# AN ROINN OIDEACHAIS

# LEAVING CERTIFICATE

# MUSIC

# DRAFT GUIDELINES FOR TEACHERS

# LEAVING CERTIFICATE

## Aims

1.  The **general aim of education** is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, expressive, intellectual, moral, physical, political, social and spiritual development, for personal and home life, for working life, for living in the community and for leisure.

2.  Leaving Certificate programmes are presented within this general aim, with a particular emphasis on the preparation of students for the requirements of further education or training, for employment and for their role as participative enterprising citizens.

3.  All Leaving Certificate programmes are to provide continuity and progression from the Junior Certificate programme, with an appropriate balance between personal and social (including moral and spiritual) development, vocational studies and preparation for further education and for adult and working life. The relative weighting given to these features may vary according to the particular programme being taken.

4.  Programmes leading to the award of the Leaving Certificate are offered in three forms:
    (i)     Leaving Certificate Programme
    (ii)    Leaving Certificate Applied Programme
    (iii)   Leaving Certificate Vocational Programme.

5.  All Leaving Certificate programmes emphasise the importance of:
    - self-directed learning and independent thought.
    - a spirit of inquiry, critical thinking, problem solving, self-reliance, initiative and enterprise.
    - preparation for further education and for adult and working life.

6.  The **Leaving Certificate Programme (LCP)** aims to:
    - enable students to realise their full potential in terms of their personal, social, intellectual and vocational growth
    - prepare students for their role as active and participative citizens
    - prepare students for progression onto further education, training or employment.

It provides students with a broad, balanced education while allowing for some specialisation. Syllabuses are provided in a wide range of subjects. All Leaving Certificate subjects are offered at Ordinary and Higher levels. In addition, Mathematics and Irish are also offered at Foundation level.

Student performance in the Leaving Certificate Programme can be used for purposes of selection into further education, employment, training and higher education.

7.　The **Leaving Certificate Applied Programme (LCAP)** is a discrete two year programme, designed for those students who do not wish to proceed directly to third level education or for those whose needs, aspirations and aptitudes are not adequately catered for by the other Leaving Certificate programmes.

LCAP is structured around three main elements which are interrelated and interdependent:
- Vocational Preparation
- Vocational Education
- General Education

It is characterised by educational experiences of an active, practical and student centred nature.

8.　The **Leaving Certificate Vocational Programme (LCVP)** aims, in particular, to:

- foster in students a spirit of enterprise and initiative
- develop students' interpersonal, vocational and technological skills.

LCVP students study a minimum of five Leaving Certificate subjects (at Higher, Ordinary or Foundation levels), including Irish and two subjects from specified vocational subject groupings. They are also required to take a recognised course in a Modern European language, other than Irish or English.

In addition students take three Link Modules which provide a curriculum coherence for the LCVP

# Contents

**FOREWORD**

The Minister for Education has asked the National Council for Curriculum and Assessment (NCCA) to revise the subject syllabuses for the Leaving Certificate programme in the context of the national programme of curriculum reform currently in progress. This process of revision is being implemented on a phased basis.

The revision of the Leaving Certificate is being conducted with particular reference to the need

- to provide continuity and progression from the Junior Certificate programme
- to cater for the diversity of aptitude and achievement among Leaving Certificate students through appropriate courses at both Ordinary and Higher levels and also at Foundation level in the case of Irish and Mathematics
- to address the vocational dimension inherent in the various Leaving Certificate subjects

In association with the syllabuses, **Teacher Guidelines** have been developed, through the NCCA course committees, as an aid to teachers in the implementation of the new courses. These Guidelines are intended as both a permanent resource for teachers and a resource for use in the in-career development programme for teachers sponsored by the Department of Education.

These Guidelines are not prescriptive. They provide suggestions for teachers in relation to teaching practice. Particular attention is paid to aspects of the new syllabus which may not be familiar to teachers, in terms of content and methodology.

The Guidelines are published jointly by the National Council for Curriculum and Assessment and the Department of Education.

In particular, the role of Seán Mac Liam (NCCA Education Officer for Music) is acknowledged for his work in developing and editing the Teacher Guidelines for Music.

# INTRODUCTION

These draft Guidelines are intended to assist the teacher in the implementation of the Leaving Certificate Music syllabus by outlining

- the syllabus rationale, its approach and structure
- a description of the syllabus content .
- suggestions for organising teaching and learning .
- a range of examples of classroom activities .
- assessment criteria and descriptors of expected achievements for each syllabus area at different grades and different levels
- a listing of useful resource material

The draft Guidelines are not prescriptive in any way. Neither do they attempt to cover all of the issues which teachers will need to consider when planning their teaching of the syllabus. They should be regarded as a compendium of ideas, approaches and resources

- to support the implementation of the syllabus
- to be used in the In-career Development Programmes
- as guidance for teaching the syllabus

These draft Guidelines will be finalised after the In-career programmes.

# 1. THE SYLLABUS

**Summary:**

## 1.1 Personal, social and economic opportunities

The Leaving Certificate Music syllabus emphasises the subject's importance and its educational and vocational value. It stresses in particular the personal, social and economic benefits of a music education. The nation's musical life has many diverse facets and accommodates both professional and non-professional levels. In providing students with the opportunity to be involved in real music-making activities, they are reminded of music's role in society and are encouraged to participate actively in musical activities after the Leaving Certificate. The contribution of music to the national economy should be emphasised.

## 1.2 Syllabus rationale

The syllabus caters for all students who wish to study music for Leaving Certificate. It has been designed to

- provide progression from the Junior Certificate Music syllabus or other similar or suitable programme

- be accessible to and enjoyable for a wide range of students, from different musical backgrounds

- cater for a variety of student musical interests and needs including vocational, leisure and personal development

- be sensitive to aspects of local, national, European and world cultures, to gender equity and to music's relationship to other subjects in the school curriculum

- incorporate modern trends in music education

- ensure that its objectives can be realised within two years (i.e. 180 hours) of classroom study

### 1.3 Overall aims and objectives

The aims of this course are consistent with the needs and abilities of Leaving Certificate students who wish to study Music as part of an overall general education. This will ensure that the syllabus will work within the Post-primary school curriculum in the same way as other general subjects. To emphasise the importance of all syllabus aspirations, the syllabus objectives are listed under three headings:

- knowledge and understanding
- skills
- attitudes

(see syllabus p. 2).

In addition to helping teachers comply with the aims and objectives of the syllabus, the draft guidelines will also help teachers to

- appreciate the philosophy behind the development of the syllabus
- interpret and implement the syllabus in an innovative way
- plan, prepare and select appropriate resources for teaching the syllabus
- determine suitable strategies for achieving all syllabus aims and objectives

The syllabus and draft guidelines promote music as a vocationally relevant, dynamic and enjoyable subject that should attract students from all ability levels.

### 1.4 Structure

The Leaving Certificate Music syllabus contains the following three essential activities:

- performing
- composing
- listening

This structure has been adopted to

- maintain continuity with Junior Certificate Music
- emphasise the importance of active rather than passive learning
- provide a fully balanced musical experience, central to which is the development of musicality

Enabling skills, i.e. aural skills, dictation, analysis, and technical and historical knowledge, are also accommodated under one or more of the three activities.

This structure is also flexible. Where students have particular talents, the structure allows them to specialise by undertaking up to 50% of their work in the musical activity that best suits their talent.

(i)     At Ordinary level, students will choose one of the three activities to represent 50 per cent of their work:

| Performing 50% | Composing 25% | Listening 25% |
|---|---|---|

or

| Performing 25% | Composing 50% | Listening 25% |
|---|---|---|

or

| Performing 25% | Composing 25% | Listening 50% |
|---|---|---|

(ii)     At Higher level, students will undertake additional studies (a Higher level elective) in one of the three activities:

| Performing | Composing | Listening | One Higher level elective |
|---|---|---|---|
| 25% | 25% | 25% | 25% |

## 1.5     Differentiation between Ordinary level and Higher level

There are clear differences between Ordinary level and Higher level both in the syllabus structure and in the depth of treatment required. These differences are stated throughout the syllabus. The assessment of the syllabus will also reflect these differences. Both levels are catered for throughout these draft guidelines and teachers are recommended to adapt and use the materials as best suits the required level.

## 1.6     Timetabling requirements

It is recommended that five forty-minute class periods per week i.e. 180 hours (not including time spent in rehearsing school choirs, orchestras etc.) be made available in each of the two Leaving Certificate years as a minimum requirement for teaching this syllabus effectively.

## 1.7    Gender and student participation

Attention has been drawn in recent years to the low participation rates of male students and Ordinary level students in Leaving Certificate Music. Changes in the syllabus have been made to ensure that all students have equal access to the subject. In doing so, the syllabus aims to increase the numbers taking Leaving Certificate Music. It is hoped to increase the subject's popularity and to make it attractive to the full spectrum of students, male and female, at both Ordinary level and Higher level.
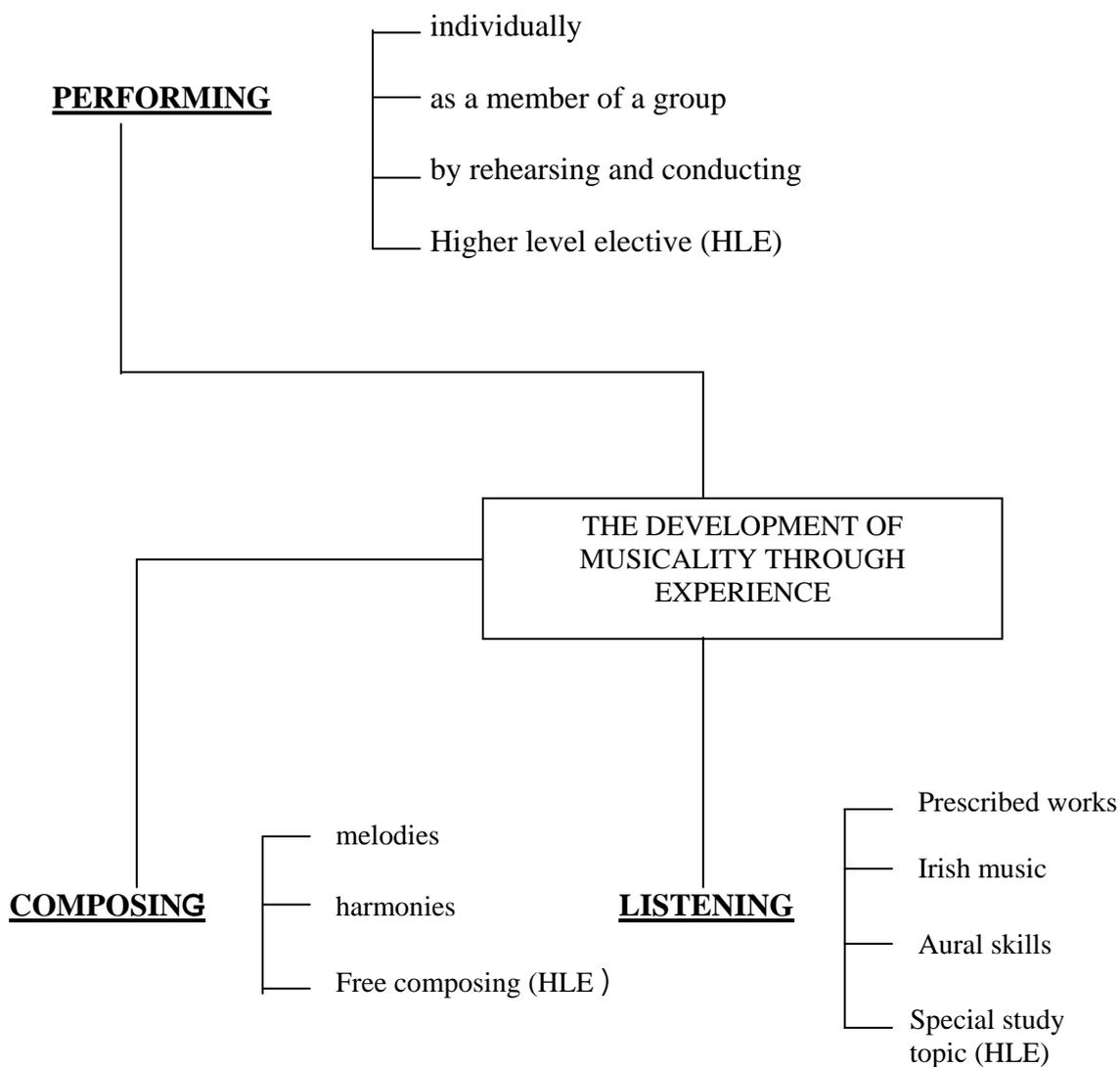
## 1.8    New syllabus features

