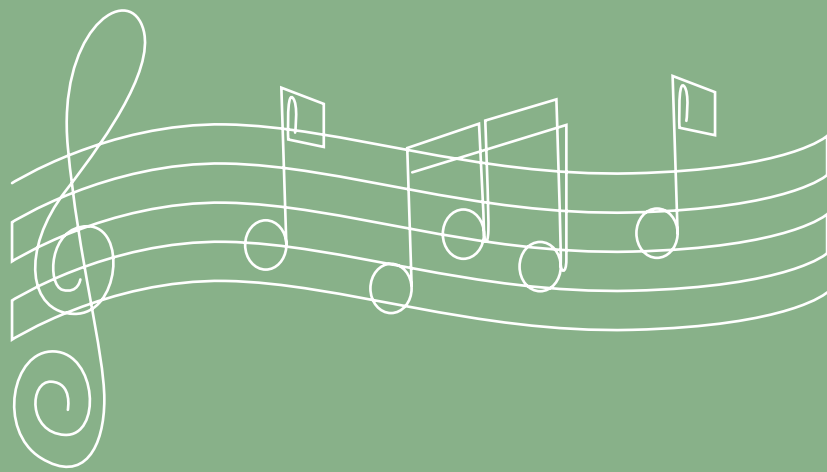


Music

Guidelines for Teachers of Students with

MODERATE

General Learning Disabilities



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Introduction

The emphasis in the *Primary School Curriculum, Music* is on stimulating and developing the student's ability to listen to and make sounds.

Music is a highly motivating force for many students with general moderate learning disabilities. It can help to elicit responses from students whose interest is often quite difficult to arouse and it is enriching and liberating for students who find academic work difficult. Enjoying music and enabling all students to participate to the best of their ability in a wide range of music-making activities are key features of the *Primary School Curriculum, Music*. While support is very necessary, full opportunity is given to students to actively create their own sounds.

Students are encouraged to listen to and respond to a wide range of music. Responses may occur in various ways, for example through facial responses, body movement, signs, dance, and expressive language. They will have opportunities to create music using a range of sounds and instruments, and to respond to a wide spectrum of musical experiences. Students will enjoy exploring sound, playing with simple musical ideas, and experiencing the satisfaction of working alone or with others to create their own sounds. Song singing and the playing of instruments, pitched and unpitched, constitute important vehicles for musical expression and creativity, and are central aspects of the *Primary School Curriculum, Music*.

The main aim of the *Primary School Curriculum, Music*, is to develop the student's musical potential to develop skills that they will carry into adult life, and to provide recreation, relaxation and entertainment. However, music may also be used to support the development of skills in other areas of the curriculum.

Communication and language

Music seems to have the unique power to evoke a natural response in students of all ages and abilities. It can provide the student with an alternative form of communication as well as opportunities for social interaction. Music offers opportunities for nurturing the student's sensory awareness and general ability to respond to stimuli. All sound is potentially musical; sound becomes music when it is organised into patterns and structures. Music encourages active listening and promotes auditory discrimination. It offers opportunities for developing skills in concentration, perseverance and self-discipline. Memory, movement and body image can be developed through music. The ability to discriminate between sounds, to make sounds, and to imitate sounds and actions are also very important aspects of the student's ability to interact with those around him/her.

Music can also provide some of the listening experiences the student needs to develop language. When students are at the pre-speech stage music can encourage them to explore and imitate sounds. Participating in simple one-to-one musical games with an adult will give young students experience of 'conversation'. Short-term memory is developed through musical activities. For example, echo singing and clapping while repeating songs helps to extend the capacity of long-term memory. When the student begins to use words music will help to emphasise intonation and rhythm and facilitate the control of breathing. Songs, jingles and rhymes expose the student to new words, phrases and concepts, for example songs about animals, activities and seasons.

Mathematics

Many aspects of the music programme link with mathematical activity. Both listening and recording activities can help develop one-to-one correspondence. Sound making allows students explore sequencing and patterns, and counting skills are reinforced through number songs.

SESE

Links with science are evident in sound exploration. Through listening to a wide range of music, students are enabled to develop awareness of their own and other cultures. Music is also an important part of our historical and cultural inheritance. Irish music can give students a flavour of the culture and tradition of this country, while music from other countries can help to foster an appreciation of the wider world.

SPHE

As a collaborative, interpersonal activity music develops social skills by promoting interaction between the teacher and the student and by offering opportunities for the student to participate in musical activities as part of a group. Students with moderate general learning disabilities often need extra support to build up their social awareness. Listening experiences that are shared can be used to encourage verbal and non-verbal communication. Participating in group games and performances enables students to develop skills such as turn taking, co-operation, tolerance, and a willingness to work with others as students become aware that others may share the limelight.

Musical activities can also give students a sense of success and achievement. Through allowing the student to see his/her efforts valued and enjoyed by others, self-esteem and self-confidence are enhanced. Students also develop a greater awareness of self through listening to and participating in action songs about the body. Music can broaden the student's ability to recognise and be sensitive to beauty and to appreciate more fully the world in which he/she lives. The ability to appreciate music is often unaffected by disability, and an interest in music can provide the student with a lifelong leisure activity.

Cross-curricular skills

Music lends itself well to integration with other subjects in the curriculum and can be used to reinforce skills and concepts learned in other areas of the curriculum. For example, in plucking the rubber band strings of a homemade guitar the student is exploring musical sound, but is also developing muscular co-ordination and the ability to perform fine-motor tasks. Instruments may need to be adapted to facilitate ease of use; and Information and Communication Technology (ICT) can play a big part in maximising participation for students with physical or sensory impairment.

Music challenges the student to respond physically and emotionally, contributing to the development of artistic awareness, social awareness, self-expression, and self-esteem. Students whose attention is difficult to capture will often respond surprisingly well to this challenge, and the discovery of ability and interest in music can greatly improve their sense of self-worth.

Overview of content

Content strands

The content of the *Primary School Curriculum, Music*, is presented in three strands:

- Listening and responding
- Performing
- Composing.

Listening and responding

The Listening and responding strand places emphasis on the student becoming an 'active listener'.

Becoming aware of the existence of sound in the immediate environment and learning to make sense of sounds heard may be a starting point for many students with moderate general learning disabilities. Further interest and attention is developed by encouraging the student to listen to a range of sound sources, from ordinary household sounds to a variety of percussion and melodic instruments, as well as to music in different styles and traditions.

Discriminating between various sounds and learning about the musical elements takes place in an enjoyable and informal way. Students are enabled to make choices, to experiment, and to communicate about music.

Performing

The Performing strand places emphasis on the importance of active music making. While using the voice to make music is encouraged and developed as far as possible (for students who vocalise and verbalise), many students will depend on instruments in order to make music. Familiar songs, rhymes and melodies are used informally to build up familiarity with the musical elements, and performing is seen as a joyful and non-stressful way of making music as an individual, in a group, or as part of the whole class.

The excitement and status of performing for others is not neglected, but a performance is seen as a celebration of each student's individual achievement rather than a stressful effort to produce a flawless 'production'. Performances should be recorded where possible, as many students will need this feedback in order to remember and understand the event. Some students may reach the early stages of musical literacy. This involves following simple symbolic patterns for short, familiar rhythms.

Composing

Creating and developing musical ideas begins with students attending, experimenting, exploring, and choosing between sounds. All students should be enabled to experience the satisfaction of creating their own sounds. For some students this will necessitate physical help from an adult. This will require sensitivity on the part of the adult in knowing when to step back and allow the student to take over. Listening to a wide range of musical styles and playing a range of musical instruments will inspire students to make a first tentative effort at filling a gap, adding to a familiar song, or experimenting with making sounds of their own. Electronic or battery operated instruments often give a big reward for small effort and can be very useful in enabling a student to experiment with sounds. Where students have limited fine motor movement and can only touch a single fixed target, switches can be used to provide a simple input method. Most switches are contact switches. They operate by touch or grip, and give feedback, such as a click or spring return. This audio and tactile response is important for users who cannot easily tell what their limbs are doing.

Graphic notation with attractive or recognisable symbols relating to the song can be used to record ideas. Electronic recording that gives instant feedback, such as a tape recorder or a BigMac switch, which will play recorded musical excerpts could also be used to encourage further effort.

The musical elements

Musical elements are the building blocks of music and are interrelated in any musical activity. A full description of the musical elements is available in the *Primary School Curriculum: Music, Teacher Guidelines*, pages 10-11. Students with moderate general learning disabilities would not be expected to articulate these elements but should be guided towards developing and showing their understanding of the elements through listening, observing, singing, instrument-playing, and moving.

Pulse

A sense of pulse can be developed through enabling the student to keep the beat of familiar songs and melodies. Gradually the student listens, plays or sings with an internalised regular pulse.

Duration

Listening to, imitating, recognising and performing rhythm patterns in chants or songs develop the student's sense of duration.

Tempo

Listening and responding to music that changes in speed helps the student to develop a sense of tempo. Performing songs like 'The Runaway Train' could also be used to illustrate the nature of tempo.

Pitch

Listening to and imitating short repetitive melodies helps the student to develop a sense of pitch.

Dynamics

Setting the scene for songs will enable the student to develop a sense of dynamics. For example, darkening the room and pretending to be asleep before singing a lullaby will enable the students to understand the need for playing or singing softly. Marching about with great enthusiasm will set the scene for loud music.

Structure

Structure is achieved through the use of repetition, pattern and contrast. Many group awareness songs have a very repetitive pattern with the inclusion of students' names. A sense of structure may also be developed through discriminating between verse and chorus.

Timbre

Students should be enabled to become aware of and recognise sounds with a marked difference, such as a drum and a glockenspiel. Students will also learn to notice the difference between different voices.

Texture

Texture is concerned with layers of sound and with how sounds are put together, ranging from a solo instrument to several sound sources together. Listening to and participating in group performances will enable students to develop a sense of texture.

Style

All musical activities in the curriculum lead to developing each student's individual sense of style and taste and enable the student to develop an increased awareness and enjoyment in making music.

School planning

Planning sections in the *Primary School Curriculum: Music, Teacher Guidelines*, pages 14-35 give advice on this aspect of planning, much of which will also be applicable when planning for students with moderate general learning disabilities.

The following section outlines additional aspects of planning for teaching music to students with moderate general learning disabilities.

Curriculum planning

The purpose and nature of music in the school

A useful starting point for discussion is to consider the nature of music itself and how it contributes to the full and harmonious development of the student and, in particular, the student with special needs. The way in which music is defined affects the decisions surrounding the content of the curriculum, the approaches to teaching and assessing, the allocation of time, and the use of resources.

Breadth, balance and coherence

As the *Primary School Curriculum, Music*, allows the school flexibility in teaching approaches and content suggestions, planning will address the individual needs of the school, the teachers and the students. Issues to be addressed by each school will include decision-making about the suitability of learning outcomes for their students, ensuring that each new learning experience uses previous knowledge as the basis for the elaboration and progressive development of more complex skills and concepts, and providing for continuity and progression as students move from teacher to teacher and class to class. Issues to be addressed by class teachers will include the range of listening excerpts provided, the repertoire of songs, games and instrumental music, recording techniques that might be used, and the extent to which students will be able to participate in composing activities. For students with moderate general learning disabilities much of this activity will be adult-led. Where the student is integrated into a mainstream class the teacher will need to consider how he/she will be facilitated in participating in activities with more able students.

Individual schools and teachers, in both mainstream and special settings, will choose and modify activities and learning outcomes from the following pages to suit the individual learning needs of their particular students.

For some students it may be useful to use material from the *Guidelines for Teachers of Students with Severe and Profound General Learning Disabilities* and the *Guidelines for Teachers of Students with Mild General Learning Disabilities* in order to facilitate progress, and to allow students to demonstrate achievement and to experience success.

The *Primary School Curriculum: Music, Teacher Guidelines* should also be regarded as an invaluable source of information for teachers and schools who are searching for suitable listening material and information on a wide range of resources.

Time

The quality of the learning experience is of far greater importance than the quantity of time allocated to it. For students with limited attention spans, planned opportunities for music must be of short duration but be provided on a regular basis. Students need plenty of time to practise and revisit skills. In terms of devising a school plan it will be more useful to consider the time allocated to music over a month or term and to identify opportunities for integration in advance. Teachers may also decide to concentrate on one aspect at a time, for example dance, making instruments, or concert performances.

Approaches to teaching

Approaches to teaching music can vary greatly from school to school. While students benefit enormously from the different strengths of particular teachers, agreement should be reached at whole-school level on the type of approaches to be taken in areas such as instrumental work and appropriate singing and listening material. For example, where activities are revisited by older students, lateral progression should be ensured through the use of age-appropriate materials. Sound-making activities might include work with more unusual instruments such as didgeridoos.

Multi-sensory approaches

For students with moderate general learning disabilities, it is recommended that lessons be delivered in a multi-sensory manner. The school plan may highlight ways in which this can be done with regard to music. The following should be considered:

- *Ensuring that visual displays are interesting and sufficiently clear to the students:* Use of colour, flipcharts, felt boards/magnetic boards for musical notation, balloons/moving puppets as signals to start/stop playing, and overhead screens attached to a computer, and larger print/pictures for students with visual impairment should all be considered.
- *Ensuring that music and sounds heard are of good quality:* Use good quality instruments and recording/playing equipment, and be aware of the value of feeling vibrations for the student with hearing impairment.
- *Enhancing musical activities with tactile experiences:* For example, use a tactile spider for role-playing in 'Little Miss Muffet' and help students to identify musical instruments by touch.
- *Using taste and smell as an aid in understanding the content of rhymes and songs:* For example, encourage students to smell or taste buns when learning 'Five Currant Buns', or to smell flowers during a lesson with a garden theme such as 'In an English Country Garden'.
- *Using movement and dance to enhance the music programme:* Encourage students to stretch up high for high-pitched notes, to use body percussion when marching or waltzing, and to move quickly or slowly with musical tempo.

It might be useful to include some suggestions for multi-sensory approaches when drawing up a list of suitable songs and musical excerpts for use in the school.

