



Music

Introductory Statement

This plan was formulated by the teaching staff of Lumcloon N.S. with reference to The Primary Curriculum Guidelines for Music.

In Lumcloon N.S., we see music as offering lifelong opportunities for the development of imagination, sensitivity, creativity and enjoyment.

The curriculum emphasises active responses and music making at all levels.

Rationale

We teach music to provide children with opportunities to engage with a wide range of musical styles and traditions, to become involved in moving, dancing, illustrating, storytelling and making drama.

Our Music Curriculum introduces children to music reading and writing, to song singing and to playing classroom instruments.

This policy was devised to:

- benefit teaching and learning of music in our school
- provide a coherent approach to the teaching of music across the whole school
- review the existing plan for music in light of the 1999 Primary School Curriculum
- create a core curriculum for all aspects of music for all class levels

Aims

The aims of the visual arts curriculum are

- to enable the child to enjoy and understand music and to appreciate it critically
- to develop the child's openness to, awareness of and response to a wide range of musical genres, including Irish music
- to develop the child's capacity to express ideas, feelings and experiences through music as an individual and in collaboration with others
- to enable the child to develop his/her musical potential and to experience the excitement and satisfaction of being actively engaged in musical creativity
- to nurture the child's self-esteem and self-confidence through participation in musical performance
- to foster higher-order thinking and lifelong learning through the acquisition of musical knowledge, skills, concepts and values
- to enhance the quality of the child's life through aesthetic musical experience.

Broad objectives

When due account is taken of intrinsic abilities and varying circumstances, the music curriculum should enable the child to

- explore the expressive possibilities of a variety of sound sources, including the voice and home-made and manufactured instruments



- listen to, enjoy and respond to a wide range of music, including various genres and styles from different periods, cultures and ethnic groups, both live and recorded
- develop sensitivity to music through making physical, verbal, emotional or cognitive responses
- demonstrate and describe differences between sounds and silences, showing a sense of pulse, tempo, duration, pitch, dynamics, structure, timbre, texture and style
- perform, vocally and instrumentally, from a range of musical styles and traditions relevant to the class level, with particular emphasis on Irish music acquire the musical skills that enrich musical understanding and are necessary for creative expression
- imitate with accuracy rhythmic and melodic patterns using the voice, gestures (hand signs), body percussion and manufactured and homemade instruments
- recall and perform expressively musical phrases and pieces, using tuned and untuned percussion or melodic instruments, from memory or from notation, as appropriate
- develop confidence and independence through taking the initiative, making decisions and accepting responsibility for learning, individually and as a member of a group, through composing activities
- select and structure sounds to create his/her musical ideas
- improvise rhythmic and melodic patterns in response to music, movement, ideas, poems, stories and art works
- talk about the appropriateness and effectiveness of his/her composed or improvised music
- devise and use a range of graphic and standard notations
- record compositions using electronic media.

Musical Concepts addressed in the Music Curriculum:

1. Pulse:throb, steady beat, strong or weak, grouped, e.g. in 3s or 4s.
2. Duration:long/short, patterns, rhythm, silences.
3. Tempo: fast/slow.
4. Pitch:high/low,imitate melodies, perceive the shape of a melody on a stave, movement by steps or by leaps.
5. Dynamics:loud/soft, getting louder, getting softer.
6. Structure:same/different, identify a contrasting or repeated section.
7. Timbre:tone colour – explore and differentiate between different sounds and instruments.
8. Texture:one sound/several sounds from graphic or when listening.
9. Style: listen and respond to music in a wide range of styles.

The musical concepts above are based on the musical elements and will be developed as work is completed on the strands and strand units of the curriculum.





Curriculum Planning

Listening and responding: Content for Junior & Senior Infants

Exploring sounds

Environmental sounds

- listen to, identify and imitate familiar sounds in the immediate environment from varying sources
 - rain falling, car horns blowing, dogs barking, babies crying, silence
- describe sounds and classify them into sound families
 - machines, weather, animals, people

Vocal sounds

- recognise the difference between the speaking voice and the singing voice and use these voices in different ways
 - whispering, talking, shouting
 - saying aaaahh, singing aaahh, oooh
- recognise different voices
 - distinguish child and adult voices
 - voices in the school environment
 - advertisements on radio
- use sound words and word phrases to describe and imitate selected sounds
 - vroom! vroom! (engine)
 - clippity clop (horse)

Body percussion

- discover ways of making sounds using body percussion
 - tapping, clapping, slapping

Instruments

- explore ways of making sounds using manufactured and home-made instruments
 - manufactured
 - triangle, tambourine, drum, chime bars, xylophone
 - home-made instruments
 - shakers, metal or wooden objects
- experiment with a variety of techniques using manufactured and home-made instruments
 - different ways of making sounds with a drum: using a variety of beaters; striking
 - loudly, softly; playing different parts of the drum (e.g. rim, centre, side).



Listening and responding to music

- listen to a range of short pieces of music or excerpts
 - excerpts from classical music
 - 'Dance of the Sugar Plum Fairy' from the 'Nutcracker Suite' by Tchaikovsky
 - 'Sleigh Ride' by Leroy Anderson
 - extracts from 'Carnival of the Animals' by Saint-Saëns
 - recordings of nursery rhymes and children's songs by various artists
 - Eric Nagler, Danny Kaye, Rolf Harris
 - Irish music
 - 'Each Little Thing' recorded by Sharon Shannon
 - 'Trup, Trup, a Chapailín', 'A Stór 's a Stóirín'
 - popular music
 - 'Yellow Submarine' by Lennon and McCartney
 - 'Popcorn' by Gershon Kingsley
- respond imaginatively to short pieces of music through movement
 - clapping, skipping, marching, waving
 - 'Hello, Dolly' performed by Louis Armstrong
 - 'Golliwog's Cakewalk' from 'Children's Corner Suite' by Claude Debussy
- talk about pieces of music, giving preferences, and illustrate responses in a variety of ways
 - this music is bouncy, scary, funny
 - it makes me feel happy, frightened, like jumping
 - drawing, painting
- show the steady beat in listening to live or recorded music
 - marching, clapping, tapping the beat
 - 'Portsmouth' by Mike Oldfield
- recognise and show the difference between fast and slow tempos
 - running, walking, skipping
 - reciting a rhyme quickly, slowly
 - responding to fast or slow recorded music
 - fast: 'Flight of the Bumble Bee' by Rimsky-Korsakov
 - slow: 'Morning' from 'Peer Gynt Suite' by Grieg
- recognise and show the difference between loud and soft sounds
 - slamming a door, gently closing a door
 - loud voices, soft voices
 - adjusting volume control on an audio recorder
 - recorded music, loud or soft
 - loud and soft:
 - 'Pomp and Circumstance' March No. 1 by Elgar;



- 'Over the Sea to Skye', traditional Scottish song
- recognise and show the difference between high and low sounds
 - vocal sounds, songs
 - extreme notes on a keyboard instrument
- listen and respond to patterns of long sounds and short sounds
 - echo clapping, tapping rhythm patterns.