- The structure of the syllabus has been changed to allow students specialise in the syllabus activity which best suits their talent
- There is no Syllabus A and Syllabus B as heretofore
- Project work is not an essential course requirement
- All students will be required to present performing
- The performing options have been expanded to include singing, group music-making activities, performing on microtechnology music-making systems and improvisation in addition to performing on classical and traditional Irish instruments
- The syllabus requirements have been reduced to manageable proportions. These will progress logically from Junior Certificate Music
- The syllabus caters for all musical genres

**1.9     Content**

The syllabus content is laid out as follows:


<div align="center">

**<u>THE THREE ESSENTIAL MUSICAL ACTIVITIES</u>**

</div>

**<u>PERFORMING</u>**
- individually
- as a member of a group
- by rehearsing and conducting
- Higher level elective (HLE)

THE DEVELOPMENT OF
MUSICALITY THROUGH
EXPERIENCE

**<u>COMPOSING</u>**
- melodies
- harmonies
- Free composing (HLE )

**<u>LISTENING</u>**
- Prescribed works
- Irish music
- Aural skills
- Special study topic (HLE)

# 2.    Performing

**Summary**

    2.1      Introduction

    2.2      Rationale

    2.3      Performing choices

    2.4      Rehearsing and conducting a musical group

    2.5      Demonstrating an ability to understand and to use microtechnology music-making systems

## 2.1    Introduction

Music-making, either individually or in groups, has a central role in developing musicality. Students first come into contact with performing through listening (as audience). The urge to participate in music-making activities is a logical progression in their musical development. Performing experience is indispensable in all valid systems of music education.

It is in performing that

- the enjoyment of sharing music with others is experienced
- musical understanding and expressive response are more meaningfully demonstrated
- musical personality is more easily recognised
- students have the greatest opportunity of learning through direct experience
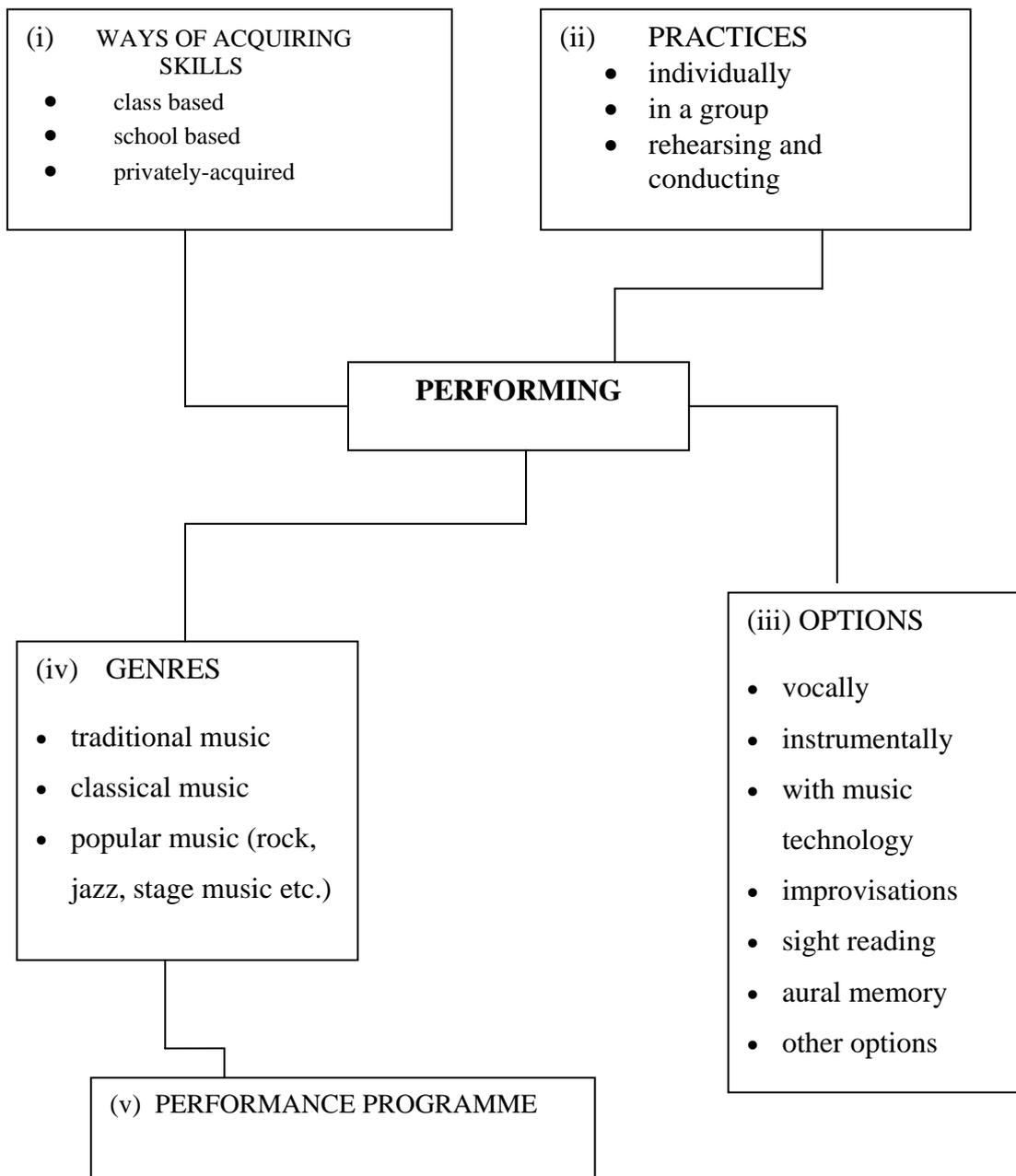
## 2.2    Rationale

The enjoyment of performing and the development of technical skills are interdependent to a large extent. However, although due regard will be placed on all aspects of performing skills, the main purpose of this section of the course is to promote musical rather than technical ability.

## 2.3    Performing choices

To cater for all students and in keeping with current educational views, the performing activities have been expanded to include choices in

    (i)      the ways of acquiring skills

    (ii)     performing practices

    (iii)    performing options

    (iv)    musical genres

    (v)     The programme of pieces to be performed

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┌─────────────────────────────┐          ┌─────────────────────────────┐
│ (i)    WAYS OF ACQUIRING    │          │ (ii)    PRACTICES           │
│             SKILLS          │          │      • individually         │
│      •   class based        │          │      • in a group           │
│      •   school based       │          │      • rehearsing and       │
│      •   privately-acquired │          │        conducting           │
└─────────────────────────────┘          └─────────────────────────────┘
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**PERFORMING**

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┌─────────────────────────────┐          ┌─────────────────────────────┐
│ (iv)    GENRES              │          │ (iii) OPTIONS               │
│                             │          │                             │
│   • traditional music       │          │   • vocally                 │
│                             │          │                             │
│   • classical music         │          │   • instrumentally          │
│                             │          │                             │
│   • popular music (rock,     │          │   • with music              │
│     jazz, stage music etc.) │          │     technology              │
│                             │          │                             │
│                             │          │   • improvisations          │
│                             │          │                             │
│                             │          │   • sight reading           │
│                             │          │                             │
│                             │          │   • aural memory            │
│                             │          │                             │
│                             │          │   • other options           │
└─────────────────────────────┘          └─────────────────────────────┘
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┌───────────────────────────────────┐
│ (v)  PERFORMANCE PROGRAMME         │
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(i)    Ways of  acquiring skills

Performing skills may be acquired in one or more of three different ways:

- Class-based performing e.g. song-singing, improvisation, class instrumental work, sight reading, the development of aural memory etc.

- School-based performing resulting mainly from recognised and timetabled group activities and extra-curricular group activities e-g. choirs, orchestras, concerts, musicals, operettas, school bands etc. Other informally constituted groups of interested and talented students e.g. pop groups, folk groups, liturgical groups, groups which perform traditional Irish music, various chamber ensembles etc. can also be considered extra-curricular and school-based to the extent that they practise outside of formal school hours

- Privately-acquired performing skills e.g. solo instrumental work. These are sometimes undertaken outside of formal school hours and/or by private arrangement between students and teachers

(ii)   Performing practices

Performing can be presented in one or more ways as follows:
- as an individual
- as a member of a musical group
- by rehearsing and conducting a musical group

(iii)  Musical genres

Students may present traditional music or classical music or popular music, rock, jazz and stage music etc. or any combination of genres provided that the criteria for choosing music (see syllabus pp.19ff.) are observed and the music chosen is of, at least, a similar or higher standard than the given exemplars.

(iv)   Performing options

Most Leaving Certificate performing options progress from Junior Certificate choices (see appendix A and appendix B of the syllabus pp. 14-1 6). Two options

(a)     Rehearsing and conducting a musical group

(b)     Demonstrating an ability to understand and to use microtechnology music-making systems

are totally new and will be clarified further in these guidelines.

(v)    Choice of programme

       Finally, depending on the genre chosen, students have the choice to present their own programme of pieces, subject to the performing requirements (see syllabus p.6, 2.1.2) and the criteria for choosing suitable music (see appendix E of the syllabus, pp.19ff.).

## 2.4    Rehearsing and conducting a musical group

All of the information necessary to undertake this performing option is included in appendix C of the syllabus (p.17). The criteria for choosing suitable music is given in appendix E of the syllabus (pp. l9ff.)

## 2.5    Demonstrating an ability to understand and to use microtechnology music-making systems

All Leaving Certificate Music students will be able to avail of this option, particularly those attending schools where computer technology is already taught.

The minimum hardware required includes

- a computer with monitor capable of running the chosen software
- an internal (or external) sound module
- two powered speakers (or amplifier and speakers)
- a MIDI keyboard (or conventional instrument(s) with electronic controllers providing a MIDI interface)
- a printer
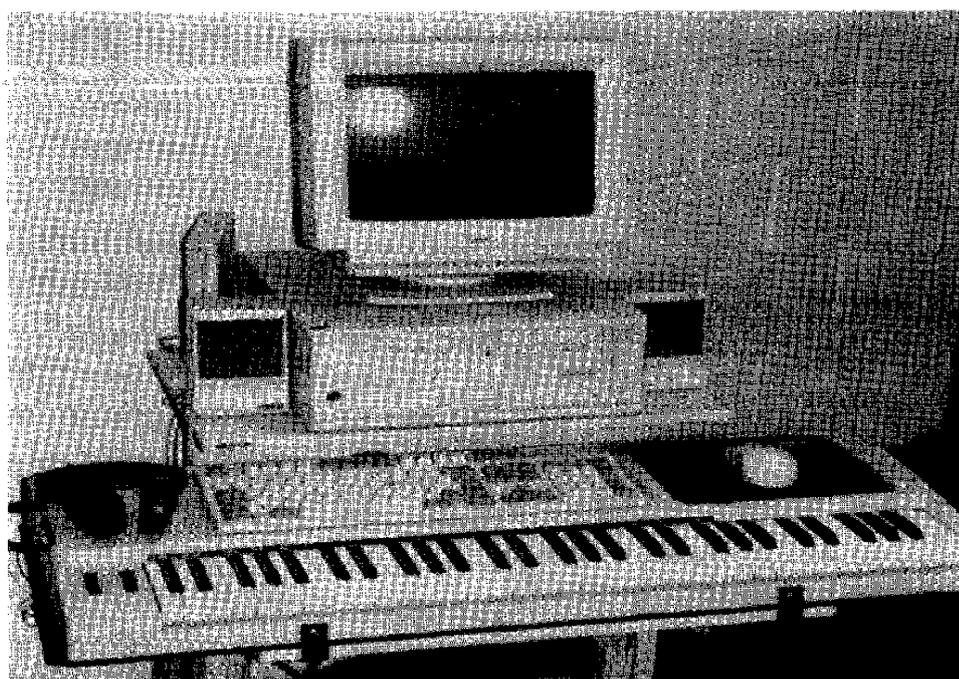
It is important that all components be capable of communicating via a standard MIDI interface. They should be compatible and suitable for running music software. Advice will vary depending on the choice of software. Suitable software for the music technology option is included in appendix H of these guidelines.

