

# Music for all

Special Music Education  
Teacher's Manual



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Teacher's Manual



EUROPEAN UNION  
EUROPEAN REGIONAL DEVELOPMENT FUND  
INVESTING IN YOUR FUTURE



CENTRAL BALTIC  
INTERREG IV A  
PROGRAMME  
2007-2013



RĪGAS DOME



RĪGAS DOMEŠ  
IZGLĪTĪBAS, KULTŪRAS  
UN SPORTA DEPARTAMENTS



TOLARAM FOUNDATION

**RESONAARI**  
**HELSINKI MISSIO**

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The project *Music for All. Improving Access to Music Education for People with Special Needs*

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# Music for All

## Introduction

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The Teacher's Manual is part of the project *Music for All. Improving Access to Music Education for People with Special Needs* (Henceforth the *Music for All* - project) funded by the European Union Central Baltic INTERREG IV A Programme 2007–2013. Priority 3. Attractive and dynamic societies; Direction of Support: Improving living conditions and social inclusion.

The book consists of three parts. Part 1 begins with an introduction to the *Music for All*-project, followed by essential information on the project partners. Part 2 includes an essay *Special Music Education Creates Equality in Learning* that describes the need for and aims of special music education. Furthermore, you will find brief information on how special music education is implemented in the project partner countries Latvia, Estonia and Finland.

At the end of Part 2, each project partner presents three case studies from their schools. The case studies not only give an insight into the practices of teaching students with special educational needs, but also highlights the benefits and the joy of learning music.

Part 3 consists of 14 songs and a rhythm map as well as teacher's instructions and scores both for beginners and more advanced students. The songs are divided into four sections according to their style: folk songs, children's songs, pedagogical

songs and hit songs. The songs are supplemented with pedagogical tips and suggestions for how to use singing, movement, playing, improvising, and other methods in the teaching process.

The folk songs and children's songs include melodies, lyrics and chords. For some of the songs, instructions for group playing are also provided. The pedagogical songs include physical movement or dance, rhythmical tasks, and the basics of playing in a group. The popular hit songs contain lead sheets (chord sheets) and rhythmic arrangements (rhythm map) for band players.

In the cover pocket of the book you will find the *Music for All*-DVD with videos made in each partner country during the project. The DVD includes general information on the *Music for All*-project and shows some of the project activities, such as workshops and seminars. Moreover, the DVD provides live material of music lessons with students who have special educational needs. The majority of the songs performed on the DVD are also included in the song collection of the Teacher's Manual.

The professionals of special music education in the *Music for All*-project have aimed at achieving the best results. Thus, the Teacher's Manual will make a valuable contribution to the music education of people with special educational needs.

# About *Music for All*

## Improving Access to Music Education for People with Special Needs

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The idea of the project *Music for All – Improving Access to Music Education for People with Special Needs* emerged already a few years ago and was nurtured until the support of Central Baltic INTERREG IV A Programme 2007–2013 made its realization possible. The project partners are the Education, Culture and Sports Department of Riga City Council in Latvia, Tolaram Foundation in Estonia and Special Music Centre Resonaari in Finland. The project partners have cooperated before, so this collaboration was a natural choice for everyone.

In 2007 when the teachers of Pavuls Jurjans Music School participated in Baltic Metropolises Network (BaltMet) project BaltMet Exchange Programme, they had a chance to visit the Special Music Centre Resonaari in Finland. Since then, both schools have collaborated, mainly by exchanging ideas and holding professional discussions on special music education.

The cooperation between Resonaari and Tolaram Foundation has an even longer history. As a result of a continuing collaboration, the Estonian version of the Figurenotes Songbook was published a few years ago. Moreover, Resonaari and Tolaram Foundation have organised several music summer camps for people with special needs.

The *Music for All*-project is the first practical showcase of the continuous work of Resonaari, Tolaram Foundation, the Education, Culture and Sports Department of Riga City Council, and Pavuls Jurjans Music School. The project is designed to address the issues concerning learners with special needs and their accessibility to goal-oriented, quality

music education.

The main objectives of the *Music for All*-project are: (1) to provide music educators with available teaching methods and materials as well as to increase their capacity of teaching people with special needs; (2) to build better attitudes towards people with special needs as musicians among music educators and in the entire society.

Thus, the general objective of the project is to integrate people with special needs into society and offer them the same opportunities as everybody else. The *Music for All*-project will hopefully contribute to a change of attitude towards people with special needs who want to study music. Politicians, educators and society in general should understand that people with special needs also have the right to receive high-quality music education.

The project has been a great opportunity for the partners to meet, work together and accumulate creative potential in order to achieve a long-lasting result. This book is just one of the outcomes: the project partners have organised a camp for children, *Meeting in Music*, and produced a documentary about it. Furthermore, we have organised seminars in each of the three partner countries and a teacher seminar in Helsinki. To learn more about the project activities, visit our website: [www.projectmusicforall.eu](http://www.projectmusicforall.eu)



# Education, Culture and Sports Department of Riga City Council

[www.iksd.riga.lv](http://www.iksd.riga.lv)



The Education, Culture and Sports Department (ECSD) of Riga City Council is responsible for implementation of the municipal policy in the area of education, culture, sports and youth work. Educational, education-supporting, culture, sports, and leisure time organisational institutions are subordinated to the ECSD.

The ECSD works to provide pre-school and primary education as well as the possibility to receive secondary education for all children residing within the administrative territory of the Riga City. The organisation plans and manages youth work, ensures the diversity of cultural activities, and enables all citizens of Riga to express their creativity and enjoy the widest spectrum of cultural events in their leisure time. The ECSD also ensures accessibility to sports and physical activities, coordinates social integration in the City of Riga, and promotes the implementation of international projects, e.g. international cooperation projects involving cities twinned with Riga.

One of the tasks of the ECSD is to promote inclusion of people with special needs in education and cultural education, provided by the educational institutions. One of the schools where a special education program is implemented is Pavuls Jurjans Music School, in Riga.



Pavuls Jurjans Music School is one of the largest music institutions in Latvia, with approximately 500 students. The school was founded in 1946 and offers classical music education in all orchestral instruments, piano, and folk music instruments. It also offers classes in music theory and music history. The school has a symphony orchestra, a brass band and several ensembles that specialise in playing the violin, cello and the traditional Latvian string instrument, *kokle*.

Officially, special music education in Latvia started with a pilot project in 2005. Since it was the first time in Latvia when music educators worked with children with special needs, there were many uncertainties that had to be solved during the pilot project, such as which children could be accepted into the school and how to compile the study programmes.

Thanks to the acquired knowledge and experience, in 2008 the school was finally able to launch special music education programmes and welcome people with physical or intellectual disabilities. Now there are 25 students with special needs studying music at the Pavuls Jurjans Music School. The majority of the students are from the ages of 6 to 11, but one of the oldest students is 22. Most of them are children with intellectual disabilities. The children can learn to play the piano or the keyboard, the violin, the percussions or the marimba. They can also take lessons in singing and study the basics of music theory. The students attend individual or group lessons once or twice a week. Moreover, all of them have the possibility to perform in school concerts organised twice a year.

At the very beginning of the special music education programme, the teachers used a colour notation method designed specifically to meet their students' needs. Since the cooperation with Resonaari began, the Figurenotes method has been used as well. However, a Figurenotes Songbook in Latvian has not been published yet.

The number of applications to the special music education programme is gradually growing, and there is even a waiting list for those who want to attend the school. It seems that people in Latvia are getting used to the idea of goal-oriented music education for people with special needs, and it arouses more and more interest. All children who are interested in studying at Pavuls Jurjans Music School are most welcome, regardless of their disabilities.



## Tolaram Foundation

[www.tolaram.ee/fond](http://www.tolaram.ee/fond)



Tolaram Foundation is a non-profit charity wing of the international conglomerate Tolaram Group. During its eight years of operation in Estonia, Tolaram has been exposed to many different aspects of society. One of the main goals of the organisation is to improve the lives of those with limited opportunities. Tolaram Foundation coordinates projects that aim to support disabled people, orphanages, elderly homes, palliative care hospitals, and Mother Theresa's Home in Tallinn.

The largest undertaking has been the opening of a music centre for children with special needs. The children are taught using the Figurenotes method developed by the music therapists and founders of Special Music Centre Resonaari in Finland. The cooperation with Resonaari has opened up many new opportunities in Estonia.

The aim of the school is to help children with special needs to experience the joy of music making, to develop a sense of art, and to express their emotions through music. The school provides special music education, teaching the children to read and play music. The music school is currently equipped with

all the essential music instruments – a piano, keyboards, a percussion set, a bass guitar, drums, etc. Children can also take part in music lessons by playing the xylophone or the recorder.

So far the school has only offered individual lessons to the students, but the aim is to start group instruction and to form a band that could also perform outside the school setting. Until now, the students have only performed to their friends and relatives at the school's spring and winter celebrations, where teachers and students with their families gather to rejoice in the progress of each child. The school wants to celebrate each and everyone's success and joy of making music.

With the support of Tolaram Foundation, a Figurenotes Songbook with more than 70 songs has been translated and published in Estonian. In addition, international music camps are organised in Estonia where the participants can learn music in an emotionally warm atmosphere.

Although the last decade has seen changes in the attitude towards disabled people in Estonia, there is still a long way to go before society starts treating them as equal. The greatest challenge is to show society and even the families of disabled children what they are capable of, instead of what they are incapable of. The children will gain higher self-esteem when others not only treat them with compassion, but also challenge them and take pride in their achievements.

The school is supported by Tolaram Foundation but it could not work without the continual support of the students' families. That is why the school frequently organises get-togethers for parents and family members where they can share their experiences, support each other and strengthen the faith in the development of their children.

## Special Music Centre Resonaari

[www.resonaari.fi](http://www.resonaari.fi)



Special Music Centre Resonaari is located in Helsinki, Finland and consists of a music school and a research and development unit. Resonaari operates under HelsinkiMissio ry, a registered association. It is a non-profit organisation that promotes social services for the youth, elderly and disabled people. The work of Resonaari is governed by the board of the HelsinkiMissio.

The Resonaari music school is targeted primarily at students with special educational needs – intellectual or physical disabilities, learning or comprehension problems or other challenges that prevent them from conventional music studies. Resonaari music school meets the requirements of Finland's National Curriculum for Basic Education in the Arts and thus enjoys an official status of a music school.

Resonaari has been carrying out a number of research and development projects in special music education since 1998. New teaching materials have been developed and new applications, such as the Figurenotes system, have been produced in order to assist the music educators who work with people that have special needs.