Organisational planning

Developing a shared sense of purpose for music

Developing music in the school involves consultation and collaboration between all the partners in education. Good communication helps to develop a common purpose and ensures the involvement of all those concerned with students' wellbeing including boards of management, parents/guardians, teachers, special needs assistants and other professionals from support services such as speech and language therapists and educational psychologists. It is important to support class teachers, whether in mainstream schools or special schools, who face the sometimes daunting task of teaching music to students who are at very different stages of development and who have multiple disabilities.

Planning for music in the school should

- ensure that the curriculum meets the needs of the students
- result from clear decision-making among the staff
- seek to utilise the interest and aptitude of individual teachers to the full
- provide real help and support for the teacher
- involve review and evaluation
- determine how the plan will be communicated fully to the partners in the educational work of the school
- be supported, facilitated and reviewed by the board of management.

The principal and teachers

The principal can provide the initial support for music in the school by raising awareness of its importance as an integral part of a student-centred curriculum. He/she should also ensure the following:

- All teachers in the school should be afforded the knowledge and skills to provide learning opportunities in music for students with general learning disabilities by encouraging them to participate in in-service training, by inviting guest speakers to address the staff in order to gain new ideas, and by encouraging staff to attend local, regional and national meetings in order to renew energy, interest and ideas. Teachers can be supported in their teaching not only by colleagues of the school but also by colleagues outside the school by setting up links with other schools where students are integrated, and by liaising, where possible, with principals and teachers from special schools with a view to sharing ideas and expertise.
- the school should promote a balance, keeping in mind the particular learning needs of all of its students in listening and responding, performing, and composing activities.
- sufficient time should be allocated to music education in all classes and a time-table for the use of specific resources should be drawn up.

The role of the class teacher will be to

- devise a programme of work that seeks to meet the musical needs of all the students in the class
- establish a musical environment that embraces the school's approach to music and links learning in this area with other areas of the curriculum
- provide a range of musical activities through a variety of approaches
- facilitate, motivate and respond to the student's work
- evaluate the programme and assess the student's work
- communicate information to parents/guardians about student progress.

Since music is an essential aspect of an integrated and student-centred curriculum, the class teacher is generally the most suitable person to present rounded musical experiences to the students. The teacher has the skills to plan, question, organise, and motivate students. He/she also has a detailed understanding of students' individual needs and abilities. A member of staff may have a special interest or expertise in music and may wish to take responsibility for the general organisation of the teaching of music in the school. Some special schools have access to music therapists. A music specialist is of course invaluable in a consultant capacity and, if a team teaching approach is adopted, he/she can disseminate skills and knowledge and give support to teachers who are unsure of their own musical ability.

Resources

To implement the music curriculum schools will require high quality musical instruments and equipment. These may include

- hardware and software, such as tape recorders, CD players, audio and video recordings, computer technology, and keyboards
- percussion instruments and melodic instruments
- teachers' books, song collections, 'ideas books', approved web-sites, etc.

As auditory perception is a challenge for many students with moderate general learning disabilities it is especially important that the musical instruments should have clear sound-producing quality. It is important to match the instrument to the developmental and physical abilities of the students, and suitable instruments or adaptations for students with various conditions could be outlined in the school plan. While every student is individual in his/her abilities and limitations, broad guidelines may be useful in establishing a starting point from which the teacher can work (for example, using beaters with padded handles for students with limited gripping skills, or drums/tambours with large playing surfaces for students with limited motor skills). It is possible to obtain (or to make) visually stimulating instruments that will help to motivate students with limited concentration skills or short attention spans (for example, transparent river sticks with colourful contents or finger cymbals with puppet-like faces).

Instruments may need to be adapted or selected to suit the needs of individuals. Students with poor co-ordination may require a large playing surface or an instrument that can be played with one hand only. A student who has a physical disability may need an instrument that is sensitive to touch or one that is specifically adapted to his/her needs. A student with a hearing impairment will need an environment free of background noise and have access to instruments, such as drums or stringed instruments, from which vibrations can be felt. Students with visual impairments will benefit from access to instruments that can be played by touch. Graphic illustrations of songs or rhythm patterns should be larger than usual or be presented in tactile form. The instruments students experience and play may need to be adapted in terms of positioning or may need to be accessed using ICT, for example instruments or objects hanging on frames, using bells attached to a wrist and foot, instruments mounted on a height-adjustable stand, or a keyboard linked to a sound beam.

ICT helps many students participate as fully as possible in the music curriculum. Access to computer equipment and software, and to switches and modified roller balls that help students to select and manipulate sound, enable them to participate in composing and performing activities. Keyboards and synthesisers give access to a wide range of sounds and sound effects. The use of built-in features can develop awareness of many musical elements, such as pulse, tempo and rhythm, and can be used to explore rap, tango, salsa, or rock. Automatic accompaniments can also be used effectively by teachers or students with limited performance skills, in order to add an extra dimension to classroom singing. Advances in music technology open up a range of music-making opportunities and experiences for students with moderate general learning disabilities. Multimedia technology offers high-tech support for a range of graphic, textual and sound sources that can greatly enhance understanding in music. Through using CD-ROMs or the Internet students can have opportunities to see and hear various instruments, such as orchestral instruments or traditional instruments from other countries, especially those that may not be readily accessible for them in their own environment.

Students can experience the delight of exploring sound through electronic media, acquiring skills and concepts at their own rate, recording their improvisations and compositions, and reviewing their work alone or in collaboration with others.

Through the use of websites, schools, classes and individual students can share written, aural and visual accounts of their musical traditions, performances, compositions, or preferences in music. Live performances can be received and transmitted to other audiences, thereby stimulating immediate, focussed listening and purposeful, active responses.

Health and safety

The school plan should include guidelines for teachers on how to ensure the safety of the students during all musical activities. Consideration may need to be given to the following:

- Students with moderate general learning disabilities often have attendant problems in areas of balance and co-ordination. The school plan should include guidelines for teachers on how to ensure the safety of the students during all music activities. For music activities that involve movement to music there may be a need for the use of mats to ensure a soft landing, or the allocation of Special Needs Assistants to monitor the movements of particular students, ensuring their safety during these activities. Students who are extremely active or who have behavioural difficulties will need plenty of space in which to move and may need individual supervision. It may be necessary to allocate a specific spacious area in the school for musical movement and dance, or to limit the number of students involved at any one time.
- Safety in the transport, use and storage of musical instruments should also be discussed. It may be decided that transporting instruments between the storage area and the classroom (if instruments are stored centrally) should be the responsibility of teachers and support staff only, or that specific criteria regarding the age/ability of students selected for the task are outlined.
- Strategies in the making of homemade instruments should be discussed, as these can sometimes pose unexpected dangers. Students may be tempted to explore these instruments by putting them in their mouths or pulling them in an attempt to see what they contain. For instance, it will be extremely important that materials used to make shakers are tightly sealed away so that there is no possibility of swallowing them. Both homemade and purchased instruments should be particularly sturdy and well made.
- The plan should incorporate guidelines on the safe use of electronic and technological equipment. Students with perceptual difficulties may not notice an electric wire in their path if they are concentrating on achieving an objective and may have difficulty remembering safety guidelines, even if they are repeated often. Equipment should be stored safely once a lesson involving its use has been completed.
- All staff members should observe safety procedures when structuring activities, and every effort should be made to enable students to learn and to adopt *safe practices*. Safety procedures will need to be drawn up for musical outings outside the school. Preliminary visits to the venue by teachers can be used to ensure that it is accessible to all students and to identify potential hazards.

Identifying support for implementation

There is a wealth of information in the *Primary School Curriculum* on the many agencies in the community that offer support to schools, such as libraries, local music organisations, professional performers, community musicians, artists in residence, and national bodies.

The most immediate group to be sought by any school will be the parents/guardians and families of the students. Parents/guardians play a vital role in nurturing students' interest and development in music throughout their school years. They can also contribute effectively to music in schools by attending school or classroom events, by playing the role of critical listeners or supportive audience members, or by assisting in the supervision of and movement of students. The skills of parent-musicians might be included when planning for live performances.

Strategies may be outlined in the school plan to facilitate communication between school and home regarding musical activities in the classroom. All parents/guardians need to have effective channels of communication with the teachers who work directly with their children. Keeping these lines of communication open is particularly important when students do not have the language or retention skills to inform their parents/guardians about their musical learning and experiences in school. One of the difficulties that parents/guardians of students who attend special schools face is that these schools are very often located outside their locality, and students travel to and from school in buses. One way of coping with this issue is to send regular newsletters home that give an outline of the work students will be covering in music. Lists of songs, including words, might be included, and from time to time audio or videotapes made of students singing these songs. A book of photographs might also be made showing some of the typical activities that may be undertaken, such as music and movement sessions, singing, and acting out of nursery rhymes or special performances. Many schools are developing their own websites and this provides an alternative method of informing parents/guardians and others about developments in the area of music.

Classroom planning

Many ideas are to be found in the *Primary School Curriculum: Music, Teacher Guidelines*, pages 38-49. The following outlines some additional planning issues that may need to be considered.

The school plan in music

This will include a rationale for music in the school, the aims and objectives of the curriculum within the three strands, suggested approaches to teaching and assessing, a list of available resources, timetables, and other related school policy matters. The teacher will need to refer to the school plan in designing his/her classroom programme.

Learning outcomes

The learning outcomes on pages 19-48 do not represent a separate curriculum for students with moderate general learning disabilities or an alternative to the *Primary School Curriculum, Music*. Rather, they demonstrate a process for increasing access to the *Primary School Curriculum, Music*, by differentiating and expanding the learning objectives to meet these students' needs. They demonstrate appropriate learning from the earliest levels. Stages of development outlined in the music tables should not be seen as a ladder, with students starting at the first rung and progressing until they reach the top. Neither are they checklists against which to measure students. Students of the same age may show a marked variation in the pace at which they move through the learning outcomes. Some older students will continue to benefit from activities at the earliest stages and younger students may be able to engage with elements of later learning.

Needs of the students in the class

Music is a hugely versatile subject, comprising many varied elements. The ways in which musical activities are structured and presented, in order to promote musical growth in individual students, will very much depend on their varying musical abilities. In planning a music programme for students with moderate general learning disabilities teachers will need to take into consideration the fact that students have very individual learning needs. However, of particular relevance will be limited attention spans, lack of concentration, short-term memory difficulty, and a limited ability in transferring knowledge gained in one context to a new and unfamiliar situation. It will be important to teach knowledge, skills and understanding in ways that match and challenge students' abilities. The challenge for teachers is to balance the student's individual needs with his/her right to a broad and balanced curriculum.

Non-verbal communication

Some students with moderate general learning disabilities will not learn to communicate verbally. For such students, music can become a powerful medium for non-verbal interaction. By supporting the student in creatively exploring sound with a range of musical instruments intense non-verbal interaction can take place between the teacher and the student. Some students will need a distraction-free environment in order to facilitate musical interaction, especially in the early stages. While there is a place for loud, upbeat music, some students will respond more readily to simple, uncluttered sounds. The use of a particular musical cue to initiate the session can be very helpful in gaining attention, and particular students may need extra time to quieten down and open themselves to the power of music. Moving rhythmically and expressively to music can also be a valuable means of communication for the non-verbal student.

Language development

For students who are working towards vocalisation or verbalisation, speech development is fostered through working with vocal sounds, chanting, singing rhymes and songs, experimenting with vowel and consonant sounds, and learning to control breathing. Language development is enhanced through exposure to a wide variety of songs and rhymes containing new words, idioms and phrases.

Students with a hearing impairment

Students who have a hearing impairment will need to experience musical activities at a visual and tactile level. The use of resonant instruments, such as a good skin-covered drum, might be considered for its capacity to give vibratory feedback. Any instrument that requires direct physical contact will be beneficial, so that the student can feel the rhythm being played. Also, as a rhythm is being played, a helper could tap the rhythm for the student with hearing loss, allowing him/her to feel the direct rhythm on parts of the body or enabling him/her to feel the vibration of the rhythm through the floor or his/her chair. A helper could also represent rhythm and pitch visually by signing with his/her hand, pointing to large graphic notation symbols, or drawing marks on a board that can be wiped clean for each new tune. An uncluttered sound and an environment free of background noise are essential in maximising the listening experience of a student with hearing loss.

Students with a visual impairment

Staff will need to think carefully about the environment in which listening and musical experiences take place and be aware that some students may benefit from the use of small enclosed spaces so that sounds are enhanced and extraneous noise is reduced. The use of enlarged print or notation, alternative cues, and positioning students so that they can make full use of the vision they do have will also need to be considered. Students will need to be informed of who is present in a group activity and who is singing or playing in the music group.

Approaches to teaching

Enthusiasm, musical sensitivity, and organising ability should be the hallmarks of the teacher's work in providing students with fulfilling musical experiences. If learning activities are to be made meaningful, relevant and achievable for all students, then the teacher must find ways to respond to the diversity of interest, ability and stages of development in the classroom.

Students learn best if they are active participants in their learning, and if content is meaningful to them and related to existing knowledge. It is important to remember that, generally speaking, students with special educational needs respond to teaching approaches that are also effective for their peers. What will differ is the degree of assistance and support that may need to be given. It is vital that shared planning meetings take place, involving all adults who work with the student/s on a regular basis, to ensure that each member of the team is clear about his/her role in the music lesson. Once a programme has been planned, a Special Needs Assistant can facilitate the implementation. Indeed, many early musical activities are best done in a one-to-one relationship of adult and student. It may be useful to write down simple guidelines for parents/guardians, Special Needs Assistants, or volunteers, which can be used as reminders or prompt cards.

Progress will occur when outcomes are clearly stated and focussed teaching takes place. Because progress may be slow, teachers and other adults who work with students require a considerable amount of patience. Students with moderate general learning disabilities will need to go slowly through each stage during which they practise and re-experience what is presented to them. The music corner, if it is well stocked and thoughtfully planned and arranged, can help cater for this need. The mere availability of materials is not enough: adult interest and input is essential. Where possible, displays should be created so that they facilitate and encourage student interaction. Students should be motivated to handle and explore instruments and books, and to use headphones to listen to recordings.

