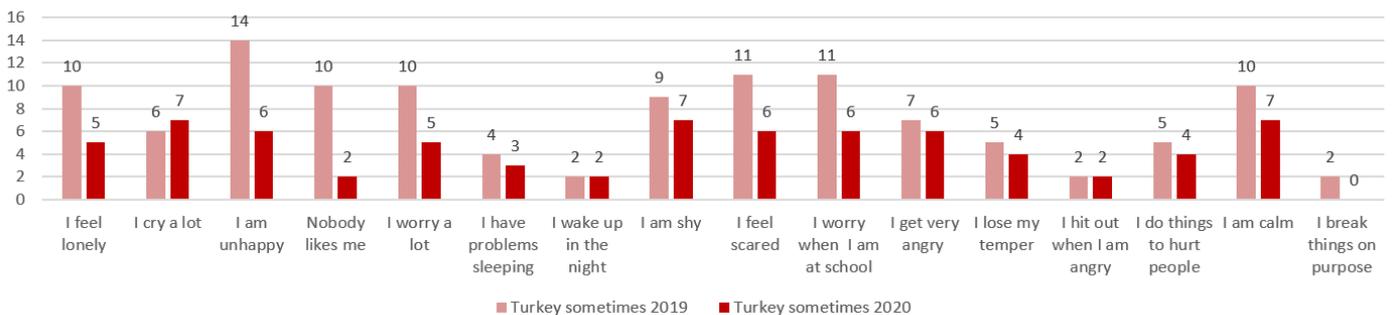
Changes of wellbeing questionnaire in Vehbi Necip Savasan (answer - never)



**Table 7** demonstrates the dynamics of answer **Never** in Vehbi Necip Savasan primary school (2018 2020).

Answer **Never** is considered as positive and 11 indicators out of 16 show a positive change and 3 indicators did not change which can be considered as a positive factor (total 88%). In particular, the development of such important indicators as **I am unhappy 15% Nobody likes me 50% I am shy 20% I feel scared 30% I worry when I am at school 35%** have improved. Other positive changes are not so obvious but they are also important in assessing children's emotional, psychological background. Only 2 indicators demonstrate insignificant negative change such as **I feel lonely 5% I am calm 10%**. The reasons of this slightly negative dynamics (in average 7,5 %) are that Syrian students, who participated in the questionnaire, are always feeling destructive because they are still listening to war stories at homes in their families and they are afraid of going back to homeland. But, overall, the table illustrates that emotional and psychological wellbeing of the respondents has increased after implementation of new music teaching methods in this school and it makes **69%** after evaluating and analysis responses to answer **Never**. This demonstrates that new methods of teaching music positively affect children's well-being, their emotional and behavioral factors.

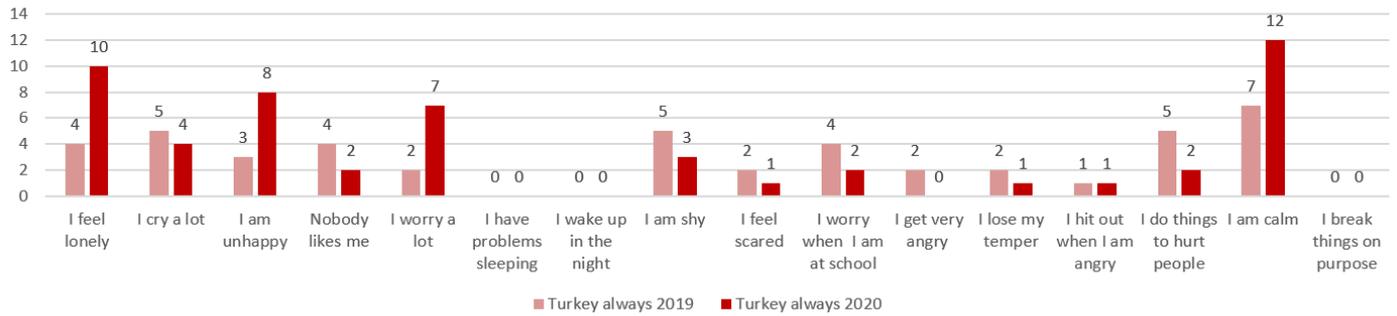
Changes of wellbeing questionnaire in Vehbi Necip Savasan (answer - sometimes)



**Table 8** illustrates the dynamics of answer **Sometimes** in Vehbi Necip Savasan primary school (2018 2020).

12 indicators have a positive change, 2 indicators stay the same (total 88%) and only 2 has a negative alteration. The biggest positive changes are seen in the indicators such as **I feel lonely 25% I am unhappy 40% Nobody likes me 40% I worry a lot 25% I feel scared 25% I worry when I am at school 25% I am shy 15%**. Although the first impression is that all indicators which have a negative dynamic **I cry a lot (-6,25%) and I am calm (-18,75%)**, a significant positive change is clearly visible when compared to other response options such as **Never** (the dynamics did not change) and answer **Always** (the change has got a positive alteration 6,75%). So, we can see that application of new music teaching methods influence the respondents' wellbeing, consequently a positive classroom environment and the possibilities of the inclusion of children with special needs in the educational process are obviously expanded. After evaluating responses to answer **Sometimes**, the general percentage of improvement is **87,5%**.

Changes of wellbeing questionnaire in Vehbi Necip savasan(answer - always)



**Table 9** presents the respondents' answer Always of the questionnaire in Vehbi Necip Savasan (2018 2020)

**13** indicators form **16 (total 81%)** have a positive increase or remain unchanged, especially stands out indicators **I am calm** which made **25%** **I worry when I am at school 15%** **I do things to hurt people 15%** and many others. However, the survey also revealed several indicators with a negative change: **I feel lonely 30%** **I am unhappy 2%** **I worry a lot 10%**. The reasons of such a negative dynamics are:  
 1. Syrian children are constantly under tension as they find it difficult to recover from military conflicts because families are constantly talking about that and they are afraid of going back to homeland.  
 2. Additionally, they are affected by Covid-19 and some of them lost their relatives. 3. The constant change in learning conditions due to Covid-19 has a negative effect on respondents and they feel less secure.  
 However, summing up all the indicators, the positive change remains significant **81,25%**.

Thus, we can conclude that variety of methods used in the educational process has a positive effect on children's wellbeing, general physical, emotional stability, social behavior.

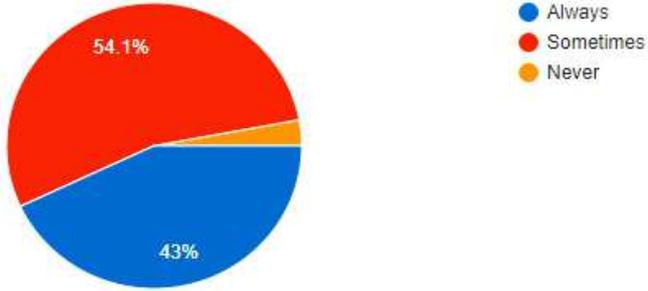
## 2. Results of Questionnaires

One of the main tasks of the project was to get acquainted with and apply various music teaching methods to achieve the main goal of the project to increase the possibilities for inclusion of children from socially vulnerable groups (immigrants, students with special needs, different nationalities) in the educational process. Therefore, it was important to find out how the new methods are applied in practice in different schools, whether they are attractive, inclusive and motivating for children with special needs or allow teachers to achieve the project goals and encourage application of the methods in the future. For that purpose the surveys were conducted after the practical application of each method in all 3 project schools. The questionnaires were presented to students and teachers separately and this made it possible to find out how different methods and activities are assessed by students and teachers. The results of the surveys are given below.

### 1. Class Band implementation questionnaire for students

The survey involved 172 students from all three schools participating in the project. Students age varies 5-12, the survey also includes answers of children with special needs. From the pie charts it can be seen that the method is positively evaluated by the students: 52,9% of students always like it, 36,3% sometimes enjoy it (in general 89,2%) and only 10,5% of respondents do not like it. In addition, 91,8% (Always-48,8% and Sometimes- 43%) think that Class Band method always or sometimes makes music lessons interesting and exciting whereas 8,1% of respondents do not think so. But the most important indicator is that 93,6% of respondents feel positively while Class Band activities. It is obvious that Class Band method is attractive to children and they feel good participating in these activities, which is particularly important achieving the aim of the project.

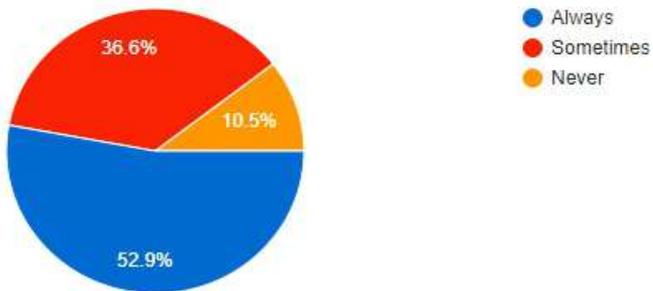
### 1. Do you like going to school?