Furthermore, Resonaari organises training, offers expert and consultation services, and maintains a social network for professionals in the field of special music education. Resonaari has engaged in active cooperation with universities, colleges, organisations and individual professionals both in Finland and abroad. The main international partners are in Estonia, Ireland, Italy, Japan, Latvia, and Scotland. A Figurenotes Songbook has been published in Estonian, Japanese, and Italian.

At present, nearly 200 students are attending Resonaari's music school. The students have classes once or twice a week, either individually or in a group. More than half of the students are intellectually disabled or autistic, but other special need groups, such as visually impaired students, can also take part in music studies. The latest launch at Resonaari is a Senior Pedagogical Development Project where elderly people are learning to play band instruments in a group.

Despite the students' diverse learning objectives, everyone receives professional, goal-oriented training in a chosen instrument following an individual study plan. As a matter of fact, combining the research and development projects with practical music teaching is crucial for Resonaari's work. This way new applications can be developed to meet the real needs of special music educators.

Resonaari seeks to promote a wider initiation of musical and cultural activities for people with special needs and to make special music education alive and visible in educational, political and academical fields. In 2009 Special Music Centre Resonaari received a special commendation at the inaugural International Music Council's (IMC) Musical Rights Awards.

# Special Music Education Creates Equality in Learning

## Markku Kaikkonen & Tuulikki Laes

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The aim of special music education is to offer professional, goal-oriented music education irrespective of the student's physical or cognitive disabilities, learning and comprehension problems or other special educational needs. Traditionally, people with special needs have been offered musical activities within a social club context, the objectives of which are, as a rule, to enable them to get together socially and simply enjoy themselves. In some cases these activities may also include rehabilitative aspects. However, pedagogical goals are often ignored and left out. Our claim is that every person with a disability does not necessarily need music as therapy, but should have access to music studies and, consequently, the opportunity to develop a musicianship. Thus, there is an increasing demand for professional special music education.

The two-year *Music for All*-project aims to promote special music education in the project partner countries Finland, Estonia and Latvia. The definition of central concepts and the establishment of theoretical background through research and development projects have set ground for special music education as a professional field. Moreover, new pedagogical applications and teaching materials for special music educators have been produced.

### **Discovering the Learning Potential in Everyone**

Inclusion is a crucial concept in today's special education. When educating by the inclusive principle, each student is an equal member of the

group regardless of the individual differences among the students. Inclusion means that students with disabilities are not separated from those without disabilities. Inclusive education differs from the previously held notions of 'integration' and 'mainstreaming', which primarily implied that learners with disabilities should become 'ready' to be accommodated by the mainstream. By contrast, inclusion is about the student's right to participate and the school's duty to accept the student.

This poses a pedagogical challenge for the teachers: how to plan and carry out the teaching process so that each student has a task that matches his/her skill level, so that the task is musically important and functionally meaningful, and so that the teaching situation leads to a new learning experience and creates new musical insights for the students? Taking up this challenge may impose more work on the teacher, but in time the extra work will benefit not only the individual students and the teacher but also the field of special music education as a whole.

The teacher's equally respectful and encouraging attitude towards all students is vital to the success of teaching and learning. Despite the physical, intellectual, or any other factors that might make the learning process difficult, the student may be musically gifted and possess a considerable learning potential. The teacher's task is to discover the student's learning capacity and strengths, and especially to identify the learning potential beyond any disabilities. Furthermore, the teacher is responsible for making use of this potential. The

disabled, like everybody else, have the urge to learn new skills and to enjoy what they have learned, even though the learning process may take some time. Special music education enables children and adults with special needs to participate in goal-oriented music training, thus utilising more of their learning potential and increasing their quality of life.

Teachers are responsible for applying inclusion on an institutional level. Inclusion should also be put into practice outside formal institutions and on the socio-cultural level – the cultural and social environments have a duty to accept people with special needs.

Public performances, concerts, and other musical events organised by special music institutions give disabled students the opportunity to express themselves as musicians and culturally active citizens. In recent years, Finland has seen several disabled people performing publicly as musicians, actors or professionals in other cultural fields. As a result, the concept and definition of disability is changing, the general attitude towards disabled people is getting more tolerant and positive, and disability is seen more as an opportunity and a matter of diversity than as a welfare problem and a social burden. Through inclusion, the role of special music education will be enhanced in society as a whole.

### **Positive Challenges for the Teacher**

The basics and objectives of special music education are similar to those of general music

education. However, special music education differs from the mainstream education by the emphasis on the individual. In other words, successful special music education requires the preparation of an individual curriculum for each student. Working with students who have special needs may also require a more sensitive and open-minded interaction on the part of the teacher; skills that can also be described as ‘human literacy’ are of crucial importance.

Students with special needs face more challenges in learning, comprehending and performing, as compared to students in mainstream music education. It is most important that the teacher not only recognizes these challenges but also actively engages in finding solutions to them.

While seeking a suitable learning method, application, or creating a functional interaction channel with the student, the teachers are also developing their professional skills. The on-going process of discovering new methods and solving problems becomes a fascinating adventure that brings benefits for both: the student has access to music education and the teacher makes professional progress.

Thus, the special educational needs of students can easily be regarded as ‘positive challenges’.

### **Educational Equality, Cultural Social Work, and Democratic Musicianship**

The educational, social and cultural values of special music education can be summarised in the following

concepts: educational equality, cultural social work and democratic musicianship. The experience in the field shows that special music education gives people with special needs a chance to engage themselves in goal-oriented studies of a musical instrument and paves the way for educational equality. Learning and participating in musical activities have empowered many students to step from the margins and become active members of society in many ways. Thus, the work of special music educators can be regarded as cultural social work. In some cases special music education has accomplished democracy for musicianship in the sense that the acquired musical skills have enabled the disabled students to become active musicians and performing artists.

Cultural social work combines the previously mentioned notions of inclusion and socio-cultural education. It is commonly acknowledged that learning music creates a sense of community through participation and, consequently, promotes individual growth and development. Cultural social work is about putting this idea into practice outside mainstream music education, among people who need stronger educational support and facilitation for social participation.

In Finland, with the help of mass media, some disabled musicians have already become nationally well-known. They have performed in numerous concerts and events, and consequently, they influence the Finnish society through their musical performance and increase the public awareness of the potential and resources of disabled musicians. From an individual perspective this change may be

described as empowerment, but it has an impact at a wider level too – their musicianship is sparking a cultural change for all of us.

### **Conclusion**

Goal-oriented music education is a chance for students with special needs to acquire an increasingly broad selection of musical skills and knowledge. The so-called ‘disabled music culture’ fostered by disabled musicians is emerging. These musicians with intellectual or physical disabilities rise on the stage as artists, thus rising from the social margins to the centre of society. This positive cultural change not only affects the attitudes towards disability – it also changes the concept of musicianship by giving everyone a democratic opportunity to become a musician.

Musical learning and involvement gives students with special needs the opportunity to become active members of society. Thus, special music education promotes equality not only in learning but also in the cultural field of the society as a whole. This may have even more profound consequences, resulting in a new kind of tolerance, responsibility, and humanity.



### **Essential Guidelines in Special Music Education**

- Adapt the general curriculum, pedagogical methods and evaluation methods to meet the requirements of special music education.
- Familiarise yourself with special pedagogical applications and use them in your classes according to the student's level.
- Build a goal-directed but realistic curriculum that matches the student's abilities.
- Personalise the curriculum and its contents.
- Aim at developing a logical teaching process.
- Have flexible schedules with students who have special needs.
- Regularly assess the student's individual progress and add new teaching goals accordingly.
- Keep in touch with the student's family, friends and care givers.
- Present the teaching objectives in a way that is comprehensible for the student.
- Choose and produce teaching material that matches the student's musical skills.
- Choose an instrument that is suitable for the student.
- If needed provide teaching aids that can be used with instruments.
- Instead of focusing on the less-developed skills of the student, use their strengths in music making.
- Focus on teaching one task at a time and ensure that there is enough repetition until the student masters the skill and is capable of multi-tasking.
- Make variations in the length and contents of the music lesson depending on the student's abilities.
- Believe in the learning potential of all students.
- Be patient, no matter how slow the teaching process may be.
- Celebrate the student's success in learning and maintain the learned skills, but don't forget to offer new challenges as well.
- Always have a respectful attitude towards your students.
- Create a warm and encouraging atmosphere that promotes positive learning experiences.

## Special Music Education in Latvia

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The General Education Law of the Republic of Latvia defines special education as an individual educational form. People with special educational needs, their state of health permitting, can receive primary or secondary education in special educational establishments. There are approximately 9000 children with special needs in Latvia. The major obstacle for these children and adolescents is the fact that they still cannot choose the school in which to study since the educational institutions cannot guarantee them the necessary conditions.

Along with the special education schools and day-care centres, some music schools have assumed an active role in the improvement of education for people with special needs. The interest in this work is gradually growing among teachers, so there is hope that the idea will expand.

When Latvia was part of the USSR, society was strongly segregated. Disabled people were denied access to shops, theatres and other public places, and the general attitude towards disabilities was negative and even hostile. Since the regaining of independence disabled people, little by little, have regained their place and role in the society.

The music school tradition in Latvia has a long history. The music education graduate programmes are quite strict and demanding and thus have produced many skillful musicians. However, there has not been space for people with special needs mainly because their educational needs cannot be met within the conventional system of music education.

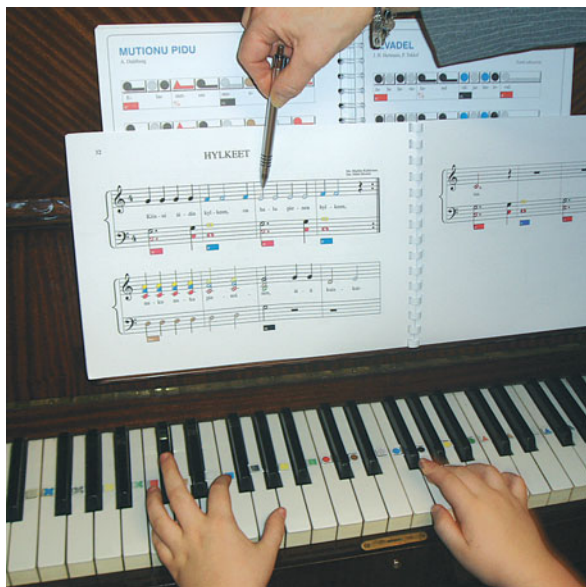
The idea of making music in groups and using alternative notation methods as the means of special music education was brought to Latvia by Scandinavian colleagues. Thanks to the cooperation between Norse and Baldone Music School, the violin ensemble *Brita Band* and the ensemble *Krāsu orķestris* were founded, the latter still active today in the day-care centre *Saule*. In 1997, the Festival Foundation was established by Sarma Freiberga. This foundation organises festivals, concerts and charity events where disabled musicians perform together with Latvian pop stars and opera singers.

