

PRACTICAL METHODOLOGY
• ERASMUS+ KA210-YOU

CREATE
TOGETHER
SHARE
GROW

EMPOWERING YOUTH IN THE MUSIC INDUSTRY

A practical toolkit for collaborative international music projects with young people.

PLAY IT LOUD ↗

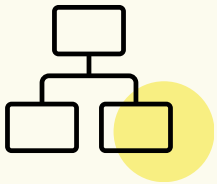
● REC
2025-2026

Co-funded by the European Union

METHODOLOGY STRUCTURE

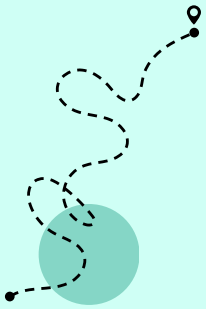
01 FOUNDATIONS

About the project · About this methodology
Project pathway · Core principles



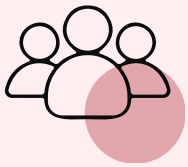
02 THE 6-PHASE WORKING PROCESS

→ Phase 1 Set up partners, mentors & participants
→ Phase 2 Explore & select musical material
→ Phase 3 Create & arrange collaboratively
→ Phase 4 Rehearse, record & refine
→ Phase 5 International & digital collaboration
→ Phase 6 Meet, collaborate, perform & reflect



03 PEOPLE, LEARNING & QUALITY

Youth Ownership & Mentor Role · Inclusion, Motivation & Participation · Communication & Coordination · Challenges, Adaptation & Solutions · Learning, Reflection & Improvement



04 REPLICATION & EVIDENCE

Project in Practice: Evidence & Outputs · What We Learned: Voices from the Project · Tools You Can Use · 10-Step Replication Guide · Keep the Music Moving



HOW TO USE

Use the four blocks as your route. Follow the process, use the tools, adapt it and make it your own.

ABOUT THE PROJECT

Empowering Youth in the Music Industry was an Erasmus+ KA210-YOU Small-scale Partnership in the youth field, bringing together organisations from Finland, Serbia and Poland to develop and test a collaborative approach to music-based youth work.

The project explored how young musicians can take an active role in an international creative process — discovering musical traditions from different countries, making artistic choices, creating new arrangements together, recording their work and learning through collaboration with peers and mentors.

The project aimed to strengthen young people's creative skills, participation and ownership, support intercultural learning through music, and develop practical working methods that youth organisations and music mentors can reuse in future activities.

The work took place over time through local workshops, mentoring, digital collaboration, professional recording and an international music camp in Serbia, where participants from the three countries finally met, rehearsed and performed together.

Project No. 2025-1-FI01-KA210-YOU-000365505

PROJECT FACTS

3 countries

18 young musicians

9 tracks developed

PARTNERS

- Vantaan Venäläinen Klubi ry (**Finland**)
- Novo kulturno naselje (**Serbia**)
- Niemarudni.pl Association (**Poland**)

MAIN ACTIVITIES

- Local workshops
- Recording sessions
- International music camp
- Final live performance



ABOUT METHODOLOGY



This methodology translates the experience of Empowering Youth in the Music Industry into a practical route for youth organisations, music mentors and educators who want to run collaborative international music projects with young people.

It follows the journey from selecting musical material and developing arrangements to recording, international exchange, performance and reflection. Rather than presenting a fixed programme, it describes the key phases, roles, working practices and practical decisions that helped the process move forward.

The methodology is intentionally flexible. Teams can return to earlier phases whenever feedback, motivation or recording reveals a need to revise. Activities, timing and tools can be adapted to different groups, resources and local contexts while keeping the core principles of youth ownership, collaborative learning and intercultural exchange.



project moment / 01

CREATE.
COLLABORATE.
GROW.

THE PROJECT PATHWAY

The project combined local workshops, mentor guidance, collaborative arranging and recording, international exchange and a final live event. Young people moved through a shared creative process — from exploring musical material to developing, recording and performing it together.

The six phases show the main steps of this process, but the pathway is not strictly linear. Teams can return to earlier phases whenever feedback, new ideas or recording reveals a need to rethink or revise something.

The model is designed to be adapted.
Organisations can adjust the timing and activities to their participants, resources and context while keeping the same overall progression.

Not always a straight line



Phase 1

Set up partners, mentors & participants

Phase 2

Explore & select musical material

Phase 3

Create & arrange collaboratively

Phase 4

Rehearse, record & refine

Phase 5

International & digital collaboration

Phase 6

Meet, collaborate, perform & reflect

MUSIC IS THE TOOL. LEARNING IS THE PROCESS.

