



Whole School Plan
For
Music



AN ROINN
OIDEACHAIS AGUS SCILEANNA
DEPARTMENT OF
EDUCATION AND SKILLS



General	
Introductory:	<p>This policy was developed by the staff during the 2013/2014 school year. It was further developed and ratified by the Board of Management at a meeting on Tuesday 18th June 2013.</p> <p>This plan will form the basis of each teacher’s long and short term planning in music and so will influence teaching and learning in individual classrooms. It will inform new or temporary teachers of our approaches and methodologies in this subject area.</p>
Rationale:	<p>As music is a diverse and lifelong activity, enjoyed by people of all ages, we in Presentation Primary School consider music to be an indispensable part of the child centred curriculum. It is a discrete body of knowledge, another form of communication and means and assists in the development of the child’s imagination and listening skills. It assists in the personal, social, mental and physical development of the child. Music offers lifelong opportunities for the development of imagination, sensitivity, inventiveness, risk-taking and enjoyment. (Music Curriculum pg.5)</p>
Vision and Aims:	<p>(a) <u>Vision:</u> Music education is part of a balanced curriculum which aims to develop the whole spectrum of the child’s intelligence. Music involves learning in the major domains of knowledge, skills, attitudes and feelings and the senses. It is our shared vision that music in our school will enable the pupils to develop these domains through this learning. It is our vision that music in our school will be evident in the joy of the shared music experience and evident in the opportunities presented within our school to experience activity, alone or with others, which will contribute towards providing many opportunities for them to enjoy, understand and appreciate music while nurturing their self esteem and confidence.</p> <p>(b) <u>Aims:</u> We, the staff of the Presentation Primary School, endorse the aims and objectives for music as outlined in the music curriculum (p. 12-13).</p> <ul style="list-style-type: none"> • 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 activity. • To nurture the child’s self-esteem through participation in musical performance. • To foster higher-order thinking skills and lifelong learning through acquisition of musical knowledge,

	<p>skills concepts and values.</p> <ul style="list-style-type: none"> To enhance the quality of the child’s life through aesthetic musical experience.
<p>Strands and Strand Units:</p>	<p>Infants p. 14-25, 1st and 2nd p. 26-40, 3rd & 4th p. 41-59 and 5th & 6th p. 60-79. The choice of content is determined by the previous musical experience and need of the student. At times this may be accommodated through attempting the content suggestions for an earlier level. When choosing strand unit/objectives, every effort is made to ensure that all the musical concepts are included resulting in a plan for music that is broad, balanced and coherent. Familiarity is maintained when teachers change classes or for new teachers by providing a template which lists what is expected at each class level. This ensures continuity and progression. Each teacher also has a chart for the musical concepts, their definitions and when each should be introduced. Individual classes use thematic approaches e.g. Christmas, seasonal themes, etc.</p>
<p>Planning:</p>	<p>Each teacher will prepare a long term yearly plan for music which will be informed by this plan. Each teacher will ensure that the music content for their class will be covered at a minimum during the school year and will in their fortnightly plans and Cuntas Míosúil</p>
<p>Approaches and Methodologies (T.G. p. 52-127)</p>	<p>School planning for music takes into account a range of approaches, ensuring continuity where valuable work has begun and to provide support where weaknesses emerge.</p> <p>We will ensure that the approaches and methodologies used will</p> <ul style="list-style-type: none"> Foster enjoyment in music making. Seek to develop the skills, understanding, knowledge and attitudes of the child. Allow for musical growth and the development of creativity in the child. <p>Music Literacy: Solfa will be used for song singing only, staff notation is introduced from 2nd class. Infants- pictorial - Symbols/Rhythm Patterns, 1st and 2nd- Stick Notation, 3rd to 6th-Staff Notation Whatever approach or methodology chosen is chosen to ensure enjoyment, develop knowledge and allow musical growth.</p> <p>Instrumental Work: Tin Whistle introduced at 2nd class. Teachers within Presentation Primary School facilitate these classes. Opportunities for performance include taking part in the annual St. Patrick’s Day Parade and the turning on of the Christmas tree lights.</p> <p>Appropriate singing and listening materials: Teachers have a wide variety of materials in their classrooms which provides opportunities for listening and responding to a wide range of musical styles, traditions and cultures.</p>