The idea of music education for people with special needs was born at Pavuls Jurjans Music School over a decade ago. Since then, Pavuls Jurjans Music School has tried to find the golden mean between the year-long traditions of music education and the implementation of new ideas. The Music School was the first one to undertake such a programme, and there are still just a few other music schools in Latvia where people with special educational needs have access to music education.

Music is actively present in many special education schools and day-care centres – especially singing and ensemble-playing are popular. In Riga, since 2004, people with special needs have had the possibility to receive special music education in two music schools: Pavuls Jurjans Music School and Juglas Music School. Currently, two other institutions, Bolderaja Art and Music School and Music Studio of Durbe Region Council, are also welcoming students with special needs.

## Special Music Education in Estonia

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The guidelines for music education in Estonia have been issued by the Ministry of Education and are to be followed by all educational institutions. Special music education is set under a simplified National Basic School Curriculum and Curriculum for Students with Moderate and Severe Learning Disabilities. Consequently, special music educators modify the general programme to adjust it to the special educational needs of students with disabilities. Usually this means that teachers compile the curriculum by adapting the mainstream material. Thus, there is a need for common methodology in special music education.

There are approximately 5000 children with special needs in Estonia. Special music education is not available for all at the moment, as conditions and facilities in different residential areas vary. Not all of the local municipalities are ready to offer resources and organise training in special music education. Besides the school youth centres that offer music education, different institutions provide training in movement and dance, music, theatre, and singing. Elements from music therapy are often used in special music education, and it is not goal-oriented – rather, it is often integrated within other subjects and serves the purposes of entertainment.

As an alternative to institutions, special music education can be carried out in the form of projects. There are several non-profit organisations that offer special music education, such as Pahkla Camphill Village, Maarja Village and Tolaram Foundation. The possibility of musical involvement is also available in medical or social work institutions such as Astangu Rehabilitation Centre and JUKS.

The teachers can take training at Tallinn University in how to work with children that have special needs. It is also possible to specialise in music therapy or study at Tartu University, which offers a training programme for special pedagogues. The majority of music teachers who work with children who have special needs are qualified music teachers.

## Special Music Education in Finland

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The aim of special music education is to meet the unique needs of students with special educational requirements. In Finland, the main principle concerning students with special needs at schools is their inclusion into the mainstream educational system. Therefore, every child from the age of 7 to 16 participates in music classes in primary and secondary education.

The right to participate in the cultural life of the community and to enjoy the arts is recognized as a basic human right by the United Nations. Under Finnish law, the central government and local

authorities have the responsibility to provide generally available cultural activities and to offer accessibility to basic art education. This is usually carried out by music and art schools, and liberal adult education centres. However, due to physical or intellectual limits, many people who face difficulties studying music with ordinary methods cannot fully benefit from this offer.

Children under 7 years of age can join the early childhood music education groups. However, these groups only meet in bigger cities and residential areas. In general, the possibilities to receive a goal-oriented music education for children and adults with special needs are increasing, but due to specific pedagogical requirements, it is only offered in a few selected music schools. The only music school targeted primarily at students with special educational needs is Special Music Centre Resonaari. Special music education aims to allow access for everyone to an institutional setting of music education.

Special music education is gaining an increased interest among Finnish music education professionals, schools, music schools and universities – for example, Sibelius Academy and Helsinki University have launched courses on special music education for students in basic school teachers' training.

## Case studies

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The next section consists of three case studies from each project partner country: Latvia, Estonia and Finland. The case studies describe students who have been participating in special music education projects for a longer time. The stories are based on real-life situations in the educational institutions and published with the permission of the students or their guardians. Each student has a story to tell about how studying music has affected them or even changed the direction of their lives.

The case studies are written from the teachers' perspective and are clearly structured outlining the starting position (the motivation and the condition of the student as she/he began her/his music studies), progress in music studies (the acquired skills of playing an instrument, the social improvement of the teaching situation, the pedagogical solutions applied), and the "results" (the positive effects of music education, musical and extra-musical outcomes).

During the *Music for All*-project, a number of teachers were asked to express their opinion on the contents of the Teacher's Manual. One of the suggestions was that teachers could find inspiration and encouragement in reading real stories of special music educators. Thus, the purpose of the case studies presented here is to offer both a profound description of the teaching process and practical tips on different teaching methods used in special music education.

The most important advice that the teachers of the *Music for All*-project want to give the special music educators in all countries is to be patient. There are several good reasons, some of them presented in this book, to place confidence in the fact that everybody can learn music – some people just need more time, effort and careful guidance of an expert teacher.



**Mia** is a young woman with an intellectual disability. Nevertheless, she works a paid job and is also an active member of several associations for disabled people. She started piano lessons in Resonaari Music School in 1999 and since then music has played a significant role in her life. Mia plays the keyboard in a number of different bands and takes private piano lessons. She is truly committed to her music hobby although it is only one part of her active life.

Playing chords is the most significant musical skill that Mia has acquired during her first years of the piano lessons. She plays chords with two fingers (major or minor thirds) fluently by reading the chord marks. Playing a melody is challenging for her. However, chord playing is an adequate skill for social music making: Mia can easily play in a group as well as accompany a soloist or a singer.

As Mia is an active person, she wants to practice at home, too. However, disabled people may find it

especially challenging to structure the rehearsal time by themselves. Thus, she has a Playing Friend organised by Resonaari. The Playing Friend is a volunteer musician with whom the students of Resonaari can play together outside the school setting.

With the help of the Playing Friend, the student is able to experience social involvement, participation, and sharing. The Playing Friend movement can be seen as a showcase of cultural social work as it brings something new to the voluntary work and charity-based social networking. We have discovered that the Playing Friend encourages students to use their musical skills more actively and increases their motivation to study music at home.

Mia's Playing Friend is Sanna, a professional violinist. Sanna and Mia play together approximately once a month. Occasionally, some of Mia's neighbors participate in music making and they jam together.

**Kaspars** is a 10-year-old autistic boy who goes to a special school and comes to the music school for an individual piano lesson once a week. In the beginning, he was strongly disorientated: he wanted to try all instruments at once, could only focus on one thing for less than a minute, was screaming, etc. To help Kaspars find a structure and order in the music lesson, we introduced cards with pictures. The cards represent the music instruments we are going to use during the lesson, or the theme or characteristics of the songs that we will play or sing. He sees the card during the activity. We always show him a new card before the activity changes.

In the beginning, autistic students are usually able to focus on one thing for a very short time but the

aim is to extend this time little by little. If something entirely new is going to be taught in the lesson, Kaspars is prepared in advance by his teacher who introduces a new card. The card can be coloured together for instance, and after some lessons the teacher can add the new activity to the lesson. The cards should always be quite large, with clear and bright pictures. Instruments that we use in the music lessons are also big and good sounding so that it is easier for an autistic child to focus on it.

Now Kaspars is aware of the structure of the music lesson and is familiar with every step of the procedure. It helps him feel safe and thus, he is able to focus on the learning process. Kaspars has learned many new songs and the basics of playing the piano.

**Peeter** is a 20-year-old young man with Down's syndrome. Seven years ago his mother, who had heard of a new music education program for children with special needs, brought him to the presentation at the Tolaram Foundation Music Centre. Peeter sat under the chair during the entire presentation and refused to come out. He did not possess the ability to speak at that time, so he only shook his head and roared. The mother was ready to give up and leave the place, when suddenly one of the teachers managed to make a contact with Peeter by clapping hands together in a rhythm. Peeter came out from his hideaway under the chair and the teachers began to introduce him to different kinds of instruments. The most interesting instrument for him was the metallophone equipped with the Figurenotes symbols. As a result of this, he agreed to come back to the music centre.

Peeter began to study music with the help of Figurenotes. Two colours were placed on the board and he managed to play the corresponding two notes with the metallophone. Quite soon he learned to recognize all Figurenote symbols and find the corresponding keys on the instrument. Peeter started to play the piano by using his right hand only – this

way, he was able to play simple melodies. After six years of practicing, he is now able to play with both hands, which proves that his eye-hand co-operation has significantly improved. Peeter is also able to read the Figurenote notation fluently: the key, the length and the rhythm, the chord symbols etc.

From the very beginning, Peeter has always wanted to start every music lesson by marching along with music. After five years of performing the marching ritual, Peeter's marching has improved considerably – it is now a rhythmic movement with a good co-operation between arms and feet, not just a clumsy walk as it used to be. Also, the rhythm sticks and djembe drums have played an important role in improving his rhythmic understanding. He likes to move, enjoys dancing and different music games. During the last spring party, he got his mother in tears by asking her to waltz with him. Today music plays an important role in Peeter's life and the positive results are clearly recognizable. We have had many students with Down's syndrome, but each of them is unique, for example, Peeter is very positive and kind-hearted. It is the teacher who needs to adapt – the child should simply be taken as he or she is.

**Seija** has a severe intellectual disability. She suffers from communication and learning difficulties, and her actions are sometimes unpredictable. She has lived in an institutional setting all her life and this has undoubtedly left marks on her inner world. Seija took part in Resonaari's pilot project in 1999. After the project had come to an end, the teachers

judged Seija as incapable of music studies.

After a couple of years, they met again. When Seija saw her old teachers, her fingers started to fly in the air as if playing the piano keys. The teachers realized their mistake in a flash: they should have believed in Seija's learning potential from the very beginning.

Thus, Seija came back to Resonaari and began her music studies.

Initially, she could produce music with keyboard by recognizing only a few Figure notes, and her rhythmic understanding was very limited. After six years of practicing, she is now able to play chords with the four-string guitar in beat. Her learning processes are very slow, but still effective. At first, she was participating only in private lessons, but quite surprisingly, group work turned out to be the best method for her. Seija had her highlight moment last

year when she performed as a guitar player in Resonaari's annual concert with a group of leading Finnish musicians. She could actually play the same chord in beat throughout the song and, as it appeared, enjoyed it immensely.

The most important thing that the teachers of Resonaari have learned from Seija's case is that we should never write students off; instead, we should always believe in their learning potential. Look for the strengths in every individual and use them when planning the teaching process.

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**Kaia** is a young woman with severe intellectual and physical disabilities, such as dysarthria, visual disability, etc. She is in a wheelchair and expresses herself with a few syllables or words that have a meaning, but are incomprehensible to others without her mother's help. Kaia has been participating in music lessons at the Tolaram Foundation Music Centre for seven years. She has a positive attitude towards learning and is willing to explore everything new in music making. According to her mother, Kaia is always looking forward to the music lessons. The lessons have a positive impact on her physical performance: playing and bodily rhythm activities help increase the amplitude of her hand movement, while singing supports her vocal skills and extends her vocabulary.