CORE PRINCIPLES

Six principles that shaped how we work

LEARNING BY DOING

Young people learn through making real music, rehearsing, recording and performing. Practical experience builds skills, confidence and motivation.

INCLUSIVE PARTICIPATION

Different skill levels are treated as a resource. Tasks, roles and support can vary, and everyone is encouraged to contribute in a way that suits them.

MENTOR SUPPORT

Mentors provide technical and social support, share their experience and open new perspectives without taking over artistic decisions.

YOUTH OWNERSHIP

Young people make meaningful creative choices and take responsibility for the process. Their ideas, interests and voices shape the outcome.

PEER LEARNING

Participants learn from one another through rehearsal, feedback and shared problem-solving. The group becomes a space to exchange ideas and grow together.

INTERCULTURAL LEARNING

Music becomes a practical way to encounter another culture, negotiate different ideas and create something together. We value diversity as a source of inspiration.



create together



learn from each other



different skills • one ensemble

1 **Set up partners, mentors & participants**
2 Explore & select musical material
3 Create & arrange collaboratively
4 Rehearse, record & refine
5 International & digital collaboration
6 Meet, collaborate, perform & reflect

PHASE 1

SETTING UP THE PROJECT

Before the creative work begins, we create a common framework that brings everyone on the same page. This phase is about people, structure and practical agreements – so that the collaboration can run smoothly and the focus can later be on music.

Together with all partner organisations, we agree on roles and responsibilities, involve mentors, form the participant group and plan the overall timeline. We set up our shared online workspace (e.g. Google Drive), agree on communication rhythm, file naming and decision-making, and define how we work together across countries. We also make sure that safeguarding and inclusion are discussed and understood from the very beginning.

The result of this phase is a shared work plan and clear communication rules, so that everyone knows who does what, by when and where to find the latest version of files and information.



behhind the scenes

Good preparation leads to great MUSIC



PHASE 2

EXPLORE & SELECT

Each country proposes several traditional melodies from its own musical tradition. Young people listen to different versions, try selected melodies together and discuss which pieces they would like to develop further. The aim is not simply to choose a song, but to find material that sparks curiosity and gives the group something they genuinely want to develop.

In our project, each country proposed three melodies, and each local team selected one Finnish, one Serbian and one Polish melody for further work.



project moment / 02

HOW WE WORK

PREPARE
Collect melodies and reference materials

→

LISTEN
Explore different versions

→

TRY
Play and experiment

→

JAM
Share ideas as a group

→

DISCUSS
Compare and give feedback

→

CHOOSE
Select melodies for further work

3 COUNTRIES → 3 SELECTED MELODIES PER TEAM → 9 TRACKS TO DEVELOP

SOURCE MATERIAL CHECK

✓ Traditional / public domain
✓ Playable for young musicians
✓ Sheet music and/or a reference recording available.

ROLES

YOUTH
Listen, compare, discuss and choose.

MENTOR
Make the material playable and understandable

CROSS-CULTURAL RULE

Each team works with material from all three cultures - not only its own tradition.

1 Set up partners, mentors & participants
2 Explore & select musical material
3 **Create & arrange collaboratively**
4 Rehearse, record & refine
5 International & digital collaboration
6 Meet, collaborate, perform & reflect



PHASE 3

COLLABORATIVE ARRANGEMENT & CREATION

repeat · listen · reshape

The selected melody becomes the starting point for a new shared arrangement. Young musicians explore what can be changed, added or reimagined while keeping a recognisable connection to the original material.

Through jamming and experimentation, the group tries different rhythms, harmonies, instruments, structures and styles. Ideas are recorded, listened to and discussed together. Some are kept, others are changed or dropped - gradually turning individual contributions into an arrangement that belongs to the whole group.

READY TO MOVE ON WHEN:
The group has a playable arrangement with a clear structure and agreed musical roles.

PHASE 4

REHEARSE & RECORD

Once the arrangement has a clear shape, the focus shifts from generating ideas to making them work consistently. Rehearsal and recording become part of the same learning process: play, listen back, identify what needs work, revise and try again.

Before recording, agree on the tempo, structure, entries, endings and individual parts. The aim is not simply to capture a technically perfect performance, but to help the group hear its work more critically and turn the arrangement into a finished piece.

DOCUMENTING THE ARRANGEMENT

Where useful, prepare a musical score or individual instrumental parts to document the arrangement. These can support rehearsals, help musicians understand their roles and make the music easier to share and perform again. Not every arrangement needs full notation — the format should match the group's skills and musical approach.

