

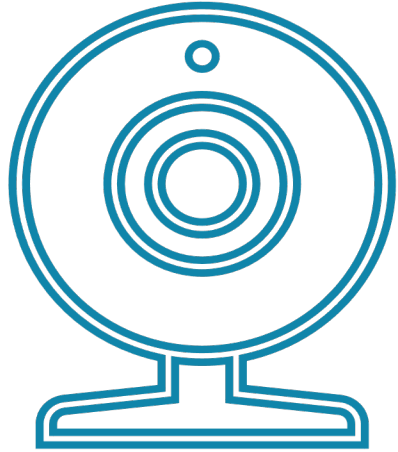




To make this event a success for everyone today



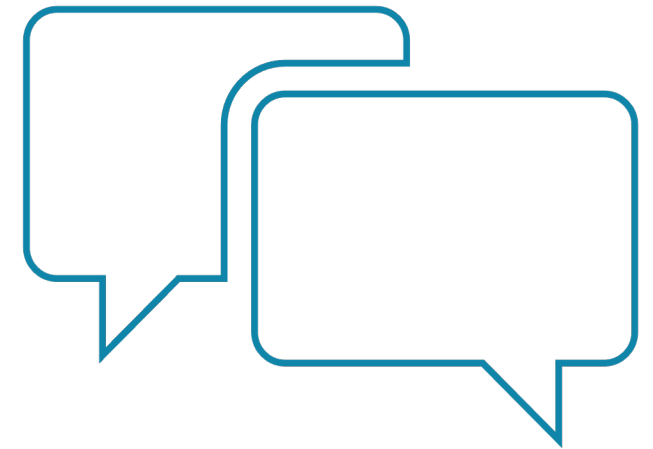
Oide



**Connect**



**Talk**



**Chat**



**Oide**

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Supporting the Professional  
Learning of School Leaders  
and Teachers

A new Department of Education Support Service  
01<sup>st</sup> Sep 2023

# New Support Service



## Oide

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Supporting the Professional  
Learning of School Leaders  
and Teachers

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Digital  
Technology

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GaelAonad

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Droichead  
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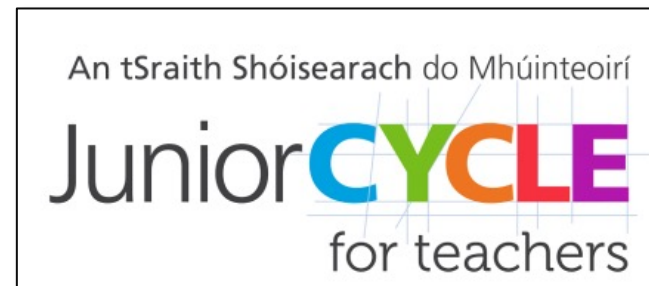
Divisional  
Director  
Primary 1

Divisional  
Director  
Primary 2

Divisional  
Director  
Post-primary 1

Divisional  
Director  
Post-primary 2

Director of  
Leadership





1

2

3



**Music**

Coming Soon

**Physical Education**

Coming Soon

**Politics and Society**

Coming Soon



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Supporting the Professional  
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and Teachers

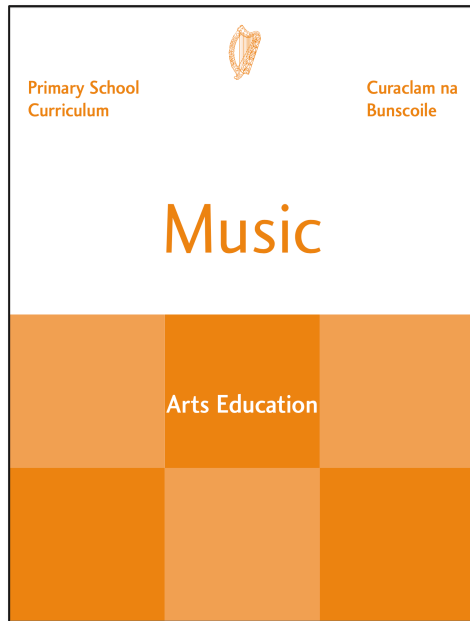
# The Integrated Nature of Learning Music

Professional Learning Experiences  
2023 –2024

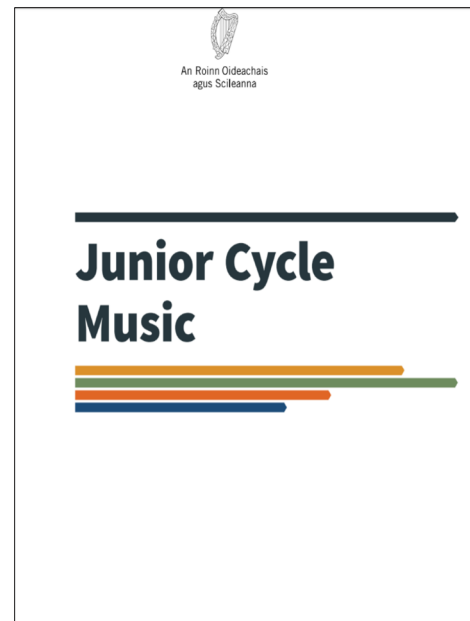
# Key Documents



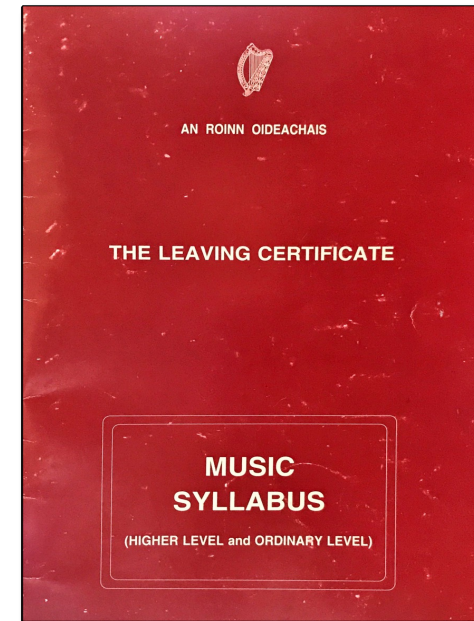
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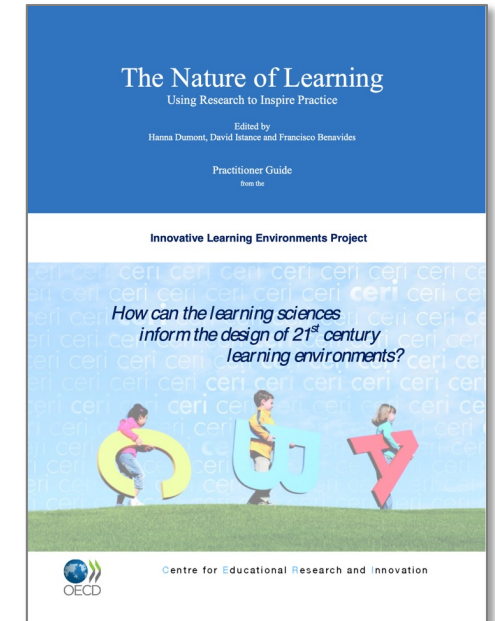
Primary Music  
Arts Education  
1999