In the beginning, Kaia learned to play the recorder. She started only by breathing into the mouthpiece and got tired very quickly. As a result of over five

years practice, her lung capacity has improved so significantly that she is now able to blow into the mouthpiece and produce sounds. Thanks to Kaia's co-operative nature, she is learning quickly by listening to the teacher and is already able to play one note in beat together with the teacher. She is very willing to learn to press the holes of the flute in order to play melodies, but due to her spastic disorders, this is not yet possible. Kaia also likes to play the maracas, the bells, and the zither: she is able to take her hand over one string and create a sound with the instrument. She is also practicing the drums, a challenging task due to her severe spastics. There are not many possibilities of how to use her body, but her teacher always tries to find different ways how to make Kaia familiar with music.

She started singing with vowels a and u, and after three years of practicing she is now able to sing two-word songs like "kuula, kuula, Kaia kuula" (listen,

listen, Kaia listen). Her teacher has read theoretical material about disabilities and taken courses in speech therapy; she has also some experience from her work with children who suffer from visual disabilities. Hence, she has basic knowledge of what

to do with Kaia and how to communicate with her. Kaia's mother is of great help as she is highly devoted and always attends the music lessons together with her daughter.

---

**Rolands** is a 12-year-old boy who suffers from severe concentration problems. He began his studies at Pavuls Jurjans' Music School at the age of eight. Rolands cannot sit calmly and is always moving around. He is unable to speak, but can communicate with others by writing. Although he likes music very much, it is hard for him to learn musical instruments since he can only focus on playing for up to half a minute. However, he has already learned to play the violin, the percussion and the piano. Despite the fact that Rolands has difficulties in speech production, he loves to sing.

Concentration problems make it difficult for him to learn a musical instrument properly. In order to

train his ability to concentrate on one thing for a longer time, his teacher developed a game of putting the alphabet on the piano keys. Since Rolands is very interested in cars, they began to play different names of cars together. Rolands would play a name (e.g. L-A-D-A) and the teacher would have to guess the name that was played (and the other way round). The names are short, so it is easier for Rolands to focus on playing them. After a period of practicing, words become longer, even short sentences can be played, and as a result songs can be created out of this game. This method can work as the first step in learning notation – the teacher gains the student's attention, the letters can be coloured first, and gradually the Figurenotes can be introduced.

---

**Daniels.** The next case has helped our teachers a lot in their work with groups of children that have special needs, although it is more a general pedagogical issue than that of music education specifically. The case is about giving an appropriate role to each member in a group in order to achieve a better result in the individual learning process.

The six-year-old Daniels is one of the participants in a music group for young children with special needs, aged 4–6. During the music lesson, they sing and play different games and musical instruments. Most of the children cannot walk,

which means that they are all sitting still and mainly playing games with their fingers and hands.

Daniels is always making a big noise and disturbing other members of the group. He wants everyone to pay attention to him. To solve this problem, the group teacher has developed different kinds of role-playing games where one of the children has to be the leader. When Daniels is chosen to be the leader, he is suddenly able to focus on the lesson, and can even sing and play along with the group. The teacher realized that Daniels just wanted to know how it felt to be the leader – when he finally

experienced this, he was satisfied and calmed down. The role-playing games revealed that Daniels had a very nice and melodious voice, and could even sing a tune. After his extra talent was discovered, he has sometimes been given the role of the leader not only in the role-playing games,

but also in concerts where he performs a solo. This way he can get attention from others not through a disturbing behaviour, but through making music. The experience of performing as a singer has surely made Daniels feel much more special and valuable.

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**Ann** is an intellectually disabled young lady who suffers from speech impairment and has problems with physical coordination. She understands words very well, but has difficulties expressing herself. Ann is quite unpredictable and sometimes capricious. She can be very co-operative and happy, but when the next lesson comes, she does not want to do anything and just keeps silent. She is very keen on music and moving, but only wants to practice when she is in the right mood.

Ann joined the Tolaram Foundation Music Centre at the age of 11, and she was curious and willing to try new things. The teacher introduced her to different musical instruments and playing possibilities. She was very interested in playing the piano and, with the help of Figurenotes, she experienced success in music and was encouraged to continue her music studies.

Ann is good at playing the piano and singing, and she has a creative imagination. She learned quite fast how to play and was able to play the piano with both hands already after two years of practicing. She has always wanted to choose songs by herself. Ann is also great at playing with a partner – one of them plays the left-hand part while the other plays the right-hand part. She follows her partner fluently and can wait if the partner gets stuck somewhere.

There are three important things in Ann's life: her mother, her school and her country, Estonia. These three things work as the material for her songs. She composed her first songs by picking up the figures and the colours, and writing them down. Later Ann came up with lyrics to the melody. She was very proud of her work and wanted to sing her songs a lot during the music lessons.

According to her mother, Ann has always loved dancing. Her mother has made costumes for her and, inspired by them, Ann has created her own dances. She is always adding equipment and accessories to make her dance even more attractive. Although Ann likes dancing, it is difficult for her to move to the rhythm. The teacher's drum playing has helped a lot in this.

Today she is 18 years old and quite independent. Occasionally, she still comes to the music centre to play the piano and other instruments. Today, she is more interested in making songs in English. Music has helped Ann a lot in different ways. Composing her own songs has helped Ann express herself and increased her wish to speak out. Moving and dancing has taught her how to master and coordinate her body, while playing the instruments has improved her concentration, memory and creativity.



**Marko.** The case of Marko shows that music can have a greater effect than expected. In 1998 when Marko began his music studies at Resonaari, he was uninterested in learning or social attachment, and had no social contact. During the first years at the music school, Marko learned to play the bass and the piano quite fast. Through his music studies, he gradually became more active and started practicing and listening to music at home. He even taught his mother to play the piano. Marko also started to be more active outside the domestic setting: he gave up taxi rides and started to use public transportation instead. He also became politically active and made friends from different political and cultural scenes.

Today, Marko is working as a professional musician and music teacher for other disabled people. His musicianship has taken him abroad as well: he has

travelled to Germany, Estonia, Italy, Japan, and Ireland. He participates in different kinds of activities, goes out with his friends and uses social network services such as Facebook. It is almost incredible that only a few years ago that same Marko failed all his job experiments and was totally unable to succeed in anything. Today, he loves his life and is doing well, both mentally and physically.

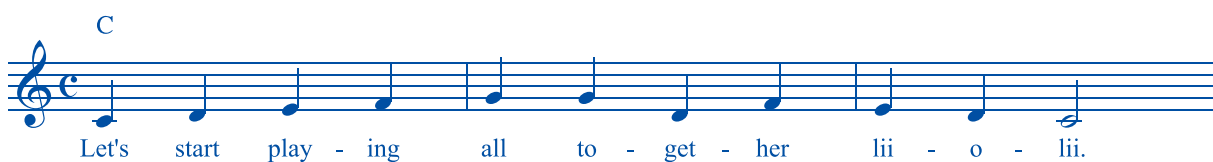
From a withdrawn, bullied, quiet young man, Marko has changed into a social and active person who has committed his life to music. In fact, music has given a new meaning to his life and filled him with enthusiasm for life in its entirety.

# Lii-o-lii

Finnish folk song

Lyrics by Markku Kaikkonen

C



Let's start play - ing all to - get - her lii - o - lii.

C



Let's start play - ing all to - get - her lii - o - lii.

C



Lii - lii lli - o lli - o lli - o - lii.

C



Lii - lii lli - o lli - o lli - o - lii.

## Accompaniment

The accompaniment can be played on the piano. You can also give tasks to multiple piano players or different instruments, for example:

- the first line for piano or guitar (rhythm for barré-chord),
- the middle line for brass (or brass sound from the keyboard),
- the third line for bass (or bass sound from the keyboard).

The middle line (brass) can be played using only two notes if it is too difficult to use three fingers.

In this song, you have only one chord so this arrangement continues throughout the piece.



You can also use this soul-style arrangement with other songs.

### FOCUS

- proceeding from playing a single chord to more advanced playing

### ACTIVITY

Chord accompaniment

- play the chord in pulse and sing the melody

Melody playing

- learn to play the melody only in the last bar of every line (*Lii-o-lij*). Sing other parts of the song and play only the last bar (*Lii-o-lij*)
- play accompaniment using the chord and play melody only in the last bar of the lines
- next, you can practice to play the whole melody

### VARIATIONS

Singing and creating lyrics

- teach the song as an echo, where everyone can join the *Lii-o-lij* parts and the chorus
- invent your own lyrics for the song

Improvising

- improvise and/or compose the text parts (play the *Lii-o-lij* parts as written)
- sing with different lyrics: let's start singing, dancing, etc.

### ORIGINAL SONG

The lyrics of this traditional Finnish song have many variations, usually improvised by the singer. Here is one version of the lyrics by Kaarlo Uusitalo.

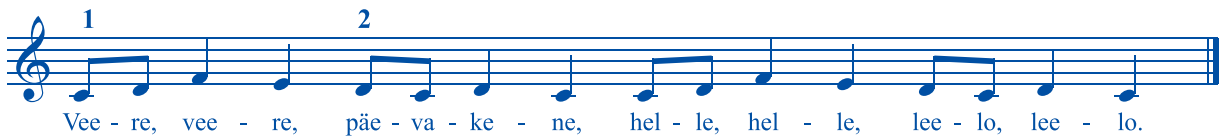
Tästä tämä soitto alkaa, lii-o-lij  
Tästä tämä soitto alkaa, lii-o-lij  
Lii-lij-lij-o-lij-o-lij-o-lij  
Lii-lij-lij-o-lij-o-lij-o-lij

English translation:

this is when the play begins, *lii-o-lij*.