PRACTICAL ADAPTATION

Can't get everyone into the studio at once? Record individual parts separately and bring them together in the shared track.



Finland - behind the recording



Serbia - behind the recording



PHASE 5

INTERNATIONAL & DIGITAL COLLABORATION

FROM LOCAL PRE-MIX TO AN INTERNATIONAL TRACK

After local recording, the music moves across borders. Teams share pre-mixes and multitrack files, partner groups add new recorded musical material, and the original team decides which contributions become part of the final arrangement.

01 LOCAL ARRANGEMENT
rehearse → record multitrack

02 PRE-MIX
make the core idea audible

03 SHARE
pre-mix + multitracks → partner teams

04 PARTNERS ADD MUSIC
partners add new recorded parts: instruments, vocals and cultural motifs

05 ORIGINAL TEAM DECIDES
listen → discuss → keep what fits

06 FINAL MIX
original team completes its arrangement

07 MASTERING
one mastering lead finalises all tracks

Keep the album cohesive.
Use one person or one mastering team for the full album so that all tracks share a consistent overall sound.

KEEP THE ARTISTIC OWNERSHIP
Partner contributions can be explored, adapted or combined with the local arrangement. The original team decides what becomes part of the final track.



Phase 6

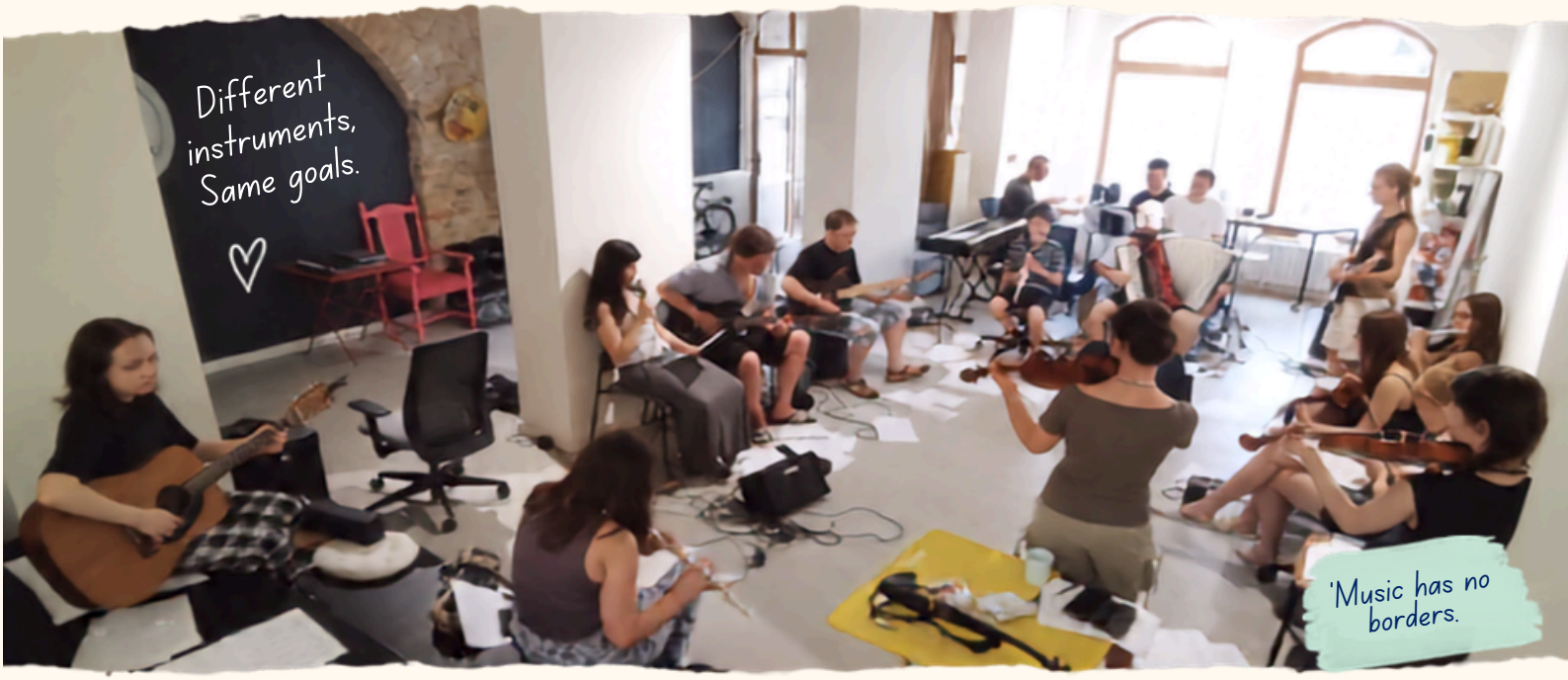
Music Camp:

MEET, COLLABORATE, PERFORM & REFLECT

Ideas sound better together.