All students taking the microtechnology music-making option should be able to play a piece of music with two independent parts. This piece can be either an existing piece of music of at least Ordinary level standard or a newly composed piece of an equivalent standard (see appendix E of the syllabus, pp. 19ff.). This can be done in the following ways:

- by single-track recording in real time
- by double-track recording in real time

Students will then demonstrate their ability to edit their work and produce a final version in taped or printed version, or both.

The syllabus specifies additional requirements for Higher level students (see appendix A of the syllabus, p.14). To demonstrate ability to compile their own prepared tape, a student would be expected to have pre-recorded in real time backing tracks to an existing or newly composed piece of music. These students will then perform to the prepared tape by playing a conventional or electronic instrument or by singing.

# 3. Composing

**Summary**

     3.1      Introduction

     3.2      Rationale

     3.3      Composing choices

     3.4      Learning composing techniques from musical contexts

## 3.1    Introduction

It is through composing that students learn

- the creative and decision-making processes which underlie all music
- the enjoyment of creating and re-creating their own music
- the expression and control of musical ideas
- the use of appropriate musical notation
- to evaluate new music with greater openness and awareness

## 3.2    Rationale

The composing component of the syllabus seeks to promote greater creativity within a narrower range of technical requirements than previously required.

In doing so, it will

- engage students more appropriately and enjoyably
- allow for progression from Junior Certificate standards
- allow greater freedom to engage these skills more creatively and musically
- encourage greater participation in the subject
- promote greater confidence in its assessment

## 3.3    Composing choices

Students have the opportunity to choose, as appropriate,

    (i)      between two different levels of difficulty including a specialist option

    (ii)     to be involved in a variety of different composing activities

    (iii)    from a number of different approaches

| LEVELS | ACTIVITIES | APPROACHES |
|---|---|---|

**Ordinary level**
- 8-bar melody
- Writing cadences

**Melody**
- continuing an opening
- setting a text
- using a given rhythm or metre and/or form

**Higher level**
- 16-bar melody
- Harmony exercises

**Harmony**
- adding bass and melody notes
- adding bass and backing chords
- adding descant/melody and chords

**Higher level elective**
- free compositions
- arrangements
- orchestrations

- classical
- traditional
- popular
- avant-garde
- electro-acoustic

Attention is drawn to the specific composing requirements and exercises (see syllabus, pp. 7-8) for this essential activity. Students may, if they wish, use a more advanced rhythmic, melodic and harmonic vocabulary than that outlined.

### 3.4 Learning composing techniques from musical contexts

Students should be encouraged to develop composing skills (both melody writing and chord progression) from real musical contexts. The instinct for melodic Construction is best developed through performing and analysing songs and other melodies. In studying harmony, idiomatic practice is best cultivated by performing suitable music and by analysing how chords function in a variety of musical contexts.

Example 1: This illustrates the chord sequence I- IV -V-I  used idiomatically as an ostinato.



Bergamesca

Samuel Scheidt (1537 - 1654)

EXAMPLE 2: This popular marching song illustrates the idiomatic use of the chord sequence ii-V-I.

## In the Quartermaster's Stores

(Popular Song)

EXAMPLE 3: This Irish folk song illustrates the idiomatic use of chord vi as an approach to a ii-V-I cadence.



An Maidrín Rua (The Fox)

(Irish folk tune)

The following list of songs and pieces is also useful in illustrating the idiomatic use of chords.

| CHORDS IN MUSICAL CONTEXTS | |
| --- | --- |
| **Chords I, IV and V** | **Chords II and VI** |
| The Trout (Schubert)<br><br>Cradle Song (Schubert )<br><br>Symphony No.5, finale (Beethoven)<br><br>Camptown Races (Foster)<br><br>All Together Now (Lennon/McCartney)<br><br>Blues Songs<br><br>17th Century Bergamesca- dance movements | Penny Lane (Lennon/ McCartney)<br><br>Symphony No.6 finale (Beethoven)<br><br>Symphony No.40, first movement (Mozart ) |

# 4. LISTENING

**Summary:**

## 4.1    Introduction

Aural perception is central to all musical experiences. Responding with interest to a variety of musical genres is a worthwhile, cultural activity in its own right. In music education, purposeful listening helps students

- enjoy music with greater insight and understanding
- develop aural perception
- articulate meaningful views about music
- analyse and critically evaluate music
- cultivate a sensitivity to the expressive qualities of music
- gain an appreciation of their musical culture and heritage
- perform and compose with greater aural awareness

## 4.2    Overview of listening requirements

The listening section of the syllabus does not attempt to cover every aspect of the history of music. Instead, students will study the necessary knowledge, understanding, skills and attitudes under the following three headings:

- prescribed works (see syllabus, pp. 10 and 24)
- Irish music (see syllabus, p.11)
- Aural skills  (see syllabus, P.11)

On completion of the listening requirements, students should be able to appraise other music using the skills gained in their study of this section of the syllabus.

## 4.3    Prescribed works

Each prescribed work should be studied in detail. The syllabus specifies the depth of the learning required in each case (see p.10. 2.3.2) .The following list of features will further help students and teachers to identify appropriate content:

- Rudiments  (e.g.  rhythm, metre, pitch, melody dynamics, speeds, harmony, cadences, texture, terms, signs and abbreviations)
- Structures   (e.g. binary, ternary, sonata, minuet and trio, variation, rondo)
- Composing
  Techniques  (e.g. syncopation, ostinato,  sequence, imitation, antiphony)
- Instrumental
  Techniques:        (e.g. legato, pizzicato, staccato)
- Voices and instruments
- Ensembles
- Musical genres
- Styles and periods

## 4.4 Irish music

The syllabus requires students to listen purposefully to examples of the broad range of Irish music practices heard today. Such listening spans many different versions and genres and may be presented as solo or group performances in

- An authentic  traditional manner
- A popular folk or ballad style
- An arrangement for classical ensemble
- A jazz or rock idiom
- Versions in which there is more than one musical style.

The inclusion of Irish music in both traditional and modern-day performing styles emphasises the local and national dimension of music and sets it within a value-framework alongside the Western European and popular musical traditions.

Appendix A below (pp.56 ff.) contains a list of recordings which may be used to illustrate the range and variety of Irish music as practised today, the general influences on Irish music and of its contribution to the folk music of other countries, especially those in North America.

**4.5 Aural skills**

The ability to notate accurately what is heard is an important element in the syllabus. Aural skills are best developed in the context of real musical activities. Opportunities for aurally perceiving and notating rhythmic, melodic and cadential idioms will arise in song singing and other class-based music-making. Student efforts in melody writing and chord progression will provide another opportunity to develop musical judgment in this regard.

It is recommended that the idiomatic use of music (i.e rhythmic, melodic and harmonic progressions) be supported by listening to carefully chosen exemplars from the musical literature. In performing, composing and listening, it is important that students should hear a total musical experience - melody and accompanying part(s) - for the experience to be of value.

Appendix B below (pp.58ff.) suggests musical approaches and lists resources for use in developing different components of aural skills required in the syllabus (see syllabus, p.11).

# 5. The Higher level electives

**Summary**

     5.1    Rationale

     5.2    Choices

     5.3    Requirements

**5.1    Rationale**

These electives serve two purposes. They provide an opportunity for Higher level students

- to specialise in one musical activity

- To undertake 50% of their work in the activity which best suits their talent

**5.2    Choices**

Higher level students must, in addition to the Higher level studies, choose a Higher level elective in one of the three essential activities.

     (i)    Performing

     (ii)    Composing

     (iii)    Listening

## 5.3 Requirements

(i) Performing: Students perform a 12 minute programme. This programme should be more demanding than that required for Higher level essential performing. For this reason, these students need only present one practical examination in performing.

(ii) Composing: Students either present by portfolio

(a) two short pieces or songs in addition to the essential composing activities

or

(b) a portfolio of original works and/or arrangements and/or orchestrations (combined performance time about five minutes). Students taking the second option are not required to study essential composing activities. The criteria for assessing original compositions is given in the syllabus (p.9).

(iii) Listening: Students study one special topic. The criteria for choosing suitable topics and study guidance are given in the syllabus (p.12) .

# 6.  APPROACHES AND METHODOLOGIES

**Summary**

    6.1    Organising the learning

    6.2    Teacher-guided and self-directed learning strategies

    6.3    The importance of aural perception and notation

    6.4    Music literacy approaches

    6.5    Mixed-ability teaching

    6.6    Group teaching

    6.7    The integrated approach

    6.8    Teaching by topic

    6.9    Resources

## 6.1  Organising the learning

Performing, composing and listening are meaningful and creative ways of organising musical learning. These activities may be either vocal and/or instrumental in approach. Involving students actively in these musical tasks promotes a positive and confident attitude to the subject. Where this is so, musical knowledge and understanding are more easily imparted and assimilated.

## 6.2  Teacher-guided and self-directed learning strategies

Teacher-guided learning describes a variety of strategies involving interaction between instructors and students. Among these include

- giving information
- questioning
- discussing
- demonstrating examplars
- directing and rehearsing skill development
- correcting and evaluating student knowledge, understanding, skills and attitudes

Teachers are familiar with these conventional teaching strategies and, in routine lessons, they are valuable ways of engaging students in the learning process. However, bearing in mind the age of

Leaving Certificate students, self-directed learning may have an important role in preparing students for a musical life after school.

Self-directed learning encourages students to act independently and, with relevant resources and organisation provided, to be responsible for their own musical progress. Individual or groups of students could be engaged in self-directed learning. This procedure can be employed either in complete lessons or for particular parts of lessons. Used within the classroom, it frees the teacher to engage individual needs more appropriately. Self-directed learning is also a useful way of linking independent home study with the more formal learning approaches used in school.

Self-directed learning will be most useful in the Higher level elective in listening and the Irish music selection. The organisation and the setting of the tasks are crucial here. This approach requires better than average resourcing both in the availability of suitable recordings and information packs.

There are various self-directed learning strategies e.g.
- open learning
- packaged learning
- group learning
- computer assisted learning
- action learning

Open learning

This involves the private study of specified topics or pieces from given sources. It provides an opportunity for students to explore areas of personal interest. On completion, students are usually given an opportunity to share their knowledge and experience

Uses:              performing, composing and listening.

Packaged learning

In this approach, the learning is carefully structured with specific goals, a guide for accessing learning sources, work sheets encompassing the main points to be learnt and a short test to assess the learning. This approach is most successful when used in conjunction with audio-visual media e.g. television programmes and videos.

Uses:   home study, historical and contextual information on prescribed works, Irish music, the special study topic, theoretical knowledge, revision work.

Group learning

This involves any kind of interactive learning in small groups. Sometimes each group is engaged in an isolated piece of work; at other times different groups are occupied in different aspects of the same topic. Project work is often conducted in this way. Group learning may use other approaches as effective methods.

Uses:   home work, performing, composing, listening and revision.

Computer assisted learning

Used with discrimination, computers have the potential to be proficient instructors. A powerful computer can

- store great amounts of information
- select requested information at great speed
- present the learner with instant audio visual images and music illustrations
- respond to typed instructions
- give immediate feedback
- allow for self-assessment
- cater for different levels of proficiency and ability

Most senior cycle students will have more than a passing acquaintance with computer games and multi-media interactive procedures. The availability of CD-Rom disks covering a variety of musical topics allows students and teachers easy access to an invaluable and ever increasing range of resource material (see appendix H below, pp.74ff).

Similarly, a variety of music software allows students easy access to performing, composing, recording and music-processing facilities.

Uses:   the music technology performing option, composing, arranging, orchestrating, listening, history of music, aural skills.

Action learning

> This learning technique is becoming one of the most widely practised approaches in teaching popular music. Its teaching goals, content and methods are organised like packaged learning. Its content is mostly limited to what is practical and immediately useful.

> There are many suitable popular music tutors, including videos and music books for conventional and electronic instruments, available in music shops. Music technology software and tutorials are published by the software companies, some of which have been researched and written specifically for school use.

> Uses:   performing popular music, group music-making and the music technology option.

