Music

Guidelines for Teachers of Students with

SEVERE and PROFOUND
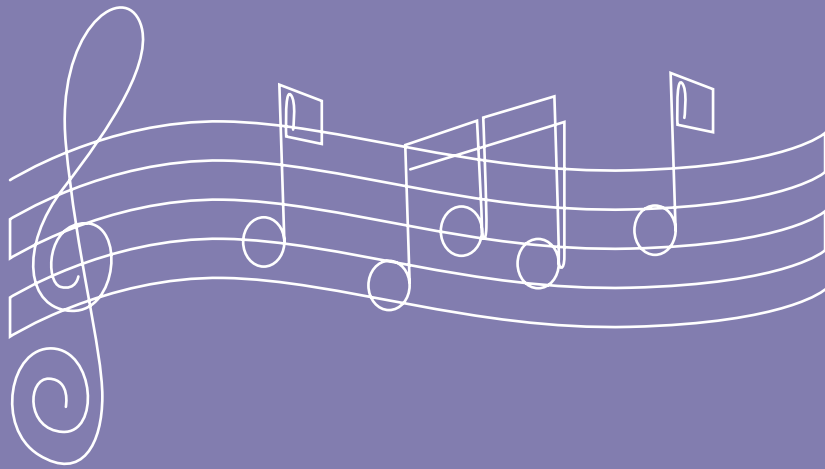
General Learning Disabilities

NCCA

National Council for Curriculum and Assessment
An Chomhairle Náisiúnta Curaclaim agus Measúnachta

Contents

Introduction

Music is a highly motivating subject for many students with severe and profound general learning disabilities. It can help to elicit responses from students whose interest is often quite difficult to arouse.

The emphasis in the *Primary School Curriculum, Music,* is on stimulating and developing the student's ability to listen to and make sounds. While guidance is very necessary, students are given every opportunity to create their own sounds actively.

Music offers opportunities for nurturing sensory awareness and for increasing the student's general ability to respond to stimuli. All sound is potentially musical. Sound becomes music when it is organised into patterns and structures. Everyday sounds, such as the patter of rain, can be used to encourage an early awareness of music. 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 himself/herself.

Music is an important part of our historical and cultural inheritance. Irish music can give students a flavour of the culture and tradition of our country, while music from other countries can help to foster an appreciation of the wider world. 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.

Overview of content

The content is presented in three strands:

- Listening and responding
- Performing
- Composing.

Listening and responding

The Listening and responding strand places the emphasis on the student's becoming an active listener. Becoming aware of the very existence of sound in the immediate environment and learning to make sense of sounds heard may be a starting point for many students with severe and profound general learning disabilities.

Further interest and attention can be developed by encouraging the student to listen to sound sources ranging from ordinary household sounds to a variety of percussion and melodic instruments to music in different styles and traditions. As the student's attention and interest are stimulated active involvement can be seen by changes in body movement, expression, gesture, vocalization, or verbalisation.

Discriminating between different sounds and learning about the musical elements is introduced in an enjoyable and informal way. In the initial stages students are enabled to make choices, to experiment, and to communicate about music.

Performing

The Performing strand places the emphasis on the importance of active music-making. Many students with severe and profound general learning disabilities have a limited vocal capacity. Therefore, 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 using instruments in order to make music. Familiar songs, rhymes, and melodies are used to build up familiarity with the musical elements informally, and performing is seen as a joyful and non-stressful way of making music, whether individually, as a group, or as part of the class.

The excitement and status of performing for others is not neglected, but performance should be seen as a celebration of each student's individual achievement rather than a stressful effort to product a flawless 'production'. Performances should always be recorded where possible, since many students will need this feedback in order to remember and understand the event.

Some students may reach the early stages of music literacy, involving following simple symbolic patterns for short, familiar rhythms.

Composing

All students should be enabled to experience the satisfaction of creating their own sounds. In the case of many students with severe and profound general learning disabilities this will necessitate physical help from an adult. The adult will need to be extremely sensitive, knowing when to pull back and allow the student to take over, if only for a second. Listening to a wide range of musical styles and playing a wide range of musical instruments will inspire some students to make a first tentative effort at filling in a gap, by adding to a familiar song or experimenting with making sounds of their own. Electronic or battery-operated instruments (possibly attached to switches) often give a big reward for small effort, and can be very useful in enabling students to experiment with sounds.

Graphic notation with attractive or recognisable symbols related to the song can be used to record ideas. Electronic recording that gives instant feedback (such as BIGmack or a tape recorder) should 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*. Students with severe and profound general learning disabilities would not be expected to articulate these elements but should be guided towards developing and showing their understanding of them through listening, observing, singing, instrument-playing, and moving.

Pulse

A sense of pulse can be developed by enabling the student to keep the beat of familiar songs or melodies. Gradually, the student can listen, and play or sing with an internalised regular pulse.

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Duration

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

Tempo

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

Pitch

Listening to and imitating short repetitive melodies helps the student to develop a sense of pitch. Songs such as the *'Hello'* song have a clear and repetitive pitch.