# Veere päike

## Estonian folk song



- |   |   |
|---|---|
| 1. Veere, veere, päevakene,<br>helle-helle, leelo-leelo   | 7. sõsar kuue kuuse taga.<br>helle-helle, leelo-leelo       |
| 2. veere, päeva, vetta mööda,<br>helle-helle, leelo-leelo | 8. Seal sind hellalt hoietakse,<br>helle-helle, leelo-leelo |
| 3. lase kaselatva mööda!<br>helle-helle, leelo-leelo      | 9. kahe käe peal kannetakse,<br>helle-helle, leelo-leelo    |
| 4. Veere sinna, kus su veli,<br>helle-helle, leelo-leelo  | 10. pannaks padjule magama,<br>helle-helle, leelo-leelo     |
| 5. sõõri sinna, kus su sõsar!<br>helle-helle, leelo-leelo | 11. kullasängi puhkamaie,<br>helle-helle, leelo-leelo       |
| 6. Veli viie versta taga,<br>helle-helle, leelo-leelo     | 12. hõbesängi hõljumaie,<br>helle-helle, leelo-leelo        |

### FOCUS

- singing and moving to the rhythm

### ACTIVITY

#### Singing

- teacher or lead singer starts new phrases and all singers join singing the *helle-helle leelo-leelo* part
- lead singer can invent new phrases and a new story all the time
- the song can also be sung in canon

#### Walking (movement)

- walk while singing
- move freely during *helle-helle leelo-leelo* part, but stop to listen to the new phrase

#### Dance

- make a simple dance by moving in a row and/or by moving in line
- in a big group, you can make several lines
- change the leader of the line by giving a signal for that

### VARIATIONS

#### Games with a ball

- standing in the circle, giving the ball (“the sun”) etc. from hand to hand
- sitting on the floor, rolling the ball from one person to another
- first, the game continues throughout the whole song; then you can stop the ball to listen to the new phrase and roll the ball again in the *helle-helle leelo-leelo* part
- use two balls at the same time

#### Movement game

- two children form an arc with their arms and others go under “the arc”
- move freely, but stop to listen to the new phrase; when stopping, “the arc” (the arms) comes down. The one who is caught joins the arc.

#### Song-game

“The Sun rolled over the water.  
Where is it planning to go to?  
Let us look for it from the sky,  
Where the Sun could be in hide.  
The one who finds the Sun and sings,  
Should go at once inside the ring.”

This rhyme is for starting the song. It is read together. The rhyme is inspired by the song *Veere päike*.

With this rhyme you can choose:

- who will be the foresinger
- who will lead the dance
- who will play which instrument
- who will be the 1st to send “the Sun” to its daywork in singing and playing *Veere päike*

You can create accompaniment by singing or playing using simple drone (bourdon)

- with one note only (C, G or F)
- combining C, F and G in order to make a drone
- play or sing the keys of C and F during *helle-helle* and the keys of C and G during the *leelo-leelo* part

### ORIGINAL SONG

*Veere päike* is one of the oldest traditional Estonian folk songs, a so-called runic song. In the past, runic songs were part of daily life, working and social sharing. The runic song tradition was replaced by rhymed folk songs in the mid-19th century.

English translation:

The song is about waiting for the day to end. The Day is allowed to move over the trees and on the water - places it has been before. After the Day finishes its work, it will be able to sleep in a marvelous bed on soft pillows.



# Kaksipa poikaa

Finnish folk song

D A D

Kak - si - pa poi - kaa Ku - ri - kas - ta niin ko - mi - as - ti liik - kuu.

D A D

Kak - si - pa poi - kaa Ku - ri - kas - ta niin ko - mi - as - ti liik - kuu.

G D A<sup>7</sup> D

Pu - na - set o - li re - so - rit ja ho - pi - as - ta pes - lai - piip - pu.

G D A<sup>7</sup> D

Pu - na - set o - li re - so - rit ja ho - pi - as - ta pes - lai - piip - pu.

## Lead sheet

D	%	A	D
Kaksipa poikaa	Kurikasta niin	komiasti	liikkuu.

D	%	A	%
Kaksipa poikaa	Kurikasta niin	komiasti	liikkuu.

G	D	A	D
Punaset oli	resorit ja	hopiasta peslai -	piippu.

G	D	A	D
Punaset oli	resorit ja	hopiasta peslai -	piippu.

### FOCUS

- the first step towards easy chord playing
- an easy arrangement for accompanying and/or group playing

### ACTIVITY

Playing accompaniment

- sing and play the chords simultaneously

Piano playing exercises

- play the melody with your right hand
- accompany first by playing only the rootnote

Chord playing exercises (for individual and group playing)

- play the chord only on the first beat of the bar
- play the chords two times per bar (1/2 pulse)
- play the chord four times per bar (1/4 pulse)
- accompaniment can also be played using the beat arrangement indicated in the Rhythm map (page 48)

### VARIATIONS

Playing by heart

- sing and play by heart

Improvising

- play accompaniment with the chords and improvise using D-pentatonic scale:



You can combine the song with other traditional songs in this book.

### ORIGINAL SONG

The lyrics are in a dialect from Ostrobothnian region.

English translation:

The lyrics are about two boys ("kaksipa poikaa") who are moving handsomely ("komiasti liikkuu"). They wear handsome red welts ("punaaset resoorit") and even have pipes with silver decoration ("hoopiasta peslaiippiu").

# Bēdu, manu lielu bēdu

Latvian folk song

C G C

Bē - du, ma - nu lie - lu bē - du, es par bē - du ne - bē - dāj'.

C F G C

Ram - tai, ram - tai, ra - di ri - di rī - di, ram - tai - rī - di, ra - la - lā.

- |   |  |  |
|---|--|--|
| <p>2. Liku bēdu zem akmeņa,<br/>Pāri gāju dziedādams.<br/>Ramtai, ramtai, radiridi, rīdi,<br/>Ramtai, rīdi, rallallā.</p> | <p>3. Es negāju noskumusi<br/>Nevienā(i) vietiņā<br/>Ramtai, ramtai, radiridi, rīdi,<br/>Ramtai, rīdi, rallallā.</p> | <p>4. Ar dziesmiņu druvā gāju,<br/>Ar valodu sētiņā.<br/>Ramtai, ramtai, radiridi, rīdi,<br/>Ramtai, rīdi, rallallā.</p> |
|---|--|--|

## FOCUS

- playing in a group
- a more complicated melody and arrangement

## ACTIVITY

Playing the arrangement

- the arrangement includes simple and advanced tasks. Think carefully which part is the best for each student
- learn to perform different parts and voices together

## VARIATIONS

- the arrangement can be played in group by Orff-instruments, keyboards or orchestral instruments

## ORIGINAL SONG

English translation:

The song advises not to worry too much about troubles or problems – one should simply leave them under a stone and go on singing and smiling.

Arrangement for group playing

Arrangement by Andris Jansons

Bē - du, ma - nu lie - lu bē - du, es par bē - du ne - bē - dāj'.

Ram - tai, ram - tai, ra - di ri - di rī - di, ram - tai - rī - di, ra - la - lā.

# Helter, skelter, little birds

Latvian folk song

Lyrics translated by Anna Petraškeviča

D A D

Hel - ter, skel - ter litt - le birds, in the midd - le litt - le hawks.

A D A D

Ssss, flies, sss, mos - qui - toes, dun, dun, fat, big dra - gon - flies.

### FOCUS

- a musical game for children

### ACTIVITY

Hand games and finger games

- sing and play as indicated in the pictures

Movement

- imitate the movements of birds, hawks, mosquitos and dragonflies when singing about them
- create your own choreography improvising the movement

### VARIATIONS

- instead of moving, try using different rhythm instruments that can illustrate the story of the song
- change the volume, dynamics and character of singing, playing and moving by taking into account the differences among birds, hawks, mosquitoes and dragonflies

Originally, this was a finger game, but it might be easier to start with hand or body movements and use fingers (fine motor skills) later.

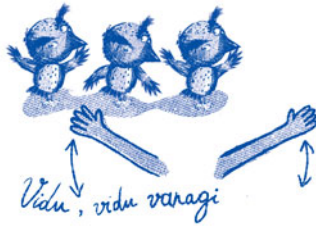
### ORIGINAL SONG

Juku, juku, sīki putni,  
Vidu, vidu vanadziņ',  
S-s-s mušiņas,  
S-s-s odiņi,  
Dun-dun, resnie dunduri.

Juku, juku, lieli putni,  
Vidu, vidu vanagi.  
S-s-s mušiņas,  
S-s-s odiņi,  
Dun-dun, resnie dunduri.



## Hand game

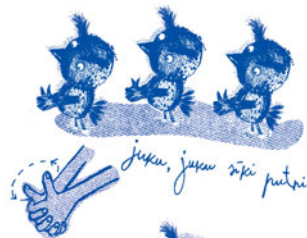


Helter-skelter big, fat birds  
In the middle big, fat hawks

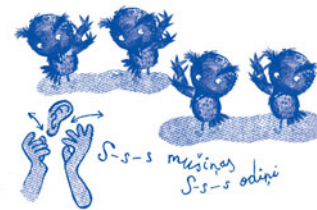


S-s-s, flies, s-s-s, mosquitoes,  
Dun-dun, fat dragonflies.

## Finger game



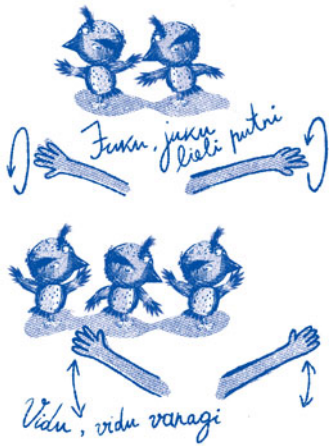
Helter-skelter little birds  
In the middle little hawks



S-s-s, flies, s-s-s, mosquitoes,  
Dun-dun, fat dragonflies.

Variations of the game

1.



Helter-skelter big, fat birds  
In the middle big, fat hawks



S-s-s, flies, s-s-s, mosquitoes,  
Dun-dun, fat dragonflies.

2.



Helter-skelter big, fat birds  
In the middle big, fat hawks



S-s-s, flies, s-s-s, mosquitoes,  
Dun-dun, fat dragonflies.

3.



Helter-skelter big, fat birds  
In the middle big, fat hawks



S-s-s, flies, s-s-s, mosquitoes,  
Dun-dun, fat dragonflies.

Illustrations by Edmunds Jansons

# Trullan trullan

Finnish folk song

Arrangement by Markku Kaikkonen

**A**

C Dm G7 C

Trul - lan, trul - lan trul - la lal - la lei. Trul - lan, trul - lan trul - la lal - la lei.

C Dm G7 C

Trul - lan, trul - lan trul - la lal - la lei. Trul - lan, trul - lan trul - la lal - la lei.

**B**

Ent - ten tent - ten tee - li - ka ment - ten, his - sun kis - sun vaa - pu - la vis - sun.

Ee - lin kee - lin lot. Vii - pu - la vaa - pu - la vot.

**A** Trullan, trullan, trulla-lalla-lei, Trullan, trullan, trulla-lalla-lei.  
Trullan, trullan, trulla-lalla-lei, Trullan, trullan, trulla-lalla-lei.