	<p><u>Song Singing:</u> Songs are taught from CD, using keyboard, directly from the teacher, making every effort to choose songs which match the vocal range of the pupils. Older students combine learning songs by ear with the reading of music in 5th and 6th classes. Opportunities for performance include school choir, school concerts, singing Christmas carols, etc.</p>
<p>Linkage and Integration (T.G. p. 19-22)</p>	<p>Music can be linked and integrated with all other areas of the curricular areas. <u>Linkage:</u> Listening and Responding- Exploring Sounds- Performing- Playing Instruments, patterns explored in music literacy incorporated into students improvisations and compositions. <u>Integration:</u> Cross-curricular connections- Visual Arts, P.E. Science, History, Language, Language and Reading, S.E.S.E. and Maths.</p>
<p>Assessment and Record Keeping (Curr. Book p. 82-89)</p>	<p>As in all subject areas, assessment is an integral part of the teaching and learning of music. We as a staff have a common understanding of its purpose and the ways in which the progress of children in music will be assessed, documented and reported. <u>Teacher Observation:</u> The teacher observes the students participation in musical activities and their application skills taught and their knowledge and understanding. The students emerging understanding of invented or standard musical notation is noted. Distinctions are made between students solo and group performance. <u>Literacy:</u> Students efforts when composing, which illustrate musical knowledge (beats/sounds, stick/standard notation) are noted. <u>Teacher designed tasks and tests:</u> Playing a tune from memory, designing or making a musical instrument, composing a song, composing a dance sequence, singing from sight etc.</p>
<p>Children with Differing Needs:</p>	<p>Approaches and methodologies employed by class teachers take into account students with differing needs. By using flexibility in their planning and preparation teachers in most cases allow students with differing needs to participate in classroom music with minor modifications. It is important that all children experience a rounded arts education. Drama plays a pivotal role in this education and so we will ensure that every child will have opportunities to engage in learning activities appropriate to their abilities. Drama is particularly relevant to children with special needs because of its nature and the unique learning experience it has to offer.</p> <ul style="list-style-type: none"> • Teachers will use a mixture of whole-class teaching and group work, with different groups set tasks of various complexities.

	<ul style="list-style-type: none"> • Teachers will be conscious of any physical and/or emotional restrictions that may inhibit the pupil from partaking in the drama experience. • Children may be able to explore and deal with questions of choice and conflict by distancing themselves in the fictional context. • Drama will contribute to every child’s self-esteem and allow each child, including those with special needs, scope for self-expression and self-realisation. <p>All teachers will familiarise themselves with the Guidelines for Children with General Learning Disabilities (NCCA) in this regard.</p>
<p>Equality of Participation and Access:</p>	<p>All students and all teachers are actively engaged in music education within the school.</p> <ul style="list-style-type: none"> • Equal opportunities will be given to every child to experience all strands. • All children will have an equal opportunity to participate in music lessons and activities. • Provision for children with physical difficulties will be made so that they can access the music curriculum. • If we have children whose first language is not English, they will be supported in accessing the music curriculum also.
<p>Timetable:</p>	<p>The integrated approach to the teaching of music will be widely used at all levels of our school, the quality of the learning experience being more important than the time allocated to it. Time will be allocated in blocks for specific aspects of arts education.</p> <p>In keeping with the recommendations in the Primary School Curriculum Introduction (pg.70) a minimum two and half hours per week is devoted to Arts education in the infant classes and a minimum of three hours per week for classes for 1st to 6th</p>
<p>Resources and ICT</p>	<p>Our school is very well resourced with musical instruments. These instruments are made available to all teachers.</p> <ul style="list-style-type: none"> • An inventory of resources, equipment and instruments available for music is to be displayed in the music room, which is located upstairs on the senior side of the school. Miss Ursula Dunne holds a post of responsibility for music in our school and is responsible for the equipment. • We will ensure that pupils are afforded the opportunity to manipulate and construct materials to make music and rhythm. <p>ICT: All classrooms in the school are furnished with an interactive white board, children can listen to music, explore and</p>