Listening and responding: Content for 1st & 2nd Classes

Exploring sounds

Environmental sounds

- listen to, identify and describe sounds in the environment with increasing awareness
 - ambulance, alarm clock, thunder, silence
- recognise and classify sounds using differing criteria
 - different types of mechanical sounds
 - lawnmower, pneumatic drill
 - different types of barking
 - howling, yapping, barking, growling
- recognise and demonstrate pitch differences
 - high, low and in-between sounds

Vocal sounds

- identify pitch differences in different voices
 - child, adult male, adult female
- explore the natural speech rhythm of familiar words
 - double-decker, tractor, skipping-rope
 - 'home again, home again, jiggity jig'
 - Dublin, Cork, Tipperary, Sligo

Body percussion

- discover ways of making sounds using body percussion
 - tapping, clapping, slapping, clicking

Instruments

- explore ways of making sounds using manufactured and home-made instruments
 - manufactured
 - triangle, tambourine, drum, jingle stick
 - home-made
 - shakers, metal or wooden objects, fibres
 - striking or shaking in a variety of ways
- explore how the sounds of different instruments can suggest various sounds and sound pictures



- rustling paper to represent leaves in the wind
- coconut halves to represent galloping horses.

Listening and responding to music

- listen to a range of short, familiar and unfamiliar pieces of music or excerpts
 - excerpts from classical music
 - 'Tuby the Tuba' by G. Kleinsinger
 - 'Peter and the Wolf' by Prokofiev
 - excerpts from the 'Nutcracker Suite' by Tchaikovsky
 - Irish music
 - 'Riverdance' by Bill Whelan, 'Trad at Heart'
 - popular
 - 'Walking in the Air' (theme from 'The Snowman', by Howard Blake)
 - 'Grandad' by Flowers and Pickett
 - musicals
 - songs from 'Oliver!' by Lionel Bart
- respond imaginatively to pieces of music through movement
 - clapping, tapping, swaying, marching, dancing
- talk about pieces of music, giving preferences, and illustrate responses in a variety of ways
 - this music is exciting, sad, lively
 - it makes me feel happy, frightened, giddy
 - it reminds me of the circus, a storm, big crowds
 - writing, drawing, painting, humming
- show the steady beat in listening to a variety of live or recorded music, accompanying songs or chants
 - marching, clapping, skipping, dancing
- differentiate between steady beat and music without a steady beat
 - music with a steady beat
 - 'Winter Bonfire' by Prokofiev
 - music without a steady beat
 - 'Theme from Harry's Game' by Clannad
- identify and show the tempo of the music as fast or slow, getting faster or getting slower
 - drum beat, played quickly or slowly
 - dance music
 - getting faster: 'Shoe the Donkey'
 - slow: a short extract from Piano Concerto No. 21, second movement, by Mozart
- differentiate between sounds at different dynamic levels (loud and soft, getting louder and getting softer)
 - triangle, struck heavily to make a loud sound, struck gently to make a soft sound
 - music gradually getting louder
 - 'Bolero' by Ravel



- perceive the difference between long and short sounds
 - a resonating instrument, such as a triangle or a bodhrán, makes a long sound once struck; if it is touched by hand, the sound is interrupted and hence shortened
- identify obviously different instruments
 - bodhrán, triangle.



Listening and responding: Content for 3rd & 4th Classes

Exploring sounds

Environmental sounds

- listen to and describe a widening variety of sound from an increasing range of sources
 - a ticking watch on its own and one taped to a door (a hollow door acts as a resonating chamber and the sound is heightened)
 - a rubber band stretched across a cardboard box
 - marbles dropped onto a hard or soft surface
 - a bottle that is full of water, half filled or empty
- classify and describe sounds within a narrow range
 - bird sounds
 - seagull, pigeon, jackdaw, starling
 - car alarms
 - house alarms
- recognise and demonstrate pitch differences
 - high, low and in-between sounds, higher than, lower than, same, different, repeated
 - notes on a keyboard instrument
 - door bell, school bells, telephone rings

Vocal sounds

- discover the different kinds of sounds that the singing voice and the speaking voice can make
 - comparing humming, whistling, 'opera singing'
 - experimenting with voice changes to create different moods and meanings
 - contrasting speaking conversations and singing conversations in the natural voice
- imitate patterns of long or short sounds vocally
 - boomchicka, boomchicka, rockachicka, boom

Body percussion

- discover ways of making sounds using body percussion, in pairs and small groups
 - tapping, clapping, slapping, clicking
 - creating slapping and clapping sequences

Instruments

- explore ways of making sounds using manufactured and home-made instruments



- manufactured untuned percussion instruments
 - drum, jingle stick, triangle
- manufactured tuned percussion instruments
 - chime bar, xylophone
- melodic instruments
 - tin whistle, recorder
- home-made
 - shakers, metal or wooden objects, fibres, beads, pipes, comb-and-paper
 - kazoo
- blowing, striking or shaking in a variety of ways
- explore how the tone colours of suitable instruments can suggest various sounds and sound pictures
 - tin whistle to depict twittering birds
 - swanee whistle to depict falling or sliding
 - tuned percussion, such as a glockenspiel, to represent raindrops.

Listening and responding to music

- listen to and describe music in various styles and genres, including familiar excerpts, recognising its function and historical context where appropriate
 - music that tells a story
 - 'The Sorcerer's Apprentice' by Dukas
 - descriptive music
 - 'The Planets' by Holst
 - 'Viennese Musical Clock' from 'Háry János Suite' by Kodály
 - Irish music
 - recordings by the Chieftains, Altan, Na Casaidigh, Mary Bergin
 - popular music
 - 'A Spaceman Came Travelling' performed by Chris de Burgh
 - film music
 - 'Theme from Superman' by J. Williams
 - sacred music
 - 'Hallelujah Chorus' from 'Messiah' by G. F. Handel
- describe initial reactions to, or feelings about, his/her compositions and the compositions of others (recordings or live performances), giving preferences
 - this music reminds me of flying, cleaning my bedroom, Christmas
- respond imaginatively to longer pieces of music in a variety of ways
 - moving, dancing, creating a mime
 - writing a poem or story, illustrating through visual art
- show the steady beat in listening to live or recorded music accompanying songs or chants
 - marching, clapping, tapping, skipping, dancing
 - individually and in groups



- differentiate between steady beat and music without a strong beat in music
 - steady beat: 'Hennessey's' recorded by Arcady
 - without a steady beat: music for relaxation
- recognise strong and weak beats, illustrating them through gestures
 - clap for strong beat, tap knees for weak beat
- identify and describe the tempo of the music as fast or slow, or getting faster or getting slower
 - fast: extracts from 'Carpathian Virtuosi', Romanian Folkloric Music recorded at the National Concert Hall
- distinguish between sounds of different duration (long or short) while listening to music
 - long and short sounds in a bugle call
 - long drum roll versus short, clipped drumming
- identify some families of instruments
 - strings, brass, percussion (drums)
 - traditional Irish instruments
- respond appropriately to obviously different sections in a piece
 - changing movement sequences or patterns in recognition of a new section
 - 'The Nutcracker Suite' by Tchaikovsky
 - 'Lucy in the Sky with Diamonds' by Lennon and McCartney
- discover two-beat time (like a march) and three-beat time (like a waltz) by using gestures to accompany music
 - listening and responding to marches with the walking motion: left, right, left, right
 - 'Stars and Stripes Forever' by Sousa
 - 'When the Saints Go Marching In'—traditional
 - listening and responding to waltzes, with the dancing motion: one-two-three, one-two-three
 - 'The Marino Waltz' performed by M. Howard and J. Sheahan
 - 'The Blue Danube' by J. Strauss
- experience six-eight time (like a jig)
 - 'Saddle the Pony'
 - 'The Blackthorn Stick'.