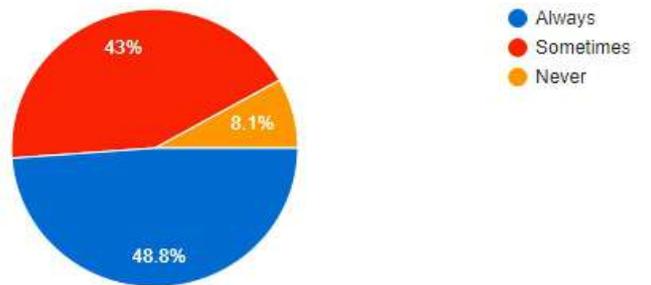
### 2. Do you like music lessons?



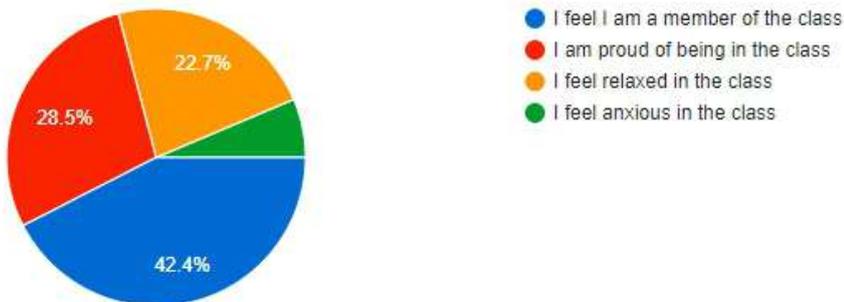
### 3. Do you like ClassBand activities?



### 4. Do Class Band activities make your music lessons interesting/exciting?



### 5. How do you feel during these activities?



## 2. Class Band method implementation questionnaire for teachers

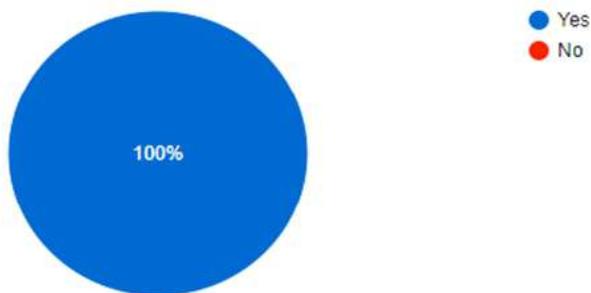
**15** teachers participated in the questionnaire, all teachers are not professional music teachers. The age of children they educate varies from **3** to **10**, these are children from pre-school and primary schools, the number of students in classes varies from **33** to **14**.

After analyzing the answers, it is obvious that **Class Band** method is very well appreciated by the teachers because it is attractive for students (**100%**) and this method is appropriate for tagged group (**100%**) students. It has many advantages and develops such competencies of students as responsibility, concentration, tolerance, ability to listen to others, work in a team. In addition, this method improves the self-esteem and confidence of children with special needs, increases their inclusion in the educational process. Also, it improves children's emotional well-being and social behaviour. **91,7%** espondents will use method in the future and recommend it for other colleagues.

### 1. Describe briefly your learners (age, level, special needs, behaviour issues, etc).

1. Challenging behaviour.
2. My students are 8-9 years old, third grade. One of my students has orthopedic disability.
3. The learners of 9 years old, 2 Roma nationality, problems of school attendance
4. 7-8 year old children, 2 with special needs, behavioral problems, hyperactive.
5. The group has 5 girls and 13 boys, age between 4-5 year old , two boys have special needs. Kids are very active , constantly moving around. Sometimes it's hard for them to find solutions between them , that's why I am trying to develop their social skills as much as possible.
6. Learners are 9-10 years old, average learning ability, without special needs, very agile.
7. My students are 9-10 years old. They have been playing in the Class Band for 3 years. There are a few children in the class who have behavior issues.
8. 10-11 year-old, 4 have behavioral problems, 1 with hearing disability.
9. 3-4 year old, smart, active children, 1 with special needs.
10. 4-5 years old, very active, special needs(autism)
11. Children work at second level and are 10 years old. Overall they are well behaved. I have one child on an individual education plan and another with ASD.
12. Age 9-10, 3 students with special needs, there are students with learning and behavioral problems.
13. 9-10 year-olds, active, Syrian students.
14. 8-9 year olds, vivid and lively students with usual behavior problems.
15. 8-9 olds, 2 with special needs, 2 Roma nationality students.

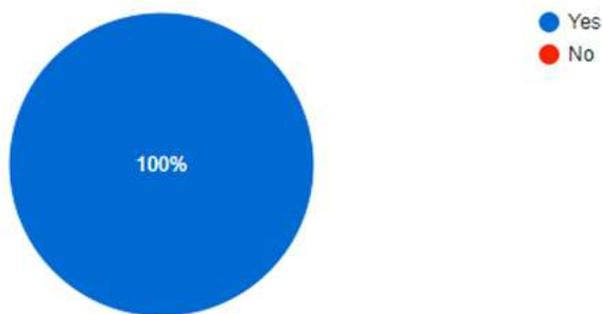
## 2. Is the Class-Band method attractive to the students of your class?



## 3. What especially they like/dislike?

1. Using instruments.
2. They loved making music together.
3. They like instruments they can choose, a class-band teacher, breathing and rhythm exercises.
4. Students like being together with class, new instruments, new activities.
5. They like to be active attendants in the learning process.
6. They like being a part of the band.
7. They like to make music and work together, to learn play new notes . Especially they like to play performances for audience. Then they are proud and satisfied. But probably students don't like to repeat something many times to learn better.
8. They like to play instruments, sing notes, different environment, as far as they have Class band lessons in a special room.
9. They like to act out together.
10. My students like improvisation, to listen and replicate, sing and play.
11. They enjoy the trumpets.
12. They like to work in groups.
13. They like to play together.
14. Children like to play instruments together, improvise.
15. They like to rhythm, breathing exercises, play together.

#### 4. Is this method appropriate for tagged group students (Special needs, Roma/Syrian students)?



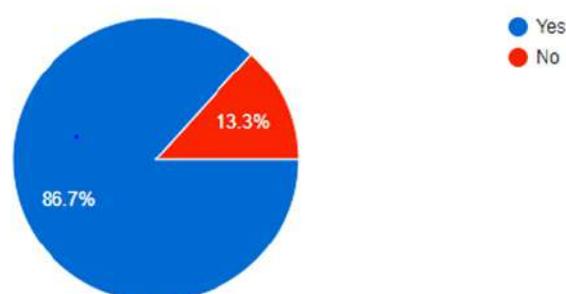
#### 5. What especially they like/dislike?

1. Children like using instruments.
2. This method is suitable for all students. singing different types of music attracted the attention of students.
3. They like cozy, peaceful, relaxing atmosphere.
4. They like to be together with classmates and be important, they can choose an individual instrument.
5. Students with special needs like it because music helps them easier to immerse into learning process.
6. They can be like everyone.
7. Music is a universal "language" and every child from every nation can join and feel important part of the team.
8. They like the same things like other pupils and they feel equal.
9. To be a part of the class and to be important, to prove that they also are able to learn.
10. She likes being together with children and being an important part of the team.
11. To play the instruments.
12. To choose and playing the instruments.
13. They feel better after activities, more relaxed.
14. They feel equal with other students.
15. Roma students have an innate musicality and sense of rhythm, so they are very good at music in general and they feel confident.

## 6. Is this method motivating and encouraging students to learn?



## 7. Is the Class-Band method elements applicable in your particular learning environment?



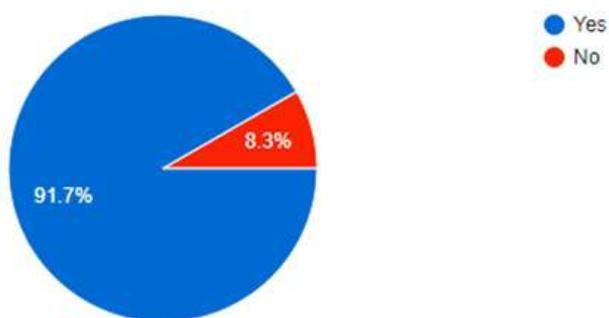
## 8. If yes, how it is applicable? If no, why it is not applicable?

1. We use breathing and rhythm exrrcises, play together.
2. This method allows to act as a team.
3. To do it properly there has to be a significant outlay for instruments and equipment and the skills necessary to teach the instruments properly.
4. This method can be applicable with simple instruments, it is not necessary to use only expensive instruments.
5. I can use breathing, rhythm exercises, music notes exercises.
6. Yes our place fits for this method, because kids can work in groups or individually.
7. We learn this method by singing, making music, listening, appreciating, creating and improvising.
8. I use this method and try to apply all Class Band elements.
9. We use breathing and rhythm exercises.
10. We can use simple instruments (for example, doodles, pipes) but act as a class-band.
11. Lack of instruments and resources and knowledge of each instrument.
12. We often use this method in music lessons.
13. We use different things as instruments (sticks, rattles, bells) and act out as a band.
14. Dramatization, body language, percussion, rhythm, dance.
15. We use digital instrument playing programs and act together as a class-band.