	<p>learn about music through the use of IT in the classroom. There is also a fully furnished computer room where each class can explore and listen to music.</p>
<p>Health and Safety:</p>	<p>We have a Health and Safety policy in place in our school which covers safety concerning various aspects of classroom organisation. Teachers will consult with the Principal/Deputy Principal whenever it is proposed to engage in any work outside the school grounds.</p> <p>Consideration will be given to the following when planning for music:</p> <ul style="list-style-type: none"> • Hidden dangers if children are moving around the classroom. • Care must be taken transporting and accessing the equipment. • Ventilation of the classroom. • Amount of space for children to sit or stand when doing choral or instrumental work. (see Ursula re: choral arrangements re: church activities). • Appropriate volume levels when using audio equipment and instruments. • Individual teachers planning and reporting.
<p>Individual Teacher's Planning and Reporting</p>	<ul style="list-style-type: none"> • Teachers will consult this whole school plan and the curriculum documents for music when they are drawing up their long and short term plans. • Each teacher will have a long term plan. • Music will be a regular and evident element of the child's classroom experience. • Where it is meaningful and suitable music will be taught in a thematic way to integrate with the other subjects. • Cuntas Míósúil will assist in recording work covered in evaluating progress in music and in informing future teaching. Parents are informed of children's progress in music at parent teacher meetings and in the end of year report cards.
<p>Staff Development:</p>	<ul style="list-style-type: none"> • Teachers will have access to reference books, resource materials and websites dealing with music. • Staff will be encouraged to research and try out new approaches and methodologies. • Miss Ursula Dunne will be responsible for keeping resource material up to date and will arrange for opportunities for resources to be assessed for purchase and for new approaches to be piloted in the school. • Teachers will be encouraged to attend in-service workshops and courses in music. They will up-skill other staff members in what they have learnt at staff meetings. • Our school has a culture where teachers share their expertise, good experience and practice with others

<p>Parental Involvement:</p>	<p>Parents are encouraged to support their children’s music activities by encouraging active listening, discussing attitudes towards and taste in music, allowing time and space to practise and improvise on an instrument , and by encouraging positive attitudes to music in general and to school-based activities in particular. Parents are sometimes invited to attend school or classroom music events, playing the role of critical listeners or supportive audience members for children’s performance, or assisting in the supervision of movements of children.</p>
<p>Community Links:</p>	<p>Musicians in the community may be invited to play for the children. All such visits will be discussed in advance with the Principal and the teacher will be present in the class at all times. Within our school community the pupils will be provided with the opportunity to enjoy the music of students in our classes.</p>
<p>Success Criteria</p>	<p>We will review this whole school plan under the following headings:</p> <ul style="list-style-type: none"> • Are individual teachers preparing planning and teaching according to this plan? Are we using a variety of methodologies? • How are children’s music skills progressing? • How well is music knowledge being learned by the children? • Are we assessing our music as outlined in the plan? • Have we acquired the resources we need? <p>Ways of assessing this plan will be:</p> <ul style="list-style-type: none"> • Revisiting the plan as a staff. • Teacher feedback • Parental feedback • Children’s feedback • Inspectors’ reports and suggestions.
<p>Roles and Responsibilities</p>	<p>All staff will :</p> <ul style="list-style-type: none"> • Implementation of whole school approaches in musical literacy. • Purchase, maintenance and storage of resources-Ms Ursula Dunne • The development of ICT as a tool for teaching and learning music and the vetting of websites. • Access to books, resource materials, instruments and equipment. • Miss Ursula Dunne will monitor any development in music curriculum. • Information about in –service courses etc. is displayed on the notice board in the staff room. • Colleagues who need assistance are given help and advice on the preparation and implementation of the music curriculum.

Strand Listening and Responding		
The Child Will Be Enabled To:		
Strand Unit	Junior/Senior	First/Second
Exploring Sounds	<p>Environment Sounds:</p> <ul style="list-style-type: none"> Listen to, identify and imitate familiar sounds in the immediate environment from varying sources <i>rain falling, car horns blowing, dogs barking, babies crying, silence.</i> Describe sounds and classify them into sound families <i>-machines, weather, animals, people</i> <p>Vocal sounds:</p> <ul style="list-style-type: none"> Recognise the difference between the speaking voice and the singing voice and use these voices in different ways. <i>whispering, talking, shouting aaahh, ooh</i> Recognise different voices <i>distinguish child and adult voices, voices in the school environment</i> Use sound words and word phrases to describe and imitate selected sounds <i>-vroom! vroom! (engine)</i> <i>-clippity clop (horse)</i> <p>Body Percussion:</p> <ul style="list-style-type: none"> Discover ways of making sounds using body percussion, <i>tapping, clapping, slapping</i> <p>Instruments:</p> <ul style="list-style-type: none"> Explore ways of making sounds using manufactured and home-made instruments, <i>manufactured triangle, tambourine, drum, chime bars, xylophone</i> Experiment with a variety of techniques using 	<p>Environmental Sounds:</p> <ul style="list-style-type: none"> Listen to, identify and describe sounds in the environment with increasing awareness. <i>-ambulance, alarm clock, thunder, silence</i> Recognise and classify sounds using differing criteria <i>-lawnmower, drill</i> <i>-howling, yapping, barking, growling</i> Recognise and demonstrate pitch differences <i>-high, low and in-between sounds</i> <p>Vocal Sounds:</p> <ul style="list-style-type: none"> Identify pitch differences in different voices <i>-child, adult male, adult female</i> Explore the natural speech rhythm of familiar words <i>-double-decker, tractor, skipping rope</i> <i>-Dublin, Cork, Tipperary, Sligo</i> <p>Body Percussion:</p> <ul style="list-style-type: none"> Discover ways of making sounds using body percussion <i>-tapping, clapping, slapping, clicking</i> <p>Instruments:</p> <ul style="list-style-type: none"> Explore ways of making sounds using manufactured and home made instruments. <u>Manufactured:</u> <i>-triangle, tambourine, drum,</i> <u>Home-made:</u> <i>-shakers, metal or wooden objects, striking or shaking in a variety of ways.</i> Explore how the sounds of different instruments can suggest various sounds and sound pictures