FIVE DAYS TO BRING THE MUSIC TOGETHER.

The international music camp brings all participants together in one place to turn ideas into a shared sound. During five intensive days, young musicians rehearse, combine their local work, add new instruments to the arrangements, experiment together and prepare for the final performance.



01 MEET & CONNECT

- Meet in person.
- Play together.
- Build trust across the groups.

02 REHEARSE & DEVELOP

- Bring the local arrangements together.
- Add new instruments and ideas.
- Adjust parts, dynamics and transitions.

03 PERFORM & REFLECT

- Prepare the shared live set.
- Perform for an audience.
- Reflect on what changed and what was learned.

MAKE THE MOST OF THE CAMP

Use the face-to-face time for what cannot be done online: ensemble playing creative experimentation, spontaneous musical decisions, relationship-building and preparing for live performance. Good preparation before the camp helps you focus on making music together.

PHASE 6

Live Performance & Reflection

From rehearsal to the real stage.

Performance turns the collaborative process into a shared public result. It gives participants a clear goal, raises motivation and creates a real-life setting where teamwork, musical preparation and responsibility come together.

Treat the concert as part of the learning process - not only as a final showcase. Rehearse stage transitions, soundcheck routines and communication on stage, and prepare the group to adapt when something unexpected happens.



Rehearse. Adapt. Be ready.

REFLECT WHILE IT IS STILL FRESH

After the performance, ask:

- What worked differently on stage than in rehearsal?
- What did I contribute to the group?
- What was difficult — and how did we respond?
- What would we change next time?

BEYOND THE MAIN PROJECT PATHWAY

In Poland, participants also performed at a municipal youth festival, reaching a wider audience and gaining additional stage experience.



Different backgrounds. Same stage. ♡

Youth Ownership & Mentor Role

"Young people own the music. Mentors hold the process."

Youth ownership does not mean leaving young people to work alone. It means giving them real influence over the artistic process while mentors provide the structure, technical support and encouragement that make participation possible.

The balance matters: enough support to keep the process moving, but enough space for young people to make choices, experiment, disagree and shape the final result.



Different people. Shared purpose.

YOUNG PEOPLE

BRING THE IDEAS, MAKE THE CHOICES, SHAPE THE MUSIC.

EXPLORE & CHOOSE
Select musical material and bring their own ideas and influences.

CREATE TOGETHER
Develop arrangements, parts and interpretations with their peers.

TAKE RESPONSIBILITY
Contribute to rehearsals, recording and the final performance.

MENTORS

CREATE THE CONDITIONS, GUIDE THE PROCESS, STAY SUPPORTIVE.

OPEN THE DOOR
Make opportunities accessible and create a safe, respectful space.

ASK BEFORE TELLING
Use questions, listen actively and encourage young people to find their own solutions.

STEP IN WHEN NEEDED
Provide musical, technical or practical support — without taking over the artistic decisions.

CHECK THE OWNERSHIP

Can participants explain why the music sounds the way it does?
If young people can describe the choices they made and hear their own contribution in the result, ownership is probably real. If most decisions can only be explained by the mentor, step back and create more space for participants to decide.

Inclusion, Motivation & Participation

Young musicians do not enter a project with the same experience, confidence or opportunities to participate. Some may be technically advanced, while others are playing in a group for the first time. Language, finances, schedules, access to instruments or technology, and confidence in a new international group can all affect participation.

The aim is not to make everyone participate in exactly the same way. Instead, create different ways to contribute meaningfully. Musical parts can be adapted to different skill levels, difficult material can be broken into smaller tasks, and visual or audio examples can replace long explanations. Group rehearsals can be combined with individual support and peer learning, so that everyone can find a role that fits their strengths and interests.

Practical barriers matter just as much as musical ones. Where possible, participation should be free or affordable, instruments and technical resources should be available, and rehearsal schedules should take young people's everyday lives into account. Plan these costs from the beginning: inclusion depends not only on good intentions, but also on having resources for participation. In this project, access to instruments, recording facilities and international activities was part of making participation possible.

Motivation grows when progress becomes visible. Moving from a first musical idea to an arrangement, a recording, international collaboration and finally a live performance gives participants concrete milestones, a sense of achievement and a reason to stay involved.



CHECK WHO IS MISSING

Who is participating less?
What is getting in the way?
Adapt the process,
not only the participant.