Junior Cycle  
Music Specification  
2017

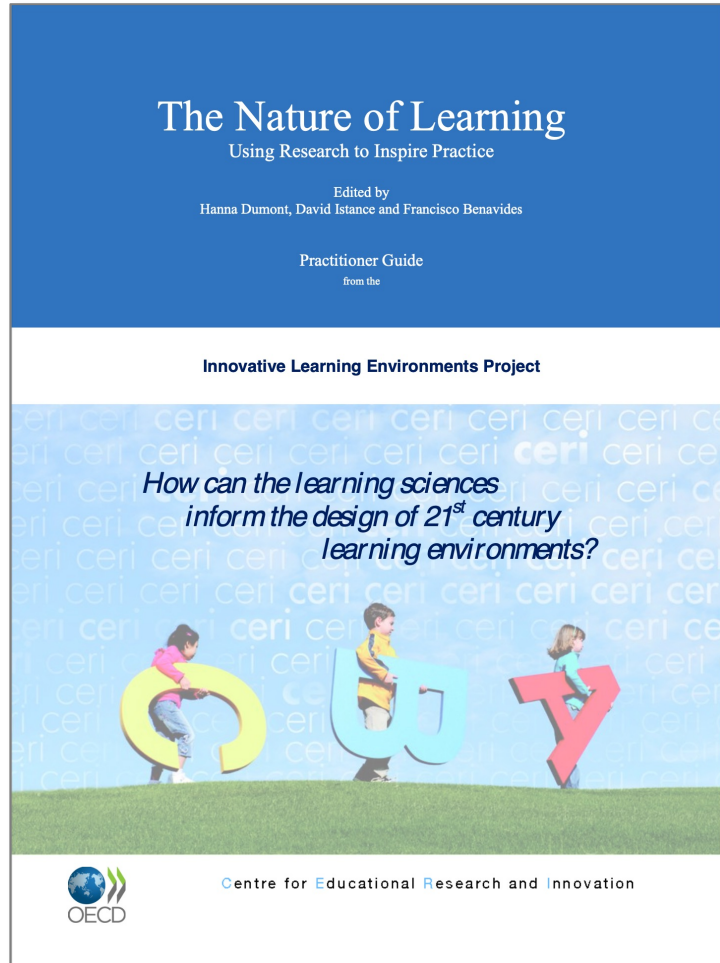


Leaving Certificate  
Music Syllabus  
1996

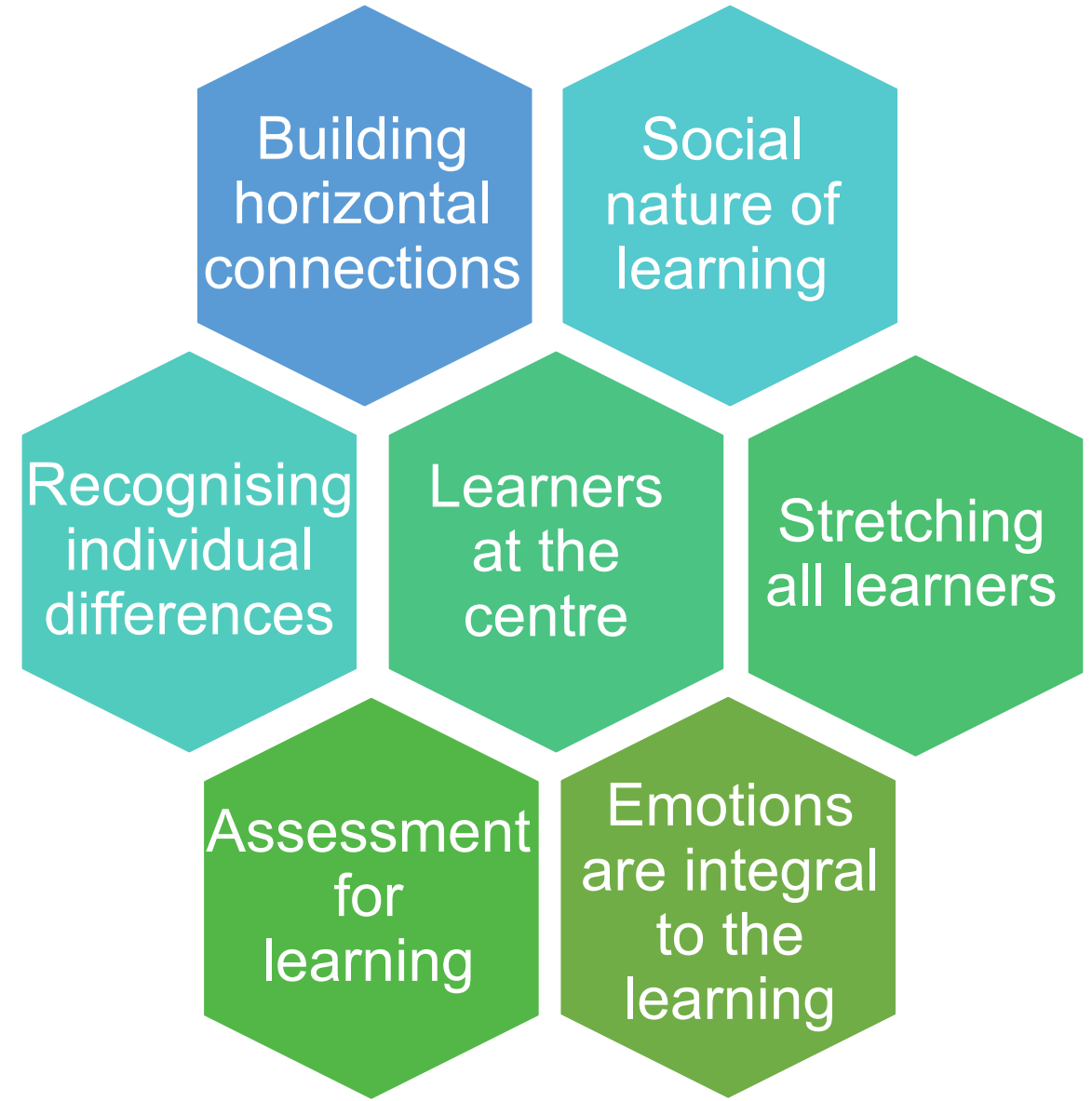


The Nature of Learning  
Using Research to  
Inspire Practice

# The Nature of Learning

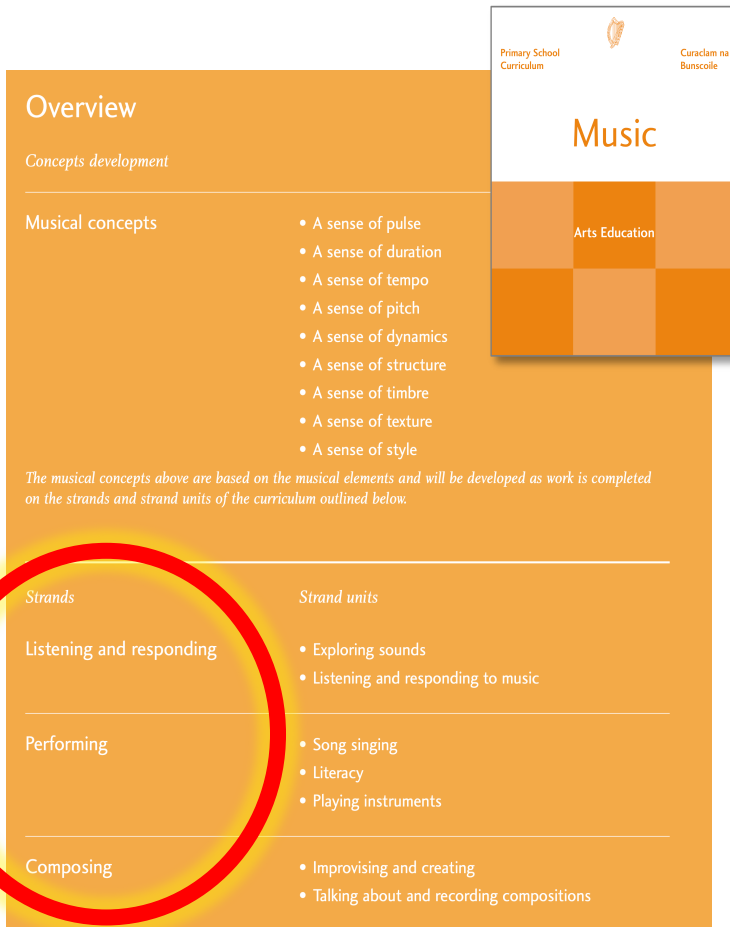


...The Nature of Learning, Using Research to Inspire Practice, OECD, p.6-7





# The Integrated Nature of Learning Music



**Overview**  
Concepts development

**Musical concepts**

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

*The musical concepts above are based on the musical elements and will be developed as work is completed on the strands and strand units of the curriculum outlined below.*

Strands	Strand units
Listening and responding	<ul style="list-style-type: none"> <li>• Exploring sounds</li> <li>• Listening and responding to music</li> </ul>
Performing	<ul style="list-style-type: none"> <li>• Song singing</li> <li>• Literacy</li> <li>• Playing instruments</li> </ul>
Composing	<ul style="list-style-type: none"> <li>• Improvising and creating</li> <li>• Talking about and recording compositions</li> </ul>

**Primary**

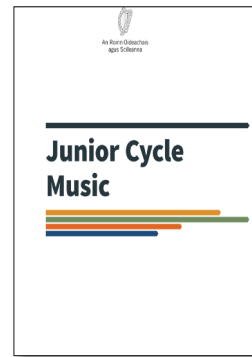
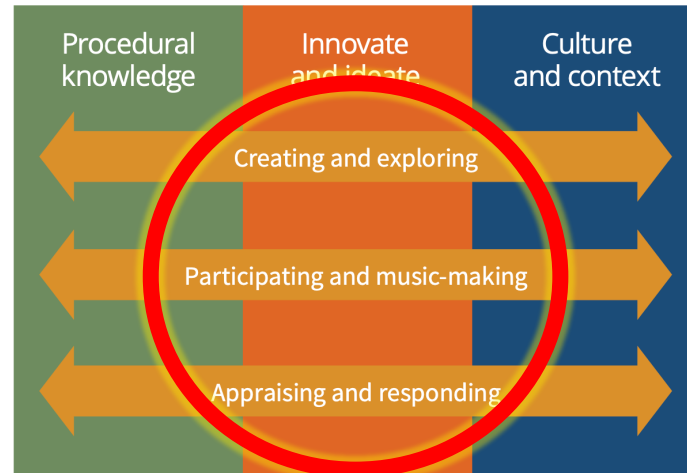
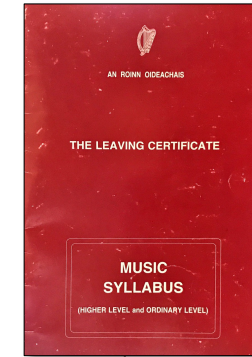


Figure 3 : The integrated nature of strands and elements



**Junior**



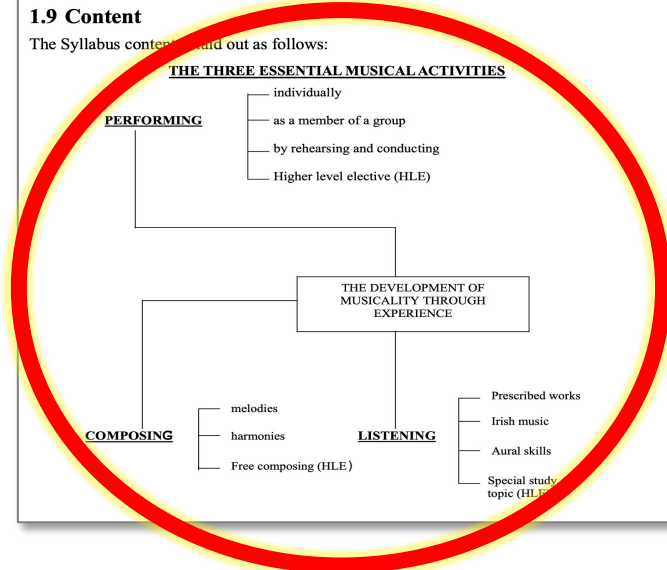
**1.4 Structure**  
The Leaving Certificate Music Syllabus contains the following three essential activities:

- performing
- composing
- listening

This structure has been adopted to

- emphasise the importance of active rather than passive learning
- provide a fully balanced musical experience, central to which is the development of musicality

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.



**Senior**



# Learning together, we will...

- deepen our understanding of how the knowledge and skills of listening, composing and performing link across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skills of listening, composing and performing in the music classroom
- investigate how the integrated nature of listening, composing and performing enables the development of the whole musician

# Music Education

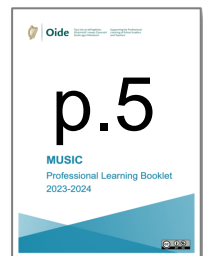


Oide


*‘Music is an art form deeply rooted in human nature. It offers lifelong opportunities for the development of imagination, sensitivity, inventiveness, risk-taking and enjoyment.’*

*‘Music contributes to the development of artistic awareness and understanding, self-expression, self-esteem, imagination and multicultural sensitivity, and therefore, to the development of the whole person’*

*‘Music is a valued social and cultural art form that transcends language and religious and racial barriers – an education for life’*



# Download these Supports




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## Editable? Pdf?