	<p>manufactured and home made instruments, <i>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).</i></p>	<p><i>-rustling paper to represent leaves in the wind</i> <i>-coconut halves to represent galloping horses.</i></p>
<p>Listening and Responding to Music:</p>	<ul style="list-style-type: none"> • Listen to a range of short pieces of music or excerpts, <i>excerpts from classical music, recordings of nursery rhymes and children’s songs by various artists, Irish music, popular music</i> • Respond imaginatively to short pieces of music through movement, <i>clapping, skipping, marching, waving</i> • Talk about pieces of music , giving preferences, and illustrate responses in a variety of ways, <i>this music is bouncy, scary, funny, it makes me feel happy, frightened, like jumping, drawing, painting</i> • Show the steady beat in listening to live or recorded music, <i>Marching, clapping, tapping the beat</i> • Recognise and show the difference between fast and slow tempos, <i>running, walking, skipping, reciting a rhyme quickly, slowly, responding to fast or slow recorded music</i> • Recognise and show the difference between loud and soft sound, <i>Slamming a door, gently closing a door, Loud voices, soft voice, Adjusting volume control on a CD player, Recorded music, loud or soft</i> • Recognise and show the difference between high and low sounds, vocal sounds, songs, <i>extreme notes on a keyboard instrument</i> • Listen and respond to patterns of long sounds and short sounds. 	<ul style="list-style-type: none"> • Listen to a range of short, familiar and unfamiliar pieces or excerpts e.g. <i>excerpts from the ‘Nutcracker Suite’ by Tchaikovsky</i> <p><u>Irish Music:</u> e.g. <i>‘Riverdance’ by Bill Whelan, ‘Trad at Heart’</i></p> <p><u>Popular:</u> e.g. <i>‘Walking in the Air’ (theme from the ‘Snowman’, by Robert Blake</i></p> <p><u>Musicals:</u> <i>-songs from Christmas Plays.</i></p> <ul style="list-style-type: none"> • Respond imaginatively to pieces of music through movement <i>-clapping, tapping, swaying, marching, dancing</i> • Talk about pieces of music, giving preferences, and illustrate responses in a variety of ways. <i>-the music is exciting, sad, lively</i> <i>-it makes me feel happy, frightened, giddy</i> <i>-it reminds me of the circus, a storm, big crowds</i> <i>-writing, drawing, painting, humming</i> • Show the steady beat in listening to a variety of live or recorded music accompanying songs or chants. <i>-marching, clapping, skipping, dancing</i> • Differentiate between steady beat and music without a steady beat. • Identify and show the tempo of the music as fast or slow, getting faster or getting slower. <i>-drum beat, played quickly or slowly</i> <i>-dance music</i> • Differentiate between sounds at different dynamic levels (loud and soft, getting louder and getting softer) <i>-triangle, struck heavily to make a loud sound, struck gently to make a soft sound</i>