Communication & Coordination

People, ideas and music move forward together.

International collaboration depends on much more than exchanging files. Partners need to know what is happening, what decisions have been made and what is expected next. In a creative process, this becomes especially important because arrangements continue to change and one team's work may depend directly on another team's contribution.



project moments / 05

In this project, regular online meetings helped the partners follow progress, solve problems early and prepare for the next stage together. A shared Google Drive provided one place for recordings, multitrack files and project materials, while faster communication channels (e.g. WhatsApp or Messenger) were used for everyday questions and updates.

The most useful rhythm was simple:
“discuss → agree → document → follow up.”
Not every decision needed a meeting, but important artistic or organisational changes needed to reach everyone involved.

Ideas grow when we talk together.

WHAT MADE IT WORK

Clear responsibilities and deadlines mattered, but so did responsiveness. When something changed — whether a recording was late, a musical idea needed clarification or practical plans shifted — partners communicated early rather than waiting for the next formal meeting. This created trust, reduced stress and kept the project moving, even when unexpected challenges came up.



Challenges, Adaptation & Solutions

Collaborative music projects rarely move in a straight line. Different skill levels, schedules, instruments, motivation and communication can all affect the process. The aim is not to avoid every difficulty, but to notice challenges early and adapt the way the group works so that everyone can keep contributing.

Different skill levels can become a creative resource.
Young musicians bring different levels of experience, from first-time performers to those with advanced technical skills.

Arrangements can be adapted so that everyone has a meaningful role, for example by simplifying parts, offering alternative instruments or dividing tasks. Peer learning and mentoring help to build confidence and create a supportive atmosphere.

Practical barriers are real.
Scheduling, transport, access to instruments and rehearsal spaces, as well as financial or academic commitments, can create barriers to participation.

Flexibility, clear communication and practical support — such as providing instruments, studio access or online options when needed — help to keep young people involved and reduce unnecessary obstacles.

When challenges emerge, adjust the process.
If motivation drops, communication becomes difficult or progress slows down, it's important to discuss what is happening and try a different approach.

This may mean changing the workflow, revisiting the timeline, redistributing roles or providing additional support. Adapting the process is more effective than simply asking participants to try harder.

WHAT WE ADAPTED

Our initial plan was to work through a smaller number of longer workshops. In practice, shorter sessions held every 1–2 weeks worked better. Around two hours per session kept concentration higher, while the time between workshops gave participants space to practise and develop material independently. In our project, this resulted in approximately 16–20 workshop sessions per country.

Learning, Reflection & Improvement

Progress happens when we take time to reflect.



A creative project is never a straight line. We learn all the time — from what works, from what is difficult and from what surprises us. Reflection helps young people, mentors and organisations notice these lessons, make better decisions and keep improving.

In this project, we built reflection into every phase: after local workshops, during the international camp and at the end of the project. Young people shared their thoughts in group discussions, short written reflections and informal conversations. Mentors and organisers also reflected on what supported the group and where changes were needed.

OBSERVE
What is happening?

REFLECT
What can we learn?

A stronger next step

TRY AGAIN
Put the learning into practice.

ADAPT
What should we change?

5-MINUTE REFLECTION CARD

1. What changed today?
2. What decision did I contribute to?
3. What worked well?
4. What was difficult?
5. What should we try next?

RECOGNISE THE LEARNING

Reflection can also be linked to Youthpass, highlighting skills such as creative expression, teamwork, problem-solving, communication, initiative and responsibility.

Reflection matters only if it can change what happens next.

Project in Practice Evidence & Outputs

Real people. Real collaboration. Real results.

What the process produced.

The methodology grew out of real project work rather than a theoretical model. Across Finland, Serbia and Poland, young musicians moved from local workshops and collaborative arranging to recording, international exchange and live performance. The outputs below show both what was produced and what participants practised along the way.



LOCAL CREATION
explore • arrange • rehearse

Young people practised musical decision-making, arranging, teamwork and peer learning.



INTERNATIONAL COLLABORATION
meet • listen • adapt

Local work was brought together, new instruments and ideas were added, and participants learned to make musical decisions face to face.



PUBLIC RESULT
perform • share • reflect

The shared work became visible to an audience and gave participants real stage experience, responsibility and a clear endpoint.

3 COUNTRIES

18 YOUNG MUSICIANS

9 TRACKS

1 SHARED METHODOLOGY

Evidence is more than numbers.