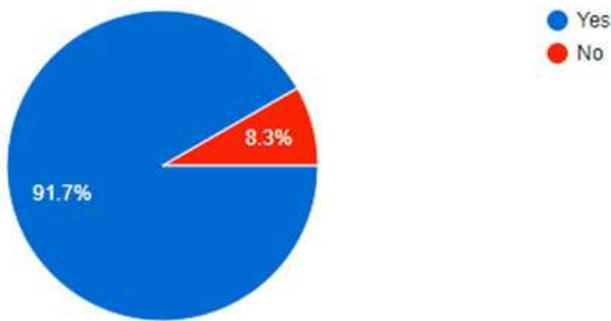
## 9. Are there any advantages/disadvantages of this method?

1. It learns students to concentrate, focus and be responsible for the class.
2. Yes, it makes my students more concentrated and focused, that leads to more serious learning.
3. We were able to take an idea and try to develop the principles.
4. Students learn to work together, to listen each other.
5. Yes. This method increases team working, focusing on the subject skills of my students.
6. Advantages : focused on all competencies. Disadvantages : sometimes students can become passive (sometimes interested , sometimes not).
7. Children learn how to play instruments,develop hearing and they start to understand music better.
8. Class Band method has many advantages. The main are, that children learn to listen to each other, to be responsible for instruments, to collaborate working in the group. Learning an instrument demands concentration and discipline. The musical skills that young people develop through Class Band will help them in other musical activities outside school.
9. Yes, method makes my students tolerant, responsible and motivated.
10. It something new, inclusive, especially good for hyperactive children.
11. Great for musical minded teachers, not so good for musical novices.
12. Kids really like this method.
13. Advantage is that this method is motivating and encouraging.
14. Motivates students and their success increases.
15. It motivates students and improves students collaborating, creativity and team working skills.

## 10. Will you apply this music teaching method elements in the future?



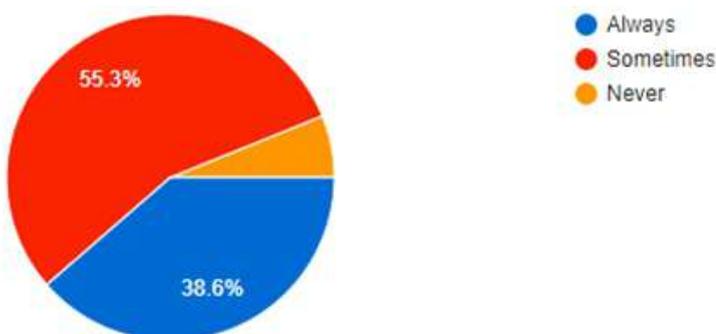
## 11. Will you recommend Class band method to your colleagues?



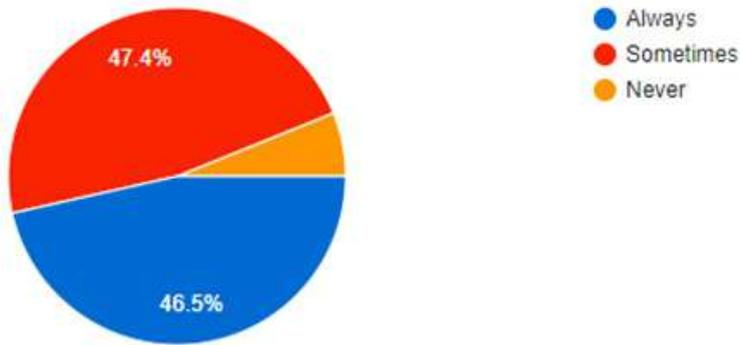
## 3. Singing to Learn, Learning to Sing (Charanga, Buzz&Blast, Feis Rois) methods' implementation questionnaire for students

The questionnaire involved **114** students ranging in age from **9-11**. The method is positively evaluated by the students: **54,4%** of respondents always like it and **33,3%** sometimes enjoy it and that makes up **87,7%**. Only **12,3%** never like it. In addition, **51,8%** think that the method always makes lessons more interesting and **40,4%** think that it sometimes makes lessons more attractive, which is positive indicator and that makes **92,2%**. Only **7,9%** of respondents provided a negative response. Despite some negative responses, **89,5%** of respondents experience positive emotions during these activities. Therefore, it can be stated that this method of teaching music is attractive, engaging, inclusive and interactive for respondents.

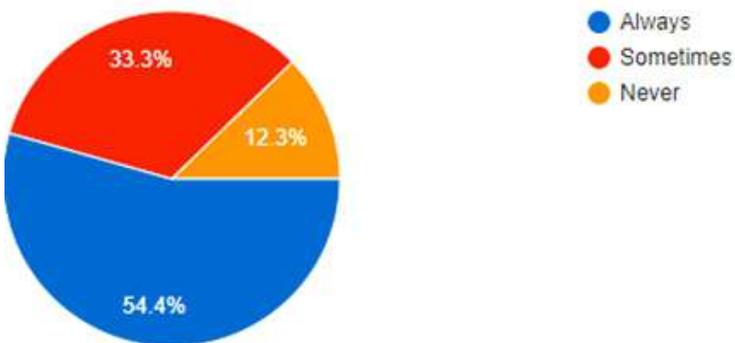
## 1. Do you like going to school?



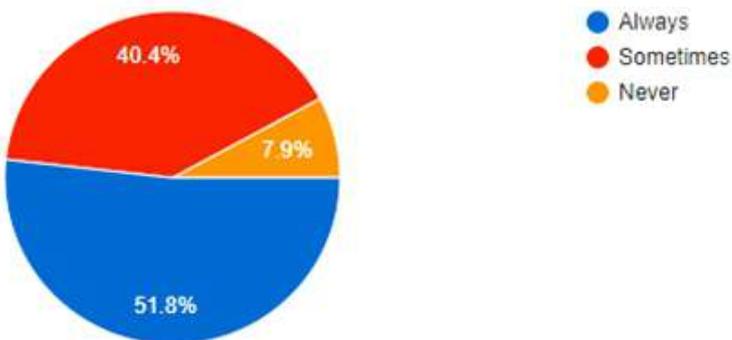
## 2. Do you like music lessons?



## 3. Do you like Charanga, Buzz&Blast, Feis Rois activities?



## 4. Do Charanga, Buzz&Blast, Feis Rois methods make your music lessons interesting/exciting?



## 5. How do you feel during these activities?



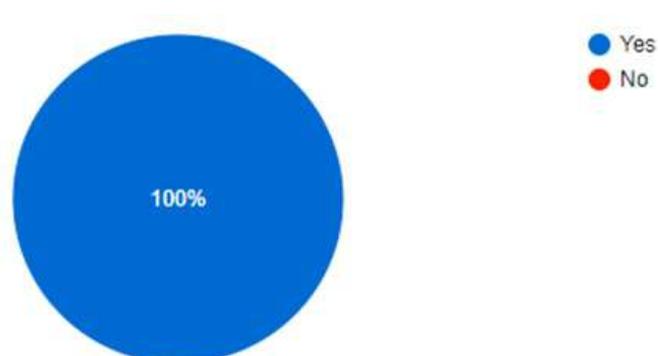
#### 4. Singing to Learn, Learning to Sing (Charanga, Buzz&Blast, Feis Rois) methods' implementation questionnaire for teachers

12 teachers participated in the questionnaire: 10 pre-school, primary teachers and 2 professional music teachers. The age of children they educate varies from 3 to 11 and the number of students in classes varies from 33 to 14. Almost all teachers (11 from 12) pointed out many advantages of these methods, especially that students like singing, dancing and creating together, being a part of a team, important and necessary. The teachers also recognize that the method is appropriate, attractive to children and especially to children of the project tagged group. As a result, their confidence, self-esteem and sense of security grow. All teachers (100%) acknowledge that this method is easy to apply, provide a lot of methodological material, which makes their job easier. All teachers (100%) plan to apply these methods in the future and recommend them to their colleagues.

##### 1. Describe briefly your students (age, level, special needs, behaviour issues, etc.)

1. 5-6 years, 3 students with special needs, 2 children of Roma nationality, sometimes have behaviour problems.
2. 8-7 year old children, 2 have behavioral problems, they are hyperactive.
3. Age 3-4 years, smart and very receptive children, 1 with special needs.
4. 6-7 year old, 3 have special needs
5. Children are 9-10 years old, with no special needs, agile.
6. The students are 9-10 years old. Some of them have behaviour issues.
7. 9-10 years, 5 Syrian refugees, 3 with special needs
8. 5 years old in the kindergarten group; one of them is autistic and not controlling emotions; no concentration.
9. Challenging 8-9 year olds, some have learning difficulties.
10. My students are 5-7 years old. students have no special needs
11. Students age 10-11, the largest fraction are of basic level, 3 of them have behaviour disorders, one has hearing problems (with a hearing device).
12. 4-5 year olds, active, friendly.