		<p><i>e.g. 'Bolero' by Ravel</i></p> <ul style="list-style-type: none"> • Perceive the difference long and short sounds • Identify obviously different instruments <i>-bodhrán, triangle</i>
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Strand Listening and Responding		
The Child Will Be Enabled To:		
Strand Unit	Third/Fourth	Fifth/Sixth
Exploring Sounds	<p>Environment Sounds:</p> <ul style="list-style-type: none"> • Listen to and describe a widening variety of sound from an increasing range of sources. • -marbles dropped <i>onto a hard or soft surface</i> <i>-a bottle that is full of water, half filled or empty.</i> • Classify and describe sounds within a narrow range. <i>-bird sounds</i> <i>-car alarms</i> <i>-house alarms</i> • Recognise and demonstrate pitch differences. <i>-notes on a keyboard</i> <i>-door bell, school bells, telephone rings</i> <p>Vocal Sounds:</p> <ul style="list-style-type: none"> • Discover the different kinds of sounds that the singing voice and the speaking voice can make. <i>-comparing humming, whistling, 'opera singing'</i> • Imitate patterns of long or short sounds vocally. <i>-boomchicka, boomchicka, rockachicka, boom</i> <p>Body Percussion:</p> <ul style="list-style-type: none"> • Discover ways of making sounds using body percussion, in pairs and small groups. 	<p>Environmental Sounds:</p> <ul style="list-style-type: none"> • Listen to sounds in the environment with an increased understanding of how sounds are produced and organised. <i>-sound waves</i> <i>-echoes</i> <i>-noise pollution</i> <p>Vocal Sounds:</p> <ul style="list-style-type: none"> • Explore a range of sounds that the singing voice and the speaking voice can make. <i>-short, sharp vocal sounds, spoken and sung</i> <i>-slowly descending or ascending singing sounds, nasal sounds, belly laughs, whistling, whispering, muttering, hissing.</i> • Distinguish and describe vocal ranges heard in a piece of music. <i>-soprano, alto, tenor, bass</i> <i>-boy soprano, opera singer, rock singer</i> <p>Body Percussion:</p> <ul style="list-style-type: none"> • Identify a variety of ways of making sounds using body percussion in pairs and in small and large groups. <i>-tapping, clapping, slapping, clicking</i> <p>Instruments:</p>

	<p><i>-tapping, clapping, slapping, clicking</i> <i>-creating slapping and clapping sequences</i></p> <p>Instruments:</p> <ul style="list-style-type: none"> • Explore ways of making sounds using manufactured and home-made instruments <i>-manufactured untuned percussion instruments, drum, jingle stick, triangle</i> <i>-manufactured tuned percussion instruments, chime bar, xylophone</i> <i>-home-made, shakers, beads, wooden objects</i> • Explore how the tone colours of suitable instruments can suggest various sounds and sound pictures <i>-tin whistle to depict twittering birds</i> • <i>-tuned percussion, such as a glockenspiel to represent raindrops.</i> 	<ul style="list-style-type: none"> • Explore ways of making sounds using manufactured and home-made instruments. • Explore how the tone of colours of suitable instruments can suggest various sounds and sound pictures. <i>-wobble board to represent water or waves</i> <i>-shakers to represent hammering rain</i> <i>-low notes on a piano to represent caves</i>
<p>Listening and Responding to Music:</p>	<ul style="list-style-type: none"> • Listen to and describe music in various styles and genres, including familiar excerpts, recognising its function and historical context where appropriate. <i>-music that tells a story</i> <i>-descriptive music</i> <i>-Irish music</i> <i>-popular music</i> <i>-film music</i> <i>-sacred music</i> • Describe initial reactions to, or feelings about her compositions and the compositions of others, giving preferences. <i>-this music reminds me of flying, cleaning my bedroom, Christmas</i> • Respond imaginatively to longer pieces of music in a variety of ways. <i>-creating a mime, moving, dancing</i> <i>-writing a poem or story, illustrating through visual</i> 	<ul style="list-style-type: none"> • Listen to and describe a broad range of musical styles and traditions, including familiar excerpts, recognising where appropriate its function and historical content. <i>-excerpts from classical music</i> <i>-Irish music, traditional and contemporary</i> <i>-film</i> <i>-jazz</i> <i>-sacred music</i> <i>-opera</i> • Respond imaginatively to music in a variety of ways. <i>-moving, dancing, creating a mime</i> <i>-writing a poem or story, illustrating through visual art</i> • Identify families of instruments <i>-strings, woodwind, brass, percussion</i> <i>-traditional instruments</i> • Examine the effects produced by different instruments. • Distinguish the main instrument heard in a piece of music. • Recognise and understand how tempo and dynamic choices