PLUS: 16–20 workshop sessions • recording sessions • Musical scores for selected arrangements • international music camp • live performances

WHAT WE LEARNED
VOICES FROM THE PROJECT

Looking back at the project, partners and mentors shared their reflections on what worked well, what was challenging and what they would take into future projects. Their different perspectives show the value of collaboration and the impact the project had on young people and organisations.

MENTOR LEAD

"The project showed how powerful it can be when young people are given real ownership and trust. Their creativity, commitment and openness to other cultures exceeded my expectations. It was a privilege to support their journey and see how much they learned from each other musically and personally."

Mentor lead, Finland



More than music.
New perspectives.

FINLAND

"The most important lesson was finding the right balance between structure and creative freedom. We needed a clear framework to keep three countries working towards a shared goal, while giving young musicians and local teams enough flexibility to develop their own ideas. This balance made the collaboration both challenging and rewarding."

Project Coordinator, Finland

SERBIA

"Good partnership was the key point of this project. Constant communication and updates were very inspiring. It was good to hear about different challenges and how the partners overcame them."

Project Coordinator, Serbia

POLAND

"The project demonstrated just how many new possibilities open up when, instead of guiding young people step by step, we create the conditions for them to experiment, have a say and bring their own ideas to life."

Project Coordinator, Poland

Tools You Can Use

From our experience to your practice.



The tools in this section are based on the methods, materials and processes we developed and tested during the project. They are designed for organisations, youth workers, mentors and young musicians who want to start a similar international collaboration.

Each tool can be adapted to your own context, group size, age range and available resources. Use what helps, and feel free to modify the tools to fit your needs.

TOOL 01

BEFORE YOU START

A practical set-up check for organisers and mentors. Clarify roles, communication, resources and expectations.

→ Page 22

Good planning creates space for creativity.

TOOL 02

PARTICIPANT SELF-ASSESSMENT

Use the questionnaire at the beginning and at the end of the process to make changes in participants' skills, confidence, collaboration and learning visible.

→Page 23

See the progress.

TOOL 03

RECORDING & EXCHANGE CHECKLIST

A step-by-step checklist to make collaborative music production easier across teams and countries – from preparation to final handover.

→ Page 24

Clear process. Smoother collaboration.

TOOL 04

REFLECT & IMPROVE

A simple but powerful tool to capture learning, identify what worked and what could be better – and turn experience into the next decision.

→ Page 25

Keep learning. Keep growing.

USE WHAT HELPS. ADAPT WHAT DOESN'T.

SMALL TOOLS CAN CREATE BIG OPPORTUNITIES.

TOOL 01

BEFORE YOU START

A practical set-up check for organisers and mentors.

Use this checklist to prepare the collaboration, clarify roles and responsibilities, and create a good foundation for the musical and international work ahead. Adapt the questions to your own context, group size and available resources.

Good planning leads to great music.

PEOPLE & ROLES

- [ ] Who coordinates the process?
- [ ] Who mentors the young musicians?
- [ ] Who manages practical communication (e.g. messages, meetings)?
- [ ] Who is responsible for recordings and files?
- [ ] How will young people participate in decisions?
- [ ] Are all partners clear about their responsibilities?

WORKING ENVIRONMENT

- [ ] Where will the group rehearse and meet (online / in person)?
- [ ] What instruments and equipment are available?
- [ ] Is the space accessible and inclusive for everyone?
- [ ] Are there any support needs (e.g. language, transport, financial, accessibility)?
- [ ] How will online and international activities be organised?
- [ ] Do we have a plan for possible changes or disruptions?

COMMUNICATION & FILE MANAGEMENT

- [ ] What is our main communication channel?
- [ ] Where will shared files be stored (e.g. Google Drive, Nextcloud)?
- [ ] How will files be named and versions marked?
- [ ] How are decisions documented?
- [ ] How often will we have check-ins as a team?
- [ ] Who keeps track of deadlines and next steps?

MUSIC & CREATIVE PROCESS

- [ ] How will source material be proposed and selected (e.g. from each country)?
- [ ] What is the initial plan for arrangement and production?
- [ ] How will recordings be exchanged between teams?
- [ ] What happens if participants have different skill levels or musical backgrounds?
- [ ] Are there opportunities for experimentation and individual creativity?
- [ ] How will we ensure the process remains youth-led?

READY TO START?

- [ ] **Have we budgeted for the resources participants need to take part — including instruments, rehearsal and recording spaces, travel and accessibility support?**

- [ ] Partners confirmed
- [ ] Mentors briefed
- [ ] Participants recruited
- [ ] Shared workspace ready
- [ ] Communication rhythm agreed
- [ ] Initial schedule in place

TOOL 02

PARTICIPANT SELF-ASSESSMENT

Understanding the process of arranging folk music
Complete this questionnaire before and after the project.
Rate your current knowledge, experience or confidence from 1 (very low) to 5 (very high).