Dynamics

Setting the scene for songs will enable students to develop a sense of dynamics. For example, darkening the room and pretending to sleep before singing a lullaby will enable them 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 that could include students' names. A sense of structure may also be developed by discriminating between verses and a chorus.

Timbre

Students should be enabled to become aware of and recognise sounds with a marked difference, for example a drum and a glockenspiel. They will also need to notice the difference between different types of voices.

Texture

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

Style

All musical activities in the curriculum lead towards developing each student's individual sense of style and taste, and towards enabling him/her to develop an increased awareness of and enjoyment in making music.

School planning

Much of the advice in the *Primary School Curriculum: Music, Teacher Guidelines,* is applicable when planning for students with severe and profound general learning disabilities. The following section outlines some additional aspects of planning that may need to be considered when catering for this group of students.

Curriculum and organisational planning

Safety issues

The school plan should include guidelines for teachers on how to ensure the safety of the students during all music activities. Many students with severe and profound general learning disabilities will have problems with co-ordination and mobility. Music activities that involve movement to music may require the use of mats (to ensure a soft landing) or the allocation of classroom assistants to monitor the movements of particular students, in order to ensure 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 spacious area in the school for movement to music and dancing, or to limit the number of students involved at any time.

The plan should incorporate guidelines on the safe use of electronic and technical equipment. Students with perceptual difficulties may not notice an electric wire in their path if they are concentrating on achieving an objective. They may also have difficulty in remembering safety guidelines, even if these are repeated often. Equipment should be stored safely once a lesson involving its use has been completed.

Strategies in the making of home-made instruments should be discussed, since 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. Consequently, both home-made and purchased instruments should be particularly sturdy and well made.

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Instruments

It is important to match the instrument to the developmental and physical abilities of the students. Suitable instruments or adaptations of instruments for students with various conditions should be outlined in the school plan. While every student has individual abilities and limitations, broad guidelines may be useful in establishing a starting point from which the teacher can work. For example, padded handles on beaters may be used for students with limited gripping skills, or a large playing surface on drums/tambourines may be appropriate for students with limited motor skills. It is possible to acquire or to make visually stimulating instruments that will help to motivate students with limited concentration skills or a short attention span. For example, a transparent tube could be filled with colourful contents, or puppet-like faces could be drawn on finger cymbals. Since auditory perception is challenging for many students with severe and profound general learning disabilities, it is especially important that the musical instruments used should be of good quality and have clear sound-producing capacity.

Considering sensory needs

In the case of students with severe and profound general learning disabilities it is important to consider the use of all the senses when planning curriculum activities. The school plan may include ways in which this can be done with regard to music. Points for consideration should include the following:

- ensuring that visual displays are made interesting and sufficiently clear to the student, through the use of colour, flip-charts, felt boards or magnetic boards for musical notation, balloons/moving puppets as signals to start/stop playing, overhead screens attached to a computer, larger text or pictures for students with visual loss

- ensuring that music and sounds heard are of good quality, by using good-quality instruments and recording/playing equipment, and being aware of the importance to students with hearing loss of feeling vibrations

- enhancing musical activities by adding tactile experiences, for example using a tactile spider for role-playing in 'Little Miss Moffat,' enabling students to identify musical instruments by touch, using taste or smell as an aid to understanding the content of rhymes and songs, smelling/tasting buns when learning *'Five Currant Buns',* or smelling flowers during a lesson with a garden theme, such as *'In an English Country Garden'*

- using movement and dance to enhance students' musical experience through stretching up high for high-pitch notes, and through body percussion, marching, waltzing, and moving quickly or slowly with musical tempi.

When drawing up a list of suitable songs and musical excerpts for use in the school it is important include some suggestions for sensory approaches where possible.

Home-school communication

Parents or carers may greatly enjoy practising musical activities at home with the student. Keeping the lines of communication open is particularly important when students do not have the language or retention skills to inform their parents/carers about their musical learning and experiences in school. Strategies may be outlined in the school plan that will facilitate communication between school and home regarding musical activities in the classroom. These could include

- taping songs, compositions or performances in school and giving the students their own copies to bring home (The tapes might be rotated, with students bringing them home for a specified number of nights.)

- compiling a newsletter once a term to report musical events in the classroom

- videoing musical events involving the students and encouraging them to take turns bringing home the video (It might be an idea to devise a list of discussion points to accompany the video, as this would facilitate discussion and language development at home.)

- organising regular performances in the school or class and inviting families and friends.

Classroom planning

The *Primary School Curriculum: Music, Teacher Guidelines,* contains advice on planning for music, much of which is applicable when planning for students with severe and profound general learning disabilities.

Curriculum and organisational planning

Some additional aspects of planning that may need to be considered when planning for this group of students include the following.

Planning for differentiation

In planning a unit of work in music 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 the 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?

Non-verbal communication

Many students with severe and profound 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 exploring sound creatively 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.

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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 those students who are working towards vocalisation and 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.