Planning for differentiation

In planning a unit of work in music, and taking into account the various learning needs of the students the teacher may find the following questions useful:

- What skills are required for participating fully in the musical activity?
- At what level is the student on the musical continuum of skills being taught?
- In what particular areas will the student's learning difficulties hamper his/her progress?
- How should material be organised and presented to meet the needs of the various learners?
- How can each student be actively involved in the learning process?
- What can I learn from observing or asking the student about his/her difficulties during musical activities?
- How do I ensure that every student is being encouraged to express himself/herself creatively and confidently at his/her own individual level?

Planning a unit of work

In planning units of work for his/her class, the teacher will be aware of the progress students have made in music skills, the songs they have learned previously, and music that they have been exposed to. Students should have opportunities to work on a one-to-one basis with the teacher, another adult, or another student, but also to participate in group/class activities. It is probably better for a group session to be too short than too long. Each teacher will recognise when students' concentration begins to wane. This can vary from day to day and depend on the mood of the group's individual members.

It is important that the music session is organised in a way that allows for uninterrupted exploration and minimises interruptions. There should be a balance between student-initiated and adult-initiated activity. The student should be comfortable and secure, and positioned so that he/she is not visually distracted by movement or light. The teacher should sit or stand so that he/she can see clearly the face and eyes of each student and vice versa. Instructions should be communicated clearly and routine checks made to

ensure that the student has understood the exact nature of the request. Students are facilitated to communicate their responses to musical activities through facial expression, gesture, signing, or by selecting an object or picture. Opportunities should be given for students to develop anticipation skills, and teachers should provide an environment in which musical cues are given to indicate routine activities and the beginning and end of activities are emphasised.

Some students will not readily concentrate for any period of time. Therefore, activities that are planned should be appropriate to the level of co-operation, and concentration that can be expected, for example sound discrimination and recall, and songs with repetitive and predictable choruses. As students mature, they participate in sound-making activities with decreasing assistance or prompting from adults.

Special Needs Assistants

Special Needs Assistants and any extra helpers who may be available regularly are an invaluable resource in the teaching of the *Primary School Curriculum, Music*. The teacher will need to make all helpers aware of the direction being followed in music and the expected student outcomes. The role of Special Needs Assistants will become more apparent as the teacher and assistants become familiar with their students and recognise their strengths and needs in relation to music.

Advising assistants on how to hold and play percussion instruments will ensure that they can help the students to do so during class, if necessary. Assistants assigned to individual students with conditions requiring one-to-one assistance will need to be informed of the particular implications for that student in the teaching of the *Music Curriculum*. They will also need to be advised on relevant strategies to help the student in his/her progression through the musical continuum.

Enabling access

Staff can make music more accessible by helping students to experience and play instruments at first hand. They can improve access by

- enabling students to communicate their responses to different music and their choices of music through the most appropriate means, for example, body movements, facial expressions, signs pointing, moving an adult's hands onto or towards objects, selecting an object, picture or symbol, using an electronic communication aid, or by vocalising and using speech
- allowing time for students to settle and be familiar with the surroundings so that they are able to participate in a musical activity
- allowing time for students to respond and communicate, taking account of the pace at which they work and the physical effort required
- positioning students correctly so that they can make purposeful movements or focus on an activity
- allowing time for students to reach, grasp or release an object
- allowing students time to explore or play instruments, alone or with others
- using a multi-sensory approach where appropriate.

Lesson Planning

Consideration of the following points will enable the teacher to tailor the music lesson to the varying needs of the students:

1. An *interesting introduction* to the lesson is important in order to motivate the students and focus them as a group on the lesson to follow.
2. The teacher should be ready to break down a task into *more manageable units*.
3. What is being taught should be *made clear by a variety of means* (body language and gestures, writing/drawing on the board, demonstrating on an instrument, putting words/music/pictures on paper or on a recording), making the lesson as multi-dimensional as possible.

4. It is important to give students *something to focus on during listening experiences*. The focus can then be varied during subsequent listening tasks. (Can you hear drums in the music? Listen for a boy's name in the song. Is the music fast or slow? Name one instrument in the piece.)
5. Give the students *some descriptive language* to describe music they are about to hear and encourage them to add to this after the listening experience.
6. Make the lesson as *multi-sensory* as possible. If there are flowers in the song bring in some for the students to feel and smell. If the song mentions food, have the students smell/taste this food as an introduction.
7. If possible, relate a song being learned or music being played to *something in the students' realm of experience*. When discussing the place of origin of a song or piece of music, it may be effective to relate the length of the journey to that country to the length of a journey the students have made (for example, much further than Dublin). Work in other subjects on the countries of origin of various songs and music will also help to make the music more meaningful for the students. When discussing the 'age' of a piece of music, students may find it easier to absorb if the teacher relates it to the age of someone they are familiar with (for example, 'older than your granny!').
8. *Change activities often* during a music lesson, in order to avoid a situation whereby students with a short attention span lose interest.
9. *Be firm in transition* from one activity to the next.
10. Quite often *frequent shorter lessons* are more effective than more isolated longer lessons.
11. *Closed questions* are effective with students who may have difficulty understanding concepts in music. These can be gradually replaced by more open questions as the students' understanding develops. (Is the music/sound loud? Is the music/sound loud or soft? Describe the music/sound.)
12. In compositional activities it is useful to give the students *narrow boundaries* within which to work, as this focuses them and can result in more

divergent thinking on their parts (for example, a limited supply of percussion instruments to choose from).

13. Get students to *use hand gestures* to reflect pitch changes in songs and musical extracts. This will help them towards a greater understanding of pitch differences.

Overview of the Primary School Curriculum, Music

Concepts development

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
- Early literacy
- Playing instruments

Composing

- Improvising and creating
- Communicating about and recording compositions

Concepts development in the music curriculum

Musical skills and concepts

Students are encouraged to listen to and respond to a wide range of sounds and music. They have opportunities to be part of a music-making group, participate in songs, chants and rhymes, and have opportunities to explore and copy sounds. They show understanding that sounds can be made in different ways. They play manufactured and homemade instruments and develop a range of techniques. They experience how sounds and silence can create different moods and effects. They improvise and create their own compositions with gradually decreasing support, working individually and in groups. All students have opportunities to experience and explore a wide range of musical styles and traditions from different cultures.

All of the musical activities enable the student to develop an awareness of and sensitivity to the inter-related elements of music (pulse, duration, tempo, pitch, dynamics, structure, timbre, texture, and style).

Through completing the strand units of the Music Curriculum, the student should be enabled to

A sense of pulse

- show a steady pulse or beat by keeping time to the music: *marching, tapping, clapping*
- understand and differentiate between music with a steady pulse or beat and music without a strong beat
- discover and recognise strong and weak beats
- discover 2-beat time (like a march), 3-beat time (like a waltz) and 6-8 time (like a jig): *identify the beat in moving to music*

A sense of duration

- listen to and imitate patterns of long and short sounds
- listen to, imitate and perform simple rhythm patterns that include silences

A sense of pitch

- understand and differentiate between high and low sounds
- understand and differentiate between high and low sounds, similar and different
- imitate melodies

A sense of dynamics

- understand and differentiate between loud and soft sounds, getting louder, getting softer
- select appropriate levels of loud and soft in performing

A sense of structure

- understand 'start' and 'stop'
- understand beginning, middle and end
- identify an obviously different or repeated section

A sense of timbre

- play with and explore a variety of sound-making materials
- differentiate between obviously different sounds and instruments (triangle, drum)
- classify sounds by the way they are produced
- classify instruments by the way the sound is produced
- identify families of instruments

A sense of texture

- listen to and respond to sounds from one source and from more than one source
- recognise differences between single sounds and combined sounds when listening

A sense of style

- listen to and respond to music in different styles.

Learning Outcomes

Listening and responding: Exploring sounds

The student should be enabled to

listen to and identify familiar sounds in the immediate environment from varying sources.

Phase 1	Phase 2	Phase 3
<p>Environmental sounds</p> <p>Become aware of the incidental sounds he/she hears in the classroom: <i>coughing, moving chairs, bells, footsteps.</i></p> <p>Become aware of and respond to familiar incidental sounds: <i>smile for a familiar voice, look up when footsteps are heard or when a name is called, get his/her coat when the bell is rung for home time, look out of the window when a bus/car is heard, enquire by gesture or words about unfamiliar sounds.</i></p> <p>Have opportunities to use a wide variety of sound-making equipment or toys: <i>explore feely a bag containing auditory objects, participate in exploring musical equipment or toys that operate by touch/switches.</i></p> <p>Track and locate the source of sounds: <i>look/turn towards the direction of sounds when asked, respond to auditory tracking activities and games, participate in games of finding the sources of sounds with hidden musical toys, follow sounds to find their source, play games of finding a hidden musical toy, find a hidden adult/student by following his/her voice.</i></p>	<p>Environmental sounds</p> <p>Respond to music as a stimulus and draw attention to sounds heard in the environment: <i>pull adult to window to show rain/a car pulling up, ask by gesture or words about an unusual sound (a siren or thunder).</i></p> <p>Listen to, identify, and with increasing awareness, communicate about sounds in the environment: <i>use signs, words or pictures to identify real or recorded sounds (telephone, ambulance, alarm clock, rain falling, car horns blowing, dogs barking, babies crying).</i></p> <p>Show interest in using sound-making equipment/toys: <i>imitate and repeat the actions that operate equipment/toys, show interest by expression/action/vocalisation, show reaction when exploring a feely bag of auditory objects.</i></p> <p>Experiment with sound making equipment and toys: <i>seek to use or play with toys, imitate or draw an adult's or student's attention to the sounds he/she makes.</i></p>	<p>Environmental sounds</p> <p>Operate sounds to signify routine events: <i>ring the bell for lunch time or home time, turn on a tape recorder for the start of a relaxation/music session, press a switch to operate the recording of a theme tune for the start of circle time, turn on radio during break time.</i></p> <p>Listen to and communicate about a widening variety of sounds, showing an increased understanding of how sounds are produced: <i>explore different methods of making sounds (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).</i></p> <p>Choose the correct picture when playing sound lotto.</p> <p>Participate in more challenging listening activities: <i>'Kim's game' (two/three sounds made by adult, the sequence repeated omitting one sound, and students identify missing sound).</i></p> <p>Listen to and communicate about recorded 'sound stories': <i>listen with concentration, internalise and recall sounds with increasing aural memory.</i></p>

Continued

Phase 1	Phase 2	Phase 3
<p>Environmental sounds</p> <p>Attend to the direction from which sound is sourced and begin to associate sounds with their source: <i>have the opportunity to listen to sounds coming from different directions, listen to a sound that is moving, observe that the sound of the horn blowing comes from the bus/car, observe that musical instruments can make interesting sounds.</i></p> <p>Respond to breaks in sounds silences (<i>be still at silence</i>).</p>	<p>Environmental sounds</p> <p>Show association of sounds with their sources when asked: <i>look at a radio/tape recorder when asked where music is coming from, point outside to a bus arriving, play games of finding the source of sounds with hidden musical toys.</i></p>	<p>Environmental sounds</p> <p>Link specific sounds, songs and music to particular activities, experiences and moods: <i>the sound of a dinner trolley, a good morning song, quiet music played at the end of the day, music for dancing or relaxing, special music for religious festivals and celebrations.</i></p> <p>Listen and develop aural memory, through listening, imitation and turn-taking activities: <i>tracking a sound, responding to his/her own name in a song, imitating body percussion sounds, matching sounds made behind a screen, responding to a key word in a song, passing a clap or rhythm around a circle, playing instruments in turn.</i></p>

The student should be enabled to
describe sounds and classify them into sound families.

Phase 1	Phase 2	Phase 3
<p>Environmental sounds</p> <p>Listen to sounds of machines/ animals: <i>a large variety of real and recorded sounds.</i></p> <p>Respond to and identify different types of sounds made by humans: <i>crying, laughing, talking.</i></p>	<p>Environmental sounds</p> <p>Sort, by sound alone, similar looking containers of stones, sand, shells, pasta, rice.</p> <p>Recognise and classify sounds using differing criteria: <i>people, machines, weather, animals.</i></p>	<p>Environmental sounds</p> <p>Classify sounds according to type of sound: <i>group all symbols of mechanical sounds, group all symbols of animal sounds.</i></p> <p>Classify sounds within a narrow range: <i>different types of mechanical sounds (lawnmower, drill) different types of bird sounds (seagull/pigeon/jackdaw/starling).</i></p>

The student should be enabled to
recognise and demonstrate pitch differences.

Phase 1	Phase 2	Phase 3
<p>Environmental sounds</p> <p>Identify and match sounds that are the same: <i>sounds made by the same object/instrument.</i></p> <p>Identify sounds that are the same but different: <i>door bells, school bell, telephone.</i></p> <p>Use the voice to make/imitate high and low sounds, loud/quiet sounds.</p>	<p>Environmental sounds</p> <p>Recognise well-defined changes in sound.</p> <p>Recognise and demonstrate, by using hand signals, differences in pitch: <i>identify high, low and in-between sounds made by different objects or instruments.</i></p>	<p>Environmental sounds</p> <p>Experience periods of silence before sound is introduced in order to heighten awareness.</p> <p>Show recognition of pitch differences and demonstrate by pointing to, playing or singing: <i>notes on a keyboard instrument (higher than, lower than, same, different, repeated).</i></p>

The student should be enabled to

recognise the difference between the speaking voice and the singing voice and use these voices in different ways.