## 6.3     The importance of aural perception and notation

> Listening is central to all musical activities. In music education, listening involves

- being able to perceive aurally
- knowing about music
- analysing and appraising music
- representing in notation as well as language what is heard

Whereas all four aspects help and support music making activities, the development of aural perception and notation skills promote music literacy. In so doing, they enable students to make greater progress as musicians i.e. in performing, composing and listening. Consequently, approaches which foster aural perception and notation skills are recommended for routine use in all three essential syllabus activities.

## 6.4     Music literacy approaches

There is no single method recommended for teaching the music literacy requirements of the syllabus. Some teachers have, from their own experience, acquired their own unique strategy for developing music literacy skills. Others use hybrid approaches. Teacher preference and the particular needs of students should influence the choice.

The following criteria are given as a guide. Music literacy methods should

- be flexible and adaptable to suit the particular requirements of the syllabus and the students' ability level
- be structured and incremental in approach
- engage students musically rather than theoretically

A number of well-known methodologies are available which fit these criteria. All of these will provide structured frameworks for teaching music literacy and many teachers already successfully use these approaches.

In structured approaches, singing, notation and the aural perception of music are learnt using an ordered sequence of activities. The elements of performing, composing and listening are also utilised here e.g.

- singing is a performing medium
- learning to notate music accurately is a prerequisite to composing
- listening is central to all musical experience

Structured approaches have an advantage in that the learning is controlled and managed using clearly defined and incrementally sequenced attainment targets.

In mixed-ability classes where the pace of learning varies according to ability, different teaching methods may be required. In such circumstances, the use of parallel, reinforcing activities is recommended in conjunction with a structured approach.

## 6.5    Mixed-ability teaching

The reality in most classrooms is that they contain students of mixed ability. A typical Leaving Certificate music class accommodates in the same group

- Ordinary level and Higher level students
- students who, regardless of ability, learn at a variable pace to others

In these circumstances, careful and detailed planning of graded musical activities can help. However, to ensure that all students are catered for, it may be necessary to adopt a differentiated approach to teaching. A number of strategies are possible e. g.

- differentiation through classroom organisation
- differentiation through task
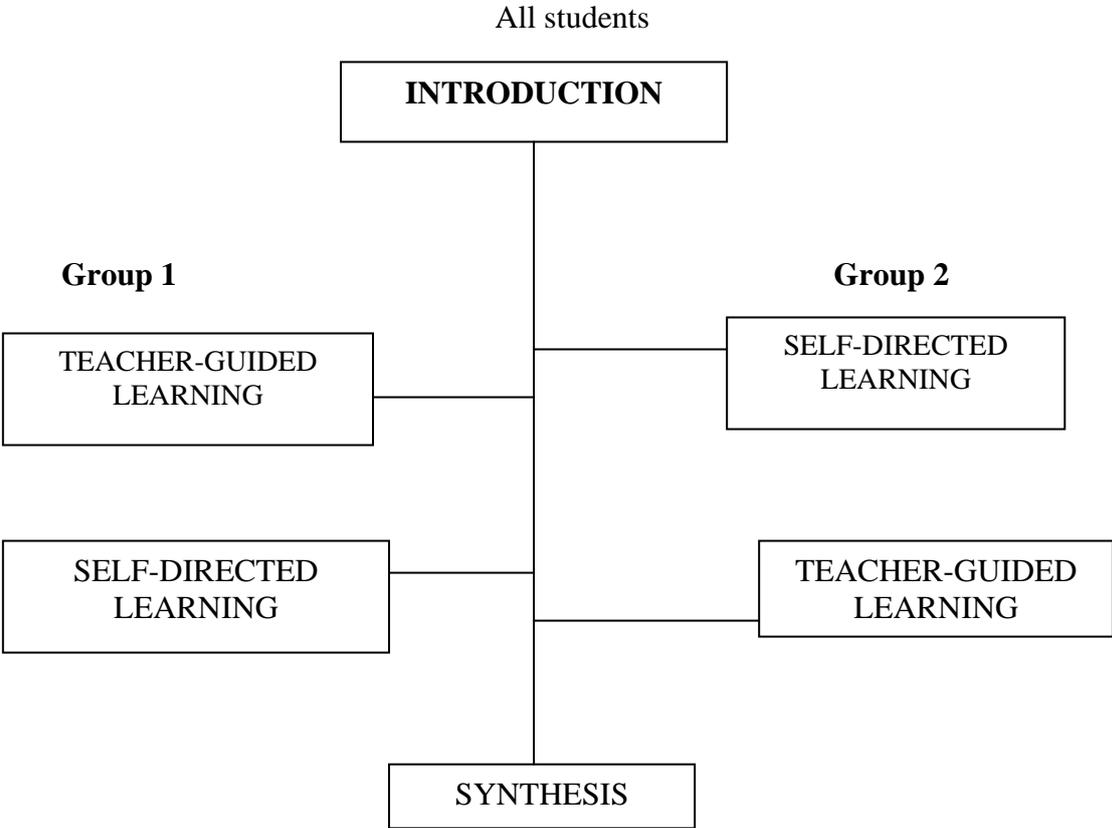- differentiation through materials

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Differentiation through classroom organisation allows the teacher to divide his/her time fairly between students with different educational needs. Ordinary level students will need to reinforce the basic skills and concepts learnt. Higher level students will progress more rapidly through the basics and will need greater challenges. In providing for different groups, it is not always necessary for the teacher to engage all students simultaneously. Once the groundwork has been laid, all students will benefit from self-directed learning strategies. In this way an opportunity is provided for all students to develop musical understanding by learning at their own pace.

Differentiation through task allows for different outcomes which is vital in mixed-ability classes. While all students are working on a specific task at their own pace, more capable students could be involved at a more advanced level or with a higher order skill. Musical information and experiences could be shared through group work and whole class activities.

Differentiation may also be made on the quantity or quality of the musical materials used. In some cases, music might have to be adapted for less able learners, or to illustrate a musical point. Others will be better able to cope with longer and more technically difficult music.

## 6.6    Group teaching

Grouping students according to ability or educational need might be one possible approach in mixed-ability classes. Group work within lessons could be structured as follows:

All students

| INTRODUCTION |
| --- |

**Group 1**                                                                 **Group 2**

| TEACHER-GUIDED LEARNING |         | SELF-DIRECTED LEARNING |

| SELF-DIRECTED LEARNING |         | TEACHER-GUIDED LEARNING |

| SYNTHESIS |

The following compendium of ideas suggests how this structure can be applied to lessons on

(i)     a prescribed work

(ii)    elementary chord progression.


 (i)     Prescribed work:     Fantasy Overture Romeo and Juliet by Tchaikovsky

| Introduction |
| --- |
| Presenting general information on<br><br>• the life and personality of the composer<br>• the story of Romeo and Juliet (with links to the English syllabus, if appropriate)<br>• the historical context – Romantic programme overtures<br><br>Listening to the exposition with teacher voice-over linking parts of the story to the music. |


| Group 1 (Ordinary level) | Group 2 (Higher level) |
| --- | --- |
| Teacher-guided learning illustrating the themes as named by the composer<br><br>• the Friar Laurence theme (chorale introduction)<br><br>• The strife theme (first subject)<br><br>• The love theme (second subject) | Self-directed learning tasks<br><br>Listening (from the score, books, the dictionaries) words that describe the three themes, e.g.<br><br>• expressive features<br><br>• textural features<br><br>• articulation |



Friar Laurence Theme

**The Strife Theme**
(Montagues V. Capulets)



**The Love Theme**



| Group 1 (Ordinary level) | Group 2 (Higher level) |
| --- | --- |
| Self-directed learning tasks<br><br>• selecting appropriate words from listings describing a variety of musical features<br>• applying the selected words to each of the three themes<br>• extending appraisal vocabulary by using books and dictionaries and through peer discussion | Teacher-guided learning<br><br>• analysing the exposition<br>• detailed commentary on each theme |

<table>
<tr><td align="center"><strong>Synthesis</strong></td></tr>
</table>

- recognising themes aurally and visually
- linking the story with the characteristics of each of the three themes
- comparison with similar themes in the ballet music Romeo and Juliet by Prokoviev and the musical West Side Story by Leonard Bernstein
- discussing how the composer creates different moods in music
- whole-class sharing of musical information
- an overview of the composer's musical style.

(ii)        Elementary chord progression using primary triads.

Useful resource materials which illustrate elementary chords include

- rounds            Kookaburra (chords I and IV)
                    Oh, How lovely is the Evening (chords I and IV)
                    The Cuckoo (chords I and V)

- folk songs        Kum Ba Yah (Chords I, IV and V)
                    Winds through the Olive Trees (Chords I, IV and V)

- art songs         From Home in Lily Bell by Gluck (Chords I and V)
                    Lullaby by Mozart (Chords I, IV and V)
                    Cradle Song by Schubert (Chords I, IV and V)

- popular songs     When I'm Sixty Four by Lennon and McCartney
                    (Chords I, IV and V)
                    Any simple blues song (Chords I, IV and V)

| Introduction |
| --- |
| <ul><li>revising the meaning of a triad</li><li>constructing triads on the tonic, dominant and sub-dominant notes</li><li>explaining the difference between root and bass</li><li>performing and studying, from a head score, music based on a blues structure, e.g. 16-Bar Blues</li></ul> |



16-Bar Blues

| Group 1 (Ordinary level) | Group 2 (Higher level) |
| --- | --- |
| Teacher-guided learning<br><br>• performing a round or canon with elementary harmonies<br>• recognising cadence patterns in melody and/or bass lines<br>• analysing its cadence chords | Self-directed learning tasks<br><br>• studying the score of a well-known song<br>• analysing and mapping its chord structure<br>• composing accompanying bass parts with root notes only |

| Group 1 (Ordinary level) | Group 2 (Higher level) |
| --- | --- |
| Self-directed learning tasks<br><br>• identifying the root notes of chords<br>• mapping on a line score the cadence chords of a round | Teacher-guided learning<br><br>• analysing, improving and rehearsing student efforts |

| Synthesis |
| --- |
| • whole-class discussion and performing of songs |

## 6.7   The integrated approach

Whereas, it is often necessary to isolate and practise specific skills in performing, composing and listening, it is more meaningful to adopt an integrated approach to teaching whenever possible. An integrated approach is more coherent when obvious links can be established between all three essential syllabus activities. Before beginning each year's work, it is recommended that teachers study the complete syllabus to identify musical connections between different syllabus requirements. The impetus to organise the teaching in this way may arise from the choice of a particular piece for classroom performance. At other times, performing, composing and listening activities can be linked under a single broad theme or syllabus requirement. Combining musical activities can be used an approach to organising

(i)     an individual lesson
(ii)    a work scheme for a series of lessons

(i)        An individual lesson based on the song <u>Wandering/Das Wandern</u> by Schubert.

This lesson might incorporate some or all of the following:

- Class-based singing, either in unison or parts
- Appraising musical features, e.g.

    Phrases or sub-phrases that are the same or different

    Melodic movement by step or by leap

    Phrases that are repeated exactly or at a higher or lower pitch

    The tonic/dominant character of the opening and final phrases

    Parallels between the musical setting and the meaning of the words

- Dictating notes and rhythms (using augmented rhythms in simple quadruple time)



- composing new melody notes and/or chords to rhythms taken from the song



- Listening to and comparing different performances
- Researching the musical style and placing it in its historical context.

(ii)     A scheme of lessons based on the general theme "Irish musical idioms and influences" could draw on the following suggested activities:

| **Listening Activities** |
| --- |
| •     listening to and following in score, where available and appropriate, a variety of Irish music<br>•     identifying, recording and describing Irish musical idioms (e.g. melodic, harmonic, rhythmic, and instrumental idioms)<br>•     categorising Irish music (e.g. jig, reel, love song)<br>•     identifying, categorising and describing different influences on Irish music (e.g. classical, rock, jazz, Baroque).<br>•     Comparing and contrasting musical examples that use different idioms and influences<br>•     Notating missing notes and rhythms from aural perception<br>•     Identifying structures, textures and cadences in frequent use<br>•     Listening to student performances |

| **Composing activities**:  (see requirements on pp 7 - 8,    2.2.1 of the syllabus) |
| --- |
| •     using appropriate Irish idioms in melody writing<br>•     adding cadence chords at the end of musical phrases and sections<br>•     composing rhythmic ostinatos to accompany dance tunes<br>•     adding backing chords and bass notes to Irish dance tunes<br>•     arranging Irish tunes/songs for classroom performance (e.g. with appropriate backing chords, instrumental bass and percussion) |

| **Performing activities**: |
| --- |
| •     rehearsing and performing Irish music (dance tunes and songs) either in traditional style or as arrangements<br>•     rehearsing and performing individual and classroom compositions<br>•     providing classroom opportunity for solo performances<br>•     encouraging participation in school/area feiseanna etc. |

## 6.8     Teaching by topic

Teaching by topic is an imaginative way of giving unity to lessons. When combined with an integrated approach, teaching by topic can enable the learners to engage a number of syllabus requirements simultaneously. The following lesson outline illustrates this approach for Ordinary level students.