Classroom assistants
Special needs assistants, and any extra helpers who may be available regularly, are an invaluable resource in teaching 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 the 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, when this is necessary. Assistants assigned to individual students with conditions requiring one-to-one support will need to be informed of the particular implications for that student in the teaching of the *Primary School Curriculum, Music*. They will also need to be advised on relevant strategies to help the student in his/her progression through the musical continuum.

Cross-curricular benefits
Short-term memory can be developed through musical activities such as echo-clapping or echo-singing. Listening to or rote-learning songs, rhymes or games can help to extend the capacity of long-term memory. Music also facilitates the development of muscular co-ordination and the ability to perform fine-motor tasks. Instruments may need to be adapted to facilitate ease of use; and ICT can play a big part in maximising participation for students with physical or sensory impairments.

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.

Social benefits
Music, as a collaborative, interpersonal activity, 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 severe and profound general learning disabilities often need extra instruction to build up their social awareness. Listening experiences that are shared can be used to encourage verbal and non-verbal communication. Participation in singing games, songs, dances, and group performances enables the student to appreciate and respect the musical offering of other students and realise that each contribution is vital to the group's overall success. Participation in such group activities can be a motivating and pleasurable way of improving self-discipline, of learning to wait one's turn, and of becoming aware that others may share the limelight.

Students who are deaf or hard of hearing
Students who are deaf or hard of hearing 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 their capacity to give vibratory feedback. Any instrument that requires direct physical contact would be beneficial, so that students can feel the rhythm being played. In addition, as a rhythm is being played a helper could tap the rhythm, allowing them to feel the direct rhythm on parts of the body or enabling them to feel the vibration of the rhythm through the floor or their chairs. 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. Uncluttered sounds and an environment free of background noise are essential in maximising the listening experience of a student with hearing loss.

What can I, the student, learn through music?

- I can learn to make sense of and appreciate all the sounds in my environment.

- I can enjoy making sounds with a variety of equipment and instruments.

- I can deepen my understanding and appreciation of various aspects of music.

- I can learn to use music as a non-verbal means of expression.

- I can be encouraged to vocalise or verbalise.

- I can improve my receptive and expressive vocabulary by listening to and singing songs and rhymes.

- I can be encouraged to lengthen my concentration span.

- I can improve my auditory memory skills.

- I can learn to anticipate what comes next in a song, rhyme or rhythm.

- I can improve my hand-eye co-ordination and fine motor skills.

- I can learn to imitate sounds and actions.

- I can improve my body image through action songs.

- I can improve my ability to interact and co-operate with others.

- I can develop my sense of being part of a group and learn to value my contribution to the group.

- I can gain confidence and satisfaction through learning to entertain others.

- I can develop my creative abilities.

- I can broaden my understanding of my own and other cultures.

- I can gain a lifelong leisure interest.

Listening and responding

Exploring sounds

Listening and responding to music

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ become aware of familiar sounds in the immediate environment – *footsteps approaching* – *a voice speaking the student's name* – *the sound of a car/bus pulling up outside/blowing a horn* – *rain falling (using a large tin lid to intensify the sound), sounds associated with lunch (such as cutlery trays being rattled)* ■ have the opportunity to use a wide variety of sound-making equipment/toys – *participate in exploring musical equipment/toys that operate by touch/switches* – *explore freely a bag containing auditory objects* ■ attend to the direction from which sounds come – *have the opportunity to listen to sounds coming from different directions* – *listen to a sound that is moving.*	■ respond to familiar sounds in the immediate environment – *look up when footsteps are heard/when his/her name is called* – *smile for a familiar voice, look out the window when a bus/car is heard* – *get his/her coat when the bell is rung for home time* ■ show interest in using sound-making equipment/toys – *imitate and repeat the actions that operate equipment/toys* – *show interest by expression/ action/vocalisation* – *show reaction when exploring a bag of auditory objects freely* ■ look/turn towards the direction of sounds when asked – *respond to auditory tracking activities and games.*	■ draw attention to sounds heard in the environment – *pull an adult to the window to show the rain/the car pulling up* – *ask by gesture or words about an unusual sound (such as a siren or thunder)* ■ experiment with sound-making equipment/toys – *seek to use/play with sound-making equipment/toys* – *imitate or draw an adult's or another student's attention to the sounds they make* ■ track and find the source of sounds – *follow sounds to find their source* – *play games of finding a hidden musical toy* – *find a hidden adult/student by following his/her voice* ■ identify familiar sounds in the environment – *use pictures, signs or words to identify real or recorded sounds (such as the sound of a car, a telephone, a vacuum cleaner, a dog barking).*

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ begin to associate sounds with their source	■ associate sounds with their source when asked	■ operate sounds to signify routine events
– *observe that the sound of the vacuum cleaner comes from that machine*	– *look at a radio/tape recorder when asked where music is coming from*	– *ring the bell for lunch or home time, turn on the tape recorder for the start of a relaxation/music session*
– *observe that the sound of the horn blowing comes from the bus/car*	– *point outside to indicate the sound of car/rain/lawnmower when asked, 'What is that sound?'*	– *press the switch to operate the recording of the theme tune for the start of circle time*
– *listen to the voice of a person speaking*	– *play games of finding the source of sounds with hidden musical toys.*	– *turn on the radio during break time.*
– *observe that musical instruments can make interesting sounds.*		