☐ **Before the project** ☐ **After the project**

QUESTION	1	2	3	4	5
How well do you understand what a musical arrangement is?	☐	☐	☐	☐	☐
How confident are you in suggesting your own ideas for an arrangement?	☐	☐	☐	☐	☐
How well do you understand how to use traditional instruments and folk elements in an arrangement?	☐	☐	☐	☐	☐
How well do you understand the roles of mentors, other musicians and international partners in creating a finished track?	☐	☐	☐	☐	☐
How confident are you in adding modern elements to folk music while keeping its traditional character?	☐	☐	☐	☐	☐
What is your level of experience in using a DAW to record instruments and multitrack recordings?	☐	☐	☐	☐	☐
What is your level of experience in using a DAW to edit audio?	☐	☐	☐	☐	☐
What is your level of experience in using a DAW to mix audio?	☐	☐	☐	☐	☐
How confident are you in working creatively with musicians from different countries and cultures?	☐	☐	☐	☐	☐

MY REFLECTION:

What would you most like to learn or improve during this project? / What have you learned or improved?

FOR FACILITATORS: Use the same questions before and after the project to identify changes in participants' skills and confidence.

TOOL 03

RECORDING & EXCHANGE CHECKLIST

Clear processes create amazing collaborations.

A step-by-step checklist for collaborative music production.

Use this checklist to plan, record and exchange music smoothly between teams and countries – from preparation to final handover. Adapt it to your own context, tools and technical level.

1 BEFORE RECORDING

Get ready and agree together.

- [ ] Agree on the musical idea, structure and references
- [ ] Check availability of instruments, equipment and space
- [ ] Decide on file format and audio settings (e.g. WAV 24-bit/48kHz)
- [ ] Agree on file naming convention (see example below)
- [ ] Prepare a shared folder structure
- [ ] Make sure everyone knows their role and tasks
- [ ] Do a short test recording

2 DURING RECORDING

Keep it organised and consistent.

- [ ] Use the agreed file naming convention
- [ ] Record separate tracks when possible (e.g. vocals, guitar, drums)
- [ ] Add short notes about each take (e.g. in a text file)
- [ ] Check the audio quality (no clipping, clear sound)
- [ ] Back up files regularly
- [ ] Keep the folder structure tidy
- [ ] Communicate with your team if something changes

3 AFTER RECORDING

Prepare for exchange.

- [ ] Select the best takes
- [ ] Edit and clean up files (if needed)
- [ ] Export final versions in the agreed format
- [ ] Add a short description for each file (e.g. instruments, tempo, key)
- [ ] Check that all files are complete
- [ ] Upload to the shared folder
- [ ] Inform the partner team that files are ready

4 BEFORE SHARING

Make it easy for others to use.

- [ ] Check the folder structure (clear and logical)
- [ ] Use consistent and clear file names
- [ ] Include a README file with key information (tempo, key, instruments, contact person)
- [ ] Make sure files can be opened and played on a different device
- [ ] Double-check that nothing is missing
- [ ] Agree on the next steps (feedback, arrangement, etc.)
- [ ] Send a short message to the partner team

FILE NAMING EXAMPLE

Country_Team_Track_Instrument_Take_Version.wav
Example: FI_Team1_Track01_Guitar_Take01_v1.wav

HANDOVER TEST

Can another team open the folder and understand what is current without asking you?

☐ Yes ☐ Not yet

TOOL 04

REFLECT TOGETHER

Use this tool individually or as a group (e.g. in a final meeting or workshop).
Be honest, open and constructive. Your reflections help you see the bigger picture, strengthen your collaboration and plan future activities.

Same experiences, New ideas, Brighter futures.

Reflect Share Learn Grow Create more opportunities

KEEP

What worked so well that we want to do it again?

CHANGE

What was difficult or should work differently next time?

WHAT DO WE TAKE WITH US?

LEARNED

What did we discover about music, collaboration and ourselves?

NEXT

What do we want to continue, develop or try next?

ONE SENTENCE FROM THE GROUP

The most important thing we are taking from this experience is...

MENTOR OBSERVATION

Whose voice was heard?
Whose was missing?
What should I adapt next time?

Music people ideas impact.

10-Step Replication Guide

Use these 10 steps to plan and run your own international music project. The steps are based on our experience, but they are flexible - adapt them to your context, resources and young people's ideas.



01 BUILD THE PARTNERSHIP

Agree who does what, set roles and responsibilities, plan communication and how decisions will be made.



