

St.Colman's N.S.,Stradbally,Co.Laois

MUSIC

- Title PLEAN SCOILE CEOIL

Introductory Statement and Rationale

(a) Introductory Statement: This plan was formulated by the staff of St. Colman's N.S. at the end of 2010/2011 school year and reviewed in early 2015.

- (b) Rationale:**
- (1) To benefit teaching and learning of music in our school.
 - (2) To provide a coherent approach to the teaching of music across the whole school.
 - (3) To review the existing plan for music in light of the 1999 Primary School Curriculum.

- Key Principles:**
- (1) Music is for all teachers and for all pupils
 - (2) The three strands of the Music Curriculum (listening and responding, performing and composing) are equally important.
 - (3) Active enjoyable participation is fundamental to the music curriculum
 - (4) Music enhances the child's life

Vision and Aims

(a) Vision We seek to assist the children in achieving their full musical potential.

(b) Aims: We endorse the aims of the Primary School Curriculum for Music

- (1) To enable the child to enjoy and understand music and appreciate it critically.
- (2) To develop the child's openness to, awareness of and response to a wide range of musical genres, including Irish music.
- (3) To develop the child's capacity to express ideas, feelings and experiences through music as an individual and in collaboration with others.
- (4) To enable the child to develop his/her musical potential and to experience the excitement and satisfaction of being actively engaged in musical creativity.
- (5) To nurture the child's self-esteem and self-confidence through participation in musical performance.

- (6) To foster higher-order thinking skills and lifelong learning through the acquisition of musical knowledge, skills, concepts and values.
- (7) To enhance the quality of the child's life through aesthetic musical experience.

CURRICULUM PLANNING

INFANT CLASSES

Musical Concepts:

- A sense of pulse (steady beat)
- A sense of duration (long/short, patterns, rhythm)
- A sense of tempo (fast/slow)
- A sense of pitch (high/low)
- A sense of dynamics (loud/soft)
- A sense of structure (same/different)
- A sense of timbre (one sound/several sounds)
- A sense of style

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 outlined below.

Strands

Strand Units

Listening and responding

Exploring sounds
Listening and responding to music

Performing

Song singing
Early literacy
Playing instruments

Composing

Improvising and creating
Talking about and recording compositions

The Strands in Infants Classes

In the Listening and responding strand the child listens to a variety of sounds in the immediate environment. These range from mechanical sounds to voices and classroom instruments and later to short excerpts from recorded music (no longer than thirty seconds in the early stages). The emphasis is placed on active rather than passive listening; the child is thereby encouraged to move physically, talk about, describe, imitate or illustrate in response to sound.

The child will enjoy the simple singing games and activities found in the Performing strand. Some games will require several repetitions before the child will be able to perform confidently and without the support of the teacher. Many musical skills, for example keeping a simple tune in pitch, are introduced and acquired through using the voice, the first and most accessible instrument for the child, while music literacy is prepared through seeing simple rhythms of familiar tunes represented in pictures or with symbols. Similarly, in playing simple percussion instruments the child experiences another music-making source through which skills (such as keeping a steady beat) and confidence may be demonstrated.

In the Composing strand the child is given opportunities to experiment and play with instruments, including home-made instruments, within limits decided by the teacher. In a classroom environment where the subtleties of sound are emphasised and valued in listening and singing games, active interest in the potential of instruments follows naturally. Some instruments may be selected to depict isolated sounds or sound effects. These instruments and their sounds may be discussed by the children and recalled through simple pictures or symbols, or by using a digital recorder.

First and Second Classes

Musical Concepts:

- A sense of pulse
- A sense of duration
- A sense of tempo
- A sense of pitch
- A sense of dynamics
- A sense of structure
- A sense of timbre
- A sense of texture
- A sense of style

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 outlined below.

Strands

Strand Units

Listening and Responding

Exploring sounds
Listening and responding to music

Performing

Song singing
Literacy
Playing instruments

Composing

Improvising and creating
Talking about and recording compositions

The Strands in First and Second Classes

As the child matures, attention is focused in the Listening and responding strand on an increased range of sound sources in the environment. Active responses are encouraged through listening to rhythmic musical excerpts or sound patterns. These help the child differentiate between beat and rhythm. The child also enjoys music which is simple and melodic, or which includes a story line, and discussion often extends into other subject areas. Gradually, the child becomes aware of broad groups of instruments, for example drums and stringed instruments.