Ordinary level lesson outline on punctuation in music

- Performing song(s) with obvious cadences, e.g.

  The Christmas Carol Good King Wenceslas (plagal cadences)

  The Minstrel Boy (perfect cadences)

  The Old Folks at Home (Way Down Upon the Swanee River) by Stephen Foster

  (imperfect and perfect cadences)

  Lead me, Lord by S.S. Wesley (imperfect and perfect cadences)

- Analysing and discussing cadential practice

- Composing and performing alternative cadences to one or more of the phrases, e.g. substituting perfect and interrupted cadences where appropriate



Alternative phrase ending in The Minstrel Boy

- Listening to, analysing and discussing some of the songs listed on page 35 above.

As an approach, teaching by topic has a special relevance in implementing the Higher level elective in listening. This area of the syllabus particularly lends itself to exploring a variety of teacher-guided and self-directed learning strategies. Criteria for choosing suitable titles and teacher guidance on the depth of knowledge and skills required are given in the syllabus (p.12). Typical special study topics would be

(i)      Alexander Borodin and the Russian nationalist composers

(ii)     American popular song c.1918-c.1950

The following two schemes exemplify an appropriate scope for each topic and includes recommendations on how to organise and resource the learning.

(i)      Alexander Borodin and the Russian nationalist composers

| Historical Context |
| --- |
| <ul><li>the meaning of nationalism in music</li><li>its chronology and place in the history of music</li><li>the general characteristics of nationalism in music</li><li>the Russian nationalist composers</li><li>the specific characteristics of Russian national music</li></ul> |

Recommended approaches:      information giving

project work

synopsising

group discussion and reporting

answering work sheets etc.


Sources:      books and encyclopedias

programme notes from concerts and recordings

prepared tapes and information sheets etc.

The music: In deciding a representative repertory for study, three categories are recommended

(i)       songs and simply arranged music e.g.

the theme from the slow movement of Borodin's String Quartet in D major

songs from the musical Kismet e.g.

Baubles, Bangles and Beads

Stranger in Paradise

And This Is My Beloved

(ii)      symphonic and chamber music e.g.

In the Steppes of Central Asia (Borodin) Symphony No.2 in B minor

(Borodin) I

String Quartet No.2 in D major (Borodin)

Polovetsian Dances from Prince Igor (Borodin)

(iii)     music from the broader perspective e.g.

the overture Russian and Ludmilla (Glinka)

Night on the Bare Mountain (Mussorgsky)

Pictures at an Exhibition (Mussorgsky)

Capriccio Espagnol (Rimsky-Korsakov)

Scheherazade (Rimsky-Korsakov)

Recommended approaches:     interpreting the music through class-based performing

information-giving and gathering

listening and following scores

analysing, comparing and appraising musical features

recording a personal response to the music

Sources:      printed music, scores, musical arrangements and reductions

Recordings

Analytical commentaries

(ii)        American popular song c. 1918 – c. 1950

| Historical context: |
| --- |
| <br>• definition, categories and influences<br>• chronology and place in the history of music<br>• the composers of American popular songs<br>• the general characteristics of the genre<br>• differentiating between this genre and other song genres<br> |

Recommended approaches:     information giving

project work

synopsising

group discussion and reporting

answering work sheets etc.


Sources:            books

encyclopedias

programme notes from concerts and recordings

CD-Roms

prepared tapes and information sheets etc.

The music: A representative repertory is suggested below but teachers may include songs of their own choice. A more extensive list of songs is given below in appendix C, pp.62ff

_____

Jerome Kern:

      Look for the Silver Lining (1920)

      0l' Man River (1927)

      Smoke Gets in Your Eyes (1933)

      The Folks Who Live on the Hill (1937)


Irving Berlin:

      Lets Face the Music and Dance (1936)

      White Christmas (1 942)

      There's No Business Like Show Business (1942)


George Gershwin:

      Someone to Watch Over Me (1926)

      I Got rhythm (1930)

      Summertime (1935)


Richard Rodgers:

      Oh What a Beautiful Morning (1943)

      You'll Never Walk Alone (1945)

      I'm Gonna Wash That Man Right Outa My Hair (1949)

      There Is Nottin' Like a Dame (1949)

Cole Porter:

      Just One of Those Things (1935)

      Everytime We Say Goodbye (1944)

      Another Op'nin', Another Show (1948)


Miscellaneous songs:

      Harold Arlen,  Over the Rainbow (1939)

      Josef Myrow, You Make Me Feel So Young (1946)

In deciding how best to present the music, students could be involved in

- unison or solo singing with piano accompaniment

- performing arrangements for various ensembles i.e. choral arrangements, instrumental arrangements

- improvising arrangements using 'head scores' developed from classroom analysis

- performing with micro-technology music-making systems

- listening to, comparing, analysing and appraising historical and modern recordings


Recommended approaches:    class-based performing

interpreting the music

making 'head scores' for classroom performing

using micro-technology music-making systems

listening and appraising musical features

forming judgments, comparing and giving a personal response

to the music

Sources:    printed music

musical arrangements and reductions

analytical commentaries

6.9    Resources

Lists of useful teaching resources are given in appendices D, E, F, G, H and I below (pp.64ff .). These are not intended to be exhaustive lists and teachers are recommended to use whatever resources best suits their needs.

# 7. ASSESSMENT

Summary

## 7.1     Assessment and teaching

Most teachers use informal assessment techniques routinely e.g. classroom questioning, discussing, monitoring and marking home work, essays, observing and forming judgements of student contributions to choral and instrumental practice etc. Teachers may also be engaged in setting and marking house examinations at designated times of the school year e.g. end of term/year examinations. Formal school assessments may include oral, aural, written and practical tests developed by the teacher. Such formal and informal assessment techniques may be used as a basis for forming summative judgements on pupil progress for parent/teacher meetings, school reports etc. Ongoing assessment may

- provide a basis for drawing up programmes of work
- identify and encourage high and low achievers
- measure, record and report student progress
- evaluate the appropriateness of content and learning strategies

**7.2     Assessment and Learning**

Learners may also be encouraged to assess their own progress. This may be achieved by providing self-assessment tasks (e.g. worksheets, take home examinations, simple criteria grids to evaluate performing, composing and listening assignments etc.) to encourage students to have realistic expectations and honest appraisals of their own abilities and educational needs.

**7.3     Correlating student-teacher expectation and the Leaving Certificate examination**

There is a continuum in educational assessment. Ideally, there should be a correlation between student ability, teacher expectation and the Leaving Certificate examination outcome. To assist with this process, the following information is provided on various aspects of the Leaving Certificate examination in Music:

- general information
- modes of assessment
- assessment criteria
- descriptors for the award of grades
- provision for special needs

**7.4     General Information on the Leaving Certificate in Music**

The syllabus will be assessed in terms of its objectives. It will be assessed at two levels – Ordinary level and Higher level. All syllabus requirements are examinable. The examination will also allow students to gain up to 50% of their marks in the syllabus activity of their choice (see syllabus pp. 3-4).

**7.4 The Leaving Certificate modes of assessment for music**

The current modes of assessment already in use for Leaving Certificate music will continue to be used. <u>All</u> students will take

(i)      a practical test in performing

(ii)     an aural/written examination in listening

(iii)    a written examination in composing

The Higher level elective in performing will be examined at the same time as the essential performing.

Students who take the Higher level elective in composing will have their work examined in part or fully by portfolio (see syllabus p.9, 2.2.3 Higher level elective in composing).

The examination of the Higher level elective in listening -special study topic -will follow the aural examination in essential listening.


## 7.6    Assessment criteria for performing


Due regard will be given to all aspects of performing but the emphasis will be placed on the musical outcome. The choice of programme will be determined by the standards outlined in appendix E, pp. 19ff. of the syllabus. Criteria particular to rehearsing and conducting a musical group are given separately in appendix C of the syllabus (p.17)

The following criteria will be used to assess performing individually and as a member of a musical group, Ordinary level and Higher level. Criteria particular to Higher level only are labelled (HL)


   (a)  Control of performing medium i.e.
   - note accuracy
   - rhythmic consistency
   - appropriate manual/technical dexterity
   - appropriate tone quality


   (b) Musical understanding and response/chosen music i.e.

   - musicality (phrasing, dynamics, expression and mood)
   - interpretation (style, variety)
   - musical communication
   - ability, in ensemble work, to interact musically with the other performers
   - chosen music is the required standard
   - the programme shows diversity of style and technique


   ©        Unprepared performing i.e

   - pitch and/or rhythmic accuracy
   - choice and control of tempo (HL)
   - overall musical sense (HL)

Students taking the Higher level elective in performing should choose music which reflects a further expansion of the Higher level essential performing i.e. music of a higher degree of difficulty

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## 7.7   Assessment criteria for composing

The following criteria will be used to assess (a) melody writing and (b) harmony exercises, Ordinary and Higher level. Criteria particular to Higher level are labelled (HL)

(a)   Melody writing                  (see syllabus P.7, 2.2.1 composing requirements

- Working knowledge of the rudiments of music
- Control of intervals and rhythms
- Overall musical judgement shown and its effect e.g. the idiomatic continuity with a given phrase or motif, the melodic contour etc. (HL)

(b)   Harmony exercises               (see syllabus P.7,  2.2.1 composing requirements)

- Acceptable and accurate notational practice
- Compatible linear progression, understanding of chord function, grammatical accuracy, as appropriate
- Overall musical judgement shown and its effect e.g. idiomatic continuity with what has been given etc. (HL)

Portfolios of free compositions and/or arrangements and/or orchestrations will be assessed by the evidence they show of

- knowledge and use of appropriate notation
- acceptable understanding of the performing medium(s)
- adequate control of musical features (e.g. motivic, structural, tonal and expressive features)
- musical judgement

## 7.8   Assessment criteria for listening

Ordinary level and Higher level essential listening (see syllabus pp.10-11, prescribed works, Irish music and aural skills) will be assessed by the following criteria. Criteria particular to Higher level are labelled (HL).

Depending on the particular question, responses should show evidence of ability to
- recognise and prescribe themes from prescribed works
- have a knowledge of musical genres, periods, styles, the historical context and other background information
- understand and describe a variety of musical features
- identify and be able to fill in missing features, signs and abbreviations e.g. notes, rhythms, time signatures, key signatures and interpretative markings etc.
- analyse and describe patterns of predictability and change

- analyse and describe simple musical structures, musical textures, vocal and instrumental timbres etc. (HL)
- analyse chords, identify cadences etc. (HL)
- compare and contrast and judge different interpretations, if appropriate (HL)

Students taking the Higher level elective in listening -special study topic -should, in their answering, show evidence of

- a well chosen and appropriate topic (see syllabus p.12)
- a personal response to the music
- ability to illustrate musical features and themes
- musical knowledge
- musical understanding and its expression
- comparative, analytical and appraisal skills

**7.9    Descriptors for the award of grades in performing**

(a)      Performing -Ordinary level

**Grade                Descriptors**

A
- note accurate and rhythmically consistent in both prepared and unprepared performing
- chosen music has contrast and is the required standard
- performed with feeling and a good sense of style

B
- generally note accurate and rhythmically consistent in both prepared and unprepared performing
- chosen music has some contrast and is the required standard
- performed with feeling and a reasonable sense of style

C
- some inaccuracies in both pitch and rhythm
- pieces are of the required standard but are very similar in speed and mood
- structural phrasing is obvious
- expressive gesture is exaggerated and over pronounced
- unprepared performing is laboured in speed and rhythm but pitch is mostly accurate

D

- chosen music is acceptable
- performing is limited and lacks confidence
- unprepared performing is less than half correct
- obvious inaccuracies throughout
- pieces do not measure up to the required standard
- musical response is hardly discernible
- unprepared performing is scarcely attempted


**(b)    Performing - Higher level**

Grade              Descriptors

A

- note accurate and rhythmically consistent in both prepared and unprepared performing
- chosen music has contrast and is the required standard
- performed with confidence and with expression
- musically convincing with attention to details

B

- generally note accurate and rhythmically consistent in both prepared and unprepared performing
- chosen music has some contrast and is the required standard
- performed with reasonable confidence and expression
- musically convincing with some attention to details

C

- notes and rhythm are generally accurate
- pieces are of an appropriate standard
- chosen pieces are similar in speed and mood
- structural phrasing and expressive qualities are obvious
- adequate continuity
- unprepared performing is laboured in speed and rhythm but pitch is mostly accurate

D

- some careless note placing and lack of continuity
- chosen music is somewhat below standard
- performing is limited and there is some lack of control
- poor recognition of time and notes in unprepared performing

E

- obvious inaccuracies spoil the continuity
- pieces do not measure up to the required standard
-  musical response is hardly discernible
- the performing does not communicate musically.
- unprepared performing is scarcely attempted

## © **Performing - Higher level elective**

Grade                Descriptors
A
- the performing is technically secure and musically convincing
-  structure and expression are explored with imagination
- a strong sense of musical style
- a well chosen and contrasting programme
- a quick and accurate response in unprepared performing

B

- a high level of technical security
- notes and rhythms are accurate
- tempo is well chosen and consistent
- generally convincing with awareness of phrase, shape, dynamics, balance and other expressive details
- a well chosen and contrasting programme
- unprepared performing is steady and mostly accurate

C

- some technical inability but not enough to mar the musical communication
- adequate musical interest with some attention to detail
- chosen pieces are just adequate for this purpose
- unprepared performing is a fairly accurate and generally steady.