**MUSIC**  
The Integrated Nature of Learning Music

Professional Learning Booklet  
2023-2024



**Oide** Tacú leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí Supporting the Professional Learning of School Leaders and Teachers



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Orchestral Suite No. 3 in D Major  
II. Air (Version 1) J.S. Bach

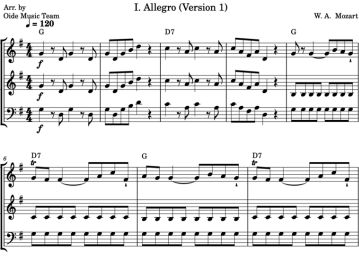


Art. by Oide Music Team




**Oide** Tacú leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí Supporting the Professional Learning of School Leaders and Teachers

Eine Kleine Nachtmusik  
I. Allegro (Version 1) W. A. Mozart



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## Historical Periods of Music

Oide

Medieval Up to 1450	Renaissance c1450 - c1600	Baroque c1600 - c1750
 <p>Hildegard Machaut Dufay</p>	 <p>Palestrina Byrd Monteverdi</p>	 <p>Vivaldi Handel Bach</p>
<p>Medieval music encompasses the sacred and secular music of Western Europe during the Middle Ages, from approximately the 6th to 15th centuries.</p>	<p>Renaissance, meaning 'rebirth', was a time of renewed interest in learning and culture. It was an age of scientific inquiry of exploration and discovery.</p>	<p>Baroque, from the word 'barroco', was first used to describe the highly ornamented style of architecture and art of the 17th century.</p>
Classical c1750 - c1810	Romantic c1810 - c1910	Modern c1910 onwards
 <p>Haydn Mozart Beethoven</p>	 <p>Berlioz Tchaikovsky Schumann</p>	 <p>Schoenberg Stravinsky Reich</p>
<p>Classical, from the word 'classicus', describes a style that...</p>		



# padlet



Oide

# Learning together, we will...



Oide

- deepen our understanding of how the knowledge and skill of LISTENING links across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skill of listening through the teaching of the historical periods of music
- investigate a suggested strategy for how to co-create success criteria through the lens of a comparative judgement



# Primary: Listening and Responding



Oide

## Exploring Sounds

- Environmental sounds
- Vocal sounds
- Body percussion
- Instruments

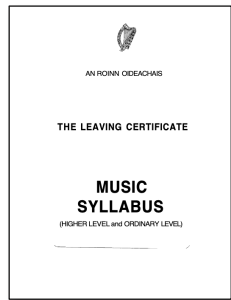
## Listen and Respond

- Purposeful listening
- Broad range of styles
- Reflect upon their own work and work of others
- Respond imaginatively
- Identify musical features

# Junior: Appraising and Responding



- Skills of analysis, comparison and evaluation
- Aural skills: melody, rhythm, accompaniment and harmony
- Knowledge and understanding of musical elements, contexts and language
- Express their feelings about music and be able to justify opinions and later decisions
- Refine and improve their own performances and creations



# Senior: Listening



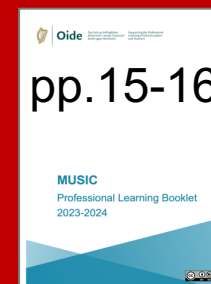
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## Core

- 4 set works, Irish music + aural skills
- Musical features
- Style and historical context
- Comparative judgements
- Evaluate interpretation

## Elective

- Special Topic: Art, Contemporary, Ethnic or Traditional music
- Self-contained
- Comparative judgements
- Musical Substance
- Purposeful listening
- Personal Response



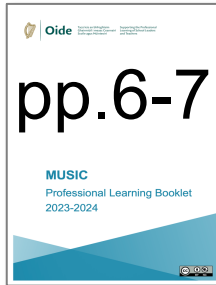
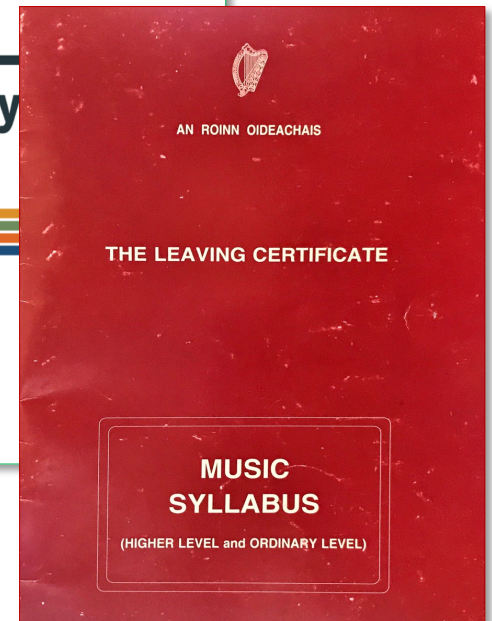
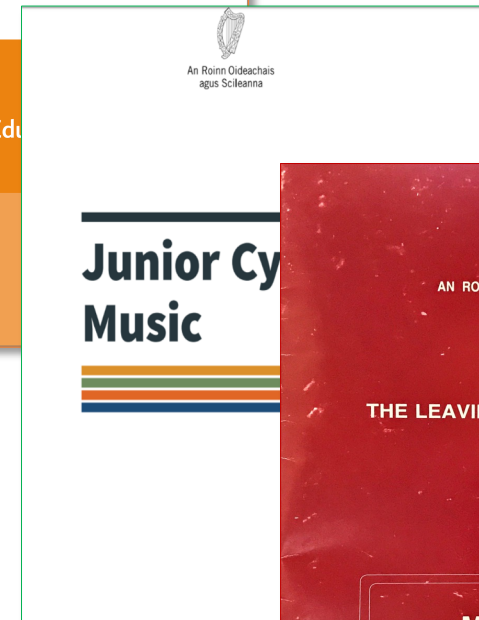
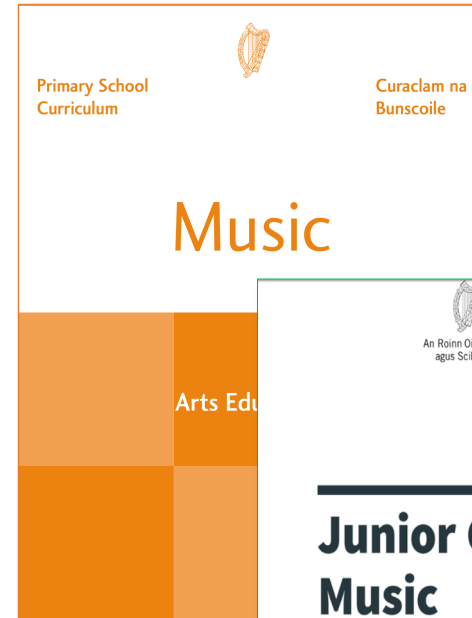
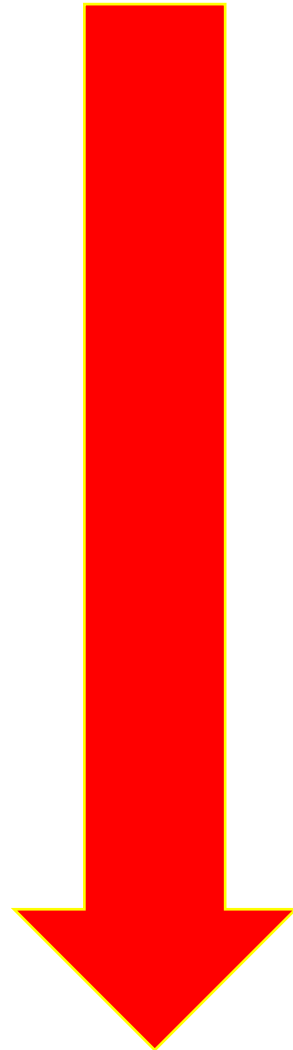
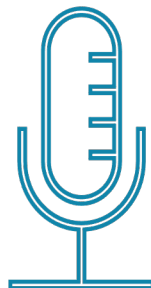
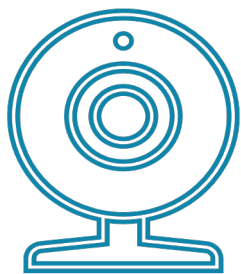


# The Continuum of Music Learning



Oide

Circle / Highlight /  
Underline / Connect  
the **KNOWLEDGE** and  
**SKILLS** of **LISTENING**  
that link through this  
continuum





# Learning together, we will...

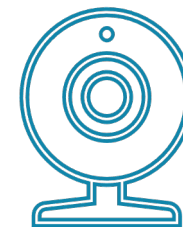
- deepen our understanding of how the knowledge and skill of LISTENING links across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skill of listening through the teaching of the historical periods of music
- investigate a suggested strategy for how to co-create success criteria through the lens of a comparative judgement



# Historical Periods of Music

For the purposes of today, let us consider together this sample unit of learning in progress for teaching the Historical Periods of Music

What is the learning at the heart of these learning outcomes?



**Sample Unit of Learning in Progress: Historical Periods of Music**

**Learning Outcomes in Focus**

1.14 **compare pieces of music that are similar in period and style by different composers from different countries**



3.3 **make a study of a particular contemporary or historical musical style; analyse its structures and use of musical devices, and describe the influence of other styles on it**

**Learning Intentions**  
We are learning to...

- deepen our understanding of musical features
- explore the features of different historical periods
- describe 3-4 musical features in the music I am listening to
- use the skill of comparison


**Evidence of Learning – Task**  
Compare two pieces of Romantic music by different composers from different countries. (You may refer to instruments, melody, dynamics, style and/or other.)

**Activity 3**  
Describe 2-3 features of the style heard in Symphonie Fantastique. What other 2 styles are referenced in this excerpt?





Hector Berlioz  
Symphonie Fantastique  
Movement 5

**Video Resources**



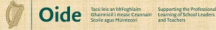
Pyotr Ilyich Tchaikovsky: Symphony No. 4, Movement 4  
The Arctic Philharmonic  
Christian Lindberg  
<https://youtu.be/CIHz-w5sdE0>



Hector Berlioz: Symphonie Fantastique, Movement 5  
Orchestre National de France  
Leonard Bernstein  
<https://youtu.be/cao6WyF-61s>

# Possible Support

## Historical Periods of Music



### Medieval Up to 1450



Hildegard Machaut Dufay



Medieval music encompasses the sacred and secular music of Western Europe during the Middle Ages, from approximately the 6th to 15th centuries.

### Classical c1750 - c1810



Haydn Mozart Beethoven

Classical, from the word 'classicus', describes a style that places an importance on grace and simplicity, beauty of line and shape, balance and proportion.