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
◾ experience periods of silence	◾ show reaction to periods of silence	◾ understand and maintain silence when appropriate
– *experience silence before sound is introduced to heighten the impact of that sound*	– *look enquiringly at the teacher when he/she starts vocalising*	– *during relaxation, while waiting for music to begin*
– *have periods of silence interspersed with periods of sound*	◾ show reaction when his/her vocalisations are imitated by an adult or student	– *during games such as hide-and-seek*
◾ listen to an adult's voice being used in different ways	– *show surprise or amusement, respond by repeating a vocalisation that was imitated*	– *when waiting to spring a surprise on someone*
– *whispering, talking, shouting, singing (A student with hearing loss could also place his/her hand on the speaker's throat to feel vibration.)*	◾ imitate the sounds of a voice being used in different ways	◾ use his/her voice in different ways
	– *try to imitate a whisper/ shout, say or sing aaaahh or oooh in imitation*	– *whisper when someone is asleep*
◾ listen to his/her own incidental vocalisations being imitated by others	◾ show reaction to a recording of familiar voices (See Attending.)	– *shout when outside or when the room is noisy*
– *have any vocalisations imitated and repeated*	◾ imitate sounds of machines/ animals when asked	– *experiment during play with sounds that can be made by the voice*
◾ listen to recordings of familiar voices	– *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.*	– *make funny sounds to entertain, sing along to music or songs*
– *his/her own voice*		◾ seek to play recordings of familiar/favourite voices (see Attending).
– *the voices of family members/known staff members/friends/classmates*		◾ make machine or animal sounds when playing or in response to rhymes or songs
◾ listen to sounds of machines/ animals		– *say or press a switch to say 'vroom, vroom' when playing with cars*
– *a large variety of real and recorded sounds.*		– *say or operate a recording of animal sounds for 'Old McDonald'*
		◾ classify sounds according to the type of sound
		– *group all symbols of mechanical sounds*
		– *group all symbols of animal sounds.*

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Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ allow parts of the body to be used to make sounds – *tapping, clapping, slapping, stamping* ■ participate in making sounds using a wide variety of home-made and manufactured instruments – *shaking, tapping, blowing, pressing keys* ■ participate in experimenting with different ways in which instruments can be played – *shaking a shaker softly/ loudly banging it on a table/ tapping it on a part of the body* – *using a variety of beaters to strike a drum softly/loudly/in the centre/on the rim* ■ listen to a range of short pieces of music – *recordings of rhymes and songs by various artists, Irish music, popular music, excerpts from classical music, jazz, exotic music.*	■ copy ways of making sounds using body percussion – *copy clapping, tapping, slapping, stamping* ■ imitate ways of making sounds using manufactured and home-made instruments – *use instruments correctly when shown* – *respond to a verbal or gestural request to play* ■ show interest in and imitate a variety of ways of playing instruments – *imitate variations such as hitting drum in different ways to obtain varying sounds* – *imitate variations in tempo and duration* ■ listen and express feelings about a range of short pieces of music – *show response through facial expression* – *through art (such as finger-painting to music)* – *by body movement (such as ceasing/increasing body movement)* – *by waving/clapping/ marching* ■ indicate, when asked, a desire for music to continue/stop – *use gesture, symbol or vocalisation.*	■ experiment with using the body to make percussion sounds – *clap hands/tap fingers/slap thighs independently to music* – *offer a hand to an adult to be tapped* – *clap a hand against another person's hand* ■ explore ways of making sounds using manufactured and home-made instruments – *know that he/she must blow into certain instruments, experiment independently by banging on everyday objects* – *explore the difference between sounds of banging on wood and banging on metal* – *experiment with sound from instruments such as a drum, a tambourine, a triangle, chime bars, a xylophone* ■ experiment with a variety of techniques using manufactured and home-made instruments – *show curiosity about achieving different sounds by playing loudly/softly/using different beaters on a drum/ pressing different buttons for effects on an electronic keyboard* ■ link a familiar sound with the instrument that makes it – *listen to a sound and indicate the instrument making it (using real instruments, pictures or words).*