Phase 1	Phase 2	Phase 3
<p>Vocal sounds</p> <p>Listen to an adult's voice being used in different ways: <i>whispering, talking, shouting, singing, have opportunities to touch an adult's throat to feel the vibrations.</i></p> <p>Listen to his/her own incidental vocalisations being imitated by others: <i>have any vocalisations imitated and repeated.</i></p> <p>Show reaction when his/her vocalisations are imitated by an adult or student: <i>show surprise or amusement, respond by repeating the vocalisation that was imitated.</i></p> <p>Listen to recordings of familiar voices: <i>his/her own voice, voices of family members/known staff members/friend/classmates, show reaction to the different voices.</i></p> <p>Use the voice in different ways: <i>whisper when someone is asleep/pretending to be asleep, shout when running in playground.</i></p> <p>Imitate different ways of using the voice: <i>whispering, shouting, saying aaaahhh, singing aaahh/oooh oooh into a microphone to encourage vocalisation.</i></p> <p>Make his/her own sounds: <i>whisper, grunt, hum, etc.</i></p>	<p>Vocal sounds</p> <p>Discover the different kinds of sounds that the singing voice and the speaking voice can make: <i>humming, whistling, muttering, hissing.</i></p> <p>Imitate sounds of machines/animals when asked: <i>press a toy horn/say 'beep beep' when asked 'What sound does the car make?', activate a toy animal/make an animal sound when asked for a particular animal sound.</i></p> <p>Seek to play recordings of familiar voices.</p> <p>Experiment with voice changes to create different moods and meanings: <i>make animal sounds during play (hissing, growling, mewing).</i></p> <p>Make machine or animal sounds when playing or in response to rhymes or songs: <i>say or press a switch to say 'vroom vroom' when playing with cars, say or operate recordings of animal sounds for Old McDonald.</i></p>	<p>Vocal sounds</p> <p>Use the voice in different ways: <i>whisper when someone is asleep, shout when outside or when room is noisy, experiment during play with sounds that can be made with the voice, make funny sounds to entertain, sing along to music or songs.</i></p> <p>Explore a range of sounds that the singing voice and the speaking voice can make during a drama session, and experiment with voice changes to create different moods and meanings: <i>slowly descending or ascending singing sounds, nasal sounds, hissing sounds, belly laughs, 'opera singing', creating sound effects in a sound story.</i></p>

The student should be enabled to recognise different voices.

Phase 1	Phase 2	Phase 3
<p>Vocal sounds</p> <p>Identify voices of parents/guardians/siblings: <i>respond through facial expressions, by signing or pointing to different pictures or photographs, by verbalising.</i></p> <p>Identify voices of adults and peers in the school environment: <i>respond through facial expressions, by signing or pointing to different pictures or photographs, by verbalising.</i></p>	<p>Vocal sounds</p> <p>Identify pitch differences (age/gender) in different recorded voices by verbalising/signing/pointing to pictures: <i>baby, boy, girl, man, woman.</i></p> <p>Match photographs of familiar adults in the school environment with their voices on tape: <i>saying the same thing, for example 'Good morning everybody'.</i></p>	<p>Vocal sounds</p> <p>Identify, by signing/pointing to/naming, familiar TV and radio personalities.</p> <p>Identify, by pointing to/signing/naming, different types of singers: <i>soloists, group/band, choir, male/female singer, favourite pop star.</i></p>

The student should be enabled to use sound words and word phrases to describe and imitate selected sounds.

Phase 1	Phase 2	Phase 3
<p>Vocal sounds</p> <p>Make sounds during play: <i>Vroom! Vroom!</i> <i>Moo! Miaow! Woof!</i></p>	<p>Vocal sounds</p> <p>Contribute sounds and sound words during song singing: <i>'Old Mc Donald'.</i></p>	<p>Vocal sounds</p> <p>Explore the natural speech rhythm of familiar words: <i>double-decker, tractor, skipping rope, Dublin, Cork, Tipperary.</i></p> <p>Imitate patterns of long or short sounds vocally: <i>boomchicka, boomchicka, rockachicka, boom.</i></p>

The student should be enabled to
discover ways of making sounds using body percussion.

Phase 1	Phase 2	Phase 3
<p>Body percussion</p> <p>Imitate an adult tapping, clapping, slapping different body parts; <i>rubbing palms together, tapping cheeks/shoulders/head, clapping hands, stamping feet.</i></p> <p>Allow parts of the body to be used to make sounds: <i>tapping, clapping, slapping, stamping</i></p> <p>Copy ways of making sounds using body percussion: <i>copy clapping, tapping, slapping, stamping.</i></p>	<p>Body percussion</p> <p>Experiment with using the body to make percussion sounds: <i>clap hands/tap fingers/slap thighs independently to music, offer his/her hand to an adult to be tapped, clap his/her hand against another person's hand.</i></p> <p>Move prescribed body parts in response to songs</p> <p>Discover ways of making sounds in pairs and small groups: <i>creating slapping and clapping sequences.</i></p>	<p>Body percussion</p> <p>Begin to structure the sounds he/she makes: <i>take turns to vocalise or to create his/her own sounds.</i></p> <p>Create more complex sequences involving slapping, clapping, clicking: <i>alternating left and right/hands and feet, passing a clap or a rhythm around a group.</i></p>

The student should be enabled to

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

Phase 1	Phase 2	Phase 3
<p>Instruments</p> <p>Participate in making sounds using a wide variety of home-made instruments (shakers, metal or wooden objects) and manufactured instruments (triangle, tambourine, drum, chime bars, xylophone): <i>imitate adult actions of striking or shaking, experiment by banging on everyday objects, tapping, blowing, pressing keys.</i></p> <p><i>(Participation is fully prompted, both physically and verbally).</i></p> <p>Develop awareness that different sounds can be made by the same instrument.</p> <p>Have opportunities to experience different beats and rhythms and play using different tempos.</p>	<p>Instruments</p> <p>Pick out a specific musical instrument when asked: <i>a drum, a triangle.</i></p> <p>Explore further ways of making sounds: <i>blowing, plucking, striking or shaking in a variety of ways and with a variety of tools, striking or blowing across the top of a bottle partly filled with water, (varying the amount to achieve different effects under adult guidance and supervision).</i></p> <p>Imitate ways of making sounds using manufactured and home-made instruments: <i>use instruments correctly when shown, respond to a verbal or gestural request to play, play using different tempi.</i></p> <p>With guidance, use instruments to make long/short sounds.</p> <p>With guidance, use instruments to replicate the sound of rain.</p> <p>Link a familiar sound with the instrument that makes it: <i>listen to a sound and indicate instrument (using real instruments, pictures or words).</i></p>	<p>Instruments</p> <p>Experiment with a wider variety of instruments: <i>manufactured untuned percussion instruments (drum, jingle stick, triangle), manufactured tuned percussion instruments (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, kazoo, wobble boards, drums made with materials stretched over a tin, stringed instruments made with rubber bands stretched over a box shape).</i></p> <p>Explore ways of making sounds using manufactured and home-made instruments: <i>know that he/she must blow into certain instruments, experiment independently by banging on everyday objects, explore the difference between the sound of banging on wood and banging on metal, experiment with sound from instruments such as a drum, tambourine, triangle, chime bars, xylophone.</i></p>

The student should be enabled to

experiment with a variety of techniques using manufactured and home-made instruments.

Phase 1	Phase 2	Phase 3
<p>Instruments</p> <p>Show curiosity about achieving different sounds: <i>playing loudly/softly, using different beaters on a drum, pressing different buttons for effects on an electronic keyboard.</i></p> <p>Become excited at repeated patterns of sounds.</p>	<p>Instruments</p> <p>Experiment with different ways of making sounds with an instrument: <i>using a variety of beaters with a drum, striking loudly/softly, playing different parts of the drum (rim, centre, side).</i></p> <p>Explore how the sounds of different instruments can suggest various sounds and sound pictures: <i>rustling paper to represent leaves in the wind, coconut halves to represent galloping horses.</i></p>	<p>Instruments</p> <p>Explore instruments with different pitches, listen to music with contrasting tempo, tap out the rhythm of a name or a word on a tambour, play percussion at different tempos following a conductor, experience live musical performances with solo and group artists.</p> <p>Explore how different instruments can suggest various sounds and sound pictures: <i>a tin whistle to depict twittering birds, a swanee whistle to depict falling or sliding, a glockenspiel to represent raindrops or a dancing puppet, a wobble board to represent water or waves, shakers to represent hammering rain, a violin to represent cats wailing.</i></p>

Listening and responding to music

The student should be enabled to

listen to a range of short pieces of music or excerpts.

Phase 1	Phase 2	Phase 3
<p>Listen and express feelings about a range of short pieces of music: <i>show response through facial expression, through art (such as finger-painting to music), by body movement (ceasing/increasing body movement, waving, clapping, marching).</i></p> <p>Listen to songs requiring physical and vocal responses: <i>adults singing, recordings of nursery rhymes, action songs by various artists.</i></p> <p>Listen to familiar musical cues: <i>anticipate an activity, get excited when prize-giving music is played.</i></p> <p>Experience periods of silence: <i>experience silence before sound is introduced to heighten the impact of that sound, have periods of silence interspersed with periods of sound.</i></p> <p>Show reaction to periods of silence: <i>look enquiringly at the teacher, start vocalising.</i></p> <p>Show interest in or ask to listen to music: <i>ask to listen to music in class/at home by gesture/use of pictures/words.</i></p>	<p>Listen to a range of short pieces of music: <i>recordings of rhymes and songs by various artists, Irish music, popular music, excerpts from classical music, jazz, exotic music.</i></p> <p>Experience music that will encourage active listening: <i>listening to a song and joining in the chorus using an instrument/by singing/using another pre-arranged sound.</i></p> <p>Listen to his/her own compositions and the compositions of others: <i>recordings or live performances.</i></p> <p>Understand and maintain silence when appropriate: <i>during relaxation, while waiting for music to begin, for games such as hide-and-seek, when waiting to spring a surprise on someone.</i></p> <p>Begin to develop awareness of the differences between pieces of music: <i>listen to two/three very different types of music in quick succession.</i></p>	<p>Show preference for a particular type of music and make choices about preferences: <i>indicate consistent preference by expression, gesture, using pictures or words, choosing favourite CD and showing it to adult or operating music system independently.</i></p> <p>Listen to and communicate about music in various styles and genre: <i>music that tells a story, relaxation music, Irish music, popular music, film music, church music, classical music, music from different cultures.</i></p> <p>Identify excerpts of familiar pieces of music: <i>participate in games such as 'name that tune'.</i></p> <p>Have opportunities to listen to live musical performances: <i>school concert, local musical events, musicians invited into the classroom.</i></p>

The student should be enabled to

respond imaginatively to short pieces of music through movement.

Phase 1	Phase 2	Phase 3
<p>Become aware of the moods associated with various types of music: <i>observe the mood created by relaxation music, observe the effects of lively music.</i></p> <p>Imitate the actions of an adult, with physical and verbal prompting: <i>clapping, skipping, marching, waving.</i></p> <p><i>(Some instruments, like anklets/bracelets of bells may be worn to enhance the effects of movement. Scarves or coloured streamers can be attached to hands or feet to add visual dimension to movement sessions.)</i></p> <p>Given guidance as necessary, move rhythmically to various types of music.</p> <p>Have opportunities to attend live music performances: <i>musician/s invited into the classroom, school concert, local musical performance.</i></p>	<p>Respond freely to familiar music: <i>clapping, tapping, swaying, marching, dancing, rolling, tumbling.</i></p> <p>Move alone/with a partner/as part of a group: <i>in a confined space, all around the room.</i></p> <p>Show awareness that others are sharing a listening experience: <i>quieten when he/she observes that others are listening, watch and perhaps imitate the reactions of others to the music, make eye contact/smile at others while listening.</i></p>	<p>Respond imaginatively to longer pieces of music in a variety of ways: <i>moving, dancing, painting, creating a mime.</i></p> <p>Use the structure, tempo and volume of the music as cues for movement and gesture.</p> <p>Describe music with words, signs or gestures that signify mood and style: <i>fast, slow, loud, soft, high, low, happy, sad, funny.</i></p>

The student should be enabled to

communicate about pieces of music, giving preferences, and illustrate responses in a variety of ways.

Phase 1	Phase 2	Phase 3
<p>Indicate response by facial expressions.</p> <p>Communicate consistent preferences and affective responses: <i>relaxing during certain pieces of music but not others.</i></p> <p>Indicate, when asked, a desire for music to continue/stop: <i>using gesture, symbol or vocalisation.</i></p> <p>Develop an awareness of sharing a listening experience with others: <i>be aware that others are listening also, observe the reaction of others to a musical experience.</i></p>	<p>Choose a favourite song/excerpt to play during free time/at a party.</p> <p>Make attempts to share a listening experience with others: <i>communicate about what is being heard by expression, gesture or vocalisation.</i></p>	<p>Communicate initial reactions to, or feelings about, his/her compositions and the compositions of others (recordings or live performances), giving preferences: <i>This music is exciting, sad, scary, lively/It makes me feel happy, frightened, giddy, like jumping/dancing. (It may help to assist students in their responses, for example 'Does the music make you feel happy or sad?')</i></p>

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The student should be enabled to

show the steady beat in listening to live or recorded music.

Phase 1	Phase 2	Phase 3
<p>Develop awareness of a steady beat and pulse in live or recorded music: <i>listen to music with a very steady beat, participate in making music with a very steady beat, feel the beat being tapped in time to the music on his/her hands/thighs, march, clap, tap the beat with verbal and physical prompting from adult.</i></p>	<p>Imitate steady clapping, marching or tapping of a steady beat to live or recorded music.</p> <p>Show ability to maintain a steady beat when listening to live or recorded music: <i>clapping, nodding the head, tapping, marching independently.</i></p> <p>Watch a video of Irish dancing and listen to the rhythm of the feet.</p>	<p>Clap, skip, dance to the beat, individually and in groups, without prompting: <i>clap hands with a partner to a pulse of two beats in a bar.</i></p> <p>Recognise strong and weak beats, illustrating them through gestures: <i>clap for a strong beat, tap knees for a weak beat.</i></p> <p>Have opportunities to observe a tap dancer.</p> <p>Show an understanding of pulse by reciting or singing rap songs and poems: <i>individually and/or as part of a group.</i></p>

The student should be enabled to

recognise and show the difference between fast and slow tempi.