Listening and responding: Content for 5th & 6th Classes

Exploring sounds

Environmental sounds

- listen to sounds in the environment with an increased understanding of how sounds are produced and organised
 - sound waves
 - echoes
 - resonance
 - vibrating air, string, metal
 - noise pollution

Vocal sounds

- explore a range of sounds that the singing voice and the speaking voice can make
 - short, sharp vocal sounds, spoken and sung
 - 'hey! hey! hey!'
 - slowly descending or ascending singing sounds
 - nasal sounds, belly laughs, whistling, whispering, muttering, hissing
- distinguish and describe vocal ranges and tone colours heard in a piece of music
 - soprano, alto, tenor, bass
 - raspy, throaty, raw, true, pure, clear, thin, rich
 - boy soprano (treble), opera singer, rock singer

Body percussion

- identify a variety of ways of making sounds using body percussion in pairs and in small and large groups
 - tapping, clapping, slapping, clicking
 - creating more complex sequences involving slapping, clapping, clicking etc. and alternating left and right hands or feet

Instruments

- explore ways of making sounds using manufactured and home-made instruments
 - manufactured untuned percussion instruments
 - drum, jingle stick, triangle
 - tuned percussion
 - chime bar, xylophone
 - melodic instruments



- tin whistle, recorder, guitar, keyboard, violin
 - home-made instruments
 - shakers, metal or wooden objects, fibres, beads, pipes, comb-and-paper kazoos
 - wobble boards, drums made with rubber tyre tubing stretched over a tin
 - stringed instruments made with rubber bands stretched over a box shape
 - blowing, plucking, striking or shaking in a variety of ways and with a variety of tools
 - releasing air slowly out of a balloon
 - striking or blowing across the top of a bottle partly filled with water, varying the amount
 - exploring the inside of a piano, guitar, violin, accordion
- explore how the tone colours of suitable instruments can suggest various sounds and sound pictures
 - wobble board to represent water or waves
 - shakers to represent hammering rain
 - glockenspiel to represent a dancing clown
 - violin to represent cats wailing
 - low notes on a piano to represent caves
 - keyboard or electronic sounds to represent moon walking.

Listening and responding to music

- listen to and describe a broad range of musical styles and traditions, including familiar excerpts, recognising where appropriate its function and historical context
 - excerpts from classical music
 - 'Ah Vous Dirai-Je Maman' by Mozart
 - 'Fantasia on Greensleeves' by Vaughan Williams
 - 'The Moldau' from 'Má Vlast' by Smetana
 - 'Young Person's Guide to the Orchestra' by Britten
 - Irish music, traditional and contemporary
 - 'The Brendan Voyage' by Shaun Davey
 - 'The Children of Lir' by Brian O'Reilly
 - 'Swinging Tripes and Trillibubkins' from the album 'Nua Nós' by Gerald Barry
 - film
 - themes by Ennio Morricone, John Williams
 - jazz
 - 'Chatanooga Choo Choo' recorded by Glen Miller
 - sacred music
 - 'The Wexford Carol', recordings from Glenstal Abbey
 - opera
 - 'Soldiers' Chorus' from 'Faust' by Gounod
- listen to his/her own compositions and the compositions of others (recordings or live performances) and evaluate in terms of personal response, choice of instruments and expressive qualities



- respond imaginatively to music in a variety of ways
 - moving, dancing, creating a mime
 - drawing a 'plan' of a composition
 - writing a poem or story, illustrating through visual art
- identify families of instruments
 - orchestral instruments
 - strings, woodwind, brass, percussion
 - traditional instruments
 - Irish harp, tin whistle, uilleann pipes, Irish flute, bodhrán, accordion, concertina, Irish fiddle
- examine the effects produced by different instruments
 - 'Silenzio della Terra' (Silence of the Earth) by Jane O'Leary
 - 'Also Sprach Zarathustra' by Richard Strauss
 - 'The Typewriter' by Leroy Anderson
- distinguish the main instrument heard in a piece of music
 - cello in 'The Swan' from 'Carnival of the Animals' by Saint-Saëns
 - French horn in 'Horn Concerto in E' K447 by Mozart
- recognise and understand how tempo and dynamic choices contribute to an expressive musical performance
 - slow, moderate, fast tempo, increases and decreases
 - very soft, soft, moderate, loud, very loud
 - 'The Seville Suite' by Bill Whelan
 - 'Valse Triste' from 'Kuolema' Op. 44 by Sibelius
- recognise strong and weak-beat patterns, illustrating them through gestures
 - clap for first beat, tap for second and subsequent beats
- identify two-beat or three-beat time in moving to music
 - two-beat in marches
 - three-beat in waltzes or country and western music
 - familiar songs in three-beat time
 - 'Daisy, Daisy', 'Báidín Fhéilimí', 'Edelweiss'
- identify six-eight time in moving to music
 - 'Planxty Irwin'
 - 'The Irish Washerwoman'
- determine simple form and represent through gestures
 - recognise AB form (binary) and ABA form (ternary), where A represents the first section and B a second, contrasting section
- experience dotted rhythms or syncopation (emphasis on normally weak beats) in familiar tunes through gestures and movement
 - syncopation in music from the Caribbean
 - 'Yellow Bird', 'Junkanoo', 'Day-O'
 - dotted rhythms
 - 'John Brown's Body', 'Phil the Fluter's Ball'.

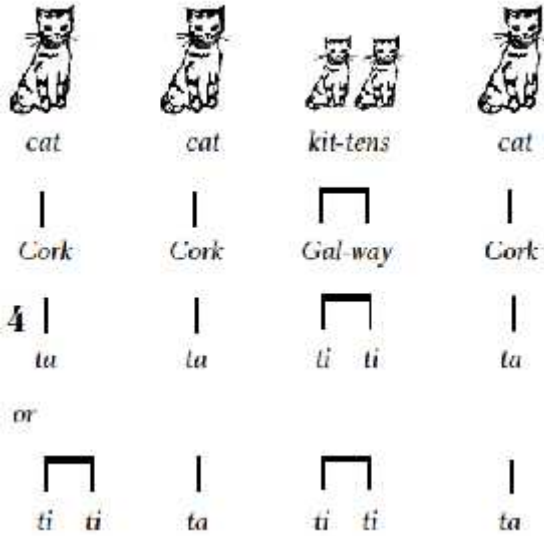
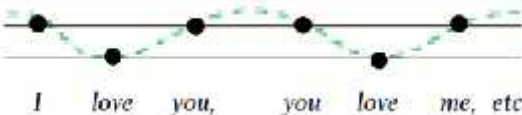
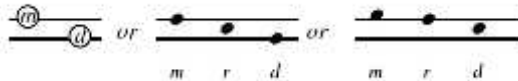