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Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
▪ become aware of the differences between pieces of music	▪ make a choice between instruments when asked (using real instruments, pictures or words)	▪ choose independently a favourite instrument or an appropriate instrument for a particular purpose
– *listen to two/three very different types of music in quick succession*	▪ make a choice between two pieces of music when asked	▪ show interest in or ask to listen to music
▪ become aware of the moods associated with various types of music	– *indicate choice by looking, pointing or vocalising directly after two short pieces are played*	– *ask to listen to music in class/at home by gesture/ using pictures/using words*
– *observe the mood created by relaxation music*	▪ respond appropriately to familiar music that is regularly used for a particular purpose	▪ show preference for a particular type of music and make choices about preferences
– *observe the effects of lively music*	– *lie on a mat when relaxation music is played*	– *indicate a consistent preference by expression/ gesture/using pictures or words, choose a favourite CD and show it to an adult or operate a music system independently*
▪ develop awareness of a steady pulse or beat in live or recorded music	– *gather into a circle when a particular tune is used to signal circle time*	
– *listen to music with a very steady beat*	▪ imitate steady clapping, marching, or tapping a steady beat to live or recorded music	▪ show ability to maintain a steady beat when listening to live or recorded music
– *participate in making music with a very steady beat*	▪ respond to fast and slow tempi	– *clapping/nodding the head/tapping/marching independently*
– *feel the beat being tapped in time to the music on hands/ thighs*	– *imitate fast movements/slow movements in response to fast/slow music*	▪ understand the difference between fast and slow tempi
▪ become aware of varying tempi in music	– *imitate fast/slow actions in response to rhyme recited quickly/slowly.*	– *become excited for fast music, quieten for slow music, play games of moving quickly for fast tempi and slow down when the 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.*
– *listen to/feel/participate in making a quick rhythm versus a slow rhythm.*		

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Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ increase his/her awareness of the difference between loud and soft sounds	■ discriminate between loud and soft sounds	■ understand the difference between loud and soft sounds
– *listen to/feel/participate in making sounds of varying dynamics*	– *close the door gently on request*	– *respond appropriately and independently to situations that demand loud or soft sounds*
■ increase his/her awareness of sounds of different duration	– *put hands over ears when sounds are too loud*	– *adjust the volume control to suit his/her own tastes*
– *listen to/feel/participate in making sounds of varying lengths (the contrasting short sound achieved by hitting two wooden blocks and the long boom from a big drum)*	– *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*	– *sing or play an instrument loudly or softly as appropriate to a particular piece*
– *listen to the long sound from a triangle or drum, listen to the contrast when a hand is placed on the instrument to shorten the sound*	– *adjust the volume control on a radio/computer when asked*	■ recognise the difference between long and short sounds
■ listen to, observe and participate in making sounds of contrasting pitch	■ respond to patterns of long sounds and short sounds	– *make a good attempt to vary the length of sound when experimenting with instruments or the voice*
– *listen to a high note versus a low note being sung/ being played*	– *imitate patterns by echo clapping, tapping or stamping rhythm patterns, imitate simple patterns on a musical instrument*	■ understand the difference between high and low sounds
– *observe a visual demonstration of high versus low as an accompaniment to sound*	– *use computer/switch-activated recordings to imitate patterns of sound*	– *play/sing/physically demonstrate high and low notes appropriately in songs*
– *participate in physically reaching up for high and down for low.*	■ discriminate between high and low sounds	■ communicate about the characteristics of pieces of music
	– *imitate high and low notes with the voice/on an instrument*	– *show by facial expression/ gesture/signing/selecting a picture/verbal expression that certain pieces of music are happy/sad/scary*
	– *point up high/down low for high/low notes.*	– *express feelings through art while listening to music.*

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Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ move rhythmically to various types of music, given guidance as necessary ■ have the opportunity to attend live music performances – *listen to a musician or musicians invited into classroom* – *attend a school concert or a local musical performance* ■ develop an awareness of sharing a listening experience with others – *be aware that others are listening also* – *observe the reactions of others to the musical experience.*	■ respond to the rhythm and mood of musical pieces by moving rhythmically and expressively, with gradually decreasing guidance ■ have the opportunity to respond to the special atmosphere of live music performances – *listen to a musician or musicians invited into classroom* – *attend a school concert or a local musical performance* ■ show awareness that others are sharing a listening experience – *become quiet 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.*	■ respond imaginatively to short pieces of music through self-inspired movement – *clapping, marching, running, ceasing continuous movement, swaying, waving hands, curling up, moving his/her head* ■ have the opportunity to attend and communicate about live music performances – *listen to a musician or musicians invited into classroom* – *attend a school concert or a local music performance* ■ make attempts to share a listening experience with others – *communicate about what is being heard by expression, gesture or vocalisation.*