##### 2. Are the methods mentioned above attractive to your students?



### 3. What especially they like/dislike?

1. They like new melodies, digital platform on a whiteboard screen, animation.
2. Mostly they like that they can move during activities.
3. They like to dance and move together with music, imitate and repeat sounds.
4. They like to move, dance and rhythm.
5. Children love to move, play and sing.
6. They like to make music and learn together.
7. They are fond of music, rhythm exercises, they like to participate in public events.
8. Active listening to music; dance and sing with songs and videos; familiarity with the instruments; rhythm activities; instrumental guesswork.
9. Singing, using of interactive board, variety of resources.
10. They like to touch musical instruments and try to play them.
11. Students like singing, exercises with dancing elements.
12. They like dancing to music, guess different music instruments, listen to sounds.

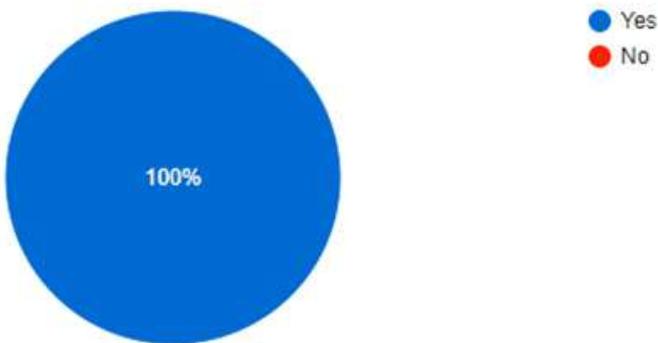
### 4. Are these methods appropriate for tagged group students (Special needs, Roma/Syrian students)?



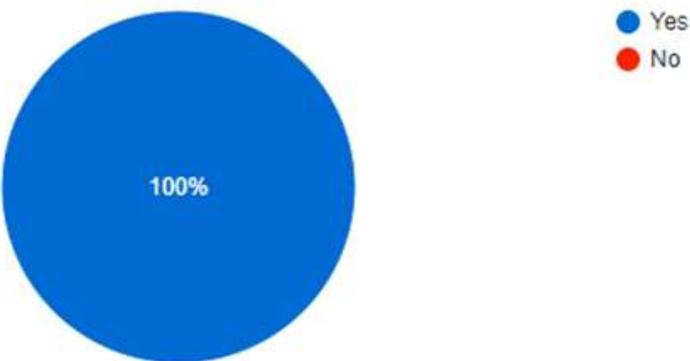
### 5. What especially they like/dislike?

1. Big amount of melodies and beats, funny animation with movements.
2. Interactivity of the methods.
3. Repetition of sounds and movements, being together with other children.
4. They like to be needed and work in a team
5. They can be like everyone, equal.
6. They like musical activities, because it unites and involves every child regardless of nation, proficiency in languages.
7. They like activities with instruments, singing and dancing to music.
8. They feel needed, confident and safe.
9. They like to observe and try to repeat songs, dances, movements.
10. They like musical instruments.
11. They like to be involved in class activities.
12. They love singing and dancing to the music.

## 6. Are these methods motivating and encouraging students to learn?



## 7. Are these methods' elements applicable in your particular learning environment?



## 8. If yes, how they are applicable? If no, why they are not applicable?

1. Yes, because there is no problem with the internet access and whiteboard. It fits with learning program.
2. Charanga and Feis Rois fit well with curriculum.
3. We can use Charanga materials without limits: songs, melodies, exercises.
4. These methods can be applicable with simple instruments and objects.
5. Applicable in music lessons.
6. Use musical instrument in music lessons. Also I use playback tracks for learning and listening.
7. Teachers can use various songs, instrumentations, music plans. It is easy to use digital platforms.
8. This method is applicable to teach new songs: everything is in one platform, children can listen, learn, create.
9. Can be used on a whiteboard, children can interact and love the quizzes.

10. While listening to various musical compositions, students draw their mood and beat the rhythm with the instrument they like (sticks, drums, rattles, etc.) creating an environment where children can.

11. They like to express themselves and improvise. Elements of these methods are integrated into various learning subjects,

12. We can combine singing, dancing and improvising.

### 9. Are there any advantages/disadvantages of these methods?

1. Yes, children learn to listen each other, to work in a team.

2. They are inclusive, interactive methods, which can engage and motivate students.

3. Yes, they are very motivating students, interactive and suitable for this age children.

4. They are attractive and motivating for students.

5. It would be great if a similar platform like Charanga were in Lithuania.

6. It is fun for students, they like it. Making music helps to develop individuality.

7. It fits perfectly with music program, teachers students to work in pairs, groups.

8. Advantages: everything is in one platform; easy to use; create your own lessons; many interesting topics.

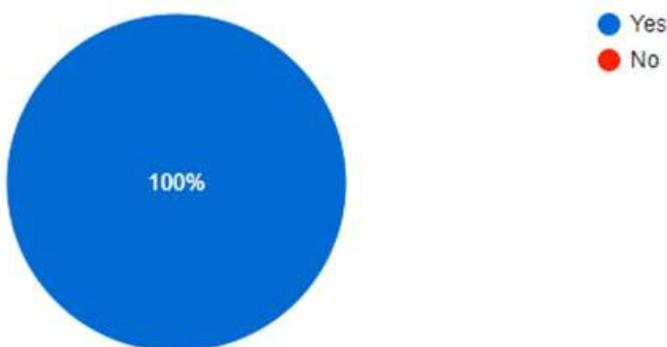
9. Have to enrol and pay for subscription to site and be familiar with the resource online.

10. This approach met all expectations.

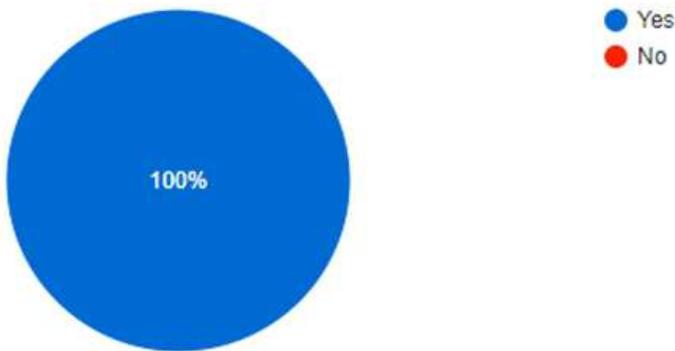
11. They are encouraging students' creativity and helping to absorb new knowledge, raising motivation and communication and collaborative skills.

12. Kids learn to hear different sounds, understand rhythm, learn some dance movements.

### 10. Will you apply these music teaching methods in the future ?



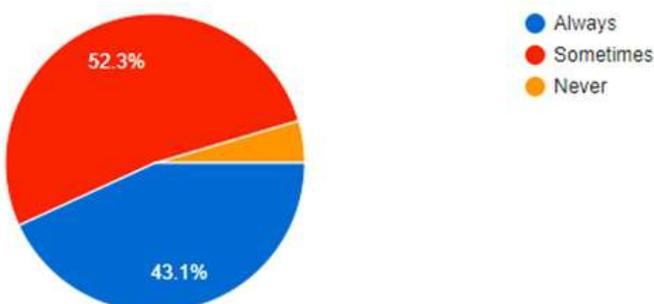
## 11. Will you recommend these methods to your colleagues?



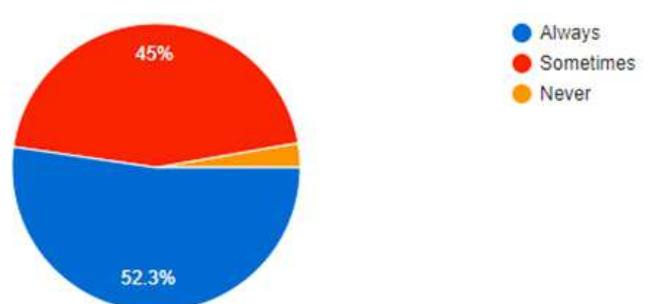
## 5. C.Orff's music teaching methods' implementation questionnaire for students

Although this method was tested and applied during Covid-19 pandemic, even **110** students participated in the questionnaire (including students with special needs, Syrian refugees and Roma nationality). The age of respondents varies from **5-11**. Although more than a half of the respondents do not always like going to school (**52,3%**-Sometimes and **43,1%**-Always), music lessons are quite popular (**52,3%**-Always and **45%**- Sometimes). Regarding C.Orff's method, students evaluated it very positively: **66,1%** always like it and **32,1%** enjoy it sometimes (total **98,2%**). The answers to the question whether this method makes music lessons exciting/interesting also distributed similarly: **66,4%** -Always and **31,8%**-Sometimes. The application of the method has a great effect on the well-being of the students during the lessons: **97,2%** experience positive emotions. To conclude, C.Orff's method is useful, effective and helps students feel good during the lessons, enjoy and participate in them actively. As a result, that expands possibilities of inclusion of SEN students and makes learning and teaching of music more diverse and attractive to them.

