



Music Curriculum Policy for Infants to 6th Class

1 INTRODUCTION AND AIMS

The aims of the music curriculum are to enable the child to enjoy and understand music and to appreciate it critically

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

2 STRANDS & STRAND UNITS

Listening and Responding

- *Exploring sounds
- *Listening and responding to music

Performing

- * Song Singing
- * Literacy
- * Playing Instruments

Composing

- *Improvising & Creating
- *Talking about & Recording Compositions

3 METHODOLOGIES

- Talk and discussion- Talking about festivals, seasons and songs related to them. Discussing personal musical preferences using musical vocab/language e.g. tempo, dynamic.
- Active Learning- Making instruments out of piping, percussion e.g. shakers drums.
- Collaborative Learning- Working in small groups to make simple vocal or instrumental compositions.
- Using the environment- Seasonal songs. Using natural materials in the creation of instruments. Engaging in the melody of nature e.g. rivers, birds, wind.
- Listening and Responding- Responding to music performed/shared by the teacher/class peers. Listening to visiting musicians going to concerts/musicals.
- Performing- Engaging in a variety of song singing e.g. nursery rhymes, seasonal songs, traditional folk songs, festival songs. Playing recorders, tin whistles & percussive instruments.
- Composing- Composing new songs, melodies based upon selected topics. Composing simple story accompaniment using percussive instruments, pentatonic flute, tin whistle and the lyre. Writing simple compositions on a music staff, using invented notation.

4 DIFFERENTIATION

The multi-grade nature of our school informs our planning. However, while teachers planning reflects their mixed class grouping there is equal emphasis upon individual abilities. Teachers will endeavour to adapt and modify activities and methodologies in music education to encourage participation by all children. Teachers may differentiate by learning objective, by support, resource, outcome, teaching style, task or by pace.

5 CURRICULUM CONTENT

5.1 KINDERGARTEN

Arts Education is a vital part of the Waldorf curriculum from the very beginning. For students in Kindergarten music is the thread that ties the day together: Its richness and integration in the daily rhythm is experienced through singing in morning circle, daily nursery rhymes, festival celebrations, storytelling and transitions to the next activities. Many different skills are shaped during the circle, all accomplished through this great gift of the child's ability to imitate. Here we see the three essentials of learning: sensory input, responsive movement and the imitation of the adult role model – woven together with grace and joy. Recent research indicates that a wide range of early musical experiences have a powerful effect on the kindergartner, influencing their language development, as well as increasing concentration, memory, visual and listening skills, spatial orientation, and physical coordination. For children, these are all important building blocks for their future and success in life.

Reference: What is a Waldorf Kindergarten? S.Oppenheimer
Sing a Song of Seasons by M.T.Schunemann
Kindergarten Education by B.Peck

5.2 CLASS 1 – SINGING, PLAYING INSTRUMENTS

- Freely floating melodies in pentatonic mode (DEGAB), learnt by imitation.
- In addition to singing, each child learns to play the pentatonic flute by ear. Children learn simple melodies that have been sung first
- Ear-training through dynamic and pitch discussion e.g. high/low/soft/loud. Listening to and imitating scales and arpeggios played by the teacher.
- Training of finer skills using the instruments & through finger games.
- Simple rhythms are not yet tied to a beat.

5.3 CLASS 2/3 – SINGING, PLAYING INSTRUMENTS

- Singing some traditional folksongs not necessarily restricted to the pentatonic scales.
- Ear Training: Students continue to warm up using the major scale and basic arpeggios based on the major scale.
- Work with instrumental groups now becomes possible – Students begin to learn the Tin Whistle.
- The primary experience of the notes as light or dark is taken further and becomes a spatial experience of high or low.
- Through imitation, rhythm and melody are gradually made more conscious.
- Rhythm exercises on one note using the Tin Whistle.
- Children begin to learn basic notation along with the names & placement of notes on the Tin Whistle.
- The melody of tunes can be drawn using pictures showing pitch (rising & falling), long notes & pauses
- Musical notation is introduced – the stave, treble clef. Imagery used to introduce pitch notation, place of Middle C.