Phase 1	Phase 2	Phase 3
<p>Respond to requests to run, walk, skip.</p> <p>Become aware of varying tempo in music: <i>listen to/feel/participate in making a quick rhythm versus a slow rhythm.</i></p> <p>Respond to fast and slow tempi: <i>imitate fast movements/slow movements in response to fast/slow music, imitate fast/slow actions in response to rhyme recited quickly/slowly.</i></p>	<p>Understand the difference between fast and slow tempi: <i>become excited for fast music, quieten for slow music, play games of moving quickly for a fast tempo and slowing down when music slows down, clap in time to fast/slow music, perform actions quickly for a fast rhyme or song and slowly for a slow rhyme or song.</i></p> <p>Move appropriately to illustrate the slow, large steps of the giant, the small quick steps of a mouse.</p> <p>Use percussion to represent chosen animals: <i>create instrumental effects to describe 'what's happening' (an animal running).</i></p> <p>Recite a rhyme quickly, slowly: <i>doing actions for 'Hokey Pokey' quickly, slowly.</i></p>	<p>Respond to fast or slow recorded music, also to getting faster or getting slower: <i>a drum beat played quickly or slowly (responding by running, walking, standing still).</i></p> <p>Discover two-beat time, like a march, and three-beat time, like a waltz: <i>by using gestures to accompany music/by listening and responding to marches with the walking motion (left, right, left, right).</i></p> <p>Show understanding of the difference between music we dance to and music for relaxation: <i>make appropriate choices from a CD collection.</i></p>

The student should be enabled to

recognise and show the difference between loud and soft sounds.

Phase 1	Phase 2	Phase 3
<p>Increase awareness of the difference between loud and soft sounds: <i>listen to/feel/participate in making sounds of varying dynamics.</i></p> <p>Begin to control sounds he/she makes: <i>close the door gently when asked, cover the ears when music/sounds too loud, use loud voices in the playground/soft voices during a relaxation session.</i></p>	<p>Discriminate between loud and soft sounds: <i>close the door gently on the request, play games of making loud sounds to wake Sleeping Beauty or respond to a request to be very quiet to avoid waking someone who is asleep, adjust the volume control on a radio/computer when asked.</i></p> <p>Differentiate between sounds at different dynamic levels (loud and soft, getting louder and getting softer) using instruments: <i>a triangle struck heavily to make a loud sound or struck gently to make a soft sound.</i></p> <p>Begin to show control over the sounds he/she makes by singing various songs appropriately: <i>lullabies, Christmas carols, party songs.</i></p>	<p>Respond appropriately and independently to situations that demand loud or soft sounds: <i>adjust the volume control to suit his/her own tastes in music volume, sing or play an instrument loudly or softly as appropriate to a particular piece.</i></p> <p>Sing, play or gesture notes which are higher or lower than examples played.</p> <p>Examine melodic instruments considering whether they play lots of notes, high notes, or low notes.</p>

The student should be enabled to

recognise and show the difference between high and low sounds.

Phase 1	Phase 2	Phase 3
<p>Imitate an adult singing high and low sounds: <i>crouching down low while singing low notes, jumping up high/stretching/for higher notes.</i></p> <p>Listen to, observe and participate in making sounds of contrasting pitch: <i>a high note versus a low note being played, observe visual demonstrations of high versus low accompanying sounds, participate in physically reaching up for high and down for low.</i></p> <p>Play (with support) one high and one low sounding instrument.</p>	<p>Initiate responses to high and low notes heard by crouching or stretching appropriately.</p> <p>Discriminate between high and low sounds: <i>imitate high and low notes with the voice/on an instrument, point up high/down low for high/low notes.</i></p> <p>Play/sing/physically demonstrate high and low notes appropriately in songs.</p> <p>Use untuned percussion to make high/low sounds.</p>	<p>Demonstrate understanding by singing high and low notes appropriately in simple melodies.</p> <p>Imitate high and low sounds using a range of instruments: <i>playing extreme notes on a keyboard instrument.</i></p> <p>Use software to explore high and low, and to categorise styles of sound clips.</p> <p>Adjust the volume on a tape recorder/CD player/TV.</p>

The student should be enabled to

listen and respond to patterns of long sounds and short sounds.

Phase 1	Phase 2	Phase 3
<p>Participate in musical activities such as echo-clapping: <i>imitate an adult in tapping long and short rhythm patterns using instruments or different parts of the body.</i></p> <p>Participate in simple games: <i>take a long step for a long sound, short step for a short sound.</i></p> <p>Participate in musical games: <i>an adult claps/plays a simple rhythm of short and long sounds and looks at chosen member of the group who then repeats the rhythm, with full assistance, on his/her instrument.</i></p>	<p>Increase awareness of sounds of different duration: <i>listen to/feel/ participate in making sounds of varying length (contrast the short sound achieved by hitting two wooden blocks with the long boom from a big drum, listen to the long sound from a triangle or drum, and listen to the contrast when a hand is placed on the instrument to shorten the sound).</i></p> <p>Respond to patterns of long sounds and short sounds: <i>imitate patterns by echo clapping, tapping or stamping rhythm patterns, imitate simple patterns on musical instruments, use a computer/switch-activated recording to imitate patterns of sound.</i></p> <p>Recognise the difference between long and short sounds: <i>make reasonable attempts to vary the length of sounds when experimenting with instruments or the voice.</i></p>	<p>Distinguish between sounds of different duration (long or short) while listening to music: <i>long drum roll versus short, clipped drumming.</i></p> <p>Have opportunities to perceive the difference between long and short sounds: <i>explore how a resonating instrument, such as a triangle or a bodhrán, makes a long sound once struck and observe how the sound is interrupted and hence shortened when touched by the hand, participate in exploratory activities to discover how materials affect the length of a sound (wood/short, metal/long).</i></p> <p>Imitate simple played patterns on musical instruments/using computer programs.</p>

The student should be enabled to

respond appropriately to obviously different sections in a piece.

Phase 1	Phase 2	Phase 3
<p>Make a choice between two pieces of music when asked: <i>indicate choice by looking, pointing, or vocalising directly after two short pieces are played.</i></p> <p>Respond appropriately to familiar music that is regularly used for a particular purpose: <i>lie on a mat when relaxation music is played, gather into a circle when a particular tune is used to signal circle time, run/jump around to loud lively music.</i></p> <p>Show awareness of musical patterns: <i>respond at the appropriate time in a 'hello' song, stop and start on cue, participate in a musical statues game (changing direction with each change of music).</i></p>	<p>Recognise (by pointing to pictures/ instruments) obviously different instruments playing different sections.</p> <p>Learn words, signs and actions which illustrate particular sections: <i>copy simple rhythms, dynamics, actions, or styles of playing, clapping and moving with music.</i></p> <p>Communicate about the characteristics of pieces of music: <i>show by facial expression/gesture/ signing/selecting a picture/verbal expression that certain pieces of music are happy/sad/scary, express feelings through art while listening to music.</i></p>	<p>Respond differently to contrasting musical elements: <i>change body movements.</i></p> <p>Mimic the ideas, attitudes and feelings expressed by pieces, making supported or free movements in illustration.</p> <p>Respond with imagination and creativity to longer pieces of music: <i>changing movement sequences or patterns in recognition of a new section.</i></p> <p>Explore musical ideas in recorded music via free or assisted movement, signs or actions.</p>

The student should be enabled to

identify obviously different instruments.

Phase 1	Phase 2	Phase 3
<p>With assistance, match two identical instruments.</p> <p>Link a sound with the instrument that makes it: <i>listen to a sound and select a real instrument or point to a picture from a limited selection.</i></p> <p>Make a choice between instruments when asked: <i>using real instruments, pictures or words.</i></p>	<p>Identify the sounds that particular instruments make: <i>identify a sound made behind a screen by verbalising, signing, selecting pictures of instruments (triangle, drum).</i></p> <p>Independently choose a favourite instrument or an appropriate instrument for a particular purpose.</p>	<p>Identify some families of instruments: <i>strings, brass, percussion.</i></p> <p>Identify some traditional Irish instruments.</p>

Performing: Song singing

The student should be enabled to

recognise and sing familiar songs and melodies from other sources.

Phase 1	Phase 2	Phase 3
<p>Become aware that others listen to the sounds he/she makes: <i>have opportunities to receive very positive feedback in response to accidental or purposeful sounds he/she makes.</i></p> <p>Show awareness that others listen to the sounds he/she makes: <i>make eye contact as a sound is being made, repeat a sound to gain or sustain attention.</i></p> <p>Become aware of the sounds made by others in a group: <i>looking, listening, feeling the vibration of sounds made.</i></p> <p>Attend to the musical pattern of familiar songs, rhymes and melodies: <i>listen to an auditory pattern, look at visual cues, feel tactile cues for popular songs, rhymes and tunes, develop anticipation of what happens next.</i></p> <p>Respond to sounds made by others in a group: <i>pause his/her own activity to listen, look at an adult/a student making sounds, show appreciation/displeasure by expression or gesture, vocalise in response to a voice or instrument.</i></p> <p>Deliberately make sounds in order to gain or sustain attention.</p> <p>Independently join in with others in a group: <i>vocalise/make a sign/operate a recorded song during class songs, use an instrument at some point when others are playing.</i></p>	<p>Initiate actions/recitation of familiar songs/rhymes and melodies: <i>ask for a particular song using an object of reference/gesture/picture/symbols/word, press a switch to operate a recorded song, start singing part of a song, sing along to a familiar song, perform actions for songs.</i></p> <p>Recognise and respond to musical patterns in familiar songs, rhymes and melodies: <i>show recognition by expression/gesture/indicating a picture/symbol/saying a key word associated with a song, fill in a gap left in a song, respond at the appropriate times in familiar songs, show anticipation of what happens next.</i></p> <p>Participate in singing action songs, nursery rhymes and songs about familiar activities: <i>listening and responding to own name in a song, vocalising, humming, signing, singing the end word in a phrase, performing actions, anticipating what will happen next in a song, asking for particular songs using gesture/picture/symbol.</i></p> <p>Sing/play familiar short melodies: <i>familiar songs with repetitive melodies.</i></p> <p>Develop his/her singing voice: <i>sing with control and awareness of others, recognise and respond to patterns within songs.</i></p>	<p>Sing independently, with increasing awareness and control of pulse, tempo, pitch, diction, and posture: <i>keep a steady beat and tempo, sing in tune with an extended vocal range.</i></p> <p>Recognise and sing with increasing vocal control and confidence a growing range of songs and melodies: <i>playground songs and games, folk tunes, action songs, popular tunes, themes from TV and radio.</i></p> <p>Respond to prompts to sing faster, slower, louder, softer.</p> <p>Sing action songs with regard for pulse, rhythm and tempo.</p> <p>Perform familiar songs with increased control of dynamics, phrasing and expression: <i>pronouncing words clearly, breathing at the appropriate points, maintaining a correct singing posture.</i></p> <p>Sing from memory a widening repertoire of songs with increasing vocal control, confidence and expression: <i>action songs, folk tunes from other countries, simple rounds/canons, call-and-response type songs, simple hymns or carols, ballads, folk songs, songs from musicals.</i></p>

The student should be enabled to

recognise and imitate short melodies in echoes, developing a sense of pitch.

Phase 1	Phase 2	Phase 3
<p>Listen to a range of music with simple repetitive structures or choruses: <i>call and response, simple sequences.</i></p> <p>Imitate an adult in singing simple melodies or pitch sequences, gradually extending the range and number of pitches: <i>hummed, sung to one syllable (da da da).</i></p>	<p>Imitate sound sequences to develop a sense of pitch: <i>imitate two to five note melodies with the voice/with an instrument.</i></p> <p>Sing simple tunes and singing games (based on the pentatonic scale), learned through imitation and without awareness of the solfa names: <i>See-saw, Marjorie daw.</i></p>	<p>Recognise and echo short melodies and musical phrases: <i>name familiar songs in response to an instrumental version played by the teacher, echoing each line of a song as it is sung by a 'leader', hum musical phrases after they have been played on the keyboard.</i></p>

The student should be enabled to

show the steady beat in listening to or accompanying songs or rhythmic chants.

Phase 1	Phase 2	Phase 3
<p>Show the steady beat (pulse) when singing familiar action songs and rhymes: <i>singing the tune while clapping, marching or tapping the beat.</i></p>	<p>Show understanding of the difference between beat and rhythm when performing familiar songs, singing games, or rhythmic chants: <i>marching to the beat while clapping the rhythm or words of a song (one group keeping the beat, another tapping the rhythm, another singing the song).</i></p>	<p>Show greater control of pulse (steady beat) and tempo while singing well-known tunes: <i>singing the tune while clapping or tapping the beat and keeping the correct tempo, marching or dancing to the beat, playing percussion instruments to accompany a song or musical excerpt.</i></p>

The student should be enabled to

show, while singing, whether sounds move from high to low or from low to high.

Phase 1	Phase 2	Phase 3
Follow an adult's instructions and actions: <i>crouching for low sounds, stretching up for high sounds.</i>	Perceive the shape of melodies as moving upwards, downwards or staying the same: <i>follow an adult's hands which move up and down during a song move his/her hands or body up and down (independently) in response to individual lines from familiar songs.</i> Use counters to depict the shape of short pitch sequences (for example, dsm) on an A4 size page: <i>pictures of the ground, sky and area in between, use a simple three line stave on A4 card (or a combination of both).</i>	Perform familiar songs with increasing understanding, control of pitch (accurate intervals), and extended vocal range: <i>listen to recordings of the class singing and take part in an adult-led discussion of how high and low notes sound and how they could be improved upon.</i>

The student should be enabled to

perform songs and rhymes with a sense of dynamic (loud/soft) control where appropriate.

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Phase 1	Phase 2	Phase 3
Change dynamics while singing with prompting, verbally or by gesture, from an adult: <i>soft gentle singing for a lullaby, loud, energetic singing for a march or action song, loud and soft sections within a song (for example, one verse sung very softly).</i>	Select the dynamics (loud, soft) most suitable to a song: <i>loud, energetic singing for a happy or rousing song, soft singing for lullabies or sad songs.</i> <i>While singing 'Miss Polly Had a Dolly', sing the part softly where the doctor 'shook his head', and increase the volume when the doctor waves good bye with his work finished and is on the way with his bill.</i>	Choose the appropriate dynamic level to emphasise changes of mood within a song: <i>while singing 'In Dublin's Fair City', sing the sad part ('She died of a fever') softly, and increase volume to lift mood when it emerges that her ghost is still happily singing 'cockles and mussels'.</i>

The student should be enabled to
engage in simple part-singing.