**C**

Ul - le dul - le doff. Kink - ke laa - de koff.

Kof - fe - laa - de kink - ke - laa - de ul - le dul - le doff.

**A** Trullan, trullan, trulla-lalla-lei, Trullan, trullan, trulla-lalla-lei.  
Trullan, trullan, trulla-lalla-lei, Trullan, trullan, trulla-lalla-lei.

**D** (improvisation)

**A** Trullan, trullan, trulla-lalla-lei, Trullan, trullan, trulla-lalla-lei.  
Trullan, trullan, trulla-lalla-lei, Trullan, trullan, trulla-lalla-lei.

### FOCUS

- a rondo form (ABACADAEA)
- rhymes

### ACTIVITY

Part A

- singing

Parts B, C and D

- pronouncing the rhymes in an active rhythmical way
- use also other rhymes and improvise them

### VARIATIONS

Accompany using the body-percussion

- first do a knee in pulse
- later do a knee-and-clap
- you can have different body-percussion tasks for part A and for the other parts

Playing

- play the word rhythm of rhymes using body-percussion (first by clapping, then getting on with more difficult tasks) and/or using rhythm instruments

Movement

- decide how to dance the part A
- decide how to perform the other parts (using rhymes, dancing together with a partner, using body-percussion or rhythm instruments, etc.)

You can combine parts of this song with other songs in this book - e.g. the rhymes work well as an interlude for folk songs.

Note the difference between beat (in parts A and C) and shuffle (in C-part).

### ORIGINAL SONG

The lyrics are rhymes without any meaning - just playing with words and language.

# Riding, riding we a horse

Latvian folk song

Lyrics translated by Anna Petraškeviča

---

D A D

Ri - ding, ri - ding we a horse, if it falls, take a new one.

Step, step, step, step, trot, trot, trot, trot, gal - lop, gal - lop, gal - lop, gal - lop.

### FOCUS

- basic pulse and different time values (1/4, 1/8 and 1/16)

### ACTIVITY

Accompanying the song by playing to the rhythm

- first with body-percussion (clapping, later combinations)
- later using rhythm instruments

Movement

- different movements for walking, running and galloping
- in the first phrase walk to the rhythm
- in the second phrase move according to the lyrics

### VARIATIONS

- dance like a horse - walking, running and galloping
- change the movement to show different moods and characters of the horse (happy horse, tired horse, slower/faster, changes in dynamics and volume, etc.)
- practice the time values playing with body-percussion and percussion instruments
- invent your own version of the song naming different animals

Sometimes it is easier if the teacher is singing and the students are concentrating on playing only. You can also combine the movement with singing.

*Riding, riding*, like many other folk songs, offers possibilities for multiple tasks. This song includes both tasks that require concentration (rhythmic tasks), and freer and funnier parts (moving like a horse). Different tasks help to keep attention on the song.

### ORIGINAL SONG

Jājam, jājam mēs ar zirgu,  
Ja tas kritīs, ņemsim citu.  
Soļiem, soļiem, rikšiem, rikšiem  
Aulekšiem, aulekšiem.



# Fun with music

Estonian folk song

Lyrics by Sirli Väinsar

C F G C

O - ur Tom has got a drum, with that he plays bum, bum, bum.

C F G C

O - ur Tom has got a drum, with that he plays bum, bum, bum.

C G C

Bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum,

C G C

bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum, bum.

2. Little May plays violin,  
making sound of,  
din, din, din, din....

3. Neighbor Ann has nice little flute,  
she plays, with that  
du, du, du, duu...

4. Uncle John has big bagpipe,  
this one plays  
dite, dite, dite, dite...

5. Teacher Kay has nice little bell,  
this has sound of  
dill, dill, dill, dill...

### FOCUS

- introducing different instruments (drum, violin, flute, bagpipe, bell etc.)

### ACTIVITIES

Different instruments

- introduce the instruments or show pictures of them
- give examples of the sounds by using recordings or playing the instrument

Game

- imitate playing the instrument by following the lyrics of each instrument in refrain

### VARIATIONS

Changing the lyrics

- invent new lyrics for introducing new instruments
- the song can also be about other things like colours, car models etc.
- change the lyrics following the example of the original Estonian lyrics and the pedagogical idea

The song is also good for practising breathing and blowing.

Ideas for practising breathing:

- quiet breathing in and out,
- breathing-in through nose and breathing-out through mouth,
- simple blowing "making wind",
- warm air and cold air,
- breathing-out while pronouncing a consonant (k, p, t),
- the song can be played by different instruments (recorder, harmonica and flute).

### ORIGINAL SONG

Estonian lyrics

Pillilugu

- |  |  |
|--|--|
| 1. Tõistre Tõnul torupill, sellel mängib tirilill 2x<br>Pill, pill, pill, tirilill, lill, lill ... | 4. Sauna Jaanil sarvepill, sellel mängib tirilill 2x<br>Pill, pill, pill, tirilill, lill, lill ... |
| 2. Meie Matsil mahe pill, sellel mängib tirilill 2x<br>Pill, pill, pill, tirilill, lill, lill ...  | 5. Igaühel oma pill, sellel mängib tirilill 2x<br>Pill, pill, pill, tirilill, lill, lill ...       |
| 3. Karjapoisil pajupill, sellel mängib tirilill 2x<br>Pill, pill, pill, tirilill, lill, lill ...   |  |

In Estonian lyrics, the national wind-instruments are introduced.

English translation:

Tõistre Tõnu, our Mats, the Shepherd, sauna Jaan and everyone else have their own instrument to play.

This folk song is arranged by Riho Päts, the founder of school music in Estonia. His main principle in teaching school music was to choose suitable songs that children can play and sing.

# Move your body

Markku Kaikkonen

C

Move your bo - dy. Move your bo - dy.

F C

Move your bo - dy. Move your bo - dy.

G C

Move your bo - dy. Move your bo - dy.

## Lead sheet

Advanced chords for the accompaniment

C Move your body,	F	C move your body,	%
F move your body,	%	C move your body,	A
Dm move your body,	G	C move your body.	%

Note: % is a symbol for repeating the preceding chord.

### FOCUS

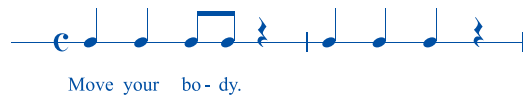
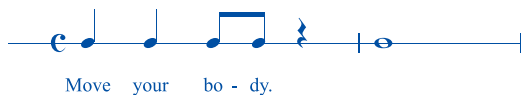
- rhythmical breaks (“how many”)
- 12 bar form, a so-called blues&rock form or structure

### ACTIVITY

- teach the breaks (rhythmical tasks) or teach playing the chords

#### Teaching the breaks

- learning by listening or imitating the teacher
- showing the notes for breaks while playing (you can also count how many breaks there are in the note sheet)



#### Movement

- say the words “Move your body” and make one movement
- increase the number of movements (and move in the indicated rhythm)
- use only words in the beginning and play the accompaniment (e.g. the piano) later

#### Solo playing

- play the breaks clapping the hands and later using rhythm instruments
- play the breaks on the keyboard using a single note (C), with one hand in the beginning and later with two hands
- later you can pay attention to the d-note in the bar number 10

#### Group playing

- practice the 12 bar blues-form and chord progressions
- play the breaks in unison
- make an arrangement where some players play the breaks while others play the chords in accordance with the lead sheet

### VARIATIONS

- start practicing by playing one or two beats at the break; later use only three and four beats
- show how many beats have to be played during the song in accordance with the note sheet
- when teaching beginners, it is important to make an easy accompaniment by playing to the rhythm. It is also important to sing along in order to find the right place for the rhythmic breaks.
- when teaching advanced players you can test how they find the right place for breaks by varying accompaniments and not singing the melody

# Mere pidu

Virve Köster

Val - ged ka - ja - kad ki - sa - vad ran - nal pu - na - päi - ke - se  
 loo - jan - gu eel. Tuu - le - kee - ri - ses jõu - a - vad ran - da  
 val - ged lai - ned, mis mur - du - vad teel. Me - ri on, me - ri  
 jääb, me - ri o - le - ma - peab, lai - ne lak - su - des ran - na - le lööb.  
 Tih - ti juh - tub ka nii, me - ri pi - du peab siin, lai - ned mü - hi - nal  
 ran - du - vad siis. 1. C 2. C  
 Tih - ti siis. 2. Si - ni -

2. Sinimeri, su vahusel pinnal  
 näkineide seal tantsimas näen.  
 Ja meri on sünge kui hauas,  
 ei tähti seal vilkumas näe.

Meri on ....

3. Näkineiu, sa punud mul pärga  
 merelainete sügavas vees.  
 Vesiroosidest punutud paelad  
 minu ümber sa armutult seod.

Meri on....

### FOCUS

- dance to the choreography
- waltz

### ACTIVITY

Playing

- practice the waltz using the arrangement outlined in the Rhythm map (page 46)

The choreography

Part A

- walk eight bars in pulse to left; start with your right foot
- walk eight bars in pulse to right; start with your left foot

Part B

- four bars - swing and move hands up and down
- four bars - walk forward in a circle and hold hands together
- four bars - swing and move hands up and down
- four bars - walk backward in a circle while holding hands
- four bars - one step left, one step right, spin around during the clap

### VARIATIONS

Advanced choreography

- combine the steps of the classical waltz with the ideas presented in the choreography description

Variations of the choreography

- waltz with a partner
- waltz by oneself clapping the hands

### ORIGINAL SONG

The author of the song is Virve Köster, an elderly lady from Kihnu Island. She has composed and written lyrics to more than 200 songs. The most well-known song is *Mere pidu* ('Sea Party') that is used both in Estonia and abroad.

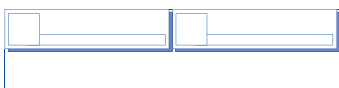
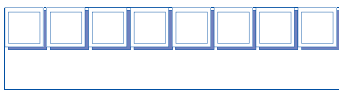
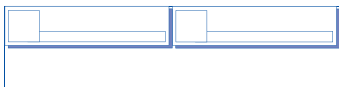
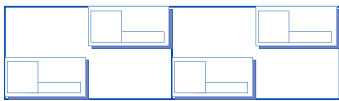
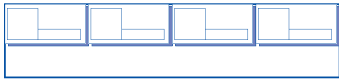
English translation:

this song is about the stormy sea, where the seagulls cry and the waves hit the beach. When the weather is windy and stormy, the sea is sending its foamy waves to the shore.