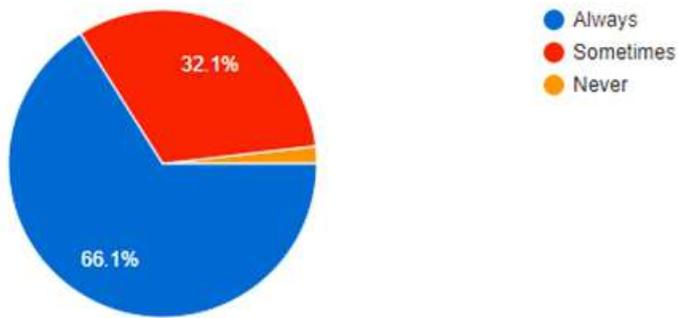
### 1. Do you like going to school?



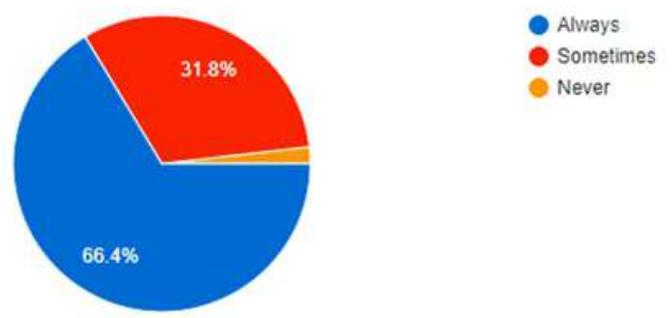
### 2. Do you like music lessons?



### 3. Do you like C.Orff's method activities?



### 4. Does C.Orff's method make your music lessons interesting/exciting?



### 5. How do you feel during these activities?



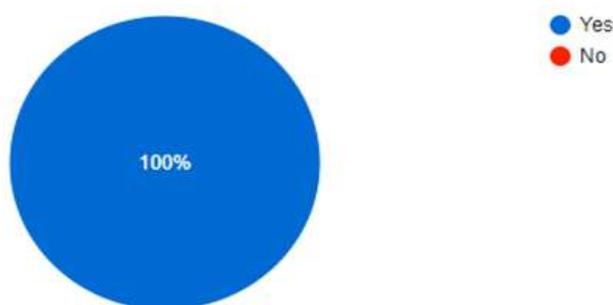
## **6. C.Orff's music teaching methods' implementation questionnaire for teachers**

**13** teachers participated in the questionnaire: **11** pre-school, primary teachers and **2** professional music teachers. The age of children they educate varies from **4** to **15** and the number of students in classes varies from **33** to **18**. All teachers, who participated in the survey, pointed out that C.Orff's method is attractive for students and especially for SEN students. **100%** of respondents think that method is encouraging and motivating to learn and there are no obstacles to apply it in schools. What is more, **100%** of teachers will use this method in the future and recommend it for their colleagues because it makes students feel important, needed, they become more confident, improve creativity, imagination, teamwork and communication skills.

### **1. Describe briefly your students (age, level, special needs, behaviour issues, etc.)**

1. 11-12 years old, 2 of them other nationalities (Roma nationality).
2. The class is attended by 5-6 year old children. There are 2 students with speaking difficulties, 4 students are from non-native speaking families, have little communication in Lithuanian, and 4 students have difficulty in concentrating.
3. 6-7 years old, 2 of them with special needs, no specific behavior issues.
4. Students study in the first grade, they are 7 years old. 3 students have behavior issues - it is hard to concentrate for them.
5. 6-7 years old students, there are some students with special needs, 2 Roma nationality students.
6. 5-6 years old children, many from national minority, difficulties with learning, language acquisition.
7. 7-8 years old, 2 with special needs.
8. 13-15 year- olds, 3 Roma students, 3 students with special needs who lack learning motivation and there are problems of school attendance and early school leaving.
9. 4 years old, 2 with special needs, many from national minorities whose mother tongue is not a state language.
10. 6-7 years, 2 with special needs (dyslexia, processing disorders).
11. 7-6 years old, 2 Roma nationality students and 1 with special needs.
12. 7-8 years old, some have behavior and learning issues, 1 SEN student (Attention Deficit Disorder).
13. 8-9 years old, 3 with learning difficulties and behavioral problems.

## 2. Is C.Orff's method attractive to your students?



## 3. What especially they like/dislike?

1. Body percussion.
2. Being able to create freely, teach each other, and learn from each other.
3. They like improvisations and problematic students feel quite confident as they enjoy music.
4. They like to be part of the group and improvise, to be engaged in creative activities. There is a need for children to move, improvise in different rhythms, using different body movements, different instruments, sing. This method provides the joy of collective music making and self-expression.
5. They like body percussion, that different objects can be musical instruments.
6. They like being a part of the class, moving and creating different sounds and rhythms.
7. Body percussion, improvisation
8. They like rhythm, comfortable atmosphere, to express themselves.
9. They like being free, comfortable, safe.
10. They like to improvise, move and rhythm.
12. They like to be participants but not passive listeners in the lesson.
13. Active participation of students with different abilities.

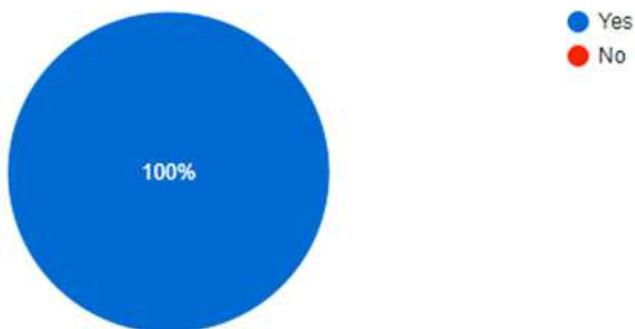
## 4. Is C.Orff's method appropriate for tagged group students (special needs, Roma/Syrian students)?



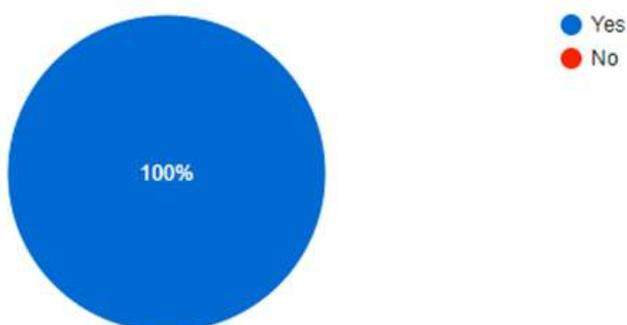
## 5. What especially they like/dislike?

1. Rythm with cups.
2. Choose different melodies, songs, share their likes/dislikes, to discuss what are characteristics of different cultures.
3. Adapt their movements to music.
4. They do not feel different, language barrier vanishes.
5. Be a part of the team, to be important, to create something together.
6. Experience music, rhythm, dance, language.
7. Move, dance and feel relaxed.
8. Beating rhythms, dancing and free atmosphere in tha class.
- 9 Dancing, moving and improvising.
10. Feel free and related to others.
12. Play, sing, move and rhythm and they are better at that than mainstream students.
13. To imitate, explore space, sounds and play the drums.
14. They are doing well in these activities.

## 6. Is this method motivating and encouraging students to learn?



## 7. Are C.Orff's method's elements applicable in your particular learning environment?



## **8. If yes, how this method is applicable? If no, why not?**

1. Yes, active music listening with cups or body percussion.
2. Yes, this method can be applied in different activities, with the help of this method we can syllable, dance, sing, play, read. It is easier to involve children in activities, they are more interested in activities, more collaborative with each other.
3. Yes, it can be applied in lessons of all subjects.
4. Yes, we encourage children to sing, move, improvise in different rhythms, using different body movements, different instruments.
5. Yes, Orff's method allows me to use very simple objects like newspapers, plastic cups, pebbles and others to make music sounds, rhythms and to involve my students into teamwork.
6. Yes, it's easy to apply because everything you need is your body or some other objects, you don't need any special music instruments.
7. Yes, it perfectly fits in my music lessons, to learn different rhythms, melodies.
8. Yes, It is easy because you can use your body and other household objects instead of complicated instruments and make sounds, music.
9. Yes, this method does not require any expensive instruments, you can use any objects to make sounds, rhythms and music.
10. Yes, because many folk songs and percussion instruments can be used in a class: drums, bells, tambourines.
11. Yes, as my students can use simple objects to create, improvise and sing.
12. Yes, this method can be incorporated in lessons or parts of lessons.
13. Yes, it fits into the music program, does not require professional music teacher knowledge.