### Renaissance c1450 - c1600



Palestrina Byrd Monteverdi

Renaissance, meaning 'rebirth', was a time of renewed interest in learning and culture. It was an age of scientific inquiry, of exploration and discovery.



### Romantic c1810 - c1910



Berlioz Tchaikovsky Schumann

Romantic, was first used to describe new ideas in art, music and literature in the 18th century. The emphasis was on emotional expression, inspired by nature, imagination and fantasy.



### Baroque c1600 - c1750



Vivaldi Handel Bach

Baroque, from the word 'barroco', was first used to describe the highly ornamented style of architecture and art of the 17th century.

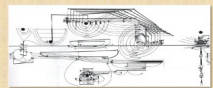


### Modern c1910 onwards



Schoenberg Stravinsky Reich

The 20th Century is largely one of exploration and experimentation, leading to a variety of new trends, new techniques and sounds.



### Medieval Up to 1450



Hildegard Machaut Dufay



Medieval music encompasses the sacred and secular music of Western Europe during the Middle Ages, from approximately the 6th to 15th centuries.

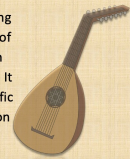
- The earliest notated music was *Plainchant*
- Used a special system of scales called *Modes*
- Music was written in *Neumes*
- Organum* evolved by adding lines to existing plainchant: *Parallel, Free and Melismatic*
- Cantus Firmus*: when the plainchant melody was used as the basis of the composition
- Early *Harmony* used *unison, 4th, 5th & 8ve*
- 3rds & 6ths* heard later in the period
- Texture*: contrasted the separate musical strands one against another, rather than blending them together
- Songs and dances (*Estampel, Saltarello*) were composed by the *Traubadours*
- Earliest complete *setting of the Mass*
- Distinctive timbres of instruments*

### Renaissance c1450 - c1600



Palestrina Byrd Monteverdi

Renaissance, meaning 'rebirth', was a time of renewed interest in learning and culture. It was an age of scientific inquiry, of exploration and discovery.



- Greater interest in secular songs (*Chanson, Ayre, Madrigal*), dances (*Pavan, Galliard*) and instrumental pieces (*Fantasia, Variations*)
- Main forms of Church music were still the *Mass* and the *Motet*
- Accidentals* were used with the modes
- Use of *Staff Notation*
- Plainchant as the *Cantus Firmus* was replaced by *popular song melodies*
- The sound was blended by using simple chords (*homophonic*) or weaving the strands into a continuous flow (*polyphonic*) e.g., *imitation*
- More consideration was given to the harmonic effect of chords rather than superimposing one melody on another
- Consorts* (groups of instruments) were formed such as *Viols, Crumhorns, and Recorders*

### Baroque c1600 - c1750



Vivaldi Handel Bach

Baroque, from the word 'barroco', was first used to describe the highly ornamented style of architecture and art of the 17th century.



- Major-Minor key* gradually replaced the modes
- The foundation for most types of music was the *Basso Continuo / Figured Bass / Ground Bass*
- Mainly *Polyphonic* texture used
- Strings formed the backbone of the orchestra, and the harpsichord or organ filled out the harmonies above the figured bass. Occasional use of recorders, flutes, oboes, horns and/or timpani
- Long, flowing melodies* used *Ornamentation (trill, Mordent), Imitation (Fugue), and Sequences*
- One mood persists throughout the piece
- Motor-like rhythms* drive the music forward
- Terraced Dynamics*: contrast of loud against soft, used throughout. No crescendo or diminuendo
- Contrast of instrumental timbres* e.g., concertos
- Forms used: *Binary, Ternary, Fugue, Ritornello, Rondeau and Variations*
- Vocal music: *Aria, Cantata, Chorale, Opera, Oratorio and Recitative*
- Instrumental: *Concerto Grosso, Solo Concerto, Suite and Overture*

### Classical c1750 - c1810



Haydn Mozart Beethoven

Classical, from the word 'classicus', describes a style that places an importance on grace and simplicity, beauty of line and shape, balance and proportion.



- Emphasis on *proportion and balance* which informed the shape and structure of the music
- Shorter melodies* with a focus on grace and beauty of line which was achieved through clear-cut cadences and phrases
- Crescendo and Diminuendo* now used
- The Harpsichord is replaced by the *Piano* and the *woodwind* became a *self-contained section*. Horns were used to provide harmonic support
- The Continuo fell out of use and the *Alberti Bass* accompaniment became widely used
- Texture *mainly homophonic* as the music tended to be lighter and less complicated. Polyphony and counterpoint were by no means forgotten
- Most widely used form to build up a single movement of a work was *Sonata Form*
- Main types of music were predominantly Instrumental: *Symphony, String Quartets, Trio, Serenade, Classical Concerto, Sonata*
- Vocal: *Mass and Opera* were still present

### Romantic c1810 - c1910



Berlioz Tchaikovsky Schumann



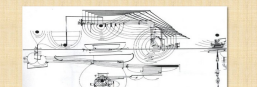
Romantic, was first used to describe new ideas in art, music and literature in the 18th century. The emphasis was on emotional expression, inspired by nature, imagination and fantasy.

- Greater freedom in form* resulting in large-scale works
- More focus on the *expression of emotion*, intense feelings and self-expression
- Adventurous *modulations*, richer *harmonies*, often *chromatic*, with striking use of *discords*
- Lyrical songlike melodies*
- Programme music*,
- Use of the *Idée Fixe* (Berlioz) / *leitmotif* (Wagner)
- Denser textures* with bold dramatic contrasts of dynamics, pitch and timbres
- Larger and more *expanded orchestra* due to...
  - larger String and woodwind sections
  - the invention of the valve system in the Brass
  - more varied and colourful Percussion and
  - expanded range of the Piano
- Greater technical virtuosity*
- Vocal music: *Lied, Song Cycle, Opera*, Instrumental: *Concert Overtures, Symphonic Poem, Programme Symphony*
- Piano: *Nocturne, Étude, Impromptu, Mazurka, Polonaise*

### Modern c1910 onwards



Schoenberg Stravinsky Reich



The 20th Century is largely one of exploration and experimentation, leading to a variety of new trends, new techniques and sounds.

- Disjointed *melodies*, often angular and spiky, include wide leaps with chromatic and dissonant intervals. Melody may be of secondary importance
- Harmonies* likely to include extreme dissonance. *Note-clusters* sometimes used
- Music may be *Atonal* or *Polytonal*
- Vigorous *Rhythms* with much use of offbeat accents. *Unusual, irregular metres and polymetre* sometimes used and often changed
- Unusual combinations of *Timbres*. Instruments often played forcefully at the extremes of their ranges. Sometimes unfamiliar sounds from familiar instruments
- Use of *electronics* and new *instrumental techniques*
- Important styles, trends and techniques include: *Impressionism, Nationalism, Neoclassicism, Minimalism, Serialism, Musique Concrète, Aleatory music, Electronic music,*

# Historical Periods of Music



Using this support, describe 2-3 features of the style heard in this excerpt.  
Identify the 2 other styles referenced here



Link on p.10 of Booklet

**Historical Periods of Music** Oide

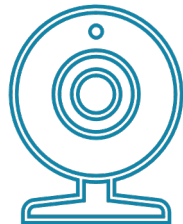
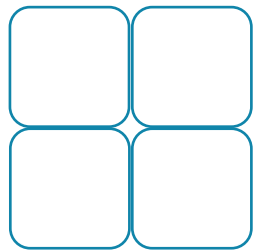
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Haydn, Mozart, Beethoven	Berlioz, Tchaikovsky, Schumann	Schoenberg, Stravinsky, Reich
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# Pedagogic Strategies

## Teaching the Historical Periods of Music

Identify 1 pedagogic strategy that might best support your students in learning about the historical periods of music

Share one other strategy that has worked for you in your classroom



**Pedagogic Strategies for LISTENING in the Classroom**

### Teaching the Historical Periods of Music

Teaching period and style in music involves learning about the musical features as well as the stylistic features of each period. One aspect of teaching period and style in music involves students being able to aurally identify and describe the respective musical features for each period. As teachers, we strive to connect students' learning of musical features to what they are hearing in the music by engaging with the over-arching pedagogy of sound before symbol. Here are some strategies for you to consider when engaging with the learning of period and style in music through listening in the music classroom.

#### 1. Sing / Clap / Play / Play along

Support listening skills through performance activities. Listen to the music and take the time to sing, clap, and/or work out how to play it on your instruments. Sing, clap, and/or play along as you listen to the recorded performance.

**Possible activities**

- Find arrangements and/or simplify the music/main theme/motif for your students to highlight the aural signposts, the learning, in that piece of music
- While listening to a recording, clap or tap the pulse, the downbeat, the backbeats, the rhythms of the ostinati, motifs and themes
- Identify chord progressions/patterns while listening and play along with the piece
- Sing or play cadences in 1, 2, 3 or more parts to highlight voice leading
- While listening, try to work out, using classroom instruments or DLT, what chords / harmonic progressions/cadences are heard in the music
- While listening to the piece of music, different groups sing, clap and/or play different musical elements at the same time to support learning around parts, layers and texture

#### 2. Student Analysis

Listening to and analysing music takes careful planning, time to develop and must be practised. Start with nursery rhymes, folk songs or well-known tunes then move on to simplified arrangements of works.

**Possible activities**

- While listening to the nursery rhymes, or well-known tunes etc, ask students to identify the phrasing, where the melody is moving by step/leap/both, repeated notes or phrases, sequences, dynamic and/or tempo changes and then mark them on the score
- Students listen to the primary chords of I IV and V. As they listen to a performance of say, Twinkle, Twinkle for example, ask them to identify where the chord changes, and whether the cadences sound unfinished or finished. Then through using the score, show the harmonisation of a simple melody and how cadences work
- Identify instruments through listening and describe their part in an excerpt, from solos and two/three-part arrangements to orchestral works

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**Pedagogic Strategies for Listening continued**

### 3. Teaching Music Musically

Teaching musical features/elements musically provides an aural representation of the musical features/elements being learned and empowers students to connect what they hear with their understanding and written learning.

**Possible activities**

- While listening, invite students to write in their own words anything and everything they hear in an excerpt
- Through discussion and further listening to this excerpt, organise their words under the various headings of the music features
- Then isolate and work on each of the features individually for the purpose of deepening their understanding. While listening, get them to sing/clap/play the element on their instrument and ask them to describe it, in more detail, in their own words
- Together co-create and agree on the wording for that definition or description of the style
- Avoid definitions in glossaries on their own, always have each definition clearly linked to a place in a piece of music or set work

### 4. Students as Style Detectives

Musical styles don't exist in a vacuum, all music is related. Listening to and engaging with the learning of a variety of styles will help shape students' ability to participate, create and appraise the music they engage with.