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Performing

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ become aware that others listen to the sounds he/she makes	■ show awareness that others listen to the sounds he/she makes	■ deliberately make sounds in order to gain or sustain attention
– *have the opportunity to receive very positive feedback in response to accidental or purposeful sounds he/she makes*	– *make eye contact as a sound is being made*	■ join in independently with others in a group
■ become aware of the sounds made by others in a group	– *repeat a sound to gain or sustain attention*	– *vocalise/make signs/operate a recorded song during class songs*
– *look at/listen to/feel the vibration of sounds made*	■ respond to sounds made by others in a group	– *use an instrument at some point when others are playing*
■ attend to the musical pattern of familiar songs, rhymes and melodies	– *pause his/her own activity to listen to and look at an adult/another student making sounds, show appreciation/displeasure by expression or gesture*	■ sing/play familiar short melodies
– *listen to auditory patterns, look at visual cues*	– *vocalise in response to a voice or instrument*	– *familiar songs with a repetitive melody*
– *feel tactile cues for popular songs/rhymes/tunes*	■ imitate sound sequences to develop a sense of pitch	■ initiate actions/recitation of familiar songs, rhymes and melodies
– *develop an anticipation of what happens next*	– *imitate two to five note melodies with the voice/with an instrument*	– *ask for a particular song using an object of reference/ gesture/picture/symbol/word*
■ become aware that familiar songs, rhymes and melodies can be represented by a picture	■ recognise and respond to musical patterns in familiar songs, rhymes and melodies	– *press a switch to operate a recorded song, start singing part of a song*
– *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'.*	– *show recognition by expression/gesture/ indicating a picture/symbol/ saying a key word associated with a song*	– *sing along to a familiar song, perform actions for songs*
	– *fill in a gap left in song, respond at the appropriate time in familiar songs*	■ match sounds independently, with their pictured sources
	– *show anticipation of what happens next*	– *indicate an appropriate picture to represent a range of familiar songs, rhymes and melodies.*
	■ imitate the matching of selected sounds with their pictured sources	
	– *with prompting, select a star when an adult sings 'Twinkle, Twinkle'.*	

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ become aware that rhythm patterns can be represented by pictorial symbols	■ follow/point to pictorial symbols that represent a short rhythm pattern, with help if necessary	■ tap familiar rhythm patterns independently by following pictorial symbols
– *participate in looking at/ touching/pointing to pictures that denote a short rhythm (a large symbol for full beat, small symbols for half beats)*	– *'Rain, Rain' using symbols of umbrellas (a large umbrella for a full beat, two small umbrellas for half beats)*	■ recognise and sing/play short tunes from pictorial notation, combining rhythm and pitch, for example *'Rain, Rain', 'Hello song'*
■ develop awareness of being involved in performing for others	■ follow pictorial symbols to play a short rhythm on an instrument, with help if necessary	■ understand what performing entails and communicate a desire/unwillingness to perform
– *become aware of being the focus of attention*	– *look at symbols as the beat is played on a drum/ tambourine*	– *seek opportunities to perform for others, perform consistently in a range of situations*
– *become aware of the excitement that builds up when preparing to perform*	■ show anticipation and awareness of performing for others	– *communicate a consistent unwillingness to perform at all or only in certain situations*
– *become aware of his/ her contribution to the performance*	– *show excitement, nervousness, willingness to make a greater effort than usual*	■ know when his/her turn comes to sing/play an instrument in a group performance
■ answer a prompt to play an instrument on cue	■ respond to a prompt to sing/ play an instrument on cue	– *follow structural cues within a musical piece independently*
– *co-operate when given gentle physical assistance.*	– *sing/play when a gentle physical reminder is given*	– *follow the signals of a conductor independently.*
	– *sing/play in response to a gesture/symbol/whispered word.*	

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ become aware of the difference between playing loudly and softly, quickly and slowly, high notes and low notes	■ respond to instructions on musical elements as appropriate to performance	■ play with a sense of appropriate dynamics, pitch, tempo, rhythm, and structure
■ attend to instructions for starting and stopping	– *dynamics (loud/soft), tempo (fast/slow), pitch (high/low notes), rhythm (full beats /half beats), structure (start/ stop or verse/chorus)*	■ make a good attempt to conduct a class performance
■ have opportunities to help conduct a class performance	■ respond to instructions on conducting a class performance	– *know how and when to use signals for start/stop, loud/ soft, fast/slow*
– *hold up, with assistance, a symbol or make a gesture for start/stop, loud/soft, fast/ slow*	– *imitate or respond to a reminder to hold up a symbol/make a gesture for start/stop, loud/soft, fast/slow*	■ sing/play independently familiar tunes from memory
■ listen to/look at recordings of his/her own vocalisation/ instrument playing (individual and group efforts)	■ respond to recordings of his/her own performance (individual or as part of a group)	■ enjoy and communicate about recordings of his/her own individual or group performance
– *listen to immediate feedback from a BIGmack recording*	– *show recognition of his/ her own contribution by facial expression/gesture/ vocalisation.*	– *ask to be recorded on a BIGmack/video/audiotape/ photograph*
– *look at a video/photograph of his/her performance.*		– *seek to show a recording of his/her performance to others.*