Performing: Content for Junior & Senior Infants

Song singing	Early literacy	Playing instruments
<ul style="list-style-type: none"> • recognise and sing familiar songs and melodies from other sources <ul style="list-style-type: none"> ○ nursery rhymes and songs ○ rainn Ghaeilge ○ action songs ○ playground or street games and songs ○ popular tunes from television and radio • recognise and imitate short melodies in echoes, developing a sense of pitch <ul style="list-style-type: none"> ○ simple two-note or three-note tunes and singing games, learned through <ul style="list-style-type: none"> ▪ imitation, without awareness of the solfa names ▪ 'Suas, Síos', 'Cherry Pie' (s, m) ▪ 'See Saw, Marjorie Daw', 'Ring-a-Rosie' (l, s, m) ▪ 'Little Sally Saucer' (l, s, m) • show the steady beat in listening to or accompanying songs or rhythmic chants <ul style="list-style-type: none"> ○ marching, clapping, tapping the beat • show, while singing, whether sounds move from high to low or from low to high <ul style="list-style-type: none"> ○ crouching for low sound, stretching up for high sound ○ demonstrating with arm movements • perform songs and rhymes with a sense of dynamic (loud/soft) control where appropriate <ul style="list-style-type: none"> ○ soft, gentle singing for a lullaby ○ loud, energetic singing for a march or action song. 	<ul style="list-style-type: none"> • match selected sounds with their pictured source <ul style="list-style-type: none"> ○ teacher hums 'Twinkle, Twinkle' or 'Pease Porridge Hot' and the child chooses a picture of a star or a picture of a porridge bowl as the appropriate matching symbol • recognise and perform simple rhythm patterns from pictorial symbols <ul style="list-style-type: none"> ○ teacher claps a simple rhythm pattern from a selection of known patterns comprising 'cats' (single beats) and 'kittens' (two half beats), which the child matches. <div style="text-align: center; margin-top: 20px;"> </div>	<ul style="list-style-type: none"> • play simple percussion instruments <ul style="list-style-type: none"> ○ holding a suspended triangle and striking with a stick ○ shaking a tambourine ○ beating a drum ○ taking turns, playing in ones and twos • use simple home-made and manufactured instruments to accompany songs, nursery rhymes or rhythmic chants <ul style="list-style-type: none"> ○ When singing a traditional tune (e.g. 'Five fat sausages sitting in the pan, One went pop! And the other went bang') the children may play a note on a melodic instrument for 'pop' and beat a drum on the word 'bang'.



Performing: Content for 1st & 2nd Classes

Song singing	Literacy	Playing instruments
<ul style="list-style-type: none"> • recognise and sing with increasing vocal control and confidence a growing range of songs and melodies <ul style="list-style-type: none"> ○ playground songs and games ○ folk tunes ○ action songs ○ amhráin Ghaeilge ○ popular tunes ○ themes from television and radio <ul style="list-style-type: none"> ▪ these should include: pentatonic tunes (based on five notes: d, r, m, s, l) • recognise and imitate short melodies in echoes <ul style="list-style-type: none"> ○ 'This Old Man', 'Féileacáin' • show the steady beat (pulse) when performing familiar songs, singing games or rhythmic chants <ul style="list-style-type: none"> ○ singing the tune while clapping or tapping the beat ○ chanting <ul style="list-style-type: none"> ▪ 'Who Stole the Cookie?' • understand the difference between beat and rhythm <ul style="list-style-type: none"> ○ marching to the beat while clapping the rhythm or words of a song ○ one group keeps the beat, another taps the rhythm, another sings the song • perceive the shape of melodies as moving upwards, downwards or staying the same <ul style="list-style-type: none"> ○ melody moves downwards <ul style="list-style-type: none"> ▪ first line of 'Joy to the World' • select the dynamics (loud, soft) most suitable to a song <ul style="list-style-type: none"> ○ soft, gentle singing for a lullaby ○ loud, energetic singing for a march or action song 	<p>Rhythm</p> <ul style="list-style-type: none"> • identify and perform familiar rhythm patterns from memory and from notation  <p>Pitch</p> <ul style="list-style-type: none"> • recognise the shape (contour) of a simple melody 	<ul style="list-style-type: none"> • play some percussion instruments with confidence <ul style="list-style-type: none"> ○ playing long and short notes on the triangle, tambourine or drum ○ taking turns, alone or in small groups • use percussion instruments to show the beat or rhythm in accompanying songs or rhythmic chants • identify and perform simple two-note or three-note tunes by ear or from simple notation <ul style="list-style-type: none"> ○ using tuned percussion instruments (e.g. chime bars, glockenspiel), a tune such as 'Hot Cross Buns' may be played on the notes B, A, G ○ simplified staff notation (two lines): 



- notice obvious differences created between sections of songs in various forms
 - verse and refrain, call-and-response
 - solo-chorus, question-and-answer.

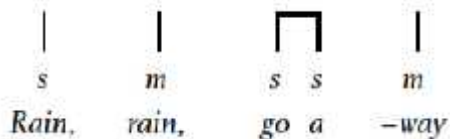
Note solfa	Note name	Further syllable	Stick notation	Standard notation
1 beat	half-note	tu		♪
1 beat	quarter	tu (tu t) for (tu t)	↑ ()	♪ (♪)
1 beat rest	crotchet rest	restare	∟	♯

- recognise and sing familiar tunes and singing games within a range of two or three notes*
 - hummed
 - sung to one syllable (e.g. da da da)
 - from hand signs
 - sung in tonic solfa (e.g. s, m or l, s, m)
 - 'Rain, rain, go away' (s, m, s s, m), 'Olé, Olé' (m, s, m, s)
 - from staff notation (two-lined staff)

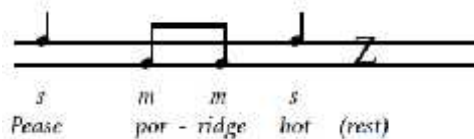


Rhythm and pitch

- recognise and sing simple tunes, from simplified notation, combining rhythm and pitch
 - stick notation



- simplified staff notation



*suggested note values and intervals based on the notes s, m, l

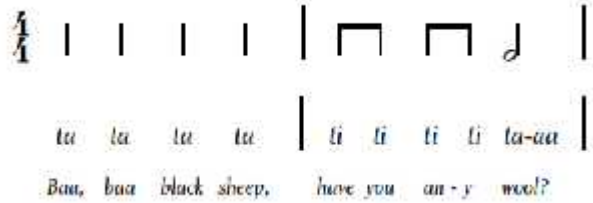
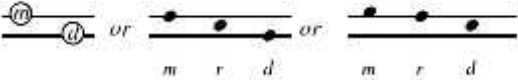
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Performing: Content for 3rd & 4th Classes