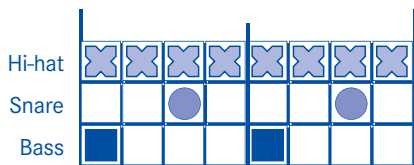
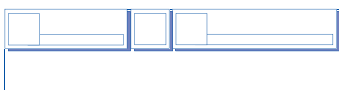


# Rhythm map

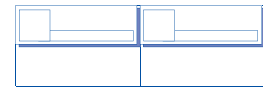
## Beat



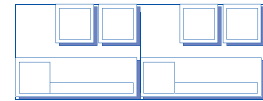
or



**Piano 1**  
 Play with the right hand:  
 - easy: play only the root note  
 - advanced: play the triad



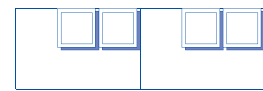
**Piano 2**  
 Right hand: chord  
 Left hand: root note



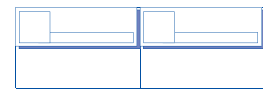
**Synth or organ**  
 Right hand:  
 - only the root note or the triad



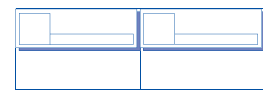
**Guitar 1**  
 Accompaniment with the chords



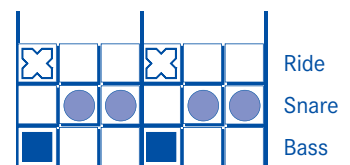
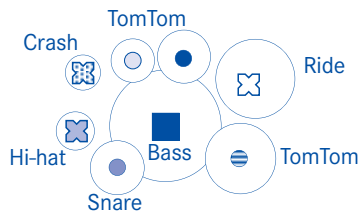
**Guitar 2**  
 Accompaniment with the chords



**Bass**  
 The root note



## Drums



Figurenotes © Kaarlo Uusitalo, 1996  
 Figurenotes applications © Markku Kaikkonen and Kaarlo Uusitalo, 1998

### FOCUS

- the difference between 3/4 beat and 4/4 beat
- comprehension of the rhythmical parts in the band arrangement
- the basics of reading the notation

### ACTIVITY

The Rhythm map presents the rhythmical parts for band instruments in colours and figures. The square shows when to play the chord. A “tail” that is attached to the square stands for the length of the note. By using the Rhythm map, it is easy to distinguish the tasks of each instrument of the band. The rhythm map is created with the help of Figurenotes©.

#### Band playing

- practice different rhythmical parts in unison
- at first play only a single chord
- then you can proceed with playing two chords and eventually playing familiar songs in 3/4 or 4/4 beat

#### Body-percussion

- practice 3/4 and 4/4 beat also with body-percussion
- body-percussion rhythm pattern for 3/4 beat: clap-chest-chest
- body-percussion rhythm pattern for 4/4 beat: clap-knee (in 1/2 and 1/4 pulse)

#### Moving in group

Teacher is playing and alternating between 3/4 and 4/4 beat

- students walk when the teacher is playing the beat in four
- students dance with their partners when teacher is playing the beat in three

### VARIATIONS

When working with beginners, it is important to distinguish between different rhythms by counting to three or four and using movement, dance and rhythmical games.

You can use the Rhythm map with more advanced players. You can also make simpler Rhythm maps for your students.

You can accompany all the songs described in this book using these arrangements.

# Obladi oblada

Paul McCartney - John Lennon

A	C	%	G	%
	Desmond has a	barrow in the	market	place.

G	%	C	%
Molly is the	singer in a	band.	

C	%	F	%
Desmond say to	Molly "girl I	like your face"	and Molly

C	G	C	%
says this as she	takes him by the	hand.	Obla-

B	C	%	G	Am
	di, obla -	da, life goes	on,	brah

C	G	C	%
Lala, how the	life goes	on.	

C	F	%	%	%
	In the couple of	years they have	built a	home sweet

C	%	%	%
home.			

F	%	%	%
With a couple of	kids running	in the yard.	Of

C	%	G	%
Desmond and	Molly	Jones.	

A 2  
 Desmond takes a trolley to the jewelry store  
 Buys a twenty carat golden ring  
 Takes it back to Molly waiting at the door  
 And as he gives it to her she begins to sing.

A 3  
 Happy ever after in the market place  
 Molly lets the children lend a hand  
 Desmond stays at home and does his pretty face  
 And in the evening she's a singer with a band.

Structure: A - B - B  
 A - B - B - C  
 A - B - B - C  
 A - B - B

Note: % is a symbol for repeating the preceding chord.

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Melody:

C G G C

Des-mond has a bar-row in the mar-ket place. Mol-ly is the sin-ger in a band.

Rhythm map (you will find the instructions for the Rhythm map on page 46)

**Easy**

Piano

Organ

Guitar

Bass

**Advanced**

**Drums**

Crash

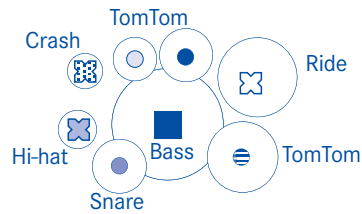
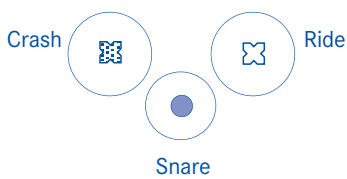
Ride

Snare both hands

Hi-hat

Snare

Bass



**Easy**

- accompany with a single chord
- add more chords

**Advanced**

- practice the rhythmical tasks from the Rhythm map and play them in accordance with the lead sheet
- combine the easy and advanced tasks as suitable for your students

Figurenotes © Kaarlo Uusitalo, 1996  
 Figurenotes applications © Markku Kaikkonen and Kaarlo Uusitalo, 1998

# Have you ever seen the rain

John Fogerty

Intro	Em	C	G	D
-------	----	---	---	---

G	%
---	---

A	G Someone told me	% long ago. There's a	% calm before the	% storm, I
---	----------------------	--------------------------	----------------------	---------------

D know,	% it's been coming	G for sometime.	%
------------	-----------------------	--------------------	---

G When it's over,	% so they say,	% it'll rain a	% sunny day, I
----------------------	-------------------	-------------------	-------------------

D know,	% Shining down like	G water.	%
------------	------------------------	-------------	---

B	C I want to	D know, have you	G ever seen the	Em rain.
---	----------------	---------------------	--------------------	-------------

C I want to	D know, have you	G ever seen the	Em rain.
----------------	---------------------	--------------------	-------------

C Coming	D down on a sunny	G day.	%
-------------	----------------------	-----------	---

2. Yesterday, and days before,  
 Sun is cold and rain is hard, I know  
 It can't stop, I wonder.  
 I want to know...

Structure: INTRO  
 A - B  
 A - B - B

Note: % is a symbol for repeating the preceding chord.

:

**A** G

Some-one told me long a-go, there's a calm be-fore the storm, I know,

D G

it's been co-ming for some time.

G

When it's o-ver so they say, it will rain a sun-ny day, I know,

D G

shi-nin'down like wa-ter.

**B** C D G G/F# Em Em/D

I wan-na know, have you e-ver seen the rain.

C D G

Co-min' down on a sun-ny day.

By permission Prestige Music Ltd 1 Wyndham Yard, London W1H 2QF

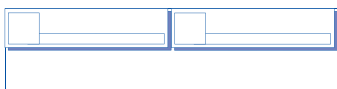


Rhythm map (you will find the instructions for the Rhythm map on page 46)

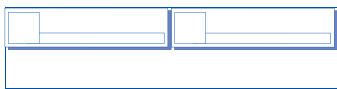
**Easy**



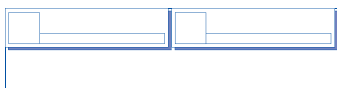
Piano



Organ

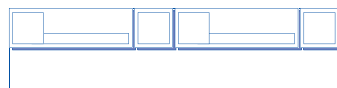
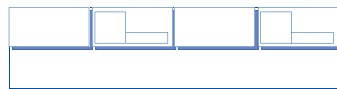
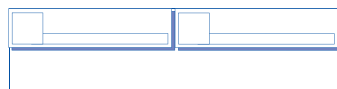


Guitar

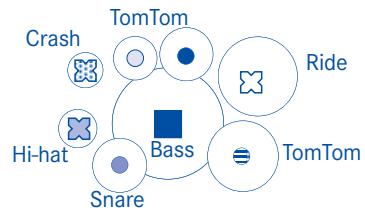
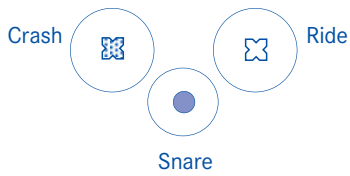
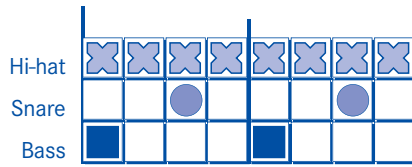
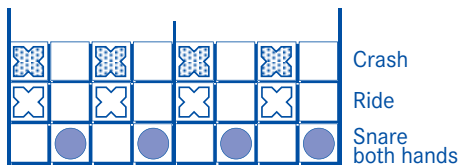


Bass

**Advanced**



**Drums**



---

Advanced:

- Part A can be played on the bass guitar by using only the root and fifth of the chord

G



- Part B for the bass

C

D

G

(G/F#)

Em

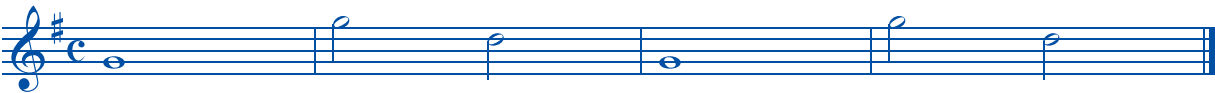
(Em/D)



Intro:

- easy:

G



- advanced:

G



# Mommy, I want to

Mārtiņš Brauns

Mom-my, I want to, mom-my, I want to, I want to, want to, want to, want to, want to, oh  
 mom-my, oh mom-my, oh mom-my, 1. I want to be good pot-boi - ler! Oh how, oh how, oh how, oh  
 2. I want to be good spe-cia - list! Oh that, oh that, oh that, oh  
 how you dare! Oh how you dare! that is good, oh that is good! Pro- fe - ssi - o - nal - ly,  
 pro-fe-ssi-o-nal-ly, in-di-vi-du-al-ly, in-di-vi-du-al-ly. yes! But,

3. Mommy, I want to, mommy  
 I want to, I want to, want to, want to want to, want to  
 Oh, mommy, oh mommy, oh mommy  
 I want to be good karatek'  
 Oh, how, oh how, oh how, oh how,  
 Oh, how you dare, oh, how you dare!
4. But, mommy, I want to, mommy  
 I want to, I want to, want to, want to want to, want to  
 Oh, mommy, oh mommy, oh mommy,  
 I want to be good composer  
 Oh, yes, oh yes, oh, yes, oh, yes,  
 Oh, that I like, oh that I like!