	<p><i>art.</i></p> <ul style="list-style-type: none"> • Show the steady beat in listening to live or recorded music accompanying songs or chants. <i>-marching, tapping, skipping, dancing individually or in groups.</i> • Differentiate between steady beat and music without a strong beat in music. <i>-music without a steady beat: music for relaxation</i> • Recognise strong and weak beats, illustrating them through gestures. <i>-clap for strong beat, tap knees for weak beat.</i> • Identify and describe the tempo of the music as fast or slow, or getting faster or slower. • Distinguish between sounds of different duration (long or short) while listening to music. • Identify some families of instruments <i>-strings, brass, percussion</i> <i>-traditional Irish instruments</i> • Respond appropriately to obvious different sections in a piece. <i>-changing movement sequences or patterns in recognition of a new section</i> • Discover two-beat time (like a march) and three-beat time (like a waltz) by using gestures to accompany music. <i>-waltzes, ‘The Blue Danube’ by Strauss</i> <i>-marches ‘When the Saints Go Marching In’ – traditional</i> • Experience six-eight time (like a jig) <i>-‘Saddle the Pony’</i> 	<p>contribute to and expressive musical performance. <i>-slow, moderate, fast tempo, increases, decreases</i> <i>-very soft, soft, moderate, loud, very loud</i></p> <ul style="list-style-type: none"> • Recognise strong and weak-beat patterns, illustrating them through gestures. <i>-clap for first beat, tap for second and subsequent beats.</i> • Identify two-beat or three-beat time in moving to music <i>-two-beat in marches</i> <i>-three-beat in waltzes or country and western music</i> • Identify six-eight time in moving to music.
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Strand Performing		
The Child Will Be Enabled To:		
Strand Unit	Junior/Senior	First/Second
Song Singing:	<ul style="list-style-type: none"> • Recognise and sing different songs and melodies from other sources <i>-nursery rhymes and songs</i> <i>-rainn Ghaeilge</i> <i>-action songs</i> <i>-playground or street games and songs</i> <i>-popular tunes from television and radio</i> • Show the steady beat in listening to or accompanying songs or rhythmic chants <i>-marching, clapping, tapping the beat</i> • Show while singing, whether sounds move from high to low or from low to high <i>-crouching for low sound, stretching up for high sound</i> <i>-demonstrating with arm movements</i> • Perform songs and rhymes with a sense of dynamic (loud/soft) control where appropriate <i>-soft, gentle singing for a lullaby</i> • <i>-loud, energetic singing for a march or action song</i> 	<ul style="list-style-type: none"> • Recognise and sing with increasing vocal control and confidence a growing range of songs and melodies <i>-playground songs and games</i> <i>-folk tunes</i> <i>-action songs</i> <i>-amhráin Ghaeilge</i> <i>Popular tunes</i> • Recognise and imitate short melodies in echoes e.g. 'This Old Man' • Show the steady beat when performing familiar songs, singing games or rhythmic chants <i>-singing the tune while clapping or tapping the beat</i> • Understand the difference between beat and rhythm <i>-marching to the beat while clapping the rhythm or words of song.</i> <i>-one group keeps the beat, another taps the rhythm, another sings the song</i> • Perceive the shape of melodies as moving upwards, downwards or staying the same. • Select the dynamics (loud, soft) most suitable to a song <i>-soft, gentle, singing a lullaby</i> <i>-loud, energetic singing for a march or action song</i> • Notice obvious differences created between sections of songs in various forms <i>-verse and refrain, call-and-response -solo-chorus, question-and- answer.</i>
Literacy (Early)	<ul style="list-style-type: none"> • Recognise and perform simple rhythm patterns from pictorial symbols <i>-teacher claps a simple rhythm pattern</i> 	<p>Rhythm:</p> <ul style="list-style-type: none"> • Identify and perform familiar rhythm patterns from memory and from notation

	<p>from a selection of known patterns comprising 'cats' (single beats) and kittens (two hold beats), which the child matches</p>	<p>Pitch:</p> <ul style="list-style-type: none"> Recognise the shape of a simple melody Recognise and sing familiar tunes and singing games within a range of two or three notes -hummed -sung to one syllable -from hand signals <p>Rhythm and Pitch:</p> <ul style="list-style-type: none"> Recognise and sing simple tunes, from simplified notation, combining rhythm and pitch.
<p>Playing Instruments</p>	<ul style="list-style-type: none"> Play simple percussion instruments -holding a suspended triangle and striking with a stick -Shaking a tambourine -beating a drum taking turns, playing in ones and twos Use simple manufactured instruments to accompany songs, nursery rhymes or rhythmic chants. 	<ul style="list-style-type: none"> Play some percussion instruments with confidence. -playing long and short notes on the triangle, tambourine or drum -taking turns, alone or in small groups Using percussion instruments to show the beat or rhythm in accompanying songs or rhythmic chants Tin Whistle- students will begin learning how to play the tin whistle in 2nd class .