The Performing strand dwells on the importance of using the voice, the first and most accessible instrument for the child, for the sheer enjoyment of performance and as a medium through which musical skills may be introduced. As the child's competence and confidence grow in song singing, attention is drawn to music literacy for the first time. This is presented in the form of a simplified representation of rhythm (stick notation) and pitch (a limited range of hand signs, solfa syllables and notes). The way these elements combine is explored from a foundation of familiar songs and tunes and is gradually understood by the child over the course of this two-year cycle. By performing with tuned and untuned percussion instruments the child is provided with musical experiences through which his/her growing confidence and understanding of music making, for example keeping a steady beat throughout a piece, may be extended.

Children commence learning the tin whistle in First Class under the direction of the class teacher.

Second class pupils develop this skill further and are encouraged to participate in the school tin-whistle band which has performed at the Stradbally St.Patrick's Day Parade for over 25 years. All children from 2nd to 6th class are eligible to perform in the parade.

In the Composing strand the child is given opportunities to experiment and to gain control of instruments, including home-made instruments, and to develop a greater understanding of their sound-making potential. The range of instruments and techniques may be selected to illustrate a character or a sequence of events in a familiar story. The child is encouraged to talk about the process of his/her composition, to represent it in symbols and to record it for future listening purposes.

3rd & 4th Classes

Musical Concepts:

- A sense of pulse
- A sense of duration
- A sense of tempo
- A sense of pitch
- A sense of dynamics
- A sense of structure
- A sense of timbre
- A sense of texture
- A sense of style

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 outlined below.

Strands	Strand Units
Listening and responding	Exploring sounds Listening and responding to music
Performing	Song singing Literacy Playing instruments
Composing	Improvising and creating Talking about and recording compositions

The Strands in third and fourth classes

While building on the experiences of previous levels, the Listening and responding strand expands the child's listening repertoire and includes awareness of sound sources from other cultures. Auditory perception is challenged by longer listening excerpts and more precise responses, which include recognition of some families of orchestral and Irish instruments. Physical responses link an understanding of beat, rhythm and melody with the introduction of melodic instrumental playing in the performing strand.

The Performing strand dwells on the importance of using the voice, the first and most accessible instrument for the child, for the sheer enjoyment of performance and as a means through which musical skills may be developed.

Through the medium of song singing, the child's attention is drawn to music literacy, at first in the form of simplified representation of rhythm (stick notation) and pitch (hand signs and solfa syllables) and at a later stage in the form of standard notation (the five-line stave). How these elements combine is explored from a foundation of familiar songs and tunes, thus unfolding the world of musical literacy both in a child-centred and in a musical fashion.

While continuing to perform with tuned and untuned percussion instruments, the child also experiences melodic instruments, ie the tin whistle , through which his/her growing confidence and understanding in making music may be demonstrated.

As in 2nd class, the children are encouraged to participate in the school band St.Patrick's Day performance.

In addition, the children in 3rd and 4th class commence drumming training with Music generation Laois Tutor, Eddie O'Neill. This group perform at Christmas Concerts and generally perform a selection of thir rhythms at a summer recital for their fellow pupils and teachers.

In the Composing strand the child’s creativity and uniqueness are given a means of self-expression through opportunities to experiment with and gain control of a variety of percussion and melodic instruments. Simple instruments and techniques may be selected and used with expressive devices such as dynamics and tempo to convey an atmosphere, a character or a sequence of ideas. The child is encouraged to evaluate his/her work, describing and discussing the composing process. The final composition may be represented in symbols or signs and recorded for future listening purposes.

5th & 6th Classes

Musical Concepts:

- A sense of pulse
- A sense of duration
- A sense of tempo
- A sense of pitch
- A sense of dynamics
- A sense of structure
- A sense of timbre
- A sense of texture
- A sense of style

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 outlined below.

Strands	Strand Units
Listening and responding	Exploring sounds Listening and responding to music
Performing	Song singing Literacy Playing instruments
Composing	Improvising and creating Talking about and recording compositions

The Strands in 5th and 6th classes

While building on the experiences of previous levels, the Listening and responding strand continues to expand the child’s listening repertoire and includes sound sources from other cultures and eras. Auditory perception is heightened and attention is focused not only on the structural and expressive qualities of the music but also on its purpose in various situations or societies. The recognition of individual instruments and simple melodies in selected listening excerpts is consolidated in the performing strand by the singing and playing of these melodies.