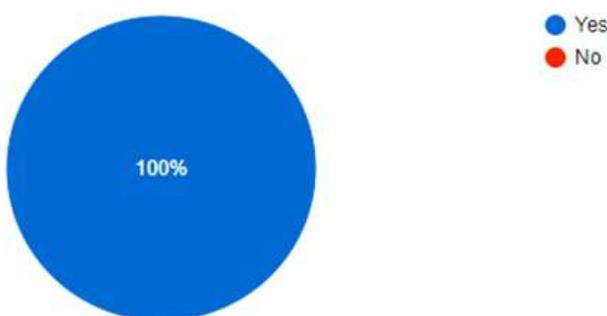
## **9. Are there any advantages/disadvantages of C.Orff method?**

1. It's easy, funny and attractive.
2. Helps unite the class.
3. It has advantages in motivating students.
4. The advantage of this system is the synthesis and artistry of the tools, activities. It is based on the most natural need of a child - move, improvise, use body movements, instruments, sing.
5. This method blends music, language and dance, develops children's motor skills, ability to focus and concentrate.
6. This method develops children's imagination, playfulness and experimentation.
7. Advantages only. Children feel relaxed, peaceful and tend to create.
8. It is motivating, students want to play, sing, beat and improvise.
9. This method improves children's creativity and imagination.
10. Children are encouraged to compose, express themselves.
11. This method allows to include SEN students into the learning process and that motivates them to attend school.
12. My SEN students experience a sense of success and that motivates them.
13. It allows to create sounds, rhythms using simple household objects.

## 10. Will you apply this music teaching method in the future?



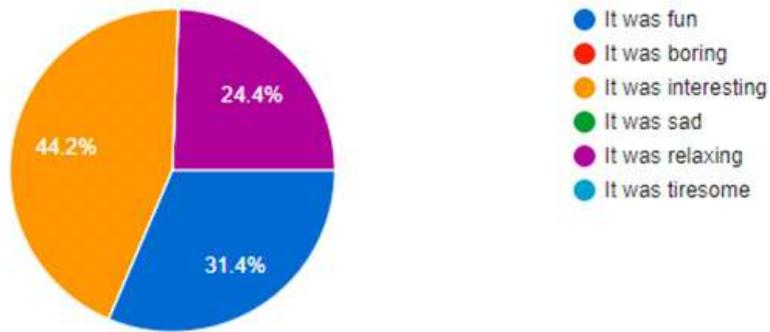
## 11. Will you recommend this method to your colleagues?



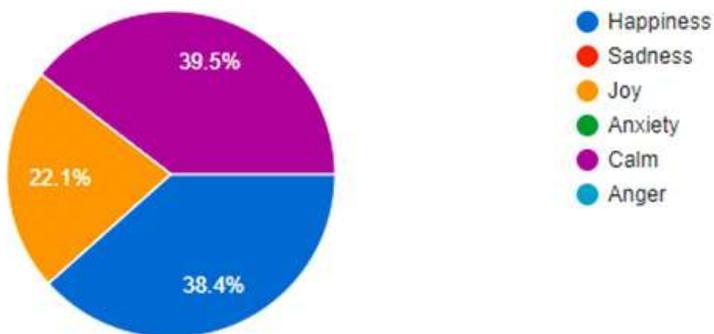
## 7. Evaluation of activities "Drawing Music" for students

As Covid-19 pandemic started during the project, the organisation of the educational process in all project schools also changed. Therefore, it was decided to introduce children to new forms and elements of music. The aim of these activities was to give children the opportunity to explore emotions, express themselves and their feelings and connect with the environment. Children of different age (from 3 to 11) participated in these activities. While listening to different melodies, starting with classical music and ending with folk melodies, children were trying to paint and draw what they imagine and feel. Children were asked to evaluate these activities and 86 of them took part in the questionnaire. The analysis of the responses revealed that children evaluate these activities positively and experienced pleasant emotions. During activities they felt relaxed 45,3%, comfortable 32,6%, safe 20,9%. In addition, 80,2% of respondents felt better after these activities and 74,7% state that they learnt more about feelings and emotions.

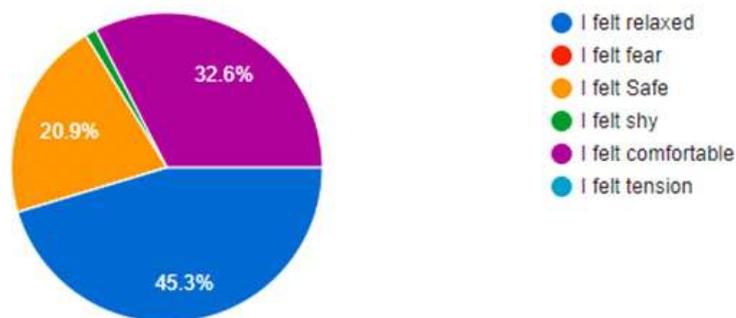
### 1. How would you evaluate the activity "Drawing Music"?



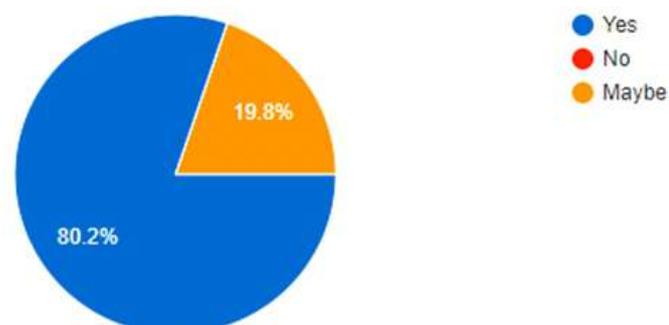
### 2. What emotions does the music make you feel?



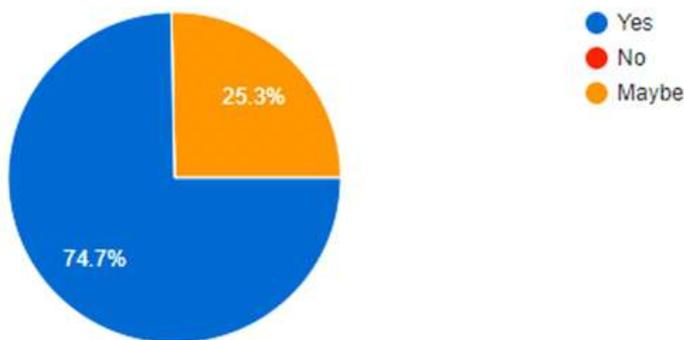
### 3. How did you feel during this activity?



### 4. Did you feel better at school after this activity?



## 5. Does this activity help you learn more about feelings, emotions and express yourself?



## 8. Evaluation of Erasmus+ project "Music is a common language" by teachers

The project evaluation survey involved **35** teachers from all **3** project schools who directly and indirectly contributed to the project activities. The survey was conducted in 2 languages English and Turkish After analyzing the indicators, it can be stated that the project is evaluated positively: **9** indicators from **11** are evaluated by **100%** and only **2** indicators show that respondents have no opinion, which is not a negative response. Most teachers agree that the implementation of the project had a positive effect on the motivation of teachers, administration and students, their desire to share good practices, apply innovations and improve themselves. Thus, it can be asserted that the project is very well appreciated by teachers. All the teachers recognize that Erasmus+ projects broaden their horizons, deepen their Professional knowledge, diversify their lessons, improve the quality of education and provide a lot of motivation to work in school.

### 1. I positively evaluate my colleagues and my participation in the international project "Music is a common language".



**2. I notice that teachers, representatives of administration after the mobility visits are more motivated, willing to share good practices.**



**3. After each mobility colleagues share good practices by organizing presentations, meetings, conferences, workshops or sharing information on social media.**



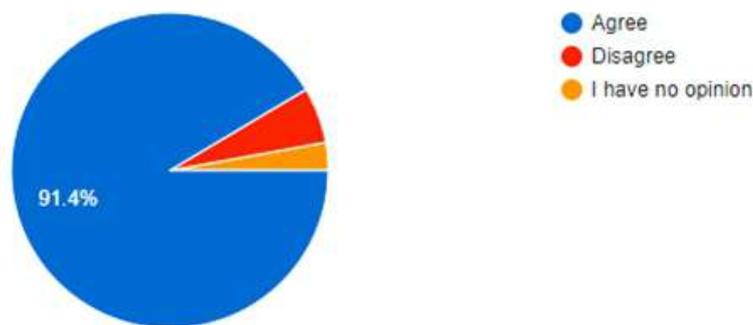
**4. I use the experience taken from my colleagues, new music teaching methods and digital teaching platforms (Class band, Charanga, Buzz and Blast, Feis Rois, C.Orff) in my lessons.**



**5. I notice that the application of digital music teaching platforms and methods make the educational process more interesting, attractive and better assimilated for my students.**