**Possible activities**

- Having the key learning organised into completed grids or tables is a great support for student learning. However, this approach can run the risk of students glossing over these sheets and learning becomes strictly a rote learning exercise. Guiding, supporting, and directing students to complete their own grid/table as they progress through the unit enables students to take ownership of their own learning
- Start with simple questions – What year do you think this music comes from? What is the chord in bar 1? What is interesting about this chord? Then relate to style or context e.g., Alberti bass. This investigative approach will support students to be able to find and hear features of style in the music they are listening to

**Activity 4:** Identify 1 pedagogic strategy that might best support your students in learning about the historical periods of music. Share one other strategy that has worked for you in your classroom.

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# Learning together, we will...

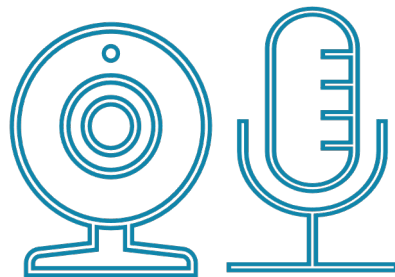
- deepen our understanding of how the knowledge and skill of LISTENING links across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skill of listening through the teaching of the historical periods of music
- investigate a suggested strategy for how to co-create success criteria through the lens of a comparative judgement

# Comparative Judgement



Returning to our sample unit of learning, describe the action verb as used in learning outcome 1.14

1.14 Compare pieces of music that are similar in period and style by different composers from different countries



**Action VERBS**  
Definitions + Related Learning Outcomes

An tSraith Shóisearach do Mhúinteoirí  
**Junior CYCLE**  
for teachers

<b>ADAPT</b> 2.3 Make something suitable for new condition, use or purpose.	<b>DISTINGUISH</b> 2.9 Make the differences between two or more concepts or items clear	<b>INTERPRET</b> 1.5 2.4 3.2 Use knowledge and understanding to recognise trends and draw conclusions from given information
<b>ANALYSE</b> 2.8 3.3 3.8 Study or examine something in detail, break down something in order to bring	<b>EVALUATE (information)</b> 3.9 Collect and examine data to make judgements and appraisals; describe how	<b>INDICATE</b> 1.4 1.12 To point out or point to; to direct

**COMPARE** 1.13 1.14 3.7

Give an account of the similarities and/or differences between two (or more) items or situations, referring to both/all of them throughout

<b>DEMONSTRATE</b> 1.9 Prove or make clear by reasoning or evidence; illustrating with examples or practical application	<b>EXPERIMENT</b> 2.1 To try and test, in order to discover something new or to prove something	<b>REHEARSE</b> 1.8 2.4 2.5 Practise a play, piece of music, or other work for later public performance
<b>DESCRIBE</b> 3.3 3.7 Tell or depict in written or spoken words; to represent or delineate by a picture or other figure	<b>EXPLAIN</b> 3.7 3.10 Give a detailed account including reasons or causes	<b>TRANSCRIBE</b> 1.6 Put thoughts, speech, data, into written or printed form; write out what is heard into characters or sentences
<b>DESIGN</b> 1.3 2.6 Do or plan something with a specific purpose in mind	<b>EXPLORE</b> 3.11 Observe, study, in order to establish facts	<b>USE</b> 1.9 2.10 3.7 Apply knowledge or rules to put them into practice
<b>IDENTIFY</b> 2.4 2.9 Recognise someone, facts, or details		

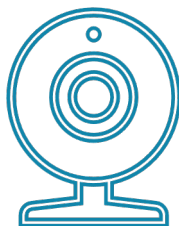




# The Skill of Comparison

Explore how this skill is asked in these listening tasks.

What other ways are there to engage students in the skill of comparison?



Excerpt 5 and Excerpt 6, played twice.

(e) With reference to musical features, describe **one** similarity and **one** difference between Excerpt 5 and Excerpt 6.

(i) Similarity:


(ii) Difference:


Excerpt 2, played three times.

(vi) The music in this excerpt is more dramatic than the music in Excerpt 1. Explain why this is so and how it is achieved.

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# Planning for Teaching and Learning



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## SUCCESS CRITERIA will...

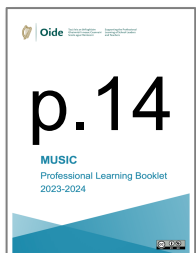
How you will know that learning has taken place

- link to the learning intentions
- describe what success looks like
- be co-created with the students
- scaffold the learning during the activity
- be the basis for feedback, peer and self-assessment

## LEARNING INTENTIONS will...

What the learning will be about

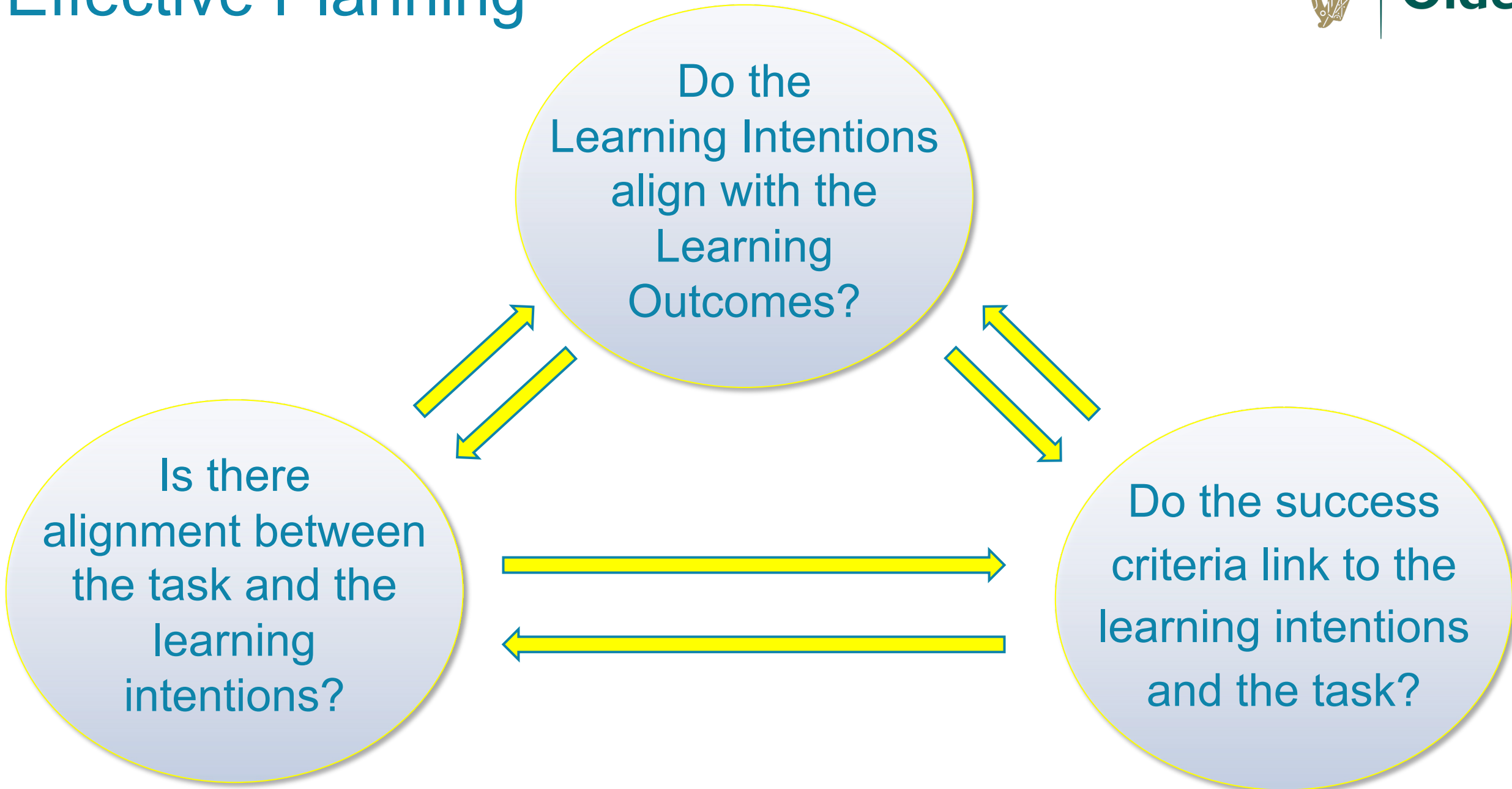
- focus on the learning, not the doing
- always be linked to the intended learning
- be written in student-friendly language
- focus on what the students will have learned by the end of the lesson
- be broad enough so that they do not limit the wide range of learning experiences



# Effective Planning



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# Possible Strategy for Co-Creating Success Criteria



## Before Learning

- Gather examples of former student work or create your own exemplars linked to the learning
- Determine HOW you are going to introduce these to students e.g., groupwork, Think-Pair-Share, or general class discussion
- Decide WHEN it might be useful to student learning to engage in the co-construction of the success criteria

## During

- Share 2-3 anonymous examples and invite students to discuss the learning found in these examples linked to the learning intentions
- Ask students to describe in their own words which example worked better and why
- Sort the discussion points made by the students into various categories (where relevant)
- Together, create the 'I can...' statements relevant to that learning for that group of students, in their own agreed student-friendly language
- Share the agreed co-created success criteria with students through your chosen VLE or post in a prominent place in your classroom

## Ongoing

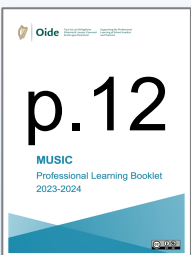
- Continue to use these examples and existing student work in progress to compare work, identify progress, notice what is in need of revising, and decide next steps
- Continue to refer to agreed success criteria. However, revise and refine if deemed necessary over time
- Invite students to self-assess and peer-assess by comparing their own work to the anonymous examples of work
- Ask students to keep all drafts and redrafts of work and to continue to reflect upon and evaluate their progress

## After

- Ask students to contribute some of their own work to a bank of examples that can be used to scaffold learning for the process to start all over again

## Teacher Talk with students might include...

- Here's where you say you are (looking at the Success Criteria)
- Here's where you need to go (referring to the Learning Intentions)
  - Here's the next steps you can take (providing Feedback)
    - How can I help you?