Composing

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ attend to the variety of sounds that can be created with voice and body percussion	■ show interest in experimenting with making sounds using his/ her voice and body percussion	■ make vocal sounds and use body percussion to achieve particular sound effects
– *listen to, watch, and feel the vibrations of sound effects being created*	– *imitate interesting sounds made by another, repeat interesting sounds he/she discovers*	– *seek to achieve interesting sound effects independently*
■ become aware of the broad range of sounds that can be created using home-made and manufactured instruments	– *show some creativity in using voice and body to make sounds*	– *amuse himself/herself or seek to amuse others by experimenting with vocal and body percussion sounds*
– *participate in experimenting with different sound effects using a variety of instruments*	■ show interest in experimenting with sounds from a broad range of home-made and manufactured instruments	■ choose independently from a broad range of home-made and manufactured instruments in order to achieve a variety of sound effects
■ participate in and attend to the use of sound effects to accompany stories, rhymes, games, and pictures	– *imitate interesting sounds made by another, repeat interesting sounds he/she discovers*	– *seek to achieve interesting sound effects independently*
– *participate in choosing and attending to the kind of sounds that go well with these activities*	– *show creativity in achieving new sounds on instruments*	– *amuse himself/herself or seek to amuse others by experimenting with instruments*
■ listen to and participate in creating patterns of sounds	■ respond to prompts to make sound effects to accompany favourite stories, rhymes, games, and pictures	■ independently select sounds from a variety of sources to accompany stories, games and pictures
– *short patterns of sounds made interesting by varying tempo (fast/slow), dynamics (loud/soft), rhythm (long/ short), structure (start/stop).*	– *choose sounds and use chosen sound effects to accompany these activities with some prompting.*	– *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.*

Attending	Responding	Initiating
The student should be enabled to	*The student should be enabled to*	*The student should be enabled to*
■ listen to recordings of his/her own musical compositions or class compositions	■ respond to encouragement to make patterns of sounds	■ invent and perform short musical pieces with increasing control of musical elements
– *get immediate feedback with a BIGmack*	– *show recognition of familiar patterns*	– *experiment with tempo, dynamics, rhythm, pitch*
– *look at and listen to audiotape/video recordings*	– *imitate patterns by echo-clapping or echo-singing*	■ enjoy making and playing recordings of his/her own compositions
■ participate in making pictorial representations of his/her own short musical compositions or class compositions	– *add to patterns*	– *seek to make up new compositions in order to have them recorded*
– *help to place appropriate symbols on a large chart.*	– *make some attempt to experiment with patterns of sounds*	■ make a good attempt or ask for help in making pictorial representations of his/her own short musical compositions or class compositions
	■ with help, invent and perform short patterns of sounds with some control of musical elements	– *choose appropriate symbols, communicate about placing symbols correctly*
	– *imitate or respond to instructions to vary tempo (fast/slow)*	– *keep all representations in a scrapbook/portfolio*
	– *dynamics (loud/soft)*	– *show them to others.*
	– *rhythm (long/short), structure (start/stop)*	
	■ react to recordings of his/her own musical compositions or class compositions	
	– *show that he/she recognises it as his/her own*	
	■ show interest in making pictorial representations of his/her own short musical compositions	
	– *copy a sequence made with help from an adult, place appropriate symbols (large) on a template with help from an adult.*	

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Exemplars

Exemplars

Exemplar 1: **Music**

| **Strands:** Listening and responding/Performing/Composing | Listening to and playing a simple rhythm |

The student should be enabled to	**Resources**
• listen to a short rhythm • play a short rhythm • copy a short rhythm.	• A selection of instruments • A distraction-free environment • Helpers as necessary

Development

→ Students sit in a circle or semi-circle. The room should be free of distractions and interruptions and could be darkened to heighten the aural impact. A *'Please do not disturb'* sign on the door might be a good idea.

→ The session could be started with a particular aural introduction that is used consistently for this lesson. This could be followed by ten seconds of silence, to heighten the impact of the rhythm that follows.

→ One student plays an uncomplicated rhythm (for example, ta-ta-ta or ta ti-ti ta) on an instrument, receiving as much help as is necessary. It would probably be best to begin with a percussion instrument.

→ Each student copies that rhythm on an identical instrument, with help given as necessary. The instrument can be passed round if one is not available for each student.

→ Another student plays a new rhythm and this in turn is copied, and so on. Prompting should be phased out gradually as the students become used to the activity.

→ When students become used to concentrating on the rhythm they could possibly progress to copying the rhythm using a different instrument.

Differentiation

• Students with hearing loss will need to experience the rhythm physically. A resonant instrument, such as a drum, could be used. Any instrument that requires direct physical contact would be beneficial, so that the student could feel the rhythm being played. In addition, as each other student copies the rhythm a helper could tap the rhythm for the student with hearing loss, allowing him/her to feel the rhythm directly on parts of the body or feel the vibration of the rhythm through the floor or his/her chair.

• As the rhythm is played by the leading student a helper could represent the rhythm visually by signing with his/her hand or by drawing marks on a board that can be wiped clean for each new rhythm.

Exemplar 2: **Music**

Strand: Performing	Symbols and songs

The student should be enabled to

- participate in creating a chart to symbolise a song
- point, with assistance as necessary, to symbols as the song is sung
- develop an awareness of high and low notes (pitch)
- develop an awareness of long and short notes (duration).

Resources

- Card, glue, scissors, fabric/paper/paint (as appropriate)

Development

→ A short tune with a simple rhythm that exemplifies high and low notes should be chosen, for example

    S   M SS M   S S M M S S   M
Rain, rain, go a-way,   come a-gain a-no-ther day.

→ A symbol is chosen for the tune in question. For this tune, an umbrella symbol might be chosen.