D

- adequate technique and musical communication
- may lost opportunities in the musical response
- chosen programme is too difficult
- chosen programme is not adequate
- unprepared performing is unsteady and has obvious inaccuracies

E

- neither the standard nor choice of programme nor musical response nor unprepared performing could be said to represent a further expansion of the Higher level essential activity

### 7.10    Descriptors for the award of grades in composing

In assessing all composing exercises at both Ordinary level and Higher level (including the Higher level elective), grades will be awarded to the extent that students' efforts are compatible with the appropriate criteria given above on pp.49- 50 of these guidelines.

| Grade | Compatibility with criteria standards |
|-------|---------------------------------------|
| A     | very good                             |
| B     | good                                  |
| C     | fairly good                           |
| D     | fair                                  |
| E     | weak                                  |

### 7.11    Descriptors for the award of grades in listening

In assessing all listening exercises at both Ordinary level and Higher level and the Higher level elective -special study topic, grades will be awarded to the extent that students' responses are compatible with the appropriate criteria given above on pp.49-50 of these guidelines.

| Grade | Compatibility with criteria standards |
|-------|---------------------------------------|
| A     | very good                             |
| B     | good                                  |
| C     | fairly good                           |
| D     | fair                                  |
| E     | weak                                  |

### 7.12    Provision for special need students

Provision for special need students will be made in the Leaving Certificate examination. Where appropriate, the Department of Education will allow these students to present performing skills on a video or tape recording. Such permission should be sought in advance of the examination. Suitable provision will also be made for visually and aurally impaired students and other students whose particular circumstances require special arrangements.

## 8. Appendices

Appendix A          Useful Irish Music recordings

Appendix B          Suggestions for developing aural skills

Appendix C          List of American popular songs 1918 - 1950

Appendix D          Equipment

Appendix E          Reference Books for teachers

Appendix F          Resource books and teaching materials

Appendix G          Discographies

Appendix H          Music software (including CD-Roms) for computer-aided learning

Appendix I          Music videos

# Appendix A

## Useful Irish Music recordings

The following list is given as a guideline and contains useful illustrations of the range and variety of Irish music as practised today, the general influences on Irish music and of its contribution to the folk music of other countries, especially those in North America.

Séamus Begley and Stephen Cooney, Meitheal, Hummingbird Records

Derek Bell, Carolan's Receipt, Céirníní Cladaigh

Máire Breathnach, Angels' Candles, SCD593

Siobhán Breathnach, The Celtic Harp, Ossian Publications

Buttons and Bows, The First Month of Summer, Green Linnet

Buttons and Bows, Grace Notes, Green Linnet

Ceolfhoireann Éadrom RTE, Ceol na hÉireann, Gael-Linn

Ceoltóiri Laighean, An Bóthar Cam, Gael Linn

Ceoltóiri Laighean, The Star of Munster, Gael Linn

Robert Cinnamond, You Rambling Boys of Pleasure, Topic

Willie Clancy, The Pipering of Willie Clancy, Volume Two, Ceirnini Cladaigh

Comhaltas Ceoltóiri Eireann, Seoda Ceoil 2, Gael-Linn

Joe Cooley, Cooley, Gael-Linn

Tim Dennehy, A Winter's Tear, Cló Iar-Chonnachta

Richard Hayman and his Symphony Orchestra, Irish Rhapsody, Naxos

Keith Hinchliffe, Carolan's Dream, Keith Hinchliffe

Drowsy Maggie, Hooked On Irish, Volume One, Sovereign

Paddy Glackin, Rabharta Ceoil -In Full Spate, Gael- Linn

Charlie Lennon, Island Wedding, RTE

Séamus Mc Guire et al, Carousel, Gael-Linn

The Melting Pot, Zari Productions

Micheál agus Eilish, Vision of Ireland, Vision of Ireland

Ann Mulqueen, Mo Ghrása Thall na Déise, Cló Iar Chonnachta

Darach Ó Catháin, Darach Ó Catháin, Gael-Linn

Geraldine O'Grady, Melodies of Ireland, EM1

Seán Ó Riada, Mise Éire, Gael-Linn

Seán Ó Riada, Saoirse, Gael-Linn

Tommy Potts, The Liffey Banks, Ceirníní Cladaigh

Leo Rowsome, The King of Pipers, Schanachie

Sharon Shannon, Sharon Shannon, Solid Records

Skylark, Light and Shade, Ceirníní Cladaigh

Various Artists, Bringing It All Back Home, Hummingbird Promotions

Bill Whelan, Riverdance, McGuinness/Whelan/RTE

Many of the more popular Irish music records are also recommended. A variety of recordings by the following list of artists and groups are readily available and need not be listed separately.

| | |
|---|---|
| Altan | Na Filí |
| The Bothy Band | Horslips |
| Ceoltóirí Cualann | Micheál Ó Súilleabháin |
| The Chieftains | Planxty |
| Clannad | Stockton's Wing |
| Shaun Davey | The Wolf Tones |
| De Danann | |
| The Dubliners | |

**Appendix B**

**Suggestions for developing aural skills**

The following lists suggest useful musical approaches for developing different components of aural skills required in the syllabus (p. 11) .

Suggestion 1:          SIMPLE MUSICAL STRUCTURES

          (a)       Binary and Ternary Forms

Folksongs and art songs are a rich source for illustrating simple binary and ternary structures. Folk dance music, movements from classical dance suites (by Bach and Handel), ballet and other orchestral suites and the inner movements of classical symphonies are also useful.

Songs:          Amhrán na Cuiginne (Irish)
          Nead na Lachan sa Mhúta (Irish)
          Greensleeves (English)
          My Singing Bird (Irish)
          Cradle Song (Brahms)
          All Through the Night (Welsh)
          Hey Jude (Lennon and McCartney)
          Memory (from Cats by Lloyd Webber)
          Da Capo Arias from the Messiah (Handel)

Instrumental and Orchestral Music:

          Water Music (Handel)
          The Nutcracker Suite (Tchaikovsky)
          The Holberg Suite (Grieg)
          Minuet and Trio Movements from the Symphonies of Haydn and Mozart
          Scherzo and Trio Movements from the Beethoven Symphonies

          **(b)       Variation Form**

          Haydn, String Quartet in C major, (The Emperor) (slow movement )
          Haydn, Surprise Symphony (second movement)
          Beethoven, Symphony No. 3 in E flat major (Eroica) (finale)
          Schubert, Octet in F (fourth movement)
          Schubert, String Quartet in D minor (Death and the Maiden) (second movement)
          Bizet, Prelude from the  L'Arlésienne  Suite No. 1

Copland, the variations on Simple Gifts from Appalachian Spring

Lloyd Webber, Variations 1-4 for Cello and Rock Ensemble

Brahms, Variations on a Theme by Haydn

Brahms, Symphony No.4 in E minor (finale)


**(c)      Rondo Form**

Songs:          Cherry Ripe (Horn)

                Plaisir d'mour (Martini)


Instrumental and Orchestral Works:

            Haydn, Piano Sonata No.34 in E minor (finale)

            Haydn, Symphony No.101 in D (fourth movement)

            Mozart, Eine Kleine Nachtmusik (fourth movement)

            Mozart, Horn Concerto in E  flat major, K.447 (third movement)

            Beethoven, Symphony No.6 (Pastoral) (fifth movement)


**Suggestion 2:          IDIOMATIC FEATURES (Melodic and Rhythmic)**

Under this heading, students will be expected to identify and describe a melodic and/or rhytnmic idiom which pervades a particular piece of music and, also, to appraise its structural use and effect within a given passage.


Renaissance and Baroque music are rich in this regard. Other pieces include

            Mozart, Symphony No.40 in G minor (first movement)

            Schubert, String Quartet in D minor (Death and the Maiden) (second movement)

            Schumann, Soldiers' March (from Album for the Young)

            Handel, Laschia ch'io pianga (Air from Rinaldo)

            Paganini, Caprice No.24 in A minor

            Wagner, The Ride of the Valkyries

            Schubert songs :        Meeres Stille

                                An Silvia

                                Die Forelle

                                Ständchen


**Suggestion 3:          MUSICAL TEXTURES**

In performing, composing and listening, Higher level students should be encouraged to identify and describe the musical features which affect different musical textures. Texture is affected by a variety of factors, chiefly

- the musical ensemble or instrumental combination used e.g. string trio, brass band, mixed voices
- the musical style e.g. chorale style, fugal style
- the instrumental/vocal register in which the music is located
- the method of articulation e.g. pizzicato, marcato, legato

The detailed study of prescribed works will provide many opportunities to investigate musical texture. The following list, which is not inclusive, exemplifies a range of different textures

| | |
|---|---|
| Vocal duet accompanied by continuo | Bach, Duetto from the cantata Jesu, der du meine Seele |
| String quartet playing homophonic music | Schubert, String Quartet in A minor (second movement) |
| Swirling waltz tune over a vamping accompaniment | Berlioz, Un Bal from Symphony Fantastique |
| Military band texture | Berlioz, March au Supplice from Symphony Fantastique (the second theme) |
| Mixed voices singing imitative counterpoint | Palestrina, Benedictus from Missa Papae Marcelli |
| Monophony | Irish folk songs, An Paistín Fionn and An Mhaighdean Mara sung by Ann Mulqueen<br><br>any example of plainsong |
| Homophony | any Bach chorale |
| Jazz counterpoint (clarinet, cornet, trombone and bass saxophone) accompanied by a rhythm section (piano and drums) | Bix Beiderbecke and his Gang playing Jazz Me Blues |
| Fugal texture | any Bach fugue |
| Music located in high register | Borodin, In the Steppes of Central Asia (the opening section)<br><br>Gershwin, Summertime from Porgy and Bess (the opening section) |
| Homophonic music located in the the low register | Wagner, Pilgrims Chorus from Tannhäuser (opening section)<br><br>Tchaikovsky, Fantasy Overture Romeo and Juliet (the opening theme) |
| Warm rich texture | Tchaikovsky, Fantasy Overture Romeo and Juliet (the love theme) |

| | |
|---|---|
| | Dvořák, Largo from the New World Symphony |
| Sparse imitative texture accompanied by open chords | Fauré, Sanctus from Requiem |
| Melody over Alberti bass | Mozart, Sonata in C, K.545 (the opening section) |
| Pizzicato strings | Delibes, Pizzicato from the ballet Sylvia |
| | Strauss, Pizzicato Polka |
| Electronic sounds | Mike Oldfield, Tubular Bells II |
| Staccato singing with synthesised sounds | Enya, Anywhere Is (from the album In Praise of Trees) |
| Legato singing and accompaniment | C. Weill et al, Somewhere Out There, song from the film An American Tail |
| Céilí band texture | De Danann All Stars, New Irish Barn Dance |
| Guitar picking and simple percussion backing a vocal duet | Simon and Garfunkel, The Boxer and Homeward Bound |
| Male voice with vamping accompaniment | De Danann All Stars, I'm Leaving Tipperary |
| Oompah band texture | any track from The World of Germany -20 German Beer Drinking Songs |
| | Beethoven, the third movement, Merry Gathering of the Peasants (the middle section) from Symphony No.6 (Pastoral) |
| Heavy rock texture i.e. heavily amplified vocals, lead guitar, bass guitar and drums with interjecting brass | Jimi Hendrix, Purple Haze |
| Rhythm section with vocals | Irving Berlin, Alexander's Ragtime Band |
| | Simon and Garfunkel, Cecilia |