# Strategy for Co-Creating Success Criteria



## Before Learning

- Gather examples of former student work or create your own exemplars linked to the learning
- Determine HOW you are going to introduce these to students e.g., groupwork, Think-Pair-Share, or general class discussion
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- Share the agreed co-created success criteria with students through your chosen VLE or post in a prominent place in your classroom

# The Skill of Comparison



## ANSWER 1

BERLIOZ	TCHAIKOVSKY
<b>Instruments:</b> Expanded brass and percussion	Expanded brass and percussion
<b>Melody:</b> Uses a borrowed melody	Uses a borrowed melody
<b>Tempo:</b> Some tempo changes in this one	Some tempo changes in this one
<b>Style:</b> This is a symphony	This is a symphony
<b>Metre:</b> Time signature is mostly 6/8	Mostly a metre of 2
<b>Dynamics:</b> Dramatic changes from loud to soft	Dramatic changes from loud to soft

## ANSWER 2

### Similarities

- Both pieces have lots of brass and percussion in the orchestra
- Borrowed themes (Dies Irae)
- Both have big dynamic changes: Berlioz has loud tutti and soft woodwind sections and the other one has loud and soft bells

### Differences

- In Berlioz the tempo changes a lot, but in Tchaikovsky the tonality changes a lot
- Berlioz is programme music, whereas Tchaikovsky has nationalism
- Tchaikovsky is in 3/4 and Berlioz is in 4/4 time

## ANSWER 3

BERLIOZ	TCHAIKOVSKY
<b>Similarities</b> Large orchestra with use of tuba and bells	Large orchestra with use of the crash cymbals and bass drum
Borrows music from a different style – the Dies Irae is renaissance plainchant	Borrows music from a different style – the tune is a Russian folk song
Has dramatic dynamic changes such as the louder then softer bell chimes in the Dies Irae	Has dramatic dynamic changes such as the contrast between the much louder tutti sections and the quieter middle section with WW and strings
<b>Differences</b> Several tempo changes heard throughout	Tempo mostly stays the same throughout
This is a programmatic symphony, and Berlioz paints a vivid scene of the witches dancing	This symphony is not an example of programme music
Most of this movement is in 6/8 time	This movement is in triple time

Together, let's model this strategy for co-creating success criteria.

Here are 3 anonymous answers to the student task from our sample unit of learning. Take a moment to read through each answer.

# Possible Strategy for Co-Creating Success Criteria DUPLICATE

## ANSWER 1

BERLIOZ	TCHAIKOVSKY
<b>Instruments:</b> Expanded brass and percussion	Expanded brass and percussion
<b>Melody:</b> Uses a borrowed melody	Uses a borrowed melody
<b>Tempo:</b> Some tempo changes in this one	Some tempo changes in this one
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- Berlioz is programme music, whereas Tchaikovsky has nationalism
- Tchaikovsky is in 3/4 and Berlioz is in 4/4 time

## ANSWER 3

BERLIOZ	TCHAIKOVSKY
<b>Similarities</b> Large orchestra with use of tuba and bells	Large orchestra with use of the crash cymbals and bass drum
Borrows music from a different style – the Dies Irae is renaissance plainchant	Borrows music from a different style – the tune is a Russian folk song
Has dramatic dynamic changes such as the louder then softer bell chimes in the Dies Irae	Has dramatic dynamic changes such as the contrast between the much louder tutti sections and the quieter middle section with WW and strings
<b>Differences</b> Several tempo changes heard throughout	Tempo mostly stays the same throughout
This is a programmatic symphony, and Berlioz paints a vivid scene of the witches dancing	This symphony is not an example of programme music
Most of this movement is in 6/8 time	This movement is in triple time

**Activity 6:** Consider the skill of comparative judgement in these 3 answers. Which works better, and why?

**Success Criteria Statements I/We can...**

# Possible Strategy for Co-Creating Success Criteria DUPLICATE

## ANSWER 1 All similarities – no differences referenced

Refers to both pieces

BERLIOZ	Like 4 Like	TCHAIKOVSKY
<b>Instruments:</b> Expanded brass and percussion		Expanded brass and percussion
<b>Melody:</b> Uses a borrowed melody		Uses a borrowed melody
<b>Tempo:</b> Some tempo changes in this one		Some tempo changes in this one
<b>Style:</b> This is a symphony		This is a symphony
<b>Metre:</b> Time signature is mostly 6/8		Mostly a metre of 2
<b>Dynamics:</b> Dramatic changes from loud to soft		Dramatic changes from loud to soft

Lacks detail  
Lacks detail

## ANSWER 2

### Similarities

- Both pieces have lots of brass and percussion in the orchestra
- Borrowed themes (Dies Irae) → Unclear which piece is referenced here
- Both have big dynamic changes: Berlioz has loud tutti and soft woodwind sections and the other one has loud and soft bells → Two pieces mixed up

### Differences

- In Berlioz the tempo changes a lot, but in Tchaikovsky the tonality changes a lot → Not Like
- Berlioz is programme music, whereas Tchaikovsky has nationalism
- Tchaikovsky is in 3/4 and Berlioz is in 4/4 time incorrect → 4 Like

## ANSWER 3 Clear, organized, detailed Refers to both pieces

BERLIOZ	Like 4 Like	TCHAIKOVSKY
<b>Similarities</b> Large orchestra with use of tuba and bells		Large orchestra with use of the crash cymbals and bass drum
Borrows music from a different style – the Dies Irae is renaissance plainchant		Borrows music from a different style – the tune is a Russian folk song
Has dramatic dynamic changes such as the louder then softer bell chimes in the Dies Irae		Has dramatic dynamic changes such as the contrast between the much louder tutti sections and the quieter middle section with WW and strings
<b>Differences</b> Several tempo changes heard throughout		Tempo mostly stays the same throughout → One tempo throughout
This is a programmatic symphony, and Berlioz paints a vivid scene of the witches dancing		This symphony is not an example of programme music
Most of this movement is in 6/8 time		This movement is in triple time

**Activity 6:** Consider the skill of comparative judgement in these 3 answers. Which works better, and why?

## Success Criteria Statements I/We can...

- Refer to both pieces/excerpts in my answer
- Compare Like 4 Like
- Show my understanding of musical and stylistic features
- Include similarities and differences
- Organise my answers in a clear way



# Complete our Possible Strategy for Success Criteria



## Before Learning

- Gather examples of former student work or create your own exemplars linked to the learning
- Determine HOW you are going to introduce these to students e.g., groupwork, Think-Pair-Share, or general class discussion
- Decide WHEN it might be useful to student learning to engage in the co-construction of the success criteria

## During

- Share 2-3 anonymous examples and invite students to discuss the learning found in these examples linked to the learning intentions
- Ask students to describe in their own words which example worked better and why
- Sort the discussion points made by the students into various categories (where relevant)
- Together, create the 'I can...' statements relevant to that learning for that group of students, in their own agreed student-friendly language
- Share the agreed co-created success criteria with students through your chosen VLE or post in a prominent place in your classroom

## Ongoing

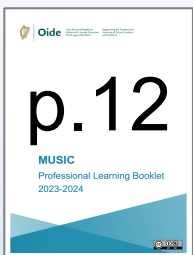
- Continue to use these examples and existing student work in progress to compare work, identify progress, notice what is in need of revising, and decide next steps
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- Invite students to self-assess and peer-assess by comparing their own work to the anonymous examples of work
- Ask students to keep all drafts and redrafts of work and to continue to reflect upon and evaluate their progress

## After

- Ask students to contribute some of their own work to a bank of examples that can be used to scaffold learning for the process to start all over again

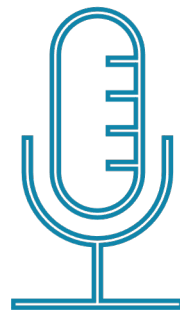
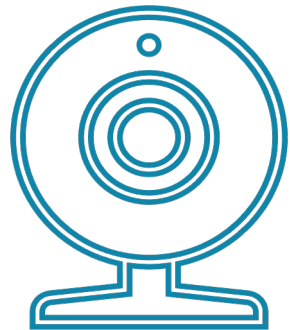
## Teacher Talk with students might include...

- Here's where you say you are (looking at the Success Criteria)
- Here's where you need to go (referring to the Learning Intentions)
  - Here's the next steps you can take (providing Feedback)
    - How can I help you?





LET'S TALK



Reflecting on all our conversations, what one action might you take from this session on your return to school?

# Learning together, we will...



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- deepen our understanding of how the knowledge and skill of **COMPOSING** links across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skills of composing through developing the inner ear and investigate how these composing strategies might develop student learning when performing and listening
- create through the integrated nature of listening, composing and performing



# Primary: Composing



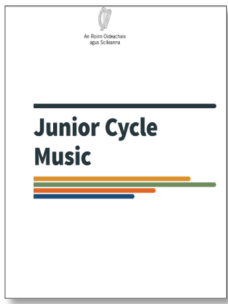
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## Improvising and Creating

- Use sound sources
- Recall, answer and invent melodic and rhythmic patterns
- Show awareness and control of musical elements

## Talk about and Record

- Reflect upon and evaluate their own work and work of others
- Devise graphic symbols and/or standard notation
- Record using electronic media



# Junior: Creating and Exploring



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- Understand how melody is constructed
- How sounds are layered to create texture and harmony
- Interpret composers' and arrangers' intentions and cultural protocols
- Search for and discover themes for creating music
- Use the experience of others to inform their own creative decisions
- Student Reflection
- Any style or genre, instrument or voice



# Senior: Composing

## Core

- **Melody** Answer 4 bars/text setting/given dance, form
- **Harmony** add melody & bass/add chords & bass/  
add chords & descant
- Understanding of the rudiments of music and aural imagination to be able to conceive and notate music