Strand Performing		
The Child Will Be Enabled To:		
Strand Unit	Third/Fourth	Fifth/Sixth
<p>Unison Singing</p>	<ul style="list-style-type: none"> repertoire of songs with increasing vocal control, confidence and expression. -amhrain Ghaeilge -action songs -folk tunes from other countries -call-and-response type songs -simple hymns or carols Show greater control of pulse and tempo while 	<ul style="list-style-type: none"> Recognise and sing from memory s more demanding repertoire of songs with an awareness of the music's social, cultural and historical contexts. -amhráin Ghaeilge -hymn and carols -popular songs sing independently, with increasing awareness and control of pulse, tempo, pitch, diction and posture

	<p>singing well known tunes -singing the tune while clapping or tapping the beat and keeping the correct tempo.</p> <ul style="list-style-type: none"> • Understand the difference between beat and rhythm -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 and extended vocal range. • Perform familiar songs with increasing awareness of dynamics, phrasing and expression. • Notice differences created between the sections of songs in various forms -verse and refrain -call-and-response -solo-chorus -question and answer <p>Simple Part Singing:</p> <ul style="list-style-type: none"> • Perform a rhythmic or melodic ostinato or a drone (long, held notes) to accompany a song. <u>-rhythmic</u> Tap or clap a pattern while singing 'Frere Jacques' <u>-melodic</u> One group sings 'Frere Jacques' while another holds the note 'doh'. • Perform, in groups, simple rounds in two or more parts. - 'Three Blind Mice' 	<p>- keeping a steady beat and tempo, singing in tune with an extended vocal range</p> <ul style="list-style-type: none"> • Perform familiar songs with increased control of dynamics, phrasing and expression - pronouncing words clearly -breathing at the appropriate points - maintaining correct singing posture • Relate words and mood of a song to style of performance -choosing the appropriate dynamic level to emphasis phrases, bars or notes • Notice the difference created between the sections of songs in different forms -verse and refrain, call and response, solo-chorus, question and answer - add-on songs - Twelve Days of Christmas • Explore structural elements within familiar songs - identify the direction of the melody of the song -state whether the tones of a melody move by steps, by leaps, or by repeats <p>Simple Part Singing:</p> <ul style="list-style-type: none"> • Perform a rhythmic or melodic ostinato or drone in accompanying song • Distinguish individual parts in a round by singing, listening, moving or by observing notational cues • Performing, as part of a group, two songs sung individually and as partner songs • Perform, as part of a group, arrangements of songs that include simple countermelodies or harmony parts • Identify unison parts and harmony parts visually and aurally
<p>Literacy</p>	<ul style="list-style-type: none"> • Identify and define the rhythm patterns of well known songs. • Recognise and use some standard symbols to notate time and rhythm. 	<ul style="list-style-type: none"> • Recognise longer and more complex rhythm patterns of familiar songs and chants • Recognise, name, and use some standard symbols to notate metre and rhythm

	<p>-one beat- crotchet -half beat- quaver -one beat rest-crotchet rest -two beats-minim</p> <p>Pitch:</p> <ul style="list-style-type: none"> Recognise and sing familiar, simple tunes in a variety of ways. <i>-hummed</i> <i>-sung to one syllable</i> <i>-from hand signs</i> Recognise the shape of melodies on a graphic score or in standard notation. <i>-how a song starts high, moves downwards in leaps, returns to high notes and eventually finishes on a low note.</i> Use standard symbols to identify and sing a limited range of notes and melodic patterns. <p>Rhythm and Pitch:</p> <ul style="list-style-type: none"> Use standard symbols to notate simple rhythm and pitch 	<p>- one beat (crotchet) -half beat (quaver) -two beats (minim)</p> <p>Pitch:</p> <ul style="list-style-type: none"> Recognise and sing familiar tunes in an increasing variety of ways. <i>-hummed</i> <i>-sung to one syllable</i> Recognise the shape of melodies on a graphic score or in standard notation. <i>-how a song starts high,</i> Use standard symbols to identify and sing a limited range of notes and melodic patterns. <p>Rhythm and Pitch:</p> <ul style="list-style-type: none"> Use standard symbols with increasing fluency and accuracy to notate simple rhythm and pitch Recognise that melodies can be read, sung, or played in different keys Read and sing simple tunes from sight Understand the function of major key signatures as indicating the position of doh
<p>Playing Instruments:</p>	<ul style="list-style-type: none"> Discover different ways of playing and melodic and percussion instruments. <i>-letting the stick bounce on the chime bar to create a long, vibrating sound</i> <i>-clapping the sound on a triangle by placing a hand on it</i> <i>-striking a drum</i> <i>-covering a number of holes on a tin whistle to eliminate squeaky sounds.</i> Use percussion instruments to show the beat or rhythm in accompanying songs or rhythmic chants. Identify and perform simple, familiar tunes from memory or from notation 	<ul style="list-style-type: none"> Perform a range of playing techniques on a wide selection of percussion and melodic instruments <i>- flicking, rolling, slapping/shaking a cabasa</i> Use percussion instruments with increasing confidence and skill to accompany tunes, songs and chants Identify and perform familiar tunes from memory