The Performing strand dwells on the importance of using the voice, the first and most accessible instrument for the child, for the sheer enjoyment of performance and as a means through which musical skills may be expanded. As independence and competence expand, the child will enjoy the experience of simple part singing, ranging from the singing of a simple ostinato (repeated pattern) or drone (held note) to the addition of a second part (upper or lower) towards the end of sixth class.

Through the medium of song singing the child's attention is drawn to music literacy, ranging from simplified representation of rhythm (stick notation) and pitch (hand signs and solfa syllables) to standard notation (the five-line stave). How these elements combine continues to be explored from a foundation of familiar songs and tunes, thus consolidating the world of musical literacy in a child-centred as well as in a musical fashion.

While continuing to perform with tuned and untuned percussion instruments, the child also experiences melodic instruments, ie. tin whistle, through which his/her growing confidence and understanding in making music may be demonstrated.

As previously, performance of traditional tin-whistle marching tunes at the St. Patrick's Day parade is encouraged. In addition, a core group of about 10 pupils from 6th class commence drumming practice under the direction of Mrs. Oxley and provide the percussion accompaniment to the tin-whistled based marching band.

Children with skills on other instruments, for example violin, piano, keyboard or guitar, may be included in group activities to complement classroom music. The pupils from 6th class perform annually for the residents of the local nursing home.

In the Composing strand the child's creativity and uniqueness are given a means of self-expression through the provision of opportunities to experiment and gain control of a range of musical materials. These include manufactured instruments and home-made percussion and melodic instruments as well as electronic media. Instruments and techniques may be selected and used with expressive devices such as dynamics and tempo for a range of purposes. Rhythmic or melodic patterns, or other features from listening and performing activities, may also be incorporated in the composition. The child is encouraged to reflect upon and evaluate his/her composition and the compositions of others, before revising the composition, where appropriate. The final work may be represented in symbols, signs or standard notation and recorded for future listening purposes and evaluation.

Each strand and strand unit should be covered each year to ensure variety, balance and continuity.

Approaches and Methodologies:

All children and teachers are actively engaged in music education in our school. The approaches and methodologies used foster active enjoyable participation in the music curriculum through the organisation of visiting musicians, outings to 'Music in the Classroom' (by the R.T.E. Symphony Orchestra) etc. and follow-up school and class activities. Such opportunities are provided to enhance children's lives through music. There is a positive musical environment that encourages and values sharing of ideas, skills and resources among teachers and pupils alike.

The Role of our Teachers: Our teachers establish a musical environment that embraces the approach to music in the school and that links naturally with other areas of the curriculum. We devise a programme of work that seeks to meet the needs of all the children in the class. We provide a range of musical experiences through a variety of approaches. We provide a linkage between the three strands. We facilitate, motivate and respond to the children's work. We evaluate the programme and assess the children's work. We communicate information with parents, in line with the school policy, about the programme in music and the child's progress. We participate in listening, singing, playing and improvising activities. The teachers have taken responsibility for the general organisation of the teaching of music in the school. Their co-ordination roles include functions such as: creating a positive musical environment; assisting colleagues in the preparation of schemes of work and in subsequent implementation; collecting and communicating information about in-service training, school visits and tours and musical events; maintaining and monitoring resources in the school.

School choirs, concerts and carol services will foster active enjoyable participation in the music curriculum. Choral Days will be organised on a number of occasions during the school year to provide opportunities to perform for an audience.

Assessment

Teachers are aware that assessment is needed to determine where adjustments are needed in instruction: that assessment for learning goes hand in hand with assessment of learning. The assessment tools that our teachers use include : teacher observation, teacher-designed tasks and tests, projects, recording of the children's work, graphic/pictorial scores. Our teachers understand the importance of having clear learning objectives for each music class.

Teacher's observations feed directly back into the teaching and learning process, emphasising areas of weakness or strength in the children's achievement, providing useful summative information and guidelines for future planning. In looking at the children's work in each of the three strands, the teacher will also discern the development of the integrated musical element as they emerge. When assessing the three strands, teachers refer to pp.125-127 of Teacher Guidelines.