Phase 1	Phase 2	Phase 3
<p>Participate in simple call and response songs: <i>students repeat lines in response to the teacher's singing, simple improvisations, for example</i></p> <p><i>Call: 'Where are you?' x 2 (m,s,m – m,s,m)</i></p> <p><i>Response: 'We are here' x 2 (m,d,m – m,d,m).</i></p>	<p>Respond to changes and key sections of music, by adjusting movement and gestures</p> <p>Distinguish individual parts in a round by singing, listening, moving, or by observing visual cues: <i>singing in unison 'Row your boat'-the students walk in a circle, keeping time to the music. (Students in groups begin walking as their singing part begins and stop, in turn, as it finishes.)</i></p> <p>Perform, in groups, simple rounds in two parts: <i>Three Blind Mice, Frère Jacques (adult-led, with groups placed at a distance from each other).</i></p> <p><i>(This will be very challenging for the students and, in many cases, may be too difficult for them to achieve. It will, however, give them the idea that this type of part-singing exists, and they may have fun trying it out.)</i></p>	<p>Sing with others in unison and notice obvious differences created between sections of songs in various forms: <i>verse and refrain, call-and-response, solo/chorus.</i></p> <p>Respond to verbal and gestured prompts from a 'conductor'.</p> <p>Participate in add-on songs; <i>'Twelve days of Christmas', 'Hole in the bottom of the sea'.</i></p> <p>Perform a vocal drone accompaniment to a song: <i>singing doh for 'Pick a bale of Cotton'.</i></p> <p>Perform, as part of a group, two songs sung individually and as partner songs (adult-led, with groups at a distance from each other): <i>'This Old Man', 'Michael Finnegan'.</i></p>

The student should be enabled to develop performing skills.

Phase 1	Phase 2	Phase 3
<p>Become aware that others listen to the sounds he/she makes: <i>deliberately make and repeat sounds in order to gain or sustain attention.</i></p> <p>Link songs and music to particular activities: <i>special songs for religious ceremonies.</i></p> <p>Know when his/her turn comes to sing in a group performance: <i>sign/sing 'hello' in a good morning song, develop anticipation of what happens next.</i></p> <p>Show anticipation of the importance of a performance: <i>handle costumes/props for a Christmas concert, become aware of the excitement that builds up to a performance, become aware of being the focus of attention.</i></p>	<p>Play an instrument when prompted by a cue card.</p> <p>Watch carefully for start and stop signals.</p> <p>Follow structural cues within musical piece: <i>remember to be ready to sing when the drum roll stops.</i></p> <p>Follow the signals of a conductor: <i>respond to instructions to start and stop, sing/play quietly/faster/louder.</i></p> <p>Develop the confidence to perform in smaller groups and as individuals: <i>have as much performance as possible in order to build up confidence.</i></p> <p>Seek opportunities to perform.</p> <p><i>(Some students will need a lot of support, confidence building, and encouragement before they will actively seek opportunities to perform, while others may be inclined to take over. It is important to observe students and to preserve a balance between the two.)</i></p>	<p>Show an awareness of the different roles and contributions of each member of the group.</p> <p>Take and wait for turns or prompts.</p> <p>Give prompts or cues to others.</p> <p>Rehearse and present performances with an increasing awareness of audience and venue.</p> <p>Make a good attempt to conduct a class performance: <i>individual students take turns conducting the group for short periods, with an adult conducting alongside initially, based on exaggerated gestures for fast/slow, loud/soft. (Individual students should be encouraged to take over and conduct a singing/ percussion group for short periods of time.)</i></p>

Performing: Early literacy

The student should be enabled to match selected sounds with their pictured source.

Phase 1	Phase 2	Phase 3
<p>Become aware that familiar songs, rhymes and melodies can be represented by a picture: <i>observe/feel that a picture of a star can be associated with 'Twinkle, twinkle', a picture of a mouse can be associated with 'Three Blind Mice'.</i></p> <p>Link sounds and songs to objects/pictures/signs: <i>an adult hums 'Twinkle, Twinkle' or 'Pease Porridge Hot' and the student chooses, with prompting, a picture/tactile symbol of a star or a porridge bowl as the appropriate matching symbol.</i></p>	<p>Choose a type of music from a picture or symbol (within a narrow range of choices): <i>initiate the performance of a particular song or musical extract by pointing to a picture or symbol (using familiar pictures/symbols that have already been connected to familiar songs/music).</i></p>	<p>Independently match sounds with their pictured source: <i>indicate an appropriate picture to represent a range of familiar songs, rhymes and melodies.</i></p> <p>Match music to pictures, signs or gestures that signify its meaning or the ideas it explores.</p>

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The student should be enabled to recognise and perform simple rhythm patterns from pictorial symbols.

Phase 1	Phase 2	Phase 3
<p>Become aware that rhythm patterns can be represented by pictorial symbols: <i>looking at/touching pictures that denote a short rhythm (large symbol for a full beat, smaller symbol for a half beat) while an adult claps a simple rhythm.</i></p> <p>Participate in looking at/touching/pointing to pictures that denote a short rhythm (large symbol for full beat, small symbols for half beats).</p> <p>With help, visually follow/point to pictorial symbols that represent a short rhythm pattern: <i>'Rain, rain' using symbols of umbrellas.</i></p>	<p>With help, follow pictorial symbols to play a short rhythm on an instrument: <i>look at a symbol as the beat is played on a drum/tambourine.</i></p> <p>Visually follow/point to pictorial symbols that represent a short rhythm pattern: <i>two large sheep and two small lambs for ta ta titi ta.</i></p>	<p>Independently tap familiar rhythm patterns by following pictorial symbols/a graphic score: <i>with practice and reinforcement students may be able to follow simple rhythm patterns in this manner, for example two medium circles, one small circle, and one large circle representing ta ta titi ta.</i></p> <p>Recognise and sing/play short tunes, from pictorial notation, combining rhythm and pitch: <i>'Rain, Rain', 'Rocky Mountain, Rocky Mountain'.</i></p>

Performing: Playing instruments

The student should be enabled to play simple percussion instruments.

Phase 1	Phase 2	Phase 3
<p>Make sounds using simple musical instruments: <i>holding a suspended triangle and striking it with a stick, shaking a tambourine, beating a drum.</i></p> <p>Explore the sounds made by toys or by scraping, squeezing or striking different surfaces.</p> <p>Attend to instructions for starting and stopping.</p>	<p>Play some percussion instruments with confidence; <i>playing long and short notes on the triangle, tambourine or drum, taking turns, alone or in small groups, to imitate some sounds and sound sequences.</i></p> <p>Begin to control the sounds he/she makes: <i>loud, quiet, watching carefully for start and stop signals.</i></p> <p>Accompany the performance of others using simple instruments or cueing sound effects via ICT.</p> <p>Work towards and practice a group or individual performance for the Christmas assembly or concert.</p> <p>Practice and refine a contribution to a group musical performance, using the voice, body percussion, sign, cues, or instruments.</p> <p>Bang instruments in correct place</p> <p>Bang a drum only when other drums are played.</p> <p>Remember learned responses over increasing periods of time.</p>	<p>Participate in a music-making group and discover different ways of playing percussion and melodic instruments: <i>letting the stick bounce on the chime bar to create a long, vibrating sound/clamping the sound on a triangle by placing a hand on it/scraping or striking a drum/covering a number of holes on a tin whistle to eliminate squeaky sounds.</i></p> <p>Follow cues in response to a conductor's hand signals.</p> <p>Use a music keyboard to make sound in context (ICT).</p> <p>Use a BigMac to trigger sound effects appropriate to the performance (ICT).</p> <p>Use real instruments and computer software to explore high and low, loud and soft (ICT).</p> <p>Sustain concentration for short/ longer periods.</p> <p>Work collaboratively with others with an increasing awareness of his/her role within the group and the audience: <i>starting and stopping at a given signal, participating in a simple percussion performance.</i></p>

The student should be enabled to

use simple home-made and manufactured instruments to accompany songs, nursery rhymes, or rhythmic chants.

Phase 1	Phase 2	Phase 3
<p>Bang a drum at some point in the drum chorus.</p> <p>Press a switch to play a pre-recorded contribution at an appropriate point in a song.</p> <p>Make sounds on tuned and untuned instruments on cue: <i>when singing a traditional tune, 'Five Fat Sausages', play a note on a melodic instrument for 'pop' and beat drum on the word 'bang'.</i></p>	<p>Begin to anticipate the structure of a musical piece: <i>use home-made and manufactured instruments to show the beat or rhythm in accompanying songs or rhythmic chants.</i></p> <p>Play with changing tempo (fast/slow).</p> <p>Contribute to making 'rain sounds' with different instruments.</p> <p>Combine sounds and effects created into a simple composition (a storm).</p>	<p>Show consistency of performance in a range of environments: <i>shake bells at the correct place in a piece performed in class, music room or assembly hall.</i></p> <p>Respond to graphic cues to accompany songs: <i>symbols that represent metal and wooden instruments.</i></p> <p><i>(Give percussion players a colour code by attaching coloured streamers/stickers to them, and have students play only when the graphic symbols correspond to their colours. Holding up different coloured A4 cards to signal when different percussion groups come in is a variation of this.)</i></p> <p>Identify and perform simple two-note or three-note tunes by ear or from simple notation: <i>using tuned percussion instruments (chime bars, glockenspiel, xylophone).</i></p>

The student should be enabled to

Use percussion instruments with increasing confidence and skill to accompany tunes, songs and chants.

Phase 1	Phase 2	Phase 3
<p>Become aware of the difference between playing loudly/softly, quickly/slowly, high/low notes.</p> <p>Become aware of other players in a group: <i>shake at the appropriate time and when other bells are shaken.</i></p> <p>Develop awareness of being involved in performing for others: <i>become aware of being the centre of attention, become aware of the excitement that builds up when preparing to perform, become aware of his/her contribution to the performance, show stage-fright.</i></p> <p>Tolerate a prompt to play an instrument on cue: <i>co-operate when given gentle physical assistance.</i></p>	<p>Respond to a prompt to sing/play an instrument on cue: <i>when a gentle physical reminder is given, sing/play in response to a gesture/symbol/whispered word.</i></p> <p>Have opportunities to help conduct a class performance: <i>with assistance hold up symbol or make a gesture for start/stop, loud/soft, fast/slow.</i></p> <p>Respond to instruction on musical elements as appropriate to performance: <i>dynamics (loud/soft), tempo (fast/slow), pitch (high/low notes), rhythm (full beats and half beats), and structure (start/stop or verse/chorus), respond to instructions on conducting a class performance, imitate or respond to a reminder to hold up a symbol.</i></p> <p>Play tuned and untuned instruments with control: <i>starting/stopping at a given signal, playing in turn.</i></p> <p>Show anticipation and awareness of performing for others: <i>show excitement/nervousness/willingness to make a greater effort than usual.</i></p>	<p>Understand what performing entails and communicate a desire/unwillingness to perform: <i>seek opportunities to perform for others, perform consistently in a range of situations, communicate consistent unwillingness to perform at all or in certain situations.</i></p> <p>Know when his/her turn comes to sing/play instrument in a group performance: <i>independently follow structural cues within a musical piece, independently follow the signals of a conductor.</i></p> <p>Play with a sense of appropriate dynamics, pitch, tempo, rhythm, and structure.</p> <p>Perform a range of playing techniques on a wide selection of percussion and melodic instruments: <i>flicking, rolling, slapping or shaking a cabasa/playing a tambourine against the hand/arm/leg or simply by shaking it/playing a drone or ostinato on a xylophone with one or two sticks/ knowing how to achieve a selection of sounds on an electronic keyboard/playing drums using the hand or a beater.</i></p> <p>Independently play familiar tunes from memory.</p> <p>Have opportunities to explore texture in music: <i>play instruments in a group, gradually adding one more instrument each time the rhythm is played.</i></p>

Composing: improvising and creating

The student should be enabled to

select sounds from a variety of sources to create simple sound ideas, individually and in groups.

Phase 1	Phase 2	Phase 3
<p>Attend to the variety of sounds that can be created with the voice and with body percussion: <i>listen, watch and feel the vibrations of sound effects being created.</i></p> <p>Demonstrate a preference for particular sounds.</p> <p>Show interest in experimenting with making sounds using his/her voice and body percussion: <i>imitate interesting sounds made by another, repeat interesting sounds he/she discovers, show some creativity in using his/her voice and body to make sounds.</i></p> <p>Repeat interesting sounds he/she discovers: <i>using vocal sounds, body percussion, manufactured instruments, home-made instruments.</i></p> <p>Begin to structure the sounds he/she makes: <i>taking turns to vocalise or to create individual sounds, making changes to create various effects.</i></p> <p>Experience the sounds he/she makes in relation to those made by someone else: <i>by working on a one-to-one basis with the teacher, other adult, an other student.</i></p> <p>Imitate interesting sounds made by another, repeat interesting sounds he/she discovers, show creativity in achieving new sounds on instruments.</p>	<p>Develop an understanding of how sounds can be made by listening, observing and exploring: <i>developing an understanding of cause and effect and how sounds can be changed and ordered.</i></p> <p>Make vocal sounds and use body percussion to achieve particular sound effects: <i>independently seek to achieve interesting sound effects, amuse himself/herself or seek to amuse others by experimenting with vocal and body percussion sounds.</i></p> <p>Become aware of the broad range of sounds that can be created using home-made and manufactured instruments: <i>participate in experimenting with different sound effects using a variety of instruments.</i></p> <p>Participate and attend to the use of sound effects to accompany stories, rhymes, games, and pictures: <i>participate in choosing and attend to the kind of sounds that go well with these activities.</i></p> <p>Select sounds from a variety of sources to illustrate a character or a sequence of events: <i>using sound effects, individually and in groups, to accompany games, poems, stories (the three bears, each of the seven dwarfs, a giant).</i></p>	<p>Independently choose from a broad range of home-made and manufacture instruments in order to achieve a variety of sound effects: <i>independently seek to achieve interesting sounds effects, amuse himself/herself or seek to amuse others by experimenting with instruments.</i></p> <p>Listen to and appraise the sounds made by other students and instruments.</p> <p>Make changes to his/her own work: <i>alter the sequence of picture cards to change a simple composition.</i></p> <p>Play percussion instruments in a group and add or take away one instrument or a group of instruments at a time.</p> <p>With verbal and physical prompts, build sequences of sounds into a simple musical narrative.</p> <p>Use images, objects, story boards, videos, or recorded music to set the context of a composition.</p> <p>With verbal and physical prompts build sequences of sounds into a simple musical narrative: <i>practice the composition as it progresses, record it on tape and refine it with support.</i></p>

Phase 1	Phase 2	Phase 3
	<p>Explore how sounds can create different moods: <i>use vocal sounds that are familiar to the students (a whoop, a cry of pain) and discuss them, discuss various instrumental sounds (low/soft violin/soft rumble on drum/soft tinkling of bells), ask whether the sounds make them feel a high fast sound or a low soft sound, like sleeping/dancing/marching/running away.</i></p> <p>Experiment with sounds and sound makers, including the use of ICT: <i>computer programmes and sound beams.</i></p> <p>With decreasing assistance, follow written symbols/pictures/ a storyboard in performing compositions.</p>	<p>With verbal and physical prompts, build sequences of sounds into a simple musical narrative.</p> <p>With assistance, 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:</p> <p><i>Characters— a clown, an old man, a spy</i></p> <p><i>Sequences of events including sound effects— a walk in the jungle, an accident, a nature walk, breakfast time atmosphere (happy/sad/cosy/frightening)</i></p> <p><i>Atmosphere for a particular occasion—a party or festival, presenting a prize, relaxing at the end of the day.</i></p> <p><i>Show students extracts from movies in which music has been used to help set the mood, and discuss/replicate.</i></p>

The student should be enabled to

invent and perform short, simple musical pieces with some control of musical elements.