## Elective: Composition Portfolio

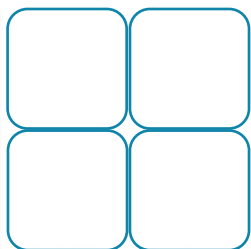
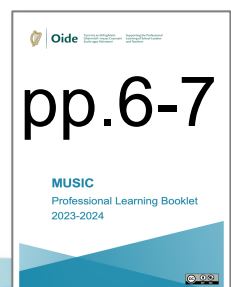
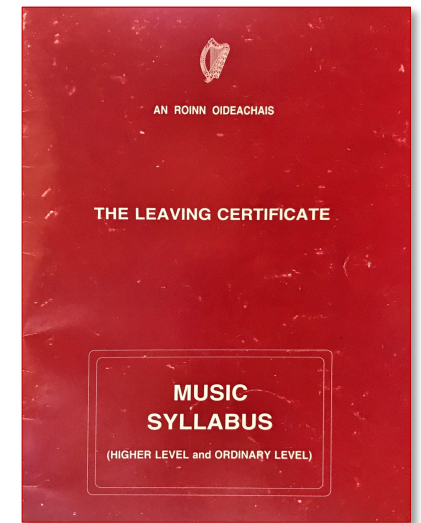
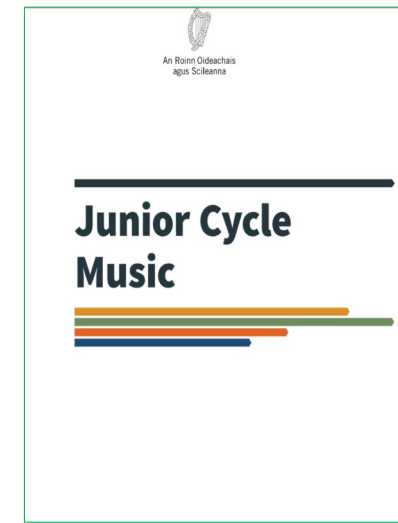
- Two short pieces and/or songs
- Composed, arranged or orchestrated
- Conventional, popular, ethnic, avant-garde or electro-acoustic or combination
- Fully notated
- Full written description of the process

# The Continuum of Music Learning



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Circle / Highlight /  
Underline / Connect  
the **KNOWLEDGE** and  
**SKILLS** of **COMPOSING**  
found in Listening and  
Performing across each  
level of this continuum





# Learning together, we will...

- deepen our understanding of how the knowledge and skill of COMPOSING links across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skills of composing through developing the inner ear and investigate how these composing strategies might develop student learning when listening and performing
- create through the integrated nature of listening, composing and performing



# Pedagogic Strategies

## Developing the Inner Ear



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**Pedagogic Strategies for COMPOSING in the Classroom**

### Develop the Inner Ear

Developing the inner ear is about learning to 'hear' musical ideas in your head and realising these ideas in written/graphic notation and/or performance. As teachers, we strive to develop our students' inner ear, to link sound and symbol and to empower them as creative musicians. Here are some pedagogical strategies for you to consider when engaging in the compositional process in the music classroom.

**1. Echo Learning** can be an effective approach to improve students' inner hearing of melody and rhythm which in turn will support their compositional skills. It involves students singing or playing in response to an aural stimulus.

**Possible activities**

- Perform call-and-response songs e.g., *Swing Low Sweet Chariot*
- Engage with aural memory recall activities e.g., leader claps a phrase and the group repeats
- Sing or playback the leader's phrase using solfa/pitch names/rhythm names
- Sing or play known material in canon
- 'Shopping list': One student sings or plays a short rhythmic or melodic idea. The next student repeats the idea and adds their own. A third student repeats both ideas and adds another. The process continues until a mistake is made

**2. Intervallic and Chordal recognition** are building blocks inherent in melody writing. Exploring intervals and chords systematically nurtures the skill of creating melody and harmony, and supports the learning of keys, tonality and structural devices.

**Possible activities**

- Sing and/or play interval drills
- Sing and/or play fragments from well-known music highlighting particular intervals
- Sing and/or play the notes of diatonic chords in major and minor tonalities
- Use appropriate instruments to play chord progressions and cadences
- Identify chord tonality, common cadences or chord progressions aurally
- Playback a chord progression in a different key
- Perform a melody by singing some notes out loud and some notes in your head
- Sing an interval while moving between two different places e.g., from one step to another on a staircase

**Pedagogic Strategies for Composing continued**

**3. Dual Task** involves performing two musical tasks at the same time to deepen students' understanding of how layers of sound work together.

**Possible activities**


- Sing a melody and tap the pulse
- Sing a melody and tap an isolated rhythm e.g., only tap ♩ when it occurs
- Sing a melody and tap a rhythmic ostinato
- Perform the rhythm and the pulse, or two rhythms at the same time, by tapping with different hands and feet
- Sing a broken chord while playing the same block chord on an instrument
- Sing a song and play a simple accompanying bass line or chord progression
- Sing a known song and clap the rhythm of the song in canon

**4. Contour/Shape** plays an inherent role in making expressive melodies, memorable riffs, and exciting climactic points. It involves students developing their awareness of melodic shapes and patterns to support their composing process.

**Possible activities**

- Sing a melody and trace its shape e.g., 'draw' the melodic shape in the air or on paper
- Draw any shape in the air or on paper and create a melody that suits this shape
- Compose and sing alternative phrase endings to familiar songs
- Compose and sing phrase endings to ensure your music sounds finished or unfinished
- Sing a known song and use your instrument to find the highest and lowest notes. Consider how the composer/songwriter extends the range
- Sing an intervallic leap and explore which note to move to in the opposite direction
- Compose a simple motif and practise singing/playing it in sequence

**Activity 9:** Explore one of these composing tasks for your Junior or Senior students and identify 1-2 pedagogic strategies that may support this learning.



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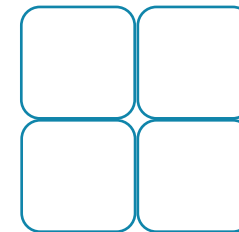
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How might these strategies support the skill of composing in your classroom?

Consider how they might further support the skills of listening and performing in your classroom



# Composing Melody

Explore one of these composing tasks for your students and select 1-2 of these pedagogic strategies that may support this learning

Two musical examples for composing melody. The first example shows a rhythm line and a melody line in 4/4 time. The rhythm line has a first measure with a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The melody line has a first measure with a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The lyrics are "Be a germ bus-ter wash your hands,". The second example shows a rhythm line and a melody line in 4/4 time. The rhythm line has a first measure with a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The melody line has a first measure with a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The lyrics are "Be a-ware and wash with care."

Musical notation for a piece titled "Moderato". The notation is in 4/4 time and features a melody line with a first measure containing a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The melody line is marked with a first measure with a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The lyrics are "Be a-ware and wash with care." The notation is in 4/4 time and features a melody line with a first measure containing a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The melody line is marked with a first measure with a quarter note, a quarter note, and a quarter note, followed by a second measure with a quarter note, a quarter note, and a quarter note. The lyrics are "Be a-ware and wash with care."

# The Journey of a Musical Artefact



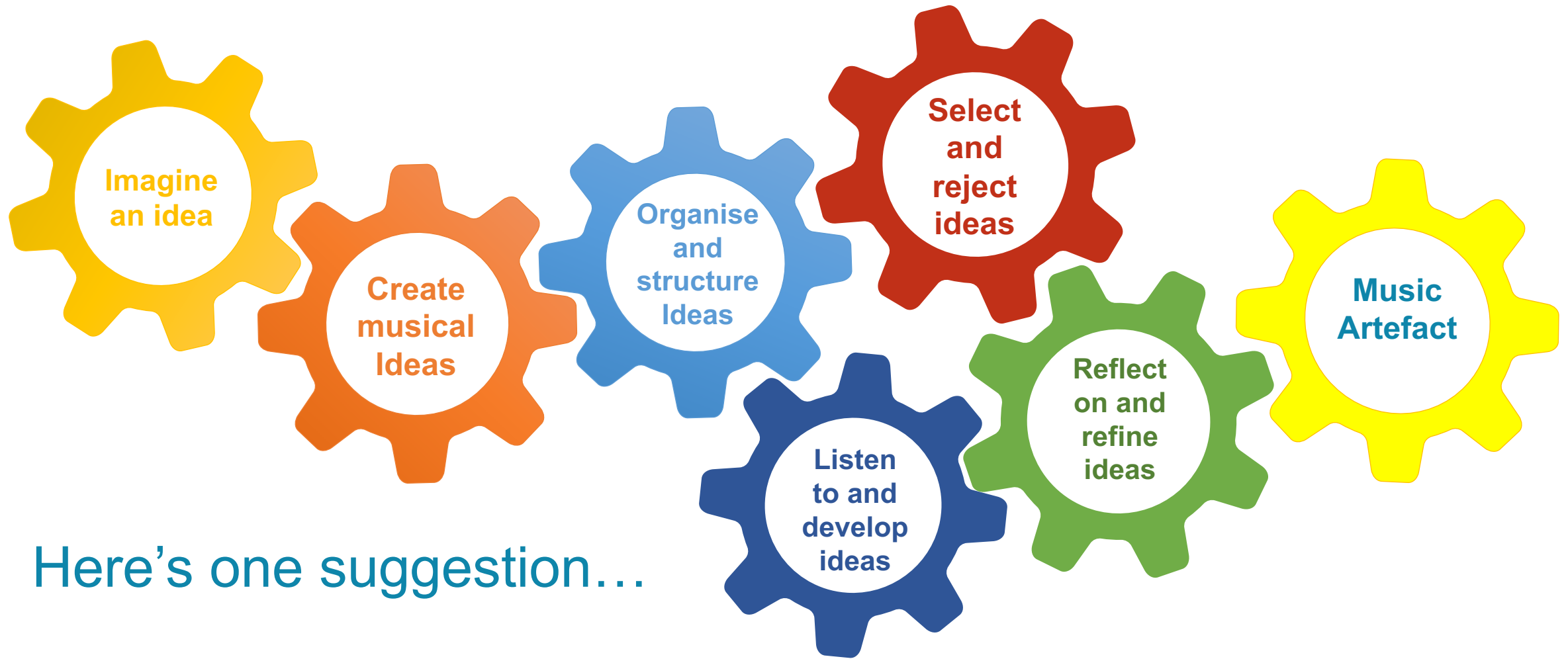
Arrange these steps in order, according to which belong to the process, and which belong to the product