→ The umbrellas can be created in the visual arts class, painting bright umbrellas on card, using bright, shiny, crinkly, or textured materials, depending on the needs of the students. Large umbrellas can be made to symbolise long notes and smaller ones to symbolise short notes.

→ A long strip of card is prepared. It can run along a wall at reaching level for the students or it can be left in sections so that the symbols can be brought to the students. The symbols are then fixed to the card, with umbrellas for high notes placed towards the top of the card and those symbolising low notes placed towards the bottom of the card. One large umbrella is used for a long beat and two small umbrellas for two half beats.

→ The students are then helped to point to the beats as the song is sung, stretching up for the high notes (the card held vertically by an adult if not fixed on wall) and moving the hand down for the low notes. Pointing is done in time to the tune also, with a big tap with the hand or finger on the big umbrella and small quick taps on the small umbrellas. If the cards are being brought to the students (which is better for students who find it difficult to stretch), two students can work together with one tapping the first line and the second tapping the second line on a separate card.

Rain   rain   go a-   way

come a-   gain an-   oth-er   day
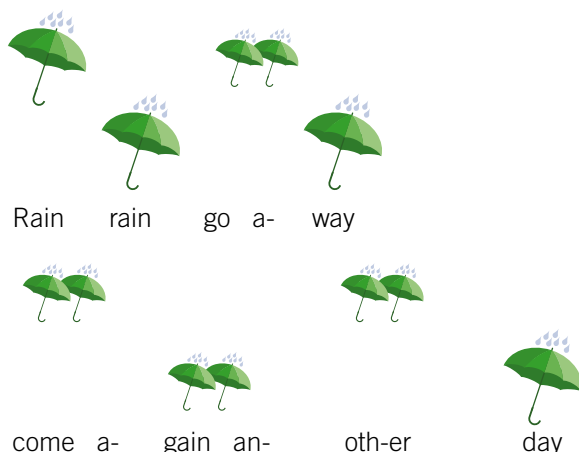
→ This idea can be used for any song with appropriate pitch and duration.

Exemplar 3: **Music**

Strand: Listening and responding	Responding to and initiating a choice of song

(This is most effective when carried out as a one-to-one session in a distraction-free environment.)

The student should be enabled to	Resources
• listen to the song or songs being sung • indicate, with decreasing assistance, his/her desire for the song to continue • indicate, with decreasing assistance, his/her preferred song from a choice of two or three songs.	• Objects of reference, picture symbols, or photographs to represent familiar songs • An adult's voice or recordings of songs, if necessary

Development

→ The adult begins by introducing an object of reference or pictorial symbol for one song. He/she then sings the song a number of times over a number of sessions. The singer then begins to pause during the singing, looking for a sign from the student that he/she wishes the singing to continue. Any change in expression, gesture or vocalisation can be accepted and later refined to a more consistent and formal response. Some students may be able to hum or sing part of the song to indicate their wish to hear it. If the student looks away, or walks away, this could be taken as an indication that he/she does not wish the singing to continue.

→ After a number of sessions a second song is introduced in the same manner. Both songs and their symbols are used in the same session, and the student is encouraged to indicate his/her desire for a song to continue or to stop. The adult may begin to get a sense of which song the student prefers. When this happens the adult might start the session by encouraging the student to use the symbols to indicate which song he/she would like to hear. The adult also encourages the student to make choices throughout the session by stopping one song and encouraging the student to indicate his/her choice of song.

→ The level of difficulty may be increased gradually by

– looking for a higher-level indication of choice (more refined finger pointing as opposed to a full hand indication, hand-signs or words replacing pictorial symbols)
– increasing the choice of songs.

→ This lesson may also progress to the use of a switch system for choosing and operating recorded songs.

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Exemplar 4: **Music**

Strand: Composing | Using sound effects to illustrate a story

The student should be enabled to

- listen to a variety of sounds

- listen to the story being told

- discriminate between sounds from a variety of sound sources

- help to select sounds to illustrate aspects of the story

- make selected sounds to accompany to the story.

Resources

- An appropriate story, visual aids to accompany the story if needed, a variety of sound-making objects and instruments

Development

→ A favourite story or a story that lends itself well to sound accompaniment is identified. Students participate as much as possible in showing their choice 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.

Sample story

'We're Going on a Bear Hunt' by Michael Rosen and Helen Oxenbury

This story 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 it contains repetitive phrases.

Sound accompaniments within this story might include
- bunches of long, fine tinsel for the *'swishy swashy'* 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
- a crash onto the biscuit tin lid for a fall
- a recording of *'hoooo woooo'* 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.

Visual and tactile aids might be used along with the sounds to help the student to understand the language used, but for this lesson the main focus should be on the sounds.

Exemplar 4: **Music**

Integration

- **Drama**
  Exploring and making drama, sequencing the story, exploring feelings through drama
- **Visual arts**
  Making visual and tactile props
- **PE**
  Running or moving quickly in a wheelchair, creeping, moving on a surface with resistance, moving on tiptoe