Our teachers are aware that assessment in music may produce evidence of learning needs in other areas of the curriculum also.

Integration: Gaeilge (le amhráin, rannta, scéalta)

English (oral language, new music vocabulary, stories)

Mathematic (number songs and rhymes)

History (development of music and instruments through the ages, lives famous composers, different traditions)

Geography (origins of instruments, music from different countries, cultural links)

P.E. (origins of instruments, music from different countries, cultural links)

Time table:

Infants 30 mins per week

1st-6th class 45min per week.

Time may be allocated in blocks for specific aspects of music programme at discretion of class teacher.

Resources:

A copy of the inventory of resources, equipment and instruments has been supplied to every teacher. Ms. Oxley and Ms.Moran are responsible for this, and also for future purchasing. Resources are centrally stored and their security is overseen by the two named teachers.The Ready to Rock Music scheme is use in the school.

Information and Communications Technology:

The teachers realise that the child's understanding and experience of music can be broadened and enriched in various ways through the use of ICT. Many programmes encourage active listening, musical playing and meaningful composing and heighten the relationships between the Listening and Responding, Performing and Composing strands.

Multimedia technology, supply high-tech support for a range of graphic, textual and sound sources, which can greatly enhance understanding in music.

CD-Roms and the internet mean that the children have alternate opportunities to see and hear various instruments; also for exploring sound through electronic media, acquiring skills at their own rate, recording their improvisations and compositions and reviewing their work alone or in collaboration with others.

Health and Safety:

When planning for music, consideration is given to the following:

- Hidden dangers if children are moving about 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

Teachers refer to the whole school plan and the curriculum documents for music to provide information and guidance for their long and short term planning. They plan using the strands and strand units and on occasions a thematic approach. The Cuntas Míósúil plays a part in reviewing and developing the whole school plan and individual planning, by the Principal's monitoring of work completed by individual teachers and suggesting improvements.

Staff Development

Teachers have access to reference books, resource materials, instruments, equipment and websites dealing with music. School personnel are encouraged to research new methodologies, try our materials/instruments and access whether or not they should be purchased. Information about in-service courses, school visits and musical events are communicated to all. Teachers are encouraged to attend in-service courses and to share the expertise acquired at these courses. Time is allocated at staff meetings to discuss aspects of the music curriculum. Colleagues, who may need assistance are given help and advise on the preparation and implementation of the music curriculum

Parental Involvement

Parents are asked to give support to their children's music activities by encouraging active listening, discussing attitudes towards and taste in music, allowing time and space to practise or 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. At times, the skills of parent-musicians are included when planning for live performances or when creating a class composition.

Success Criteria

This plan is intended to make a difference to the learning and teaching of music in our school. We will know that the plan has been implemented when teachers' preparations are based on this plan and when procedures in this plan have been consistently followed.

We will know that the plan has achieved its aims when:

- Children have a positive attitude and appreciation of music
- Children have an interest in expression through music
- Children engage in listening and responding, performing and composing music
- Children have explored sound, including vocal sound, body percussion, instruments and environmental sounds

- Children have listened and responded to music from a wide variety of genres and cultures
- Children play a variety of instruments
- Children experience a variety of ways of recording music, which may include graphic, pictorial, ICT and traditional music notation
- Children improvise and create music using a variety of sound sources
- Children talk about, evaluate and record their work.

Review

It will be necessary to review this plan on a regular basis to ensure optimum implementation of the music curriculum in the school. The next review will take place in February 2017.

Implementation

Roles and Responsibilities

The plan will be implemented and developed by the teachers and supported by the Board of Management. This review was ratified by the Board of Management on the 05/02/15.

Literacy

Progress from graphic notation and two-note tunes to five-line stave. (T.G. pg.98)

<u>Infants:</u>	Graphic notation	1,s,m.
	2 & 3 note tunes	
<u>1st & 2nd:</u>	2 & 3 note tunes	1,s,m
<u>3rd & 4th</u>	Rhythm	Crochet & Crochet rest Quaver & Minim
	Time signatures	2 3 4 4 4 4
	3 line & 5 line staves	
<u>4th & 5th</u>	Rhythm	semibreve dotted minim dotted crochet