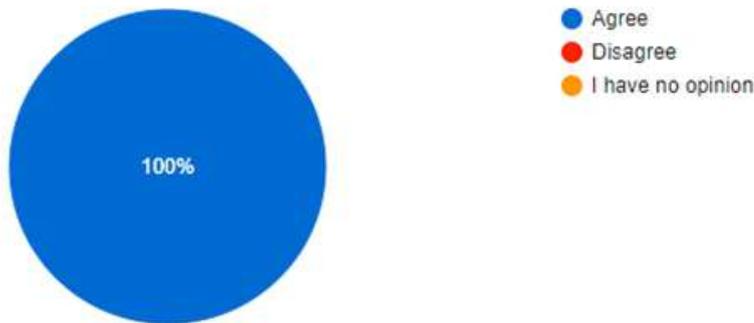
**6. During the last 2 years, when the project has been taking place, the school has increased the number of musical educational activities, creative projects, the teachers cooperate more with each other.**



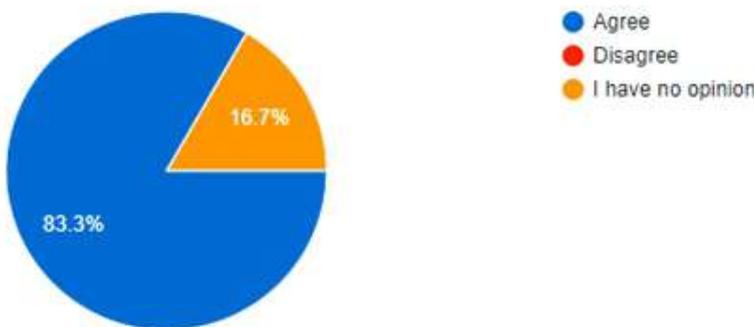
**7. New music teaching methods and various activities applied in the educational process help students to acquire knowledge better, make learning more interesting, improve students' teamwork skills and learning motivation.**



**8. Tested and applied new music teaching methods help to improve my class/group microclimate, emotional relaxation of students, the inclusion of children with special needs in the educational process, built their self-confidence and self-esteem.**



**9. Music teaching methods learned and applied during the project has improved lesson organization, lesson planning and time management.**



**10. The international experience gained during the project motivates me to be interested in innovations, to apply new music teaching methods, to participate in other project activities.**



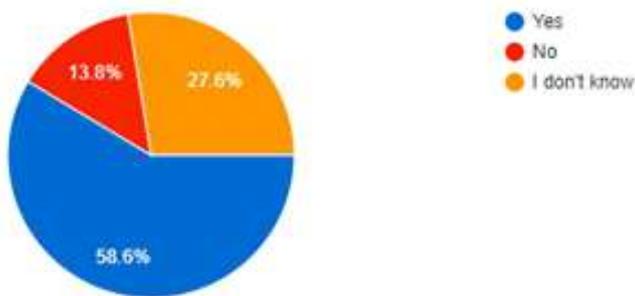
**11. Participation in Erasmus+ project broadens my horizons, knowledge of other educational systems, nations, cultures, traditions, and foreign languages.**



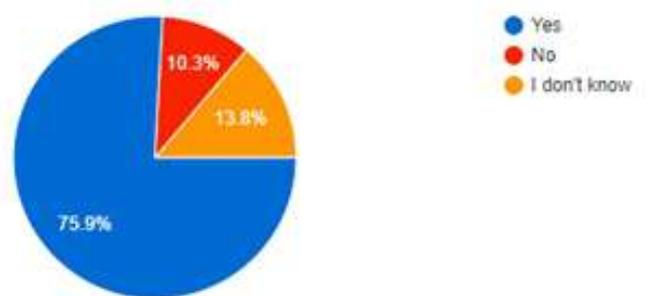
**9. Evaluation survey of the project "Music is a common language" for SEN students**

As the aim of the project is to expand the possibilities of involving children from socially vulnerable groups in the educational process, it was appropriate to find out the opinion of these children about the project activities, what they like, how they feel, are there any changes in their learning motivation and social behavior. 29 students participated in the questionnaire and the analysis of the responses revealed that this group of children evaluate the project positively and think that project's activities are interesting, attractive for them, their behavior has improved, they have made friends and they feel necessary and important.

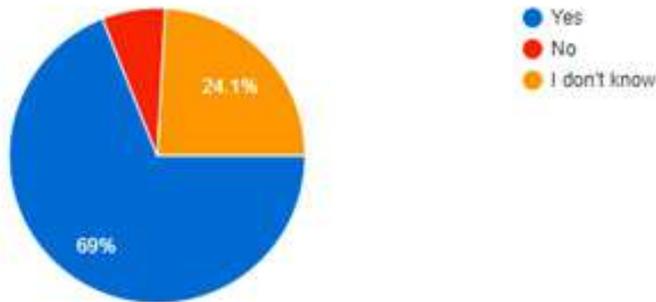
**1. Do you like school?**



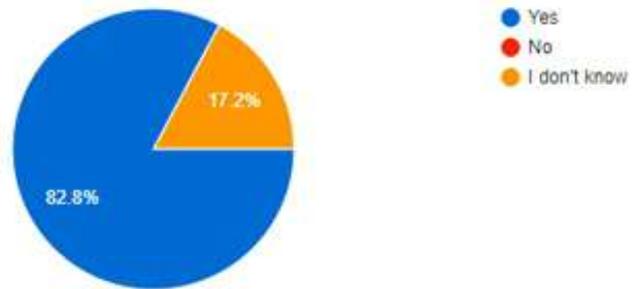
**2. Do you like participating in project's "Music is a common language" activities?**



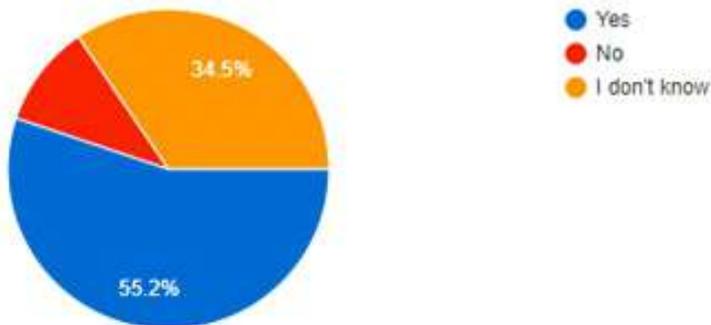
**3. Do you like to play instruments, sing and dance during these activities?**



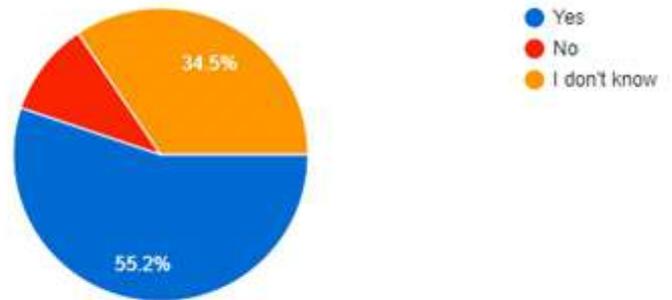
**4. Do you like to participate in the project's activities with your classmates?**



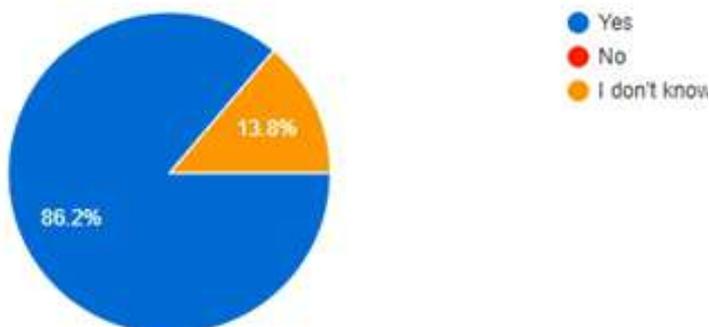
**5. Has your behavior at school improved?**



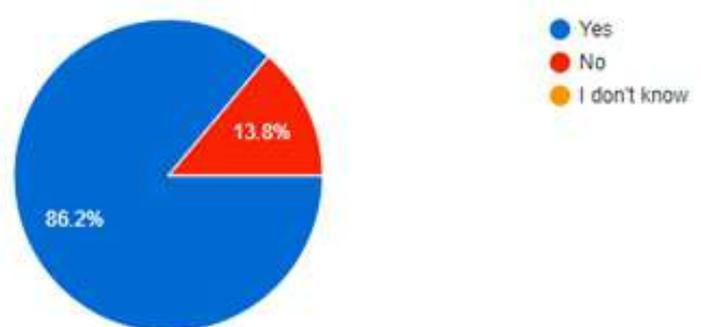
**6. Do project's activities encourage you to learn?**