	<ul style="list-style-type: none"> -using tuned percussion instruments, selected chime bars, or adjusted glockenspiel or xylophone -using melodic instruments, tin whistle or recorder. • Play percussion and tin whistle. <ul style="list-style-type: none"> -the school band • Performing for school concert, St Patrick's Day Parade, turning on of the Christmas tree lights and the church choir. 	
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Strand Composing		
The Child Will Be Enabled To:		
Strand Unit	Junior/Senior	First/Second
Improvising and Creating	<ul style="list-style-type: none"> • Select sounds from a variety of sources to create simple sound ideas and in groups <i>-vocal sounds, body percussion, manufactured instruments</i> 	<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. <i>-representing characters</i> <i>-each of the three dwarfs</i> <i>-the three bears</i> <i>-using sound effects to accompany games, poems, stories, pictures</i> • Invent and perform short musical pieces with increasing ease and control of musical elements <i>-high/low</i> <i>-fast/slow</i> • Recall, answer and invent simple melodic and rhythmic patterns, using voices, body percussion and instruments. <i>- singing conversations</i>
Talking about and Recording	<ul style="list-style-type: none"> • Talk about his/her work and the work of other children <i>-how the instruments were selected</i> <i>How the sounds were made</i> 	<ul style="list-style-type: none"> • Talk about her work and the work of other children <i>-how the instruments were selected</i> <i>-how the sounds were produced</i> <i>-what they sounded like</i>

Composition	<ul style="list-style-type: none"> -how he/she enjoyed making them -what he/she liked best 	<ul style="list-style-type: none"> -how easy or difficult they were to play -How she enjoyed exploring them -what she liked best • Invent graphic symbols or use standard notation to represent selected sounds -symbols that represent metal and wooden instruments -simple rhythm notation with sound pattern.
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Strand Composing		
The Child Will Be Enabled To:		
Strand Unit	Third/Fourth	Fifth/Sixth
Improvising and Creating	<ul style="list-style-type: none"> • a character, a sequence of events or an atmosphere in the story. -characters, a clown, an old man, a spy -sequences of events including sound effects, a walk in the jungle, an accident -atmosphere in sound, space music, carnival music. • Invent and perform simple musical pieces that show a developing awareness of musical elements. • Recall, answer and invent simple melodic and rhythmic patterns, using voice, body percussion and instruments. -singing conversations • -ostinato (a pattern that is repeated) 	<ul style="list-style-type: none"> • Select from a wide variety of sound sources (voice, body percussion, untuned) for a range of musical purposes - to accompany a song, story, poem, riddle, joke, rhyme -to convey moo/atmosphere - to illustrate an abstract concept, fore beauty earthquake • Invent and perform pieces that show an increasing awareness and control of musical elements • -rhythm, melody, tempo, texture • Recall, answer and invent melodic and rhythmic patterns, using voices, body percussion and instruments
Talking	<ul style="list-style-type: none"> • Describe and discuss her work and the work of other children. -how the instruments were selected -how the sounds were produced 	<ul style="list-style-type: none"> • Reflect upon and evaluate her work and the work of other children -discussing and explaining - selection of instruments, the quality of the sound

about and Recording Composition	<i>-what effects they produced</i> <i>-whether she succeeded in her intention</i> <i>-what changes are necessary</i> <i>-how she enjoyed exploring the sounds, alone or with others, and what she liked best.</i> <ul style="list-style-type: none">• Devise and use graphic symbols to record simple musical patterns and inventions	<i>-what effects they produced</i> <ul style="list-style-type: none">• Devise and use graphic symbols and/or use standard notation to record different lines of musical patterns and inventions
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Ratification and Implementation.

This school plan will be ratified by the Board of Management.

It will be reviewed each June.

Ratified By BOM:

Signed: _____

Board of Management

Date: _____

Signed: _____

Principal

Date: _____