Song singing	Literacy	Playing instruments																														
<p>Unison singing</p> <ul style="list-style-type: none"> • sing from memory a widening repertoire of songs with increasing vocal control, confidence and expression <ul style="list-style-type: none"> ○ amhráin Ghaeilge ○ playground songs and games ○ folk tunes from other countries ○ action songs ○ simple rounds or canons ○ call-and-response type songs ○ simple hymns or carols <ul style="list-style-type: none"> ▪ these should include: pentatonic songs (based on five notes: d, r, m, s, l) songs in major and minor keys • show greater control of pulse (steady beat) and tempo while singing well known tunes <ul style="list-style-type: none"> ○ singing the tune while clapping or tapping the beat and keeping the correct tempo • understand the difference between beat and rhythm <ul style="list-style-type: none"> ○ in groups: keeping the beat, tapping the rhythm, singing the song ○ individually: marching to the beat, tapping the rhythm and singing the song • perform familiar songs with increasing understanding and control of pitch (accurate intervals) and extended vocal range <ul style="list-style-type: none"> ○ 'The Cuckoo'—German folk song ○ 'Bog Braon don Seandúine' ○ 'Tzena, Tzena'—Israeli folk song • perform familiar songs with increasing awareness 	<p>Rhythm</p> <ul style="list-style-type: none"> • identify and define the rhythm patterns of well-known songs and chants  <p>Baa, baa black sheep, have you any wool?</p> <ul style="list-style-type: none"> • recognise and use some standard symbols to notate metre (time) and rhythm <ul style="list-style-type: none"> ○ one beat (crotchet) ○ half beat (quaver) ○ one-beat rest (crotchet rest) ○ two beats (minim) as rhythm patterns in stick notation <p>$\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time.</p> <table border="1" data-bbox="790 1070 1417 1337"> <thead> <tr> <th>Note value</th> <th>Note name</th> <th>Rhythm syllable</th> <th>Stick notation</th> <th>Standard notation</th> </tr> </thead> <tbody> <tr> <td>1 beat</td> <td>crotchet</td> <td>ta</td> <td> </td> <td>♪</td> </tr> <tr> <td>1/2 beat</td> <td>quaver</td> <td>ti (or ti ti for two)</td> <td>↑ ()</td> <td>♪ (♪)</td> </tr> <tr> <td>1-beat rest</td> <td>crotchet rest</td> <td>(gesture)</td> <td>∕</td> <td>♯</td> </tr> <tr> <td>2 beats</td> <td>minim</td> <td>ta ta</td> <td>↓</td> <td>♪</td> </tr> <tr> <td>3 beats</td> <td>dotted minim</td> <td>ta ta ta</td> <td>↓.</td> <td>♪.</td> </tr> </tbody> </table> <p>Pitch</p>	Note value	Note name	Rhythm syllable	Stick notation	Standard notation	1 beat	crotchet	ta		♪	1/2 beat	quaver	ti (or ti ti for two)	↑ ()	♪ (♪)	1-beat rest	crotchet rest	(gesture)	∕	♯	2 beats	minim	ta ta	↓	♪	3 beats	dotted minim	ta ta ta	↓.	♪.	<ul style="list-style-type: none"> • play some percussion instruments with confidence <ul style="list-style-type: none"> ○ playing long and short notes on the triangle, tambourine or drum ○ taking turns, alone or in small groups • use percussion instruments to show the beat or rhythm in accompanying songs or rhythmic chants • identify and perform simple two-note or three-note tunes by ear or from simple notation <ul style="list-style-type: none"> ○ using tuned percussion instruments (e.g. chime bars, glockenspiel), a tune such as 'Hot Cross Buns' may be played on the notes B, A, G ○ simplified staff notation (two lines): 
Note value	Note name	Rhythm syllable	Stick notation	Standard notation																												
1 beat	crotchet	ta		♪																												
1/2 beat	quaver	ti (or ti ti for two)	↑ ()	♪ (♪)																												
1-beat rest	crotchet rest	(gesture)	∕	♯																												
2 beats	minim	ta ta	↓	♪																												
3 beats	dotted minim	ta ta ta	↓.	♪.																												



of dynamics, phrasing (appropriate breaks in the music) and expression

- o suantraí
 - ‘Dún do Shúile’, using breath support to perform expressively
- notice differences created between the sections of songs in various forms
 - o verse and refrain
 - o call-and-response
 - o solo-chorus
 - o question-and-answer
 - o four-line song structure (as in poetry or verse)

Simple part singing

- perform a rhythmic or melodic ostinato (a pattern that is repeated over and over) or a drone (long, held notes) to accompany a song
 - o rhythmic
 - tap or clap a pattern such as $| | \square |$ while singing ‘Frère Jacques’
 - o melodic (in groups)
 - one group sings ‘Pour on water—’ (s f m m) while another sings ‘London’s burning’
 - one group sings ‘Frère Jacques’ while another holds the note ‘doh’
- perform, in groups, simple rounds in two or more parts
 - o ‘Three Blind Mice’
 - o ‘Ceol Ars’ an tAsal’
 - o ‘Oh! How Lovely is the Evening’.

- recognise and sing familiar, simple tunes in a variety of ways
- hummed
- sung to one syllable (e.g. da da da)
- from hand signs
- sung in tonic solfa
- ‘Here we go looby loo’—d d d m d s
- recognise the shape (contour) of melodies on a graphic score or in standard notation
- ‘Green Grow the Rushes Oh!’—starts high, moves downwards in leaps, returns to high notes and eventually finishes on a low note
- use standard symbols to identify and sing a limited range of notes and melodic patterns*
- tonic solfa
- hand signs
- rhythm-solfa (stick notation with solfa names)



simplified staff notation



- finger stave (each finger represents a line on the stave)



- full staff notation (five lines).





**Suggested melodic patterns and intervals based on the notes s, m, l, r, d:*

*s-m m-s l-s-m s-l l-s s-l-s-m ss-ll-ss-mm s-ml-
s-m l-m m-l*

s-d s-m-d d-m-s d-s m-r-d d-r-m d-r r-d

Prepare: low lah (l,) low soh (s,) and high doh (d')

Rhythm and pitch

- use standard symbols to notate simple rhythm and pitch

- stick notation with solfa names written underneath
- 'Rocky Mountain'—American folk song

- simplified staff notation (two or three lines)

- or at a higher pitch

- staff notation (five lines)

- discover how pentatonic tunes (based on five notes: d, r, m, s, l) can be read, sung and played in G doh, C doh, or F doh
 - familiar tune



o 'Liza Jane' in staff notation (F doh)



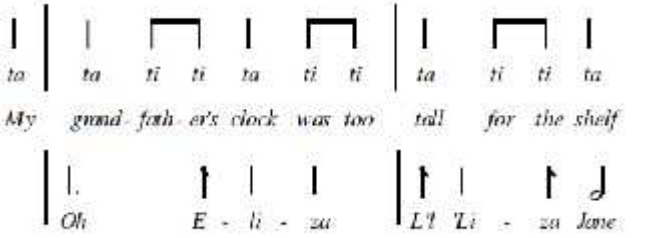
o 'Óró 'Sé Do Bheatha 'Bhaile' (G doh)