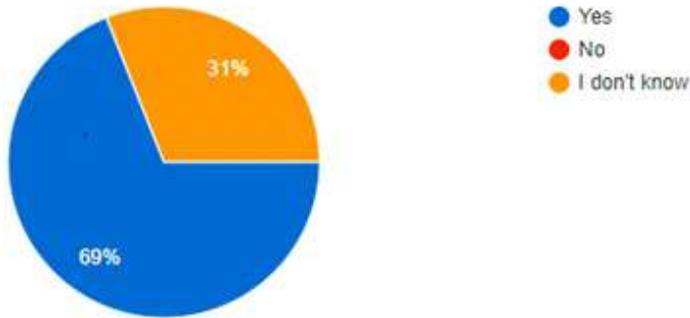
**7. Do you feel relaxed during project's activities?**



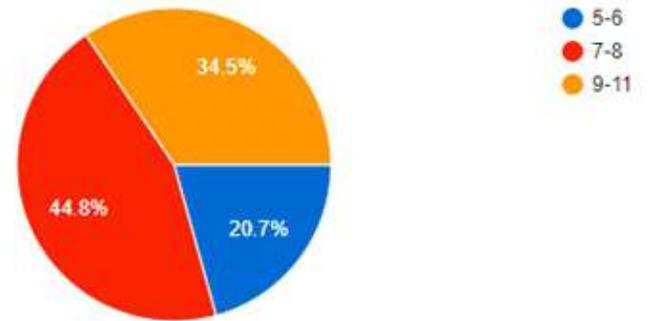
**8. Do you make friends during project's activities?**



**9. Do you feel needed in your class/group during these activities?**



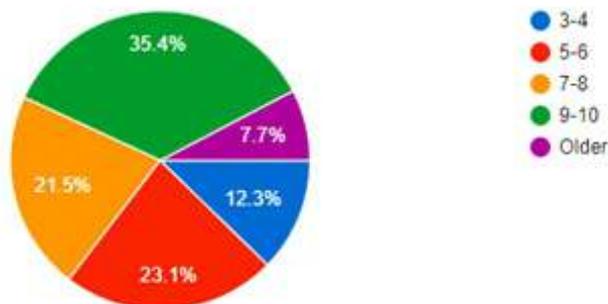
**10. How old are you?**



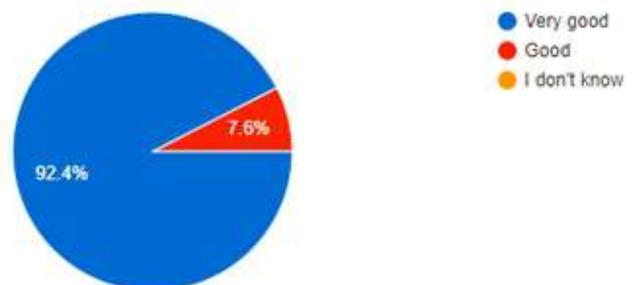
**10. Project evaluation questionnaire for parents**

66 parents participated in the questionnaire. All 9 questions about the project evaluation revealed that parents positively evaluate the project activities and its results. They are satisfied with the children's involvement in activities that are interesting and attractive to them. As many as **92,4%** percent of parents believe that the project has increased children's with special needs possibilities of inclusion in the educational process, improved their emotional, physical and social background. They also believe that participation in the project has strengthened teachers' competencies, made the school more popular and attractive.

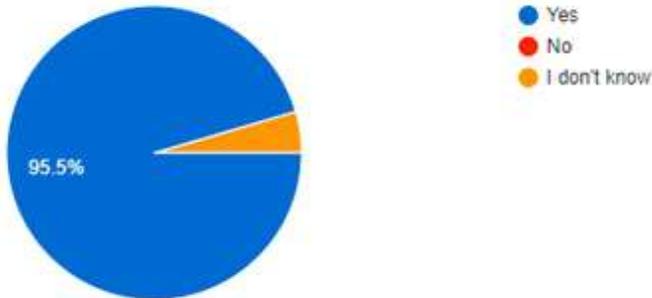
**1. How old is your child?**



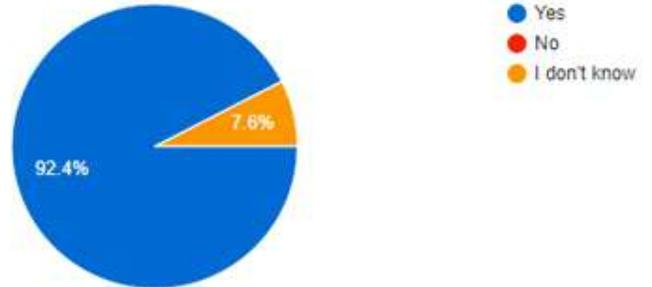
**2. How do you evaluate your child's involvement in the project?**



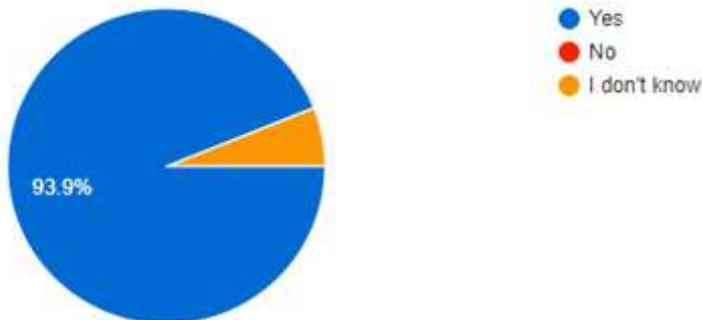
**3. Do you think that different teaching methods and attractive activities make educational process more interesting and exciting for children?**



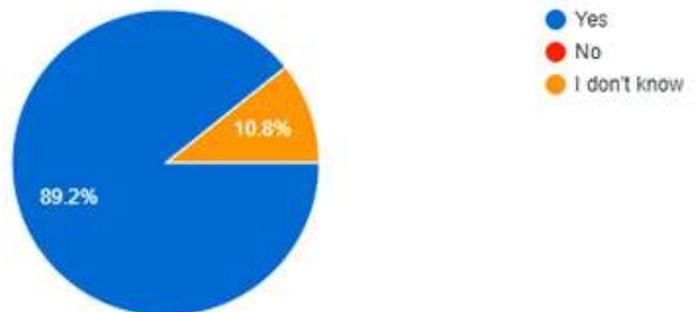
**4. Do you think that this project gave the children with special needs opportunities to become more involved in the educational process?**



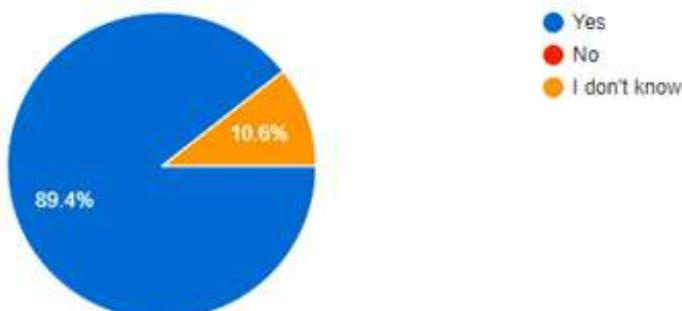
**5. Do you think that your child's emotional background improved during the project?**



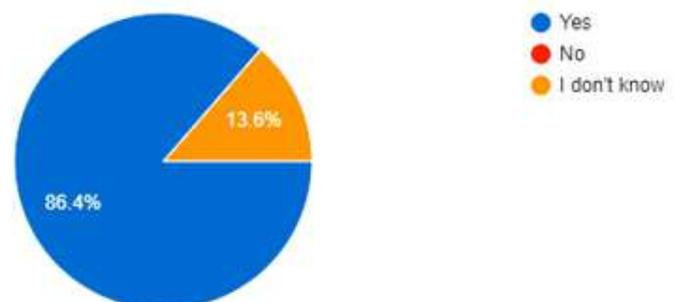
**6. Do you think that your child's social behavior improved during the project?**



**7. Do you think that applied music teaching methods and activities improved your child's creativity, confidence, self-esteem?**



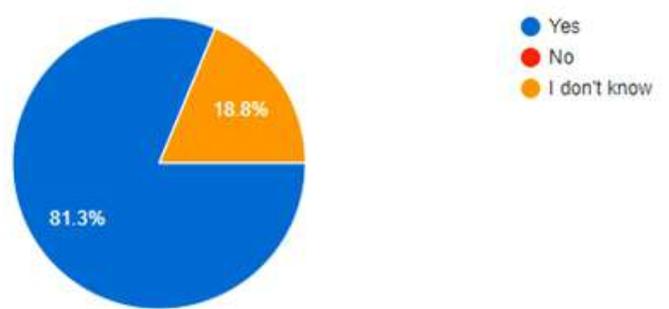
**8. Do you think that applied new music teaching methods have improved your child's physical well-being?**



**9. Do you think that teachers' participation in the project and professional development positively affect the quality of education in the school?**



**10. Do you think that participating in the project has made the school more attractive and popular?**





Special thanks to the educators who participated in the project "Music is a common language" for the support and given methodological material:

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