Professionally, professionally,  
Individually, individually  
Professionally, professionally,  
Individually, individually  
Yes.

5. But, mommy, I want to, mommy  
I want to, I want to, want to, want to want to, want to  
Oh, mommy, oh mommy, oh mommy,  
I want to have a little rest.  
Oh, how, oh how, oh how, oh how,  
Oh, how you dare, oh, how you dare!

6. But, mommy, I want to, mommy,  
I want to, I want to, want to, want to want to, want to  
Oh, mommy, oh mommy, oh mommy,  
I want to play a funny game  
Oh, yes, oh yes, oh, yes, oh, yes, oh, that I like, oh that I like!

Professionally, professionally  
Individually, individually  
Professionally, professionally  
Individually, individually  
Yes.

### FOCUS

- group and band playing

### ACTIVITY

#### Playing

- play the chords to the rhythm
- learn to play two chords by heart

#### Playing the arrangement

- it is easy to find both easy and advanced tasks in the arrangement; choose the most suitable task for each student
- learn to play the different tasks together in a group

#### Orchestration

- you can play the arrangement with Orff-instruments, in a keyboard-group or with orchestral instruments

### ORIGINAL SONG

The song is written for a theatre play *The Festivity of Expectation* by a Latvian dramatist Pauls Putniņš.

- |   |   |
|---|---|
| 1. Bet, mammu, es gribu, mammu, es gribu,<br>Es gribu, gribu, gribu, gribu, gribu,<br>O, mammu, o, mammu, o, mammu,<br>Es gribu būt labs haltūrists.<br>Nu, kā, nu kā, nu kā, nu kā,<br>Nu kā tā var! Nu kā tā var! | 2. Bet, mammu, es gribu, mammu, es gribu,<br>Es gribu, gribu, gribu, gribu, gribu,<br>O, mammu, o, mammu, o, mammu,<br>Es gribu būt labs speciālists.<br>Nu, jā, nu, jā, nu, jā, nu, jā,<br>Nu, tas ir labi, nu, tas ir labi. |
|---|---|

Profesionāli, profesionāli,  
Individuāli, individuāli,  
Profesionāli, profesionāli,  
Individuāli, jā.

3. Bet, mammu, es gribu, mammu, es gribu,  
Es gribu, gribu, gribu, gribu, gribu,  
O, mammu, o, mammu, o, mammu,  
Es gribu būt labs karatists.  
Nu, jā, nu, jā, nu, jā, nu, jā,  
Nu, tas ir labi, nu, tas ir labi.

Profesionāli ...

5. Bet, mammu, es gribu, mammu, es gribu,  
Es gribu, gribu, gribu, gribu, gribu,  
O, mammu, o, mammu, o, mammu,  
Es ļoti gribu atpūsties.  
Nu, kā, nu kā, nu kā, nu kā,  
Nu kā tā var! Nu kā tā var!

Profesionāli ...

4. Bet, mammu, es gribu, mammu, es gribu,  
Es gribu, gribu, gribu, gribu, gribu,  
O, mammu, o, mammu, o, mammu,  
Es gribu būt labs komponists.  
Nu, jā, nu, jā, nu, jā, nu, jā,  
Nu, tas ir labi, nu, tas ir labi.

6. Bet, mammu, es gribu, mammu, es gribu,  
Es gribu, gribu, gribu, gribu, gribu,  
O, mammu, o, mammu, o, mammu,  
Es ļoti gribu spēlēties.  
Nu, jā, nu, jā, nu, jā, nu, jā,  
Nu, tas ir labi, nu, tas ir labi.

# Mommy, I want to

Arrangement for group playing

Mārtiņš Brauns  
Arrangement by Andris Jansons

1., 2. Mom-my, I want to, mom-my, I want to, I want to, want to, want to, want to, want to, oh

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes. The second staff is a treble clef with a common time signature, containing a simple harmonic accompaniment. The third staff is a treble clef with a common time signature, containing a bass line with eighth notes and rests. The fourth staff is a bass clef with a common time signature, containing a bass line with quarter notes. The fifth and sixth staves are bass clefs with a common time signature, containing a bass line with quarter notes. The lyrics are written below the third staff.

mom-my, oh mom-my, oh mom-my, I want to / 1. be good pot - boi - ler! Oh how, oh how, oh how, oh  
2. be good spe - cia - list! Oh that, oh that, oh that, oh

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth notes. The second staff is a treble clef with a common time signature, containing a simple harmonic accompaniment. The third staff is a treble clef with a common time signature, containing a bass line with eighth notes and rests. The fourth staff is a bass clef with a common time signature, containing a bass line with quarter notes. The fifth and sixth staves are bass clefs with a common time signature, containing a bass line with quarter notes. The lyrics are written below the third staff.

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1. 2.

how you dare! Oh how you dare! that is good, oh that is good! Pro - fe - ssi - o - nal - ly,

*Fine*

1. 2.

pro - fe - ssi - o - nal - ly, in - di - vi - du - al - ly, in - di - vi - du - al - ly. yes! But,



# My heart will go on

James Horner - Will Jennings

## Intro

	Am	G	F	G
--	----	---	---	---

## A

1.	C	G	F	G
2.	Ev - 'ry night in Love can touch us	my dreams I one time, and	see you, I last for, a	feel you, life - time

	C	G	F	G
	that is how I and ne - ver	know you, go go 'til, we're	on. gone.	

	C	G	F	G
	Far a-cross the Love was when I	dis - tance and loved you, one	spa - ces be- true time, I	between us hold to

	C	G	F	G
	You have come to in my life we'll	show you, go al - ways, go	on. on.	

## B

1, 2.	Am	G	F	G
3.	Near, You're	far, wher - here, there's	ev - er you nothing I	are I be- and I

	Am	G	F	G
	lieve that the know that my	heart does go heart will go	on. on.	

	Am	G	F	G
	Once We'll	more you stay for -	o - pen the ever this	door and you're way you are

	Am	G	F	G
	here in my safe in my	heart and my heart and my	heart will go heart will go	on. on. and

Fine	C
	on.

Structure: INTRO - A - B  
 INTRO - A - B  
 INTRO - B - Fine

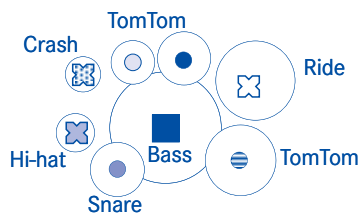
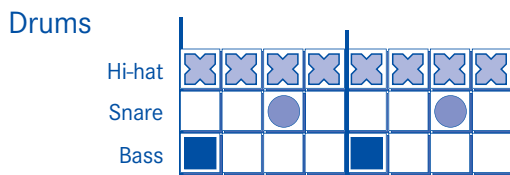
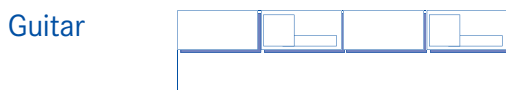
## Melody:

C G F G

Eve - ry night in my dreams, I see you, I feel you.

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Rhythm map (you will find the instructions for the Rhythm map on page 46)



Arrangement for organ or strings:



Melody for Intro:



Figurenotes © Kaarlo Uusitalo, 1996  
 Figurenotes applications © Markku Kaikkonen and Kaarlo Uusitalo, 1998

# Music for All – DVD

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In the cover pocket of this book, you will find the *Music for All*-DVD. It includes general information on the *Music for All*-project and videos of some project activities, such as workshops and seminars.

The DVD has been filmed in the course of the project *Music for All. Improving Access to Music Education for People with Special Needs* in all partner countries, and is included in the book to provide the readers of this Teacher's Manual with visual and aural impressions.

On the DVD, you can see practical examples of the songs introduced in the book and gather ideas on how music can be taught to students with special needs. It's always a different experience to see the methods used in work with real students – it gives the opportunity to feel the atmosphere of making music, playing together, learning new things and discovering how much fun music making actually is.

The DVD includes 6 songs in total, and they range from very simple children songs with easy tasks to more advanced songs and arrangements that match the capacities of more experienced musicians. The songs also include rhythmical tasks, dance and improvisation exercises. The age range of the musicians performing in the videos on this DVD is quite wide, and so is their skill level.

1. Introduction
  - an introduction to the project.
2. Rhythm
  - a rhythmical exercise and a pedagogical song *Move your body* (page 42).
3. Movement and dance
  - dancing together with Sea party song (Estonian song *Mere pidu* in page 44).
4. Singing
  - singing old runic song called Rolling of the Day (Estonian song *Veere päike* in page 26).
5. Music game
  - you are invited to join the horse ride and learn some things about teaching rhythm to little children (Latvian song *Riding, riding we a horse* in page 38).
6. Group playing
  - deals with group playing and offers M. Brauns' song *Mommy, I want to* (page 54).
7. Playing in a band
  - ideas for band playing using the *Beatles* song *Obladi oblada* (page 48).
8. Outro
  - Music is for All.

The DVD is a product of the Finnish company *Kala Productions* ([www.kalaproductions.fi](http://www.kalaproductions.fi)). Videos are produced and directed by Kaarle Lahdenpää, and filmed and edited by Jussi Meling.

# Music for All

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It is fun to make music. Everyone enjoys music – by listening, singing, dancing or playing an instrument. Many of us want to learn more. Therefore it is important that everyone, also people with special educational needs, has access to music education. *Special Music Education - Teacher's Manual* is a helpful guide to all music teachers working with students with special needs.

This book is a part of *Music for All. Improving access to music education for people with special needs* project that is funded by the European Union Central Baltic INTERREG IV A Programme 2007–2013. The project partners are Education, Culture and Sports Department of Riga City Council in Latvia, Tolaram Foundation in Estonia and Special Music Centre Resonaari in Finland.

*Special Music Education - Teacher's Manual*

## **Part 1 – Project**

- Introduction to the *Music for All*-project and all project partners

## **Part 2 – Special Music Education**

- *Special Music Education Creates Equality in Learning* by Markku Kaikkonen & Tuulikki Laes
- Current situation in Special Music Education in all partner countries
- Case studies

## **Part 3 – Songs**

- Folk songs
- Children's songs
- Pedagogical songs
- Hit songs

In the coverpocket of the book, you will find the *Music for All* – DVD. The DVD includes general information on *Music for all* – project and shows some of the project activities, for example, workshops and seminars. Moreover, the DVD provides live material of music lessons with students with special educational needs.