Ó ró sé do bheath a 'bhaile Ó ró sé do



Performing: Content for 5th & 6th Classes

Song singing	Literacy	Playing instruments
<p>Unison singing</p> <ul style="list-style-type: none"> recognise and sing from memory a more demanding repertoire of songs with an awareness of the music's social, historical and cultural contexts <ul style="list-style-type: none"> amhráin Ghaeilge folk tunes and dances from other countries simple rounds or canons call-and-response type songs add-on songs hymns and carols ballads songs from musicals popular songs art songs <ul style="list-style-type: none"> these should include: pentatonic songs (based on five notes: d, r, m, s, l), songs with major, minor and modal keys sing independently, with increasing awareness and control of pulse, tempo, pitch, diction and posture <ul style="list-style-type: none"> keeping a steady beat and tempo, singing in tune with an extended vocal range <ul style="list-style-type: none"> 'Amhráinín Siodraimín' perform familiar songs with increased control of dynamics, phrasing and expression <ul style="list-style-type: none"> pronouncing words clearly with broad vowel sounds and crisp, clear consonants breathing at the appropriate points maintaining correct singing posture relate words and mood of a song to style of performance 	<p>Rhythm</p> <ul style="list-style-type: none"> recognise longer and more complex rhythm patterns of familiar songs and chants  <ul style="list-style-type: none"> recognise, name and use some standard symbols to notate metre (time) and rhythm <ul style="list-style-type: none"> one beat (crotchet) half beat (quaver) one-beat rest (crotchet rest) two beats (minim) four beats (semibreve) three beats (dotted minim) one-and-a-half beats (dotted crotchet) as rhythm patterns in stick notation <p style="text-align: center;"> $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ in 4, 4 or 4 time. </p>	<ul style="list-style-type: none"> perform a range of playing techniques on a wide selection of percussion and melodic instruments <ul style="list-style-type: none"> flicking, rolling, slapping or shaking a cabasa playing a xylophone with one or two sticks using various features on an electronic keyboard use percussion instruments with increasing confidence and skill to accompany tunes, songs and chants <ul style="list-style-type: none"> playing a rhythmic ostinato (a pattern that is repeated over and over) or a drone (long, held note or notes) to accompany familiar tunes and songs identify and perform familiar tunes from memory or from notation independently <ul style="list-style-type: none"> instruments may include <ul style="list-style-type: none"> tuned percussion instruments (e.g. chime bars, glockenspiel, xylophone) tin whistle, recorder, keyboard repertoire may include <ul style="list-style-type: none"> simple melodies of familiar songs learned in previous years simple rounds <ul style="list-style-type: none"> 'Frère Jacques', 'Codail, a Stóirín' tunes from the listening programme <ul style="list-style-type: none"> 'Shepherd's Song' from the Pastoral Symphony by Beethoven.



- o choosing the appropriate dynamic level to emphasise phrases, bars or notes
- notice the differences created between the sections of songs in different forms
 - o verse and refrain, call-and-response, solo-chorus, question-and-answer
 - o add-on songs
 - 'Twelve Days of Christmas', 'Hole in the Bottom of the Sea'
- explore structural elements within familiar songs
 - o identify the direction of the melody in notation
 - o state whether the tones of a melody move by steps, by leaps, or by repeats
 - o recognise similar and contrasting melody patterns
 - AB form or ABA form
 - AB: 'Greensleeves', 'Tá na Báid'
 - ABA: 'A Shaighdiúirín, a Chroí', 'Cnocáinín Aerach Chill Mhuire'

Simple part singing

- perform a rhythmic or melodic ostinato (a pattern that is repeated over and over) or drone (long, held notes) in accompanying a song
 - o rhythmic ostinato
 - tap a pattern such as | □ | | while singing 'My Grandfather's Clock'
 - o melodic ostinato or drone
 - chants from Taizé
- distinguish individual parts in a round by singing, listening, moving, or by observing notational cues
 - o singing in unison 'Row Your Boat': the children walk in a circle, keeping time to the music
 - o in groups: the children begin walking as their singing part begins and stop, in turn, as it finishes

Note value	Note name	Musical symbol	Staff notation	Staff notation
1 beat	crotchets	de		
1 beat	quaver	dé (d' h' f' h' h')	↑ (□)	
1-beat rest	crotchet rest	(square)	∞	
2 beats	minims	de-sa		
4 beats	crotchets	de-sa-sa-sa	∞	∞
5 beats	dotted minims	de-sa-sa		
11 beats	dotted crotchets	de-s'	∞	

Pitch

- recognise and sing familiar tunes in an increasing variety of ways
 - o hummed
 - o sung to one syllable (e.g. da da da)
 - o from hand signs
 - o sung in tonic solfa
 - o including full diatonic scale: d, r, m, f, s, l, t, d'
 - o sung from staff notation (five-line stave), following the general direction, shape and structure of the melody
 - o 'Ding Dong Dederó'



- recognise the shape (contour) of a melody and movement by steps or by leaps, from a graphic score or from notation



- use standard symbols to read, sing and play simple melodies* from sight
 - o from tonic solfa (pentatonic, e.g. r' d' l s m r d l, s,)
 - o from hand signs



C major (no sharps or flats)



G major (one sharp)



D major (two sharps)




F major (one flat).

- o 'Beidh Aonach Amárach'.





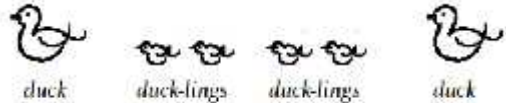
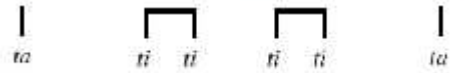


Composing: Content for Junior & Senior Infants

Improvising and creating	Talking about and recording compositions
<ul style="list-style-type: none"> • select sounds from a variety of sources to create simple sound ideas, individually and in groups <ul style="list-style-type: none"> ○ vocal sounds, body percussion, manufactured instruments, home-made instruments ○ representing a bear, a frog, a fairy ○ using sound effects to accompany games, stories, poems • invent and perform short, simple musical pieces with some control of musical elements <ul style="list-style-type: none"> ○ fast/slow (tempo), loud/soft (dynamics), long/short (rhythm), knowing when to start and stop (structure) <ul style="list-style-type: none"> ▪ soft, slow sounds on the drum ▪ Old McDonald had a farm ▪ ... and on that farm he had a: <ul style="list-style-type: none"> ▪ horse (coconut halves)—fast, short sounds ▪ lamb (vocal sounds)—soft ▪ duck (hand claps)—slow ▪ cow (cow bell)—long sounds ○ improvise new answers to given melodic patterns <ul style="list-style-type: none"> ○ singing conversations <ul style="list-style-type: none"> ▪ ‘How are you?’—‘Fine, thank you!’ ▪ ‘Céard is ainm duit?’—‘Pád-raig’ ○ new verses for familiar songs and rhymes <ul style="list-style-type: none"> ▪ ‘Hickory dickory dock, the (cat) ran up the clock’ ▪ ‘Let everyone (clap hands) with me’. 	<ul style="list-style-type: none"> • talk about his/her work and the work of other children • how the instruments were selected • how the sounds were made • how he/she enjoyed making them • what he/she liked best • invent graphic symbols for single sounds and sound effects <div style="text-align: center; margin: 20px 0;">  <p style="display: flex; justify-content: space-around; margin-top: 5px;"> <i>fairy music</i> <i>duck sounds</i> </p> </div> <ul style="list-style-type: none"> • record compositions on electronic media • using the school equipment.