## **Appendix C**

List of American popular songs 1918-1950

Jerome Kern:

> Bill (1918)
>
> Look for the Silver Lining (1920)
>
> Ol' Man River (1927)
>
> Smoke Gets in Your Eyes (1933)
>
> The Way You Look Tonight (1936)
>
> A Fine Romance (1936)
>
> The Folks Who Live on the Hill (1937)
>
> The Last Time I Saw Paris (1941)

Irving Berlin:

> Puttin' on the Ritz (1929)
>
> Let's Face the Music and Dance (1 936)
>
> White Christmas (1 942)
>
> There's No Business like Show Business (1942)
>
> They Say It's Wonderful (1 946)
>
> You're Just in Love (1950)

George Gershwin:

> Swanee (1919)
>
> Somebody Loves Me (1924)
>
> Oh, Lady Be Good (1924)
>
> Someone to Watch over Me (1926)
>
> I Got Rhythm (1930)
>
> Summertime (1935)
>
> They Can't Take That Away from Me (1937)
>
> Love Walked In (1 938)
>
> Nice Work If You Can Get It (1938)

Richard Rodgers:

> Blue Moon (1934)
>
> The Lady Is a Tramp (1937)
>
> My Funny Valentine (1937)
>
> Bewitched (1940)

Songs from the musicals Oklahoma (1943), Carousel (1945) and
South Pacific (1949)


Cole Porter:

Don't Fence Me In (1919)

Lets Do It [Lets Fall in Love] (1928)

You Do Something to Me (1 928)

Everytime We Say Goodbye (1 929)

Night and Day (1929)

Anything Goes ( 1934)

I Get a Kick Out of You (1934)

Begin the Beguine (1 934)

Just One of Those Things (1935)

I've Got You under My Skin (1936)

In the Still of the Night (1937)

Everytime We Say Goodbye (1944)

Another Op'nin', Another Show (1 948)

So in Love (1948)


Miscellaneous songs:

Eubie Blake,    I'm Just Wild about Harry (1921)

Maria Grever,   What a Difference a Day Makes (1934)

Harold Arlen,   Over the Rainbow (1939)

Morgan Lewis,  How High the Moon (1940)

Harold Arlen,   That Old Black Magic (1942)

Josef Myrow,    You Make Me Feel So Young (1946)

**Appendix D**

**Equipment**

The recommended requisites of a music room include a piano or electronic keyboard, percussion instruments, music stands, choir steps, a blackboard or whiteboard lined for music, a music system for the reproduction of recorded music on tape and/or CD, along with sufficient examples of recorded music, back-up resource books and charts.

Additional instruments e.g. sets of recorders, other woodwind and brass instruments, extra electronic keyboards, guitars etc. for the practice of group activities are also desirable.

A computerised music technology system for use in performing, composing, recording, music editing and processing allows teachers and students access to the most up-to-date resources, CD-Roms etc.

## Appendix E,

## Reference books for teachers

<u>Although every effort has been made to ensure that all listed books are easily obtainable, titles may not always be in print.</u>

Denis Arnold (editor): The New Oxford Companion to Music, Volumes 1 and 2, Oxford University Press

Breandán Breathnach: Ceol agus Rince na hÉireann, An Gúm/Oifig an tSoláthair
 Breandán Breathnach: Folk Music and Dances of Ireland, Mercier Press
Breandán Breathnach: Ceol Rince na hÉireann, Books 1, 2 and 3, Oifig an tSoláthair

David Bowman and Paul Terry: Aural Matters, Schott
David Bowman and Paul Terry: Aural Matters in Practice, Schott

Robert Fink and Robert Ricci: The Language of Twentieth Century Music, A Dictionary of Terms, Schirmer Books

Roger Fiske: Score Reading, Vo'lumes 1-4, Oxford University Press

Roger T. Dean: Creative Improvisation, Open University Press

Jane Frazee: Discovering Orff, Schott

Donald J. Grout and Claude V. Palisca: A History of Western Music, fifth edition, Norton

Ruth Harris and Elizabeth Hawksley: Composing in the Classroom, Cambridge University Press

Joseph Machlis: The Enjoyment of Music, Norton

R. Middleton: Studying Popular Music, Celtic Court

Allan F. Moore: Rock -the Primary Text, Open University Press

Robert P. Morgan (editor): Anthology of Twentieth-century Music, Norton

Tomás Ó Canainn: Traditional Music in Ireland, Routledge and Kegan Paul

Claude V. Palisca (editor): Norton Anthology of Western Music, third edition, Norton

Claude V. Palisca (editor): Recordings for "A History of Western Music" and "Norton Anthology of Western Music", third edition, Norton

John Paynter: Sound and Structure, Cambridge University Press

John Paynter and Peter Aston: Sound and Silence -Classroom Projects in Creative Music, Cambridge University Press

George Pratt: Aural Awareness -Principles and Practice, Open University Press

George Pratt: The Dynamics of Harmony -Principles and Practice, Open University Press

Vito Puopolo: Music Fundamentals, Schirmer Books

Edwin Smith and David Renouf: Preparing for Examinations, Question Books 1 and 2, Oxford University Press

Edwin Smith and David Renouf: The Oxford Student's Harmony, Book One, Oxford University Press

Donald Tovey: Essays in Musical Analysis, Volumes 1-7, Oxford University Press

David Tunley: Harmony in Action, Faber and Faber

Annie O. Warburton: Analyses of Musical Classics, Volumes 1-4, Longman

Annie O.Warburton: Basic Music Knowledge, Longman

Geoffrey Winters: Musical Instruments in the Classroom, Longman

Geofrey Winters and Parry Williams: A Music Course for Students, Longman

[Music magazines (e.g. Classic CD, BBC Music Magazine and Gramophone) may also include useful reference material.]

# Appendix F

## Resource books and teaching materials

<u>Although every effort has been made to ensure that all listed books are easily obtainable, titles may not always be in print.</u>

Music catalogues available in the larger music shops will contain comprehensive lists of resource materials and music available for studying popular musical genres. Catalóg Cheoil published by An Gúm has a full listing of Irish part songs, solo songs and instrumental music arranged and/or composed by Irish composers.

William Appleby and Frederick Fowler: Firsts and Seconds, An Introduction to Two-Part Singing, Oxford University Press

William Appleby and Frederick Fowler: More Firsts and Seconds, 18 Songs for Two-Part Singing, Oxford University Press

William Appleby and Frederick Fowler: Sing Together, Oxford University Press

Joan Arnold: Medieval Music, Oxford Topics in Music, Oxford University Press

Tony Attwood: The Pop Songbook, 2 Volumes, Oxford University Press

Roy Bennett: Adventures in Music, Longman

Roy Bennett: Discovering Music, Books 1 and 2, Longman

Roy Bennett: Enjoying Music, Books 1, 2 and 3 with workbooks, Longman

Roy Bennett : Enjoying Early Music, Longman

Roy Bennett : Enjoying Modern Music, Longman

Roy Bennett: Listening to Music, Longman

Roy Bennett: Musical Forms, Books 1, 2 and 3, Longman

Roy Bennett (editor): Cambridge Assignments in Music, Cambridge University Press, a set of books with cassettes entitled

| | |
|---|---|
| Form and Design | Investigating Musical Styles |
| Learning to Compose | Popular Music |
| New Assignments and | |
| Practice Scores | Score Reading |

History of Music                     Instruments of the Orchestra

General Musicianship                 Keyboard Instruments


Roy Bennett: Music Dictionary, Longman

David Bowman and Bruce Cole: Sound Matters, (An anthology of listening material for G.C.S.E.), Schott - Music Book, Teacher's Manual and Pupil's Questions, and a set of two cassettes


Geoffrey Brace (compiler): Something to Sing, Books 1 and 2, Cambridge University Press


David Branhall: Composing in the Classroom (Opus 21, Boosey and Hawkes


Michael Burnett: Jamaican Music, Oxford University Press

Michael Burnett: Jazz, Oxford Topics in Music, Oxford University Press

Michael Burnett: Pop Music, Oxford Topics in Music, Oxford University Press


Ian Butler: Song Pack, A series of 10 books, a cassette and a teacher's manual, Chester Music


Anna Butterworth: Stylistic Harmony, Work Book and Answer Book, Oxford University Press


Tim Cain: Keynote, (GCSE textbook, teacher's book and two cassettes), Cambridge University Press


Ciarán Carson: The Pocket Guide to Irish Traditional Music, Appletree Press


D. Cartwright, G. Nicholls and H. Thomas: Rockschool (Guitar, Bass, Drums), BBC


Albert Chatterley and Gordan Reynolds: 107 Tunes to Explore, Novello


Liam Cleary: How to Compose Your Own Songs, educational  cassette available from the author 61 Earlwood Estate, The Lough, Cork.


Douglas Coombes (arranger): Songs for Singing Together, B. B. C. Publications

Douglas Coombes (arranger): More Songs for Singing Together, B.B.C. Publications


Matt Cranitch: The Irish Fiddle Book and Demonstration Tape, Ossian Publications


Colin Cripps : Popular Music, Cambridge University Press (book with cassette)


Richard Crozier: Off Beat -a Practical Guide to Pop and Jazz for GCSE, Bell and Hyman

Early Music Study Pack, Early Music Centre, Charles Clore House, 17 Russell Square, London WClB 5DR 13 recordings, 10 student's worksheets and teachers notes.

Marjorie Eele: Listening Together, Novello

Colin Evans: Strike It Rich, Schott

P. Erdei and K. Komlos: 150 American Folksongs, Boosey and Hawkes

Paul Farmer (editor) : Music in Practice, Oxford University Press

Paul Farmer: Longman Music Topic Series, Longman, a set of books entitled

| | |
|---|---|
| Instruments of the Orchestra | Into the Classics |
| Into the Modern Classics | POP |
| Ragtime and Blues | Recording and Electronics |
| The Story of Pop | Steelbands and Reggae |

Paul Farmer and Frances Reilly: Music in Showbusiness, Longman Music Topic, Longman

Peter Gammond (editor): An Illustrated Guide to Classical Music, Salamander Books

Clive D. Griffin: Music Matters, Dryad Press, a series of books entitled

| | |
|---|---|
| Afro-American Music | Classical Music |
| Jazz | Rock Music |
| Folk Music | |

Eddie Harvey: Jazz in the Classroom, Boosey and Hawkes
Teacher's Book, Pupil's Book and Cassette

James N. Healy: Irish Ballads and Songs of the Sea, Mercier Press

James N. Healy: Love Songs of the Irish, Mercier Press

Andy Jackson: Instruments Around the World, Longman

David Jenkins and Mark Visocchi: Listen Mix 'n' Match, Understanding Counterpoint from J.S-Bach to Irving Berlin, Universal Edition

David Jenkins and Mark Visocchi: Mix 'n' Match, Instant Part Singing, Universal Edition

David Jenkins and Mark Visocchi: More Mix 'n 'Match, Instant Part Singing, Universal Edition

David Jenkins and Mark Visocchi: Music Builder, Universal Edition

David Jenkins and Mark Visocchi: Portraits in Music 1, Oxford University Press
David Jenkins and Mark Visocchi: Portraits in Music 2, Oxford University Press

Margery Hargest Jones (arranger): Songs of England, Boosey and Hawkes

Margery Hargest Jones (arranger): Songs of Ireland, Boosey and Hawkes

Margery Hargest Jones (arranger): Songs of Scotland, Boosey and Hawkes

Margery Hargest Jones (arranger): Songs of Wales, Boosey and Hawkes


Ian Lawrence: Advanced Projects in Music, Longman

Ian Lawrence: Projects in Music, Longman, a series of four books entitled


|  |  |
|---|---|
| Basic Materials | Score Reading |
| History | Instruments |


Keith and Valerie McLeish: Listener's Guide to Classical Music, Longman


Tony Mc Mahon: Irish Traditional Music, No. 41 of the Irish Environmental Library Series, Folens

Richard McNichol: Create and Discover, Oxford University Press

Tom Maher: The Harp's a Wonder, Uisneach Press

Bill Meek (editor): The Land of Libertie, Songs of the Irish in America, Gilbert Dalton Ltd.