Phase 1	Phase 2	Phase 3
<p>Listen to and participate in creating patterns of sounds:</p> <ul style="list-style-type: none"> • <i>short patterns of sounds made interesting by varying tempo, dynamics, rhythm, and structure</i> • <i>respond to prompts to make sound effects to accompany favourite stories, rhymes, games and pictures</i> • <i>choose sounds and use chosen sound effects to accompany these activities with some prompting.</i> <p>Respond to encouragement to make patterns of sounds: <i>show recognition of familiar patterns, imitate patterns by echo-clapping or echo-singing, add to patterns, make some attempt to experiment with patterns of sounds.</i></p>	<p>Use sound effects on cue to accompany stories: <i>shake a rainmaker when an adult says 'Suddenly it started to rain'.</i></p> <p>Use sound effects to accompany songs: <i>Old Mc Donald had a farm ... and on that farm he had a</i></p> <ul style="list-style-type: none"> • <i>horse (coconut halves)—fast, short sounds</i> • <i>lamb (vocal sounds)—soft</i> • <i>duck (hand claps)—slow</i> • <i>cow (cow bell)—long sounds.</i> <p>Invent and perform short musical pieces with increasing ease and control of musical elements: <i>high/low, fast/slow, loud/soft, long/short, beginning, middle and end, a high fast sound, a low fast sound, then a high fast sound again).</i></p> <p>Illustrate, with prompts from an adult, a sequence of events in sound: <i>Story of a storm</i></p> <ul style="list-style-type: none"> • <i>wind—vocal wind sounds (long)</i> • <i>rain—rattling sounds with shakers (fast)</i> • <i>thunder—booming drum (slow, loud)</i> • <i>rain ceases—shakers (played more quietly and slowly)</i> • <i>sun shines—tinkling triangle sound (short, soft).</i> 	<p>With help, invent and perform short patterns of sounds with some control of musical elements: <i>imitate or respond to instructions to vary tempo, dynamics, rhythm, structure, pitch, record and listen to performances, identifying individual parts.</i></p> <p>Invent and perform simple musical pieces that show a developing awareness of musical elements: <i>'Under the sea'—soft, high-pitched sounds for little fish/loud, noisy sounds for sharks/soft, quiet sounds for jellyfish.</i></p> <p>Independently select sounds from a variety of sources to accompany stories, games and pictures: <i>listen to a discussion about the kind of sounds that might be suitable and then make a good attempt at making a suitable sound, remember what sound was chosen and use it appropriately for a particular activity.</i></p> <p>Create his/her own compositions: <i>choose tactile/graphic symbols and sequence them from left to right on a large card.</i></p> <p>Seek to have his/her compositions recorded: <i>participate in discussions about the recorded compositions of the class, going back over what each sound represents and relating them to pictures/familiar events.</i></p>

The student should be enabled to
improvise new answers to given melodic patterns.

Phase 1	Phase 2	Phase 3
<p>With adult prompting, sing new verses for familiar songs and rhymes: <i>'Hickory dickory dock, the (cat) ran up the clock'</i>.</p>	<p>Recall, answer and invent simple melodic and rhythmic patterns, using voices, body percussion and instruments: <i>patterns that students have worked on can be repeated at regular intervals during the day/week (for minutes at a time) in order to reinforce students' recollection.</i></p> <p>Partake in improvised singing conversations: <i>'How are you?' 'Fine thank you'.</i></p> <p><i>(Initially, the teacher will need to lead this activity, encouraging students to add their own improvisations to the 'conversation'.)</i></p>	<p>Use computer software, selecting symbols/pictures/patterns/sounds to make his/her 'own' tune.</p> <p>Make changes to his/her compositions: <i>choose a different instrument to accompany a song, decide that an egg shaker is a better instrument to represent rain than (for example) a drum.</i></p>

Composing: communicating about and recording compositions

The student should be enabled to

communicate about his/her work and the work of other students.

Phase 1	Phase 2	Phase 3
<p>Listen to/look at recordings of his/her own and class musical compositions: <i>get immediate feedback with a BigMac, look at and listen to audiotape/video recordings.</i></p> <p>Become aware of the sounds made by others: <i>looking, listening, feeling the vibration of sounds made.</i></p> <p>Respond to an adult's reaction to his/her work: <i>smile when praised.</i></p> <p>Listen to and recognise his/her own recorded composition: <i>show appreciation/displeasure by expression or gesture.</i></p> <p>Listen to/look at videos/ photographs of performances: <i>respond vocally, by gesture, or by facial expression.</i></p>	<p>Respond to recordings of his/her own and class performances: <i>show recognition of his/her own contribution by facial expression/ gesture/vocalisation.</i></p> <p>Communicate about the music he/she has created: <i>how the instruments were selected, how the sounds were made, how he/she enjoyed making them, what he/she liked best.</i></p>	<p>Recognise similarities and differences in his/her work and that of peers.</p> <p>Accept or reject comments from adults/peers about his/her work.</p> <p>Enjoy making and playing recordings of his/her own compositions: <i>seek to make up new compositions in order to have them recorded.</i></p> <p>Listen to a recording of a group composition: <i>recognise a section where he/she played his/her instrument, communicate about the sounds produced, show an awareness of similarities and differences in sound and what changes might improve the composition.</i></p> <p>Sign/select a picture/vocalise to indicate whether music is happy or sad, loud or quiet.</p>

The student should be enabled to record compositions.

Phase 1	Phase 2	Phase 3
<p>Participate in making pictorial representations of his/her own/class short musical compositions: <i>help to place appropriate symbols on a large chart.</i></p>	<p>Show interest in/copy a sequence made with help from an adult: <i>place appropriate symbols (large) on template made with help from an adult.</i></p> <p>Make a good attempt or ask for help in making pictorial representations of his/her own or the class's short musical compositions: <i>choose appropriate symbols, communicate about placing symbols correctly, keep all representations in a scrapbook/portfolio and show them to others.</i></p> <p>Record a simple composition by ordering picture cue cards to reflect musical patterns/sound effects.</p>	<p>Make simple compositions by choosing symbols or picture cue cards, ordering them from left to right, or making patterns of sounds using computer software.</p> <p>Use a tape recorder, with assistance, to record performances: <i>with physical and verbal prompting, learn how to record, rewind and replay.</i></p> <p>Use a camera/camcorder, with assistance, to record performances of compositions.</p> <p>Record compositions using computer/multimedia equipment: <i>with appropriate software it will be possible to achieve a visual representation of music and sounds that are recorded as they are played back.</i></p> <p>Make pictorial representations of his/her own short musical compositions: <i>create a sequence with help from an adult.</i></p>

Exemplars

The *Primary School Curriculum: Music, Teacher Guidelines* presents many useful exemplars that can be successfully adapted to meet the needs of students with moderate general learning disabilities.

The following pages outline some additional ideas for developing themes and topics in music for these students. The exemplars are sample lessons from which teachers can develop a more comprehensive programme. In some instances only minor additions may be necessary to make them suitable for individual classroom environments. Alternatively, the needs of a particular school environment may dictate considerable adaptation before implementation in individual classes. Factors such as the developmental stage and previous experiences of students, the availability of resources (human and material), the nature of the learner and the local community will need to be considered.

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Exemplar 1: Music

Exploring Sounds: Percussion Instruments

The student should be enabled to	Resources	Introduction
<ul style="list-style-type: none"> listen to and participate in singing an action song by moving, vocalising or singing some or all of the words identify familiar instruments from a limited selection listen to, copy or play a short rhythm show some understanding of the musical elements - fast, slow, loud, quiet - by tapping patterns with instruments or body parts listen to others and take turns in a group activity. 	<ul style="list-style-type: none"> A selection of percussion instruments, picture symbols, or photographs of instruments Recordings of music with a strong beat A distraction-free environment 	<p>Students sit in a semi-circle facing the teacher. The teacher should ensure that they are positioned so that they are not distracted by movement or light and can see the teacher's face clearly.</p> <p>The session starts with an introductory song/musical piece that is used each time as an aural cue to the activity that is to take place, for example a 'hello/good morning' song in which individuals take turns to sign or vocalise their names.</p>

Development

An adult sings and performs the actions to a movement or action song, for example '*Heads, shoulders, knees and toes*' and students are invited to join in by singing along and imitating the actions. The adult repeats the song, omitting the last word in sentences to encourage students to supply the missing words.

The song is sung several times—loud/soft, fast/slow, very fast/very slow—with the adult observing student responses for understanding of these musical elements. When students are familiar with the song, a more advanced activity could be introduced in which the students are asked to whisper the words as they do the actions and finally to perform the actions without the words: '*just think the words*'.

Body percussion activities

Students listen to recorded lively upbeat music and observe and imitate an adult's actions: clapping hands, stamping feet, slapping thighs, tapping shoulders, tapping heads to the beat of the music. Individual students are chosen to be 'teacher' and make up their own body percussion: slapping cheeks, tapping knees, toes, etc. A student who has limited attention skills may be chosen for such an activity: he/she will not be able to wait on others and may enjoy the positive attention or status such a role entails.

Exemplar 1: Music

Listening activity using instruments

Introduce percussion instruments with which students are familiar by playing a simple listening activity. Students take turns to identify the noise made by instruments behind a screen (a cut-out cardboard box). Students respond by naming, signing or pointing to picture symbols. As all the instruments are correctly identified they are placed on the floor in front of the students. Each student is asked to choose an instrument, which he/she places quietly on his/her lap. This is followed by a few seconds of silence to heighten the impact of the sound that follows. Silence is a vital part of performance and may be the hardest part to achieve!

An adult chooses an instrument and plays a simple rhythm (*ta, ta, ta* or *ta, ti-ti, ta*) that students, in turn, copy with physical or verbal prompting by the adult. When all have had a turn, students listen to the adult once more and copy the pattern together. One student is then chosen to tap out his/her own pattern. The adult repeats it to ensure that the students hear it clearly and may choose to assist students by representing each beat with a mark on a chalkboard. The student chooses other students to tap out the rhythm. The activity is repeated with other students with the adult being alert to the early warning signs of restlessness. It is suggested that, initially, an able student is chosen who will tap a clear pattern and who is not shy of the limelight. Students with limited concentration spans are seated as near to the adult as possible so that they may be gently prompted or restrained if they try to play out of turn.

The activity concludes with students listening to a previous recording of music and tapping out their own rhythms with the instruments. They may be encouraged to play them faster, slowly, quietly, or loudly. Spoken instructions should be matched with a gesture, for example fingers on the lips for quiet, or arms moving apart for louder.

Conclusion

A quiet, calming *Goodbye* song indicates that the music session has come to an end, and it allows time for students to return instruments to the basket.

Assessment and recording strategies

The teacher may wish to observe and record

- reactions to the activity (changes in expression, vocalisation, etc.)
- signs of increasing or decreasing interest in the activity
- signs of anticipation of the next step
- the ability to identify instruments
- preferences for individual instruments
- the level of help required to perform steps of the activity
- the level of interaction between students
- the ability to take turns
- the ability to repeat a pattern.

Exemplar 2: Music

Listening and responding: Exploring sounds

The student should be enabled to	Resources	Language development
<ul style="list-style-type: none"> recognise different voices relate these voices to their owners. 	<ul style="list-style-type: none"> A tape recorder Familiar adults in the classroom A camera 	<p>Discussion begins with visits to the classroom by the adults whose voices are to be used in the lesson. The students can be asked to introduce themselves and to shake hands with the visitors. Remembering the names of these visitors and answering questions on their appearance (for example, What colour is Ms. ...'s jumper?) will facilitate language development.</p>

Methodology

Introduction

→ Choose four adults who are prominent in the day-to-day school environment (for example, secretary, nurse, caretaker, school principal, teacher, or classroom assistant from another class). Invite these adults to visit the classroom and talk to the class. It may be an idea to spread the visits out, for example have one adult visit for ten minutes approximately on each of four mornings. Repeat the adult's name often during the discussion in order to promote students' memory of the name.

Development

→ Invite all four back to the classroom at a given time and take a photograph of each adult. Tape each of them uttering the same simple phrase or a line from a familiar nursery rhyme. It may be an idea to ask the visitors to exaggerate their pronunciation in different ways to ensure easier discrimination between voices. Play the tape back and have each visitor step forward as his/her voice is being played.