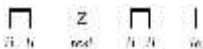




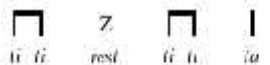



Composing: Content for 1st & 2nd Classes

Improvising and creating	Talking about and recording compositions
<ul style="list-style-type: none"> • select sounds from a variety of sources to illustrate a character or a sequence of events, individually and in groups <ul style="list-style-type: none"> ○ representing characters <ul style="list-style-type: none"> ▪ each of the seven dwarfs ▪ the three bears ○ using sound effects to accompany games, poems, stories, pictures • invent and perform short musical pieces with increasing ease and control of musical elements <ul style="list-style-type: none"> ○ high/low (pitch), fast/slow (tempo), loud/soft (dynamics), long/short (rhythm), beginning, middle and end (structure) ○ a high fast sound, a low fast sound, then a high, fast sound again ○ sequence of events illustrated in sound <ul style="list-style-type: none"> ▪ story of a storm: ▪ wind: vocal wind sounds (long) ▪ rain: rattling sounds with shakers (fast) ▪ thunder: booming drum (slow, loud) ▪ rain ceases: shakers (played more quietly and slower) ▪ sun shines: tinkling triangle sound (short, soft) • recall, answer and invent simple melodic and rhythmic patterns, using voices, body percussion and instruments <ul style="list-style-type: none"> ○ singing conversations <ul style="list-style-type: none"> ▪ ‘Cá bhfuil do mhála?’—‘Faoin mbord’ ▪ ‘What did you have for your breakfast?’—‘Toast and peanut butter!’ ○ vocal improvisations ○ ‘Vehicles’ (to underlying 4-beat pattern): <ul style="list-style-type: none"> ▪ Volvo, Volvo, Volvo, roll ▪ Volkswagen beetle Volkswagen beetle ▪ Fo-----rd, Fo-----rd ▪ tractor splutter splutter, tractor splutter splutter. 	<ul style="list-style-type: none"> • talk about his/her work and the work of other children <ul style="list-style-type: none"> ○ how the instruments were selected ○ how the sounds were produced ○ what they sounded like ○ how easy or difficult they were to play ○ how he/she enjoyed exploring them ○ what he/she liked best • invent graphic symbols or use standard notation to represent selected sounds <ul style="list-style-type: none"> ○ symbols that represent metal and wooden instruments <p style="margin-left: 20px;">metal:  wood: </p> ○ simple rhythm notation with rhythm sound pattern <p style="margin-left: 20px;">  duck duck-lings duck-lings duck  ta tí tí tí tí ta </p> • record compositions on electronic media <ul style="list-style-type: none"> ○ using the school equipment ○ keyboard ○ computer ○ iPad



Composing: Content for 3rd & 4th Classes

Improvising and creating	Talking about and recording compositions
<ul style="list-style-type: none"> • select different kinds of sounds (voice, body percussion, untuned and tuned percussion, simple melodic instruments, electronic instruments) to portray a character, a sequence of events or an atmosphere in sound stories <ul style="list-style-type: none"> ○ characters <ul style="list-style-type: none"> ▪ a clown, an old man, a spy ○ sequences of events including sound effects <ul style="list-style-type: none"> ▪ a walk in the jungle ○ an accident <ul style="list-style-type: none"> ▪ atmosphere in sound ○ space music <ul style="list-style-type: none"> ▪ carnival music • invent and perform simple musical pieces that show a developing awareness of musical elements <ul style="list-style-type: none"> ○ pulse, rhythm, melody, dynamics (loud/soft), structure (beginning, middle, end, repetition) and texture (sound combinations) ○ simple melody accompanied by a steady pulse as a first section, a contrasting middle section and then the melody repeated again ○ 'All at Sea' ○ soft, high pitch, fast: plankton, little fish (small triangle) ○ medium pitch: dolphin (melodic instrument) ○ loud, short sound: shark (cymbal struck on the side) ○ soft, long sound: eels (chime bars or gong) • recall, answer and invent simple melodic and rhythmic patterns, using voice, body percussion and instruments <ul style="list-style-type: none"> ○ singing conversations <ul style="list-style-type: none"> ▪ teacher: 'l s m r ...' ▪ child: 'm r d d' ○ or using melodic instruments ○ ostinato (a pattern that is repeated) to familiar songs • • clap or tap  while singing 'Train is a-coming'. 	<ul style="list-style-type: none"> • describe and discuss his/her work and the work of other children <ul style="list-style-type: none"> ○ how the instruments were selected ○ how the sounds were produced ○ what effects they produced ○ whether he/she succeeded in his/her intentions ○ what changes are necessary ○ how he/she enjoyed exploring the sounds, alone or with others, and what he/she liked best • devise and use graphic symbols and/or use standard notation to record simple musical patterns and inventions <ul style="list-style-type: none"> ○ graphic symbols <div style="display: flex; justify-content: space-around; align-items: center; margin: 10px 0;"> <div style="text-align: center;"> drum</div> <div style="text-align: center;"> shakers</div> <div style="text-align: center;"> xylophone</div> <div style="text-align: center;"> triangles</div> </div> ○ standard notation <div style="margin: 10px 0;">  <p style="text-align: center;">ti ti rest ti ti ta</p> </div> <div style="margin: 10px 0;">  <p style="text-align: center;">(d) s m s l s m d</p> </div> • record compositions on electronic media <ul style="list-style-type: none"> ○ using the school equipment, keyboard, computer, iPad.