5.4 CLASS 4 – SINGING, PLAYING INSTRUMENTS, MUSIC STUDY

- Folksongs, traveling songs, trade songs, songs for times of day & seasons of year including the reading of notation.
- Sight reading. This requires much practice to acquire the skill level required
- Rounds are introduced, including easier canons, descants & quodlibets.
- Instruments learned in private lessons should be integrated into regular ensemble work.
- Conducting: the children should have opportunities to conduct the class in pieces that have simple tempo. The emphasis at this stage is on timekeeping and is done without score and confined to pieces that are known.
- Two to three-part musical pieces are learned on the Tin Whistle
- Reading notation on the board progressing to sheet music.
- Minor Scales are introduced (Singing).
- Study of Music Practitioners begins: Stories (short episodes) from the lives of composers, along with the characteristics and origins of different music genres.
- First studies of intervals
- Simple types of beat/note lengths are introduced e.g. crotchet, quaver basic 4/4-time signatures are introduced, also elementary conducting (one child over against the group).

5.5 CLASS 5 – SINGING, INSTRUMENT, MUSIC STUDY

- Folk ballads are used to practise songs with harmonic accompaniments in alternating listening & singing
- Part-songs in manageable two & three-part songs sung without accompaniment
- Exercises including identification of specific intervals, sing lower intervals up to a perfect fifth. Scales: diatonic keys should be studied and practiced.
- First attempts at singing in three voices (Palestrina, Mendelssohn)
- More rapid sight-singing can be expected. Major and Minor scales are sung with more confidence.
- Building up a class music group – Instruments learned outside of school are welcomed.
- Introduction to simple forms of songs (Verse, Bridge etc.)
- Continuation of music practitioners' study, along with the characteristics and origins of different music genres.
- Identifying the location of the keynote from the key signature
- Simple keys & those they relate to are discussed & written and simple modulations are improvised.

5.6 CLASS 6 – SINGING, INSTRUMENT, MUSIC STUDY

- Taking music over into movement through folk dances
- More folksongs in several voices & ballads
- Intensive choral work
- Continuation of school band, with confidence in each individual instrument growing, along with an appreciation of each person's importance within the group.
- Continuation of music theory, intervals, arpeggios, the experience of the octave, major & minor scales, major & minor chords diminished, modal scale, cadence, dominant 7th, etc
- Study of instruments (percussion, plucked, orchestral, wind)
- Working with parallel keys and reading key signatures
- Transposition of melodies
- Continuation of the study of music practitioners and music genres.
- Inventing melodies through improvisation & writing them down. Experience of music as a mode of storytelling and emotional expression.
- Understanding of music as an art begins at this age

6 MUSIC GENERATION

In conjunction with our own teaching of music our school also avails of the Music Generation Programme. Students partake in this programme for 40 minutes weekly. Music Generation “transforms the lives of children and young people, enabling them to develop their creativity, reach their full potential, achieve self-growth and contribute to their personal development within a vibrant music community”.

musicgeneration.ie[online] <https://www.musicgeneration.ie/>

7 ASSESSMENT

Assessment is a central part of the everyday learning and teaching process in Music Education. It can provide valuable information on the child’s progress and on the effectiveness and suitability of the programme and the teaching methods being used.

Teachers will use a combination of formal and informal methods in the assessment of Music Education:

- Teacher Observation
- Teacher designed tasks
- Work Samples
- Student Self- Assessment.

8 SUCCESS CRITERIA

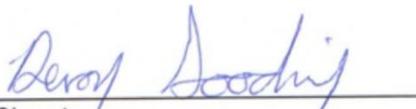
The success of this plan will be evaluated through teacher’s planning and preparation, and if the procedures outlined in this plan have been consistently followed. We will also judge its success if the children have been enabled to achieve the aims outlined in this plan.

9 RATIFICATION

Cuan na Gaillimhe - CNS believes that the school community must be involved to successfully implement the Primary Music Curriculum. Therefore, the teaching staff will implement this plan with the support of the Board of Management, Parents and the Local Community.

This school plan was worked on and discussed by staff during March/April 2020 School Closure and presented to the Board of Management of Cuan na Gaillimhe –CNS on 27th April 2020. Once this plan has been ratified by Board of Management, it will be issued to all teaching staff and copies will be made available for inspection by parents/inspectors and other interested parties on request from school office.

Chairperson of the Board of Management



As a growing school this plan will be reviewed as necessary and in line with Primary Music Curriculum.