# Developmental not Rehearsal



Oide

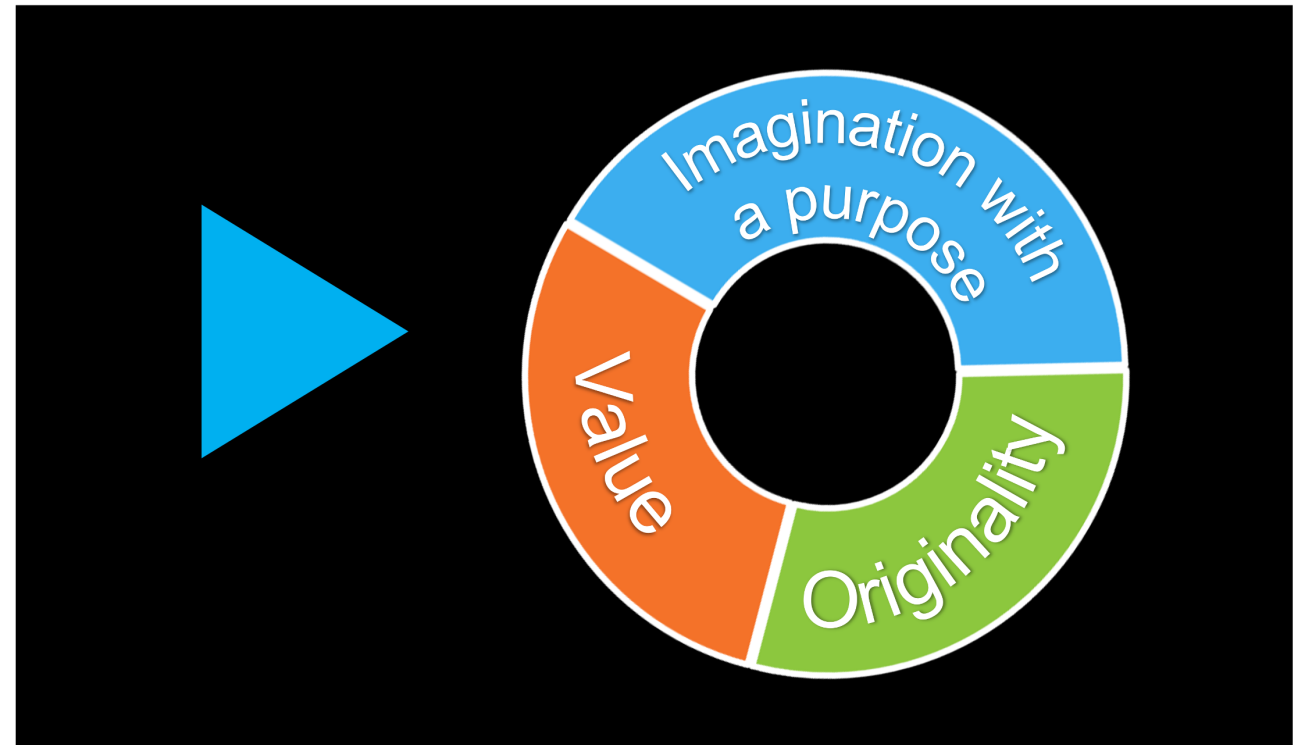


Here's one suggestion...





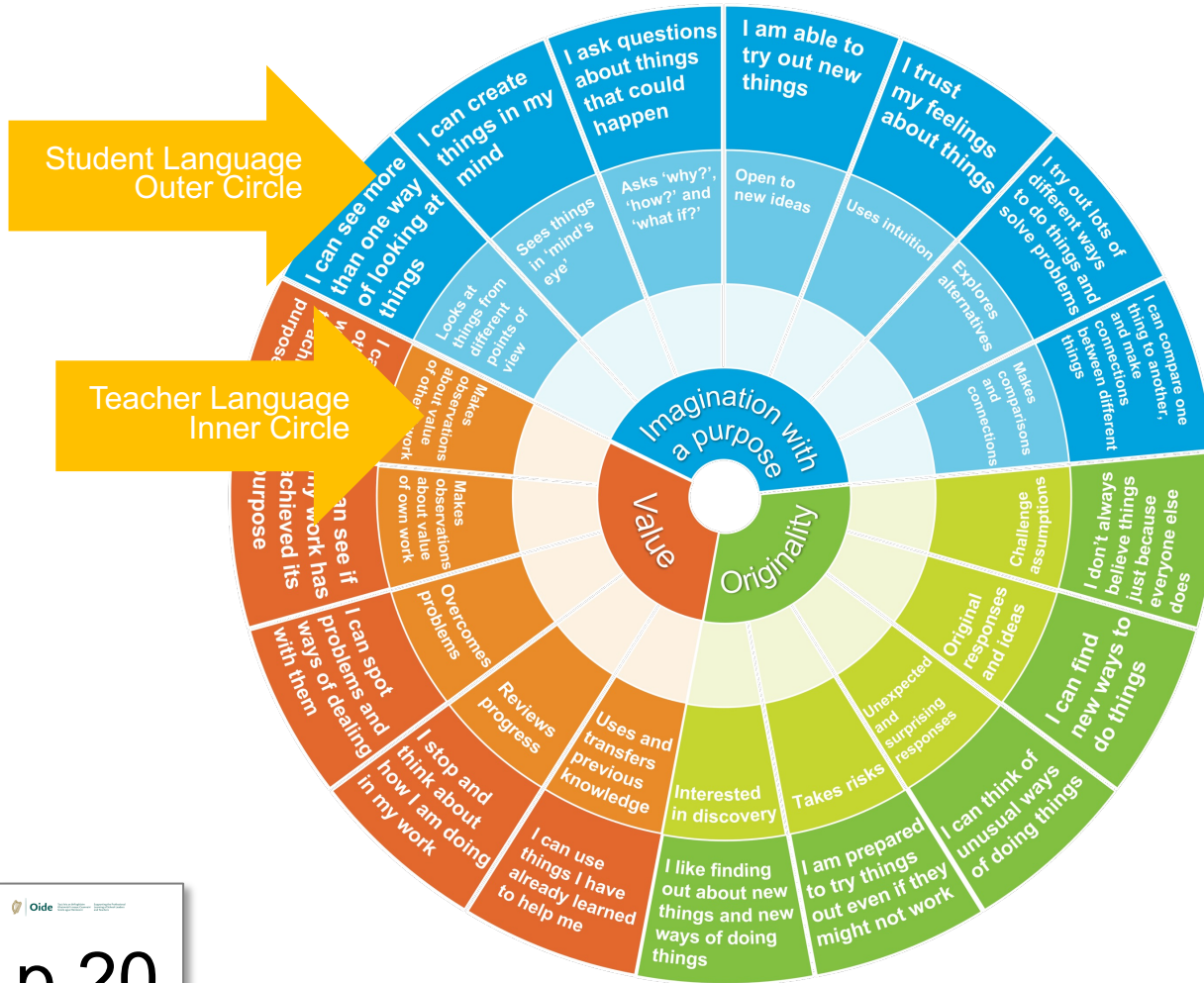
Might these considerations be helpful for your students when composing?



# Learning to be Creative

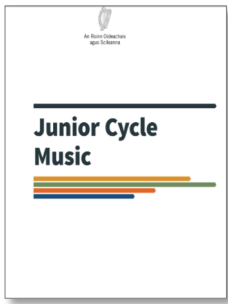


Oide



Consider this support and answer these questions

- How do we engage students using their imagination?
- How will students know they are being original?
- What strategies might support students valuing their work?



# CBA1 Composition Portfolio



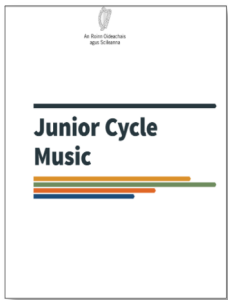
Oide

- two pieces, including any draft work
- student reflection for each piece
- any musical style/genre
- any instrument or voice
- individual and/or group composition
- written, digital, visual, audio or other

...Junior Cycle Music Specification, pp.21-22

- Original
- Imaginative
- Purpose

...Junior Cycle Music Assessment Guidelines, p.17



# NCCA Examples of CBA1 Student Work



Oide

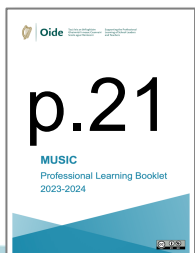
Describe how this  
Composition Portfolio is  
original and imaginative and  
how it is shaped to a purpose

Curriculum  
Specification

Assessment  
Guidelines

Examples of Student  
Work

Sample Assessment  
Items







# Learning together, we will...

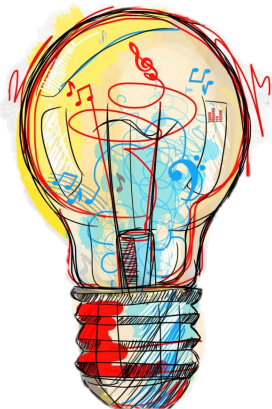
- deepen our understanding of how the knowledge and skill of COMPOSING link across the continuum of music education at primary and secondary levels
- explore pedagogic strategies to further support the skills of composing through developing the inner ear and investigate how these composing strategies might develop student learning when performing and listening
- create through the integrated nature of listening, composing and performing



# Let's Create

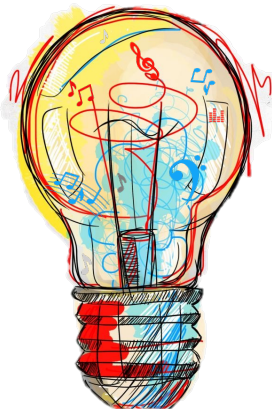
## Cards

As you engage with the steps on each card, consider how the integrated nature of listening, composing and performing can support this learning



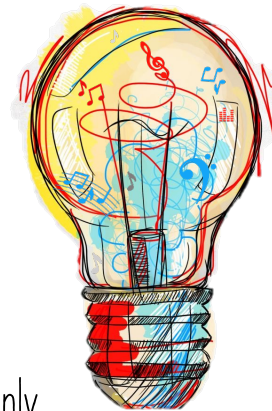
## WHY THIS SUPPORT?

- Many students benefit from a scaffolded approach to composing music
- These cards offer suggested scaffolds for you to explore with your students
- Each card provides one possible approach when engaging with new learning
- As students become more independent and confident in their skill of composing, the scaffold is gradually removed



## WHAT IS IN THIS SUPPORT?

- Suggested compositional activities organised according to the letters of the alphabet for you to explore with your students
- Each scaffolded activity is accompanied by a suggested listening excerpt or musical example



## HOW TO USE THIS SUPPORT?

Suggestions only...

1. Decide if students will engage in pairs or small groups // Give each group a different randomly selected letter // each group creates their composition and presents it to the class
2. Project one card onto your screen for all students to engage with one type of composition // model each step as you take the student through each step // then get every student to create their own and present it to the class

# CONTENTS



# LET'S CREATE



Oide

Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceannairí  
Scoile agus Múinteoirí

Supporting the Professional  
Learning of School Leaders  
and Teachers