02 PLAN THE RESOURCES & BUDGET

Map what you already have and what you need (people, spaces, equipment, travel etc.). Build the budget around the process and keep a small reserve for changes.



03 BRING IN THE YOUNG MUSICIANS

Recruit participants, map instruments, experience, interests and possible support needs.



04 CHOOSE THE MUSIC

Invite each country/group to propose source material and let young people make the final selections.



05 EXPLORE & ARRANGE LOCALLY

Listen, experiment, divide roles and develop the first local arrangement.



06 RECORD & PREPARE FOR EXCHANGE

Create a clear pre-mix and organised multitrack files that another team can work with.



07 EXCHANGE & CONTINUE

Partner teams add real musical material to each other's tracks.



08 DECIDE & FINALISE

The original team listens, discusses and decides what to keep, completes the arrangement and prepares the final track.



09 MEET & PERFORM TOGETHER

Use face-to-face time to combine ideas, add instruments, rehearse and prepare the shared live performance.



10 REFLECT, SHARE & CONTINUE

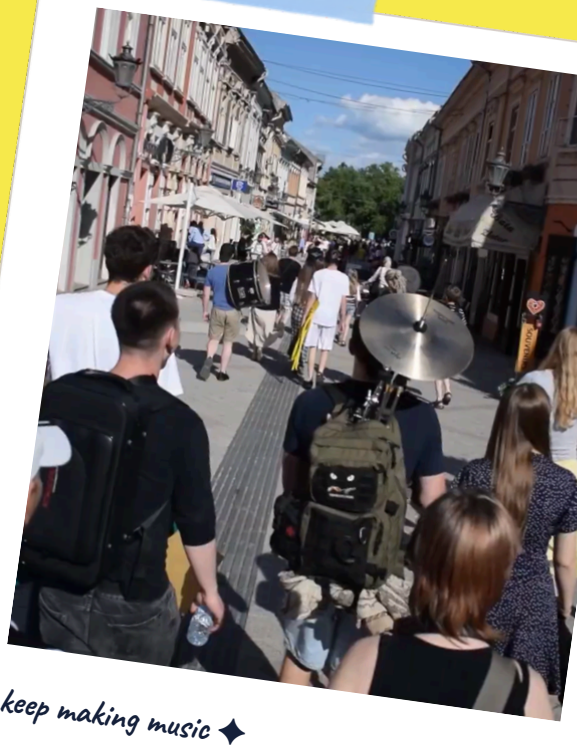
Capture learning, evaluate the process, share the results and identify what can continue afterwards.

Keep the Music Moving

This methodology is not an end point – it's a starting place. We hope it helps more young people, youth organisations and music mentors around the world to create, collaborate and grow through music.

Every new project will be different, and that's the point. Use what works, adapt what you need, and keep building on the ideas, tools and experiences in this guide.

The strongest lesson from the project is that a methodology should give enough structure to help people create together, but remain flexible enough to change from rehearsal to rehearsal. Music is the method, the meeting place and the result.



keep making music ✦

NEW GROUPS

Bring the methodology to new communities and give more young people the chance to be part of an international music experience.

NEW PARTNERSHIPS

Connect with organisations across borders. Different perspectives, traditions and skills make the music – and the learning – richer.

NEW IDEAS

Use the tools, examples and lessons learned here as a base for your own creative ideas. Try making them part of different art forms, or explore new digital ways of working.

REAL IMPACT

Music builds skills, confidence and connections. It helps young people find their voice and see new possibilities – for themselves and for their communities.

Keep creating.
Keep collaborating.
Keep learning.
Keep the music moving.

EMPOWERING YOUTH IN THE MUSIC INDUSTRY

Methodology for international collaborative music projects with young people

Erasmus+ KA210-YOU Small-scale Partnership
Project No. 2025-1-FI01-KA210-YOU-000365505

EXPLORE THE PROJECT RESULTS

Explore the music, videos, musical scores and other resources created during the project:
https://erasmus-plus.ec.europa.eu/projects/search/details/2025-1-FI01-KA210-YOU-000365505

LISTEN TO THE ALBUM — FOLK IN MOTION



https://open.spotify.com/album/48yiXMXFrm1VuuThZoYDNF

https://music.apple.com/us/album/folk-in-motion/6819018353

https://www.youtube.com/watch?v=Koo_rO6wLaE&list=OLAK5uy_nu7QvfXTDsfvOVP_m0-sPhXLCdSlZCBdA

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Photos: project partners and participants

MUSIC PEOPLE OPPORTUNITIES