Pat Mitchell: The Dance Music of Willie Clancy, Mercier Press


Music from the Shows, Bosworth


Robert Noble: Three Chords and Beyond, Novello


Tim Norell and Ulf Wahlberg: Popcorn -Pop Songs to Play and Sing, Cambridge University Press


Christopher Norton: Improvise Microjazz, Boosey and Hawkes


Mánus Ó Baoill: Ceolta Gael 2, Cló Mercier


Sean Óg agus Mánus Ó Baoill: Ceolta Gael, Cló Mercier

Micheál Ó hEidhin (eagath6ir) : Cas Amhrán, Leabhair 1 agus 2, C1ó Chois Fharraige

Francis O'Neill: The Dance Music of Ireland, Waltons

John Paynter: All Kinds of Music, Oxford University Press, a set of four books, teacher's notes and tapes as follows:

|  |  |  |  |
|---|---|---|---|
| Book 1: | Voices | Book 2: | Moods and Messages |
| Book 3: | Sound Machines | Book 4: | Sound Patterns |

Premiére Film Music, Volumes 1 and 2, Chappel

Lewis Riley: Starting to Improvise Jazz Piano, Boosey and Hawkes

An Roinn Oideachais: Cuisle an Cheoil, Oifig an tSoláthair

An Roinn Oideachais: Foclóir Ceoil/A Dictionary of Music, An Gúm

W. Salaman: Listening In, Teacher's Books 1, 2 and 3, Pupil's Books 1, 2 and 3, Cassettes 1, 2 and 3, Cramer Music

W. Salaman: The New Composer, Boosey and Hawkes

Sing Care Away, Books 1, 2, 3 and 4, Novello

Edwin Smith and David Renouf: Approach to Music, A Course for Secondary Schools, Books 1, 2 and 3 with workbooks and teacher's manuals, Oxford University Press

Maeve Smith ( 1992), A Handbook of Keyboard Harmony -Harmony for Fun, Book 1, Book 2 forthcoming, available in Opus 2 or from the author at St Joseph's School for Visually Handicapped Boys, Drumcondra, Dublin 9.

Peter Smith (editor): Faith, Folk and Clarity, A Collection of Folksongs, Galliard

Paul Sturman: Creating Music, Longman

Paul Sturman: Musical Instruments, Longman

Trevor Webb and Nicholas Drew: Let's Make Music, (G.C.S.E. Music Projects), Novello

| Book 1: | Let 's Begin | Book 2: Let's Go On |
|---------|--------------|---------------------|
| Book 3: | Let's Listen - | Book 4: Let's Listen Again Answer Book |
| Book 5: | Let's Compose | Book 6: Let's Listen Some More |

Harry R. Wilson: Old and New Rounds and Canons, Harold Flammer Inc .

**Appendix G**

**Discographies**

The most up-to-date and user-friendly catalogues are published by the record companies, Polygram, E.M.I. etc. These are distributed, from time to time, to all good record shops, and are usually made available for consultation on request. The following is a representative list of the best known published catalogues.

Edward Greenfield et al: The New Penguin Guide to Compact Discs and Cassettes Yearbook, Viking-Penguin, [mostly classical, stage and film music references

Edward Greenfield et al: The Penguin Guide to Compact Discs, Best Buys in Classical Music, Viking-Penguin

John Humphries (editor): Music Master -Master Catalogue, John Humphries Publishing

John Humphries (editor): Music Master -Compact Disc Catalogue, John Humphries Publishing, [mostly popular genres]

John Humphries (editor): Music Master -Jazz Catalogue, John Humphries Publishing

Margaret Maycock et al: Gramophone Compact Disc Digital Audio . Catalogue, General Gramophone Publications, [classical, stage and film references

Margaret Maycock et al: Gramophone Classical Catalogue, General Gramophone Publications

Christopher Pollard (editor) et al.: The Good CD Guide, General Gramophone Publications, [classical stage and screen references; this work also contains useful introductions entitled "Exploring Twentieth-Century Music" and "Exploring Early Music from Medieva1 to Renaissance"].

## Music software (including CD-Roms) for computer-aided learning

Aural Skills Trainer, Electronic Courseware Systems (aural training program on intervals and basic chords for Apple Macintosh, PC, Atari or Commodore)

Band in a Box, PG Music (many different MIDI files illustrating different musical styles and genres)

Beethoven, String Quartet No.14 in C sharp minor, Op.131, Time-Warner (CD-Rom)

Beethoven, Symphony No.9, Microsoft (CD-Rom)

Blues Guitar, Sales Curve International (CD-Rom)

Blues Piano, Sales Curve International (CD-Rom)

Bohemian Rhapsody, Playright Music (an analysis of the music by Queen for Windows PC)

Brahms' German Requiem, Time-Warner (CD-Rom)

Cakewalk Pro Audio, Twelve Tone (sequencing and notation package for Windows PC)

CD Timesketch, Electronic Courseware Systems (a program to facilitate listening and analysing CD music under CD-Rom and computer control for Apple Macintosh and Windows PC)

CD Timesketch: Composer Series, Electronic Courseware Systems (professional analysis of Bach's Toccata and Fugue in D minor, Beethoven's Symphony No.5, Brahms' Symphony No.3 and Mozart's Symphony No.40 together with portraits of each composer. These programs requires CD-Rom and may be used on Apple Macintosh or Windows PC.)

Classical Pianist, PG Music (c.250 MIDI files illustrating many different classical styles)

Coda Finale, Coda (a professional notation package for Apple Macintosh and Windows PC)

Composer Quest, Opcode (CD-Rom)

Cubase Lite, Steinberg (an entry level sequencing and notation package for Atari, Apple Macintosh and Windows PC)

Cubasis Steinberg (an improved version of Cubase Lite for Atari, Apple Macintosh and Windows PC)

Cubase Score, Steinberg (advanced sequencing and notation package for Atari, Apple Macintosh and Windows PC)

Cubase Audio, Steinberg (an integrated MIDI/digital audio recording and score printing program for Apple Macintosh)

Digital Music Mentor, Electronic Courseware Systems  (an aural skills and performing program for Windows PC)

Elements of Music, Electronic Courseware Systems (random drills in music literacy for Apple Macintosh, PC and Commodore)

Encore, Passport (composing software for Atari, Apple Macintosh and Windows PC)

Functional Harmony, Electronic Courseware Systems (a chord analysis program for Apple Macintosh, PC and Atari

Hard Day's Night, Voyager (CD-Rom)

Harmonic Progressions, Electronic Courseware Systems (a program to improve chord analysis skills for Apple Macintosh and PC. This program requires MIDI)

Hearmaster, Emagic (aural and rhythm training program for Atari and Apple Macintosh)

Hear Today ….Play tomorrow, Electronic Courseware Systems (an aural/visual program in aural training and music reading for Apple Macintosh and PC)

History of Music, The Collection, Zane Publishing (four CD-Roms)

Introduction to Classical Music, Comptons (CD-Roms)

Jazz Guitar, Sales Curve International (CD-Rom)

Jazz: A Multimedia History, Time-Warner (CD-Rom)

Keyboard Blues, Electronic Courseware Systems (a program designed to teach students to understand and compose blues music. This program requires MIDI and may be used on Apple Macintosh, PC, Atari and Commodore)

Keyboard Chords, Electronic Courseware Systems (a tutorial program in chord identification and use. This program requires MIDI and may be used on Apple Macintosh, PC, Atari and Commodore)

Keyboard Namegame, Electronic Courseware Systems (a drill and practice game for teaching note position on treble and bass staves. This program requires MIDI and may be used on Apple Macintosh, PC, Atari and Commodore)

Keyboard Note Drill, Electronic Courseware Systems (a drill and practice game for teaching note position on treble and bass staves. This program requires MIDI and may be used on Apple Macintosh, PC, Atari and Commodore)

Lime, Electronic Courseware Systems (a notation program for Apple Macintosh)

Logic, Emagic (a sequencing and notation program for Atari, Apple Macintosh and Windows PC)

Master Tracks Pro, Passport (a sequencing system for Atari, Apple Mackintosh and Windows PC)

Micrologic, Emagic (an entry level MIDI recording and notation system for Apple Macintosh and Windows PC)

MIDI Bass Works, Electronic Courseware Systems (this program for PC allows users to create their own bass lines and to practice along with them)

MIDI: Jazz Improvisation, Electronic Courseware Systems (a practical learning programme for Macintosh)

Mozart, Electronic Arts Multimedia Music (CD-Rom)

Mozart, Dissonant String Quartet, Microsoft (CD-Rom)

Musical Instruments, Microsoft (CD-Rom)

Music Appreciation: a Study Guide, Electronic Courseware Systems- (a music history and appreciation program for Apple Macintosh and PC)

Music History: a Study Guide, Electronic Courseware Systems (a music history program for PC linked with the D. J. Grout and C. Palisca A History of Western Music, 4th edition, Norton)
Music History Review: Composers, Electronic Courseware Systems (a music history program for Apple Macintosh and PC. This is based on D. J. Grout and C. Palisca A History of Western Music, 4th edition, Norton)

Music Terminology, Electronic Courseware Systems (five programs for improving student knowledge of music terminology for Apple Macintosh and PC)

Musique, Electronic Courseware Systems (a complete curriculum in aural skills, functional harmony and harmonic progression, music terminology. This program for Apple Macintosh and PC requires MIDI)

Notator, Emagic (notation and sequencing package for Atari)

Note Writer, Passport (music publishing system for Apple Macintosh)

Patterns in Pitch, Electronic Courseware Systems (an aural and visual program for composing and dictating pitch patterns for Apple Macintosh and PC)

Patterns in Rhythm, Electronic Courseware Systems (an aural and visual program for composing and dictating rhythm patterns for Apple Macintosh and PC)

Perspectives in Music History, Electronic Courseware Systems (an instructional program in music history, styles and periods for Apple Macintosh and PC)

Powertracks Pro, PG Music (a sequencing and notation package for Windows PC)

Rock Expedition, the 1960s, Comptons (CD-Rom)

Rock Guitar, Sales Curve International (CD-Rom)

Schubert, 'Trout ' Quintet, Microsoft (CD-Rom)

Score, Passport (music publishing system for PC)

Sibelius, Finn Brothers (music. publishing system for Acorn)

Sibelius 7,Finn Brothers (medium level music publishing system. for Acorn)
Sibelius 6, Finn Brothers (entry level music publishing system for Acorn)

Soul Expedition, the 1960s, Comptons (CD-Rom)

Strauss, Three Tone Poems, Microsoft (CD-Rom)

Stravinsky, Microsoft (CD-Rom) Stravinsky: Rite of Spring, Voyager (CD-Rom)

The Orchestra, Time-Warner (CD-Rom)

The Pianist, Volumes 1 and 2, PG Music (for Apple Macintosh and Windows PC, these CD-Roms contain about 400 pieces of the standard piano repertory)

Viking opera Guide, Comptons (CD-Rom) Vivaldi,

Electronic Arts Multimedia Music (CD-Rom)

# Appendix I

## Music Videos

Music videos are becoming increasingly available in music shops. Although many of these are simply audio-visual realisations of popular recordings and performances, some are designed specifically to instruct young performers in the techniques and style of a particular music practice e.g. performing blues guitar, jazz improvisation, uilleann pipes etc.

Training videos are available for some Yahama, Korg, Roland and Casio MIDI instruments.

Training videos are available for some music software e.g.

       All About MIDI

       Band in a Box

       Cakewalk      (Windows PC)

       Cubase      (Windows PC)

       Encore      (Windows PC or Apple Macintosh)

       Finale      (Windows PC or Macintosh)

       Logic

       Master Tracs Pro (Apple Macintosh)

       Notator

       Performer      (Macintosh)

Video catalogues are available in the larger music shops. It is recommended that teachers preview videos to determine whether or. not they could be of value in teaching the syllabus.