When the photographs have been developed they can be used in conjunction with the tape to produce a '*sound lotto*' type exercise for the students. Display the photographs in the classroom and have the students take turns matching the voices on tape to the photographs (and naming their owners).

Closing Activity

→ Tape the students themselves uttering a simple word or vocal sound (for example, 'I am in school today.') and have their classmates identify who is on the tape. It will be a valuable exercise for students to hear, and pick out, their own voices on tape.

Exemplar 2: Music

Differentiation

Students with moderate general learning disabilities may have difficulty with visual discrimination. It may be helpful to choose visiting adults who are as different as possible in appearance. Making simple cloth or paper 'bibs' in different colours for the visitors will help students to distinguish visually between them and will give them something visual with which to connect each name and voice. Also having the adults visit with the 'tools of their trade' will help students to discriminate between them (for example, nurse/medical bag, caretaker/hammer, secretary/letters).

As students become familiar with the idea of relating voices to different people in their environment, a bank of photographs and voices can be built up.

Linkage

- **Performing:** The emphasis on different voices and vocal sounds will help the students become more aware of their own vocal sounds and how these may be used in performance activities.

Integration

- **SESE:** This lesson can be integrated with work on the students' understanding of their school environment and the people therein.

Exemplar 3: **Music****Performing:** Song singing

The student should be enabled to	Resources	Language development
<ul style="list-style-type: none"> recognise and sing familiar songs recognise and imitate short melodies in echoes, developing a sense of pitch play simple percussion instruments connect sounds with visual elements during singing and role-playing. 	<ul style="list-style-type: none"> <i>Song: 'Old Goat' by Joan Earle (staff notation or tonic solfa notes to be provided in published version under/over the relevant words)</i> <p><i>There was a goat who lived by a moat, Silly old goat he had three boats, One boat was purple, one boat was green One boat was orange and fit for a queen.</i></p> <p><i>The Items for role-playing: 'beard' for the goat, coloured boats (orange, purple, green), hats for the boat owner</i></p> <ul style="list-style-type: none"> blue paper or a sheet for the river (edged with brown paper to portray the moat) a crown for the queen. 	<p>The language development here will mainly be connected with the story in the song. Discussion can be held around the visual elements involved in 'acting out' the story of the song (for example, Where is the goat? How many boats are there? Is that boat purple or green? Show me the orange boat.) The students' attention can be drawn to the high note on 'lived' and the concept of high can be reinforced by hand gestures from the teacher. This note can then be termed 'high', laying the foundations for development of the musical language of pitch.</p>

Exemplar 3: Music

Methodology

Introduction

→ The stimulus in the introduction to this lesson will be a picture relating to the story of the song, which should be displayed in the classroom. (The students could be involved in painting the picture and making the boats, etc. during a visual arts lessons). The picture should be discussed briefly, and the story told, giving the students something to relate the song to when they are singing it. Dressing the students as the various characters (three boat owners, one goat, one queen) and discussing these characters can also serve as an introduction to the teaching of the song.

Development

- The teacher says the words of the song with the appropriate emphasis on rhythm, encouraging the students to listen, and having them join in as they become familiar with the words. This can be done line by line, depending on the levels of ability of the students. Pointing to the characters and the visual elements (boat, river, moat) will help students to remember the lyrics. He/she sings the song, again with the students listening for the first few times. Gradually they begin to join in.
- A 'river' is laid out on the classroom floor and the students 'float' their boats up the river to the goat and hand over their boat once the appropriate colour is mentioned in the song. The goat can then give the orange one to the queen. The song is sung with the students each time the story is acted out. In this way the words and tune of the song are constantly being reinforced.
- Students can be asked to turn on a tap, shake a water bottle (river sound) or make the sound of a goat while others are singing the song and acting out the story. There are technological devices available which allow one to play a recorded sound repeatedly using a switch or similar device. The sound of water running, or of a goat 'baaing', could be played by designated students at repeated intervals during the performance, thus using sound to give the students a greater feel for the story. Students can also be encouraged to play simple percussion instruments to accompany the song and performance.

Concluding Activity

→ The teacher sings each line of the song and leaves out the last word, allowing the students to sing this. Students may like to take turns doing this on their own. This activity lays the foundations for the ability to hear sound internally. Students may 'perform' for a neighbouring class.

Differentiation

The questions asked to prompt discussion of the picture can be of varying levels of difficulty (for example, *'Show me the goat'* rather than *'What is that?'*). Some students may be able to distinguish between the different coloured boats while simply being asked to point out any boat in the picture or scene may challenge others. Students who lack the confidence to dress up as a character and perform in front of others can play a percussion instrument, or make a sound effect, while others are acting out the scene. Students with limited mobility can be asked to play the part of the goat as this involves little movement. As there are many different parts to play in the class performance of this song, it should be possible to include every student in a way that will develop his/her confidence and self-esteem. It may be necessary to leave a gap between the lines (possibly filled by repeating each line of the tune instrumentally) in order to give students time to deliver their boat into the hands of the goat.

Exemplar 3: Music

Linkage

- **Listening and responding**
Responding imaginatively to music through movement
- **Percussion**
Clapping/tapping/playing percussion instruments to the rhythm of the song
Providing appropriate sound effects

Integration

- **Visual Arts:** Make the '*props*' and costumes for the performance.
- **SESE:** Discuss pictures of other scenes involving water and boats. Take a trip to a venue where the students can see boats on the river or sea. Have the students experiment with various objects to see if they will float in a basin of water.
- **Communication and language:** Language development connected with water, and water-based activities
- **Mathematics:** Vary the number of boats on the 'river' and use them for counting tasks

Exemplar 4: Music

Composing: Accompanying a story - *'We're going on a bear hunt'*

The student should be enabled to	Resources	Language development
<ul style="list-style-type: none"> • listen to a variety of sounds • discriminate between sounds from a variety of sources • select sounds to illustrate aspects of the story • make selected sounds in accompaniment to the story • select sounds from a variety of sound sources to create simple sound ideas • relate sound to pictures and to familiar daily events. 	<ul style="list-style-type: none"> • An appropriate story • Visual aids to accompany story if needed • A variety of sound-making objects and instruments 	<p>This lesson may be adapted to suit students of various ages, depending on their previous experience. While the use of the story, <i>'We're going on a Bear Hunt'</i>, suggests younger students, older students will require an equally familiar but more complex story, around which their first effort at composing may be framed. In the early stages the students will be concerned mainly with sound effects to accompany the story and the way in which these can be incorporated into the narrative. The accompaniment will focus on the obvious features in the story or text, or a predictable high point, for instance ... <i>'it's a bear!'</i>. Later the chosen sounds could be recorded symbolically so that others can interpret them.</p>

Exemplar 4: Music

Methodology

A favourite story and a story that lends itself well to sound accompaniment is identified. Students participate as much as possible in showing their preference of story. The story can be dramatised and illustrated visually as well as aurally. For example, costumes or backdrops can be created as part of the project. Consistent repetition of the story over a number of weeks is important.

Introduction

Step 1: Setting the scene

The teacher reads the story to the students and together they collaborate to identify the main events and characters. The story *'We're going on a bear hunt'* by Michael Rosen and Helen Oxenbury lends itself well to a project such as this. The story is short, the language is clear, it affords obvious opportunities for sensory illustration, and there is considerable repetition within the story.

Development

Step 2: Choosing instruments

The teacher encourages the students to think about sound-making sources (body percussion, vocal sounds, and classroom instruments) that might be used to illustrate aspects of the story.

Sound accompaniments within this story might include

- bunches of long, fine tinsel for the *'swishy swishy'* grass
- a basin of water or bottles half-filled with water for the *'splash splosh'* through the river
- a container of gel or Halloween slime for the squelchy mud
- elastic bands stretched across a biscuit tin for stumbling and tripping (adding a crash onto the biscuit tin lid for a fall)
- a recording of 'hoooo wooo' sounds that can be operated by a switch (tape recorder or BigMac)
- gentle tapping of clappers for tiptoe sounds
- a furry toy that growls for the bear, or a puppet with an adult making growling noises.

Concluding Activity

Step 3: Telling the story in sound

The final telling of the story should be taped and listened to, so that the students can reflect upon and evaluate their composition before reworking it as necessary.

Exemplar 4: Music

Differentiation

- The lesson may be adapted to include fewer sounds or more sounds.
- The content could be spread out over two or more music lessons, repeating and reinforcing what has been covered before in previous lessons, and gradually adding to it as appropriate.
- The students may be given narrow choices when selecting sounds to match the pictures (for example, Which one sounds like the squelchy mud?).
- Older students might have opportunities to work with a storyteller to create a class story using different voices and sound effects. The local theatre, dramatic society, or radio station could be invited to give demonstrations, describing how they create sound effects.

Integration

- **Visual Arts:** involving students in making a wall frieze depicting the series of events relating to the story, making visual and tactile props
- **Drama:** exploring and making drama, sequence of the story, exploring feelings through drama
- **Physical education:** running or moving quickly in wheelchair, creeping, moving on a surface with resistance, moving on tiptoe

Exemplar 5: Music

Performing: Playing instruments

The student should be enabled to	Resources	Language development
<ul style="list-style-type: none"> • show the steady beat in listening to or accompanying songs or rhythmic chants • develop performing skills (follow signals of a conductor) • use percussion instruments with increasing confidence and skill (attend to instructions for starting and stopping, become aware of other players in the group) • develop an understanding of texture in musical accompaniment (recognise differences between single sounds and combined sounds). 	<ul style="list-style-type: none"> • Four types of percussion instrument • A tape or CD of a marching tune • A4 card in four colours • Strips of crepe paper (or coloured bands, bracelets) in four colours 	<p>Naming the different instruments</p> <ul style="list-style-type: none"> • Naming the colours and discussing, briefly, other objects in the classroom that are the same colour as the A4 cards can be used as a vehicle for expanding the students' vocabulary.

Exemplar 5: Music

Methodology

Introduction

→ Listen to some recorded music that has a strong pulse and ask the students to tap their knees in time to it. Everyone should be encouraged to tap at the same time. Establish whether to tap a fast or slow pulse.

Sing some songs with a strong pulse, for example *'The grand old Duke of York'*, *'Here we go round the mulberry bush'*, *'Pop goes the weasel'*, and tap or clap the beats as the song is sung. Try singing a few songs with an unsuitable tempo, for example sing *'The grand old Duke of York'* very slowly and very quickly.

Ask the students to *'catch'* the speed/tempo set by the teacher. Tap a steady pulse on both knees and after about eight taps nod to the students to indicate that they can join in. They should be prompted to stop when the teacher stops and try again at a faster or slower tempo.

Development

→ The teacher then introduces four types of instrument to be used, and demonstrates how each one is played. He/she plays the marching tune and the students take turns playing the percussion accompaniment. The class is divided into four groups and a different colour is allotted to each group. The students wrap the coloured strips of crepe paper round their wrists (with help if necessary). Different types of instruments are given to each group (for example, red group/woodblocks).

When the card that corresponds to his/her colour is held up individual students make a sound with their instrument and stop when it is taken down. Each group practises when their colour is held up. The teacher stresses the fact that they must stop when the card is taken down. The marching tune is played and the single cards held up at different stages during the tune, prompting the different groups to play their instruments at their colour signal.

Concluding activity

→ Students take turns holding up the cards, bringing them to a clearer understanding of the idea of the 'conductor' showing the group what to do.

Follow-up activity

→ As the students become more practised in responding to the colour card signal two cards are held up together, varying the instrument combinations and making the activity more challenging for the students. Where possible, the help of a classroom assistant may be enlisted, thus allowing students to work with combinations of three or four instrument/colour groups.

Exemplar 5: Music

Differentiation

- The teacher works with two groups and two colours initially to get the students used to the idea of playing in response to the colour card signal.
- Some students may find colour discrimination difficult and the lesson can be carried out using picture symbols or actual objects (for example, animal groups responding to toy animals held up ... firemen, pilots, etc. responding to pictures of fire engines, planes ...).
- In a group performance the percussion can be conducted in this way, with students accompanying other students on tuned instruments.
- Initially it may be necessary to model the speed of playing or prompt the students appropriately during their playing. Gradually they progress to playing together in a small group, and eventually move to the stage where the class can play as a group.

Linkage

- **Listening and Responding:** Students show the steady beat in listening to the music.

Exemplar 6: Music

Exploring sounds: Listening and responding

The student should be enabled to	Resources	Language development
<ul style="list-style-type: none"> • identify different sound sources • identify and name classroom instruments • follow visual instructions. 	Sound sources: <ul style="list-style-type: none"> • Everyday objects • Classroom instruments • A tape recorder 	<ul style="list-style-type: none"> • Naming the different instruments • Naming the different sounds • Fast/slow/loud/quiet

Methodology

Introduction

→ Encourage the students to explore different sounds that can be made using hands, feet, mouth, tongue, lips, and teeth. Encourage the students to make sounds together, for example long sounds with their voices, short sounds with their feet, fast sounds with their hands.

Play *'Treasure chest'* where a variety of sound sources, including instruments, are hidden in a box and put behind a screen. A sound source is selected and students are asked to guess what is making the sound and communicate about how it is being played, for example: loudly.

Development

→ Students are encouraged to explore the different sounds that can be made from one instrument passed around a circle, for example, loud, quiet, tapping, scraping, shaking. When all possible sounds have been used, start with a new instrument. Play a *'quiet as a mouse'* game in which students are requested to pass around a tambourine or jingles without making any sounds.

Conclusion

→ The students are brought on a *'sound trail'*, recording sounds and listening carefully to what is heard, for example a walk in a nearby park or around the school. They listen carefully and identify the sounds heard by pointing/gesturing/verbalising. Some students might have their attention drawn to sounds that are moving away or coming nearer. Attention is drawn to weather sounds and sounds which are quiet/loud, low/high, long/short. On returning to the classroom the class could participate in the creation of a sound map, showing visual images of the different sounds they heard on the route. This could provide a link to geography and science.

Extension activities

→ Students could record, with assistance, the sounds made round the school and play them to each other to see if they can guess where the sounds came from.