Composing: Content for 5th & 6th Classes

Improvising and creating	Talking about and recording compositions																																																										
<ul style="list-style-type: none"> • select from a wide variety of sound sources (voice, body percussion, untuned and tuned percussion, melodic instruments and technology) for a range of musical purposes <ul style="list-style-type: none"> ○ to accompany a song, story, poem, riddle, joke, game ○ to illustrate characters or sequences of events ○ to convey mood or atmosphere ○ to illustrate an abstract concept <ul style="list-style-type: none"> ▪ fire, beauty, earthquakes, machinery ○ for a particular occasion <ul style="list-style-type: none"> ▪ a feast or festival, presenting a prize, saying goodbye, going to sleep • invent and perform pieces that show an increasing awareness and control of musical elements <ul style="list-style-type: none"> ○ rhythm, melody, tempo, dynamics, texture (combinations of sounds) and simple structure ○ chime bar inventions, using notes C, D, E, G, A <ul style="list-style-type: none"> ▪ creating a melody, with an underlying five-beat pulse, keeping a steady tempo, playing softly, loudly or with some contrast, playing some notes together and following a simple plan • recall, answer and invent melodic and rhythmic patterns, using voices, body percussion and instruments <ul style="list-style-type: none"> ○ singing conversations <ul style="list-style-type: none"> ▪ teacher: 'm l l s m r m—' child: 'm l l s m r d—' ○ using melodic instruments ○ rhythmic ostinato (a pattern that is repeated over and over) for familiar songs <div style="text-align: center; margin: 10px 0;"> <table border="0"> <tr> <td style="padding-right: 10px;"> </td> <td style="padding-right: 10px;"> ▭ ▭ </td> <td style="padding-right: 10px;"> </td> <td style="padding-right: 10px;"> ▭ ▭ </td> </tr> <tr> <td style="padding-right: 10px;"> m m m m </td> <td style="padding-right: 10px;"> n n n n </td> <td style="padding-right: 10px;"> o o o o </td> <td style="padding-right: 10px;"> p p p p </td> </tr> </table> </div> ○ clap or tap $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ while singing the chorus of 'This Ole House'. 		▭ ▭		▭ ▭	m m m m	n n n n	o o o o	p p p p	<ul style="list-style-type: none"> • reflect upon and evaluate his/her work and the work of other children <ul style="list-style-type: none"> ○ discussing and explaining: ○ the selection of instruments, the quality of the sounds ○ what effects they produced, the use of musical elements ○ whether he/she succeeded in his/her intentions, whether revisions are necessary ○ the satisfaction of improvising with sounds, alone or with others • devise and use graphic symbols and/or use standard notation to record different lines of musical patterns and inventions <ul style="list-style-type: none"> ○ graphic notation <ul style="list-style-type: none"> ▪ 'Volcanoes' <div style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <table border="0" style="width: 100%; text-align: center;"> <tr> <td style="padding-right: 10px;">drums</td> <td style="padding-right: 10px;">⊗</td> <td style="padding-right: 10px;">⊗</td> <td style="padding-right: 10px;">⊗</td> <td style="padding-right: 10px;">⊗⊗⊗⊗</td> </tr> <tr> <td style="padding-right: 10px;">shakers</td> <td style="padding-right: 10px;">/ / / /</td> <td style="padding-right: 10px;">/ / / /</td> <td style="padding-right: 10px;">/ / / /</td> <td style="padding-right: 10px;">/ / / /</td> </tr> <tr> <td style="padding-right: 10px;">keyboard</td> <td style="padding-right: 10px;">♯ ♯</td> <td style="padding-right: 10px;">♯ ♯</td> <td style="padding-right: 10px;">♯ ♯</td> <td style="padding-right: 10px;">♯ ♯ ♯ ♯</td> </tr> <tr> <td style="padding-right: 10px;">chimes</td> <td style="padding-right: 10px;">★</td> <td style="padding-right: 10px;">★</td> <td style="padding-right: 10px;">★★★</td> <td style="padding-right: 10px;">★★★★</td> </tr> <tr> <td></td> <td style="padding-right: 10px;">loud</td> <td style="padding-right: 10px;">louder</td> <td></td> <td style="padding-right: 10px;">very loud</td> </tr> </table> </div> ○ rhythm notation <ul style="list-style-type: none"> ▪ 'Volcanoes' <div style="border: 1px solid black; 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- record compositions on electronic media
 - school equipment, computer, keyboard, iPad.



Approaches and methodologies

All children are actively engaged in music education in our school

Most teachers are actively involved in music education in our school. However, in some cases teachers with particular musical talent will teach music in other classes while that teacher teaches another curricular area e.g. PE which, along with teachers sharing ideas, skills and resources creates a positive musical environment

A variety of approaches and methodologies are used to foster active enjoyable participation in the music curriculum

Opportunities are provided to enhance children's lives through music through performing in School Choir for school events such as First Communion, school celebrations and concerts.

Linkage and integration

Linkage: (Refer to p. 19 Teacher Guidelines)

There is natural linkage across the strands of the curriculum – Listening and responding, Performing, and Composing – particularly if the main emphasis of the lesson is song singing.

Music is a subject that lends itself easily to integration across the curriculum Integration: (Guidelines pp.19-22)

Multi-grade teaching

In multi-grade situations a two/three year cycle is helpful and also, a thematic approach is useful in covering the same topic across class groups

Assessment and record keeping

(Teacher Guidelines pp. 125 - 127)

The assessment tools that our teachers use include; teacher observation and teacher designed tasks and tests.

Teacher's observations feed directly back into the teaching and learning process, emphasising areas of weakness or strength in the children's achievement. In looking at the children's work in each of the three strands, the teacher will also discern the development of musical elements as they emerge.

Children with different needs

Our teachers adapt and modify activities so that all children can participate meaningfully in classroom music. This includes varying the pace, content, language and methodologies to try to ensure learning and success for all children. Where possible, children who have difficulty will have help from a teacher or peer.

Where a teacher recognises that a child displays a particular ability in Music, this will be communicated to the parents, so that the child may have opportunity to take out of school music lessons, circumstances permitting. We recognise that some children in our school learn musical instruments and teachers will encourage such children to play for their classmates, so that the other children will have opportunities to listen and respond to live music.

Equality of participation and access

The Music programme at each class level will be flexible so that the learning requirements of all children may be addressed. We aim to provide an equal educational experience for both boys and



girls as we recognise that stereotyped expectations of gender roles can inhibit children's educational achievements. Children with special needs will be included in all activities.

Organisational Planning:

1. *Timetable*

- 2 hours 30 minutes is the minimum time allotted for Arts Education for infant classes with 3 hours for all other classes
- Time may be blocked on occasions for Music e.g. using a thematic approach, working on a music project, performances etc.
- Discretionary curriculum time may be used occasionally for Music.

2. *Resources and ICT*

- Teachers have access to a selection of percussion instruments which are store centrally in the main school store.
- Teachers have access to an electronic keyboard
- All pupils have their own D tin whistles
- All mainstream classrooms are equipped with high quality speakers for listening and responding to music.
- The school plans to acquire additional resources as funds allow

ICT (Refer to p. 32 Teacher Guidelines)

- There is a selection of technologies available in the school: digital cameras and computers
- Audio recording hardware and audio editing software is available to all teachers. (iPads, Audacity)
- Teachers familiarise themselves with material on websites prior to use by the children.

3. *Health and safety*

(Refer to school's Health & Safety Policy and Music Teacher Guidelines pp.18)

Teachers always do their utmost to provide safe learning environments across all areas of the curriculum. Consideration is given to the following when planning for music:

- Safety of children moving around the classroom
- Storage facilities
- Access to, and transport of, equipment/instruments
- Ventilation of the classrooms
- Amount of space for children to sit or stand when doing choral or instrumental work
- Appropriate volume levels when using audio equipment and instruments.

Individual teachers' planning and reporting

- The whole-school plan, core curriculum and the curriculum documents for music provide information and guidance to individual teachers for their long and short term planning



- Teachers plan using the objectives as laid out in the strands and strand units
- Each teacher will record their month's work in their Cuntas Míosúil which will serve in reviewing and developing the whole school plan/individual preparation for following years

Staff development

- Teachers have access to reference books, resource materials, instruments, equipment and websites dealing with music.
- Staff are consulted about the purchasing of instruments and materials for music
- Teachers are encouraged to attend in-service courses.
- We are looking at opportunities for staff with expertise in the areas of music to share their ideas with other staff members e.g. co-operative teaching.
- Time is allocated at staff meetings to discuss aspects of the music curriculum

Parental involvement

Refer to Primary School Curriculum; Your child's learning, Guidelines for Parents (NCCA); The What, Why and How of children's learning in primary school, NCCA DVD (2006)

- There are opportunities for parental involvement e.g. Christmas Carol Service, Confession/Communion; School Celebrations (Masses at start and end of school year); Christmas Plays
- Parents with a particular interest in music are invited to speak to the children.

Community links

To encourage links with the community we make use of the following:

- Local community are encouraged to attend Christmas Carol Service, School Masses and Christmas Plays.

Ratification/Review

Not yet ratified by Board of Management. It will be necessary to review this plan on a regular basis to ensure optimum implementation of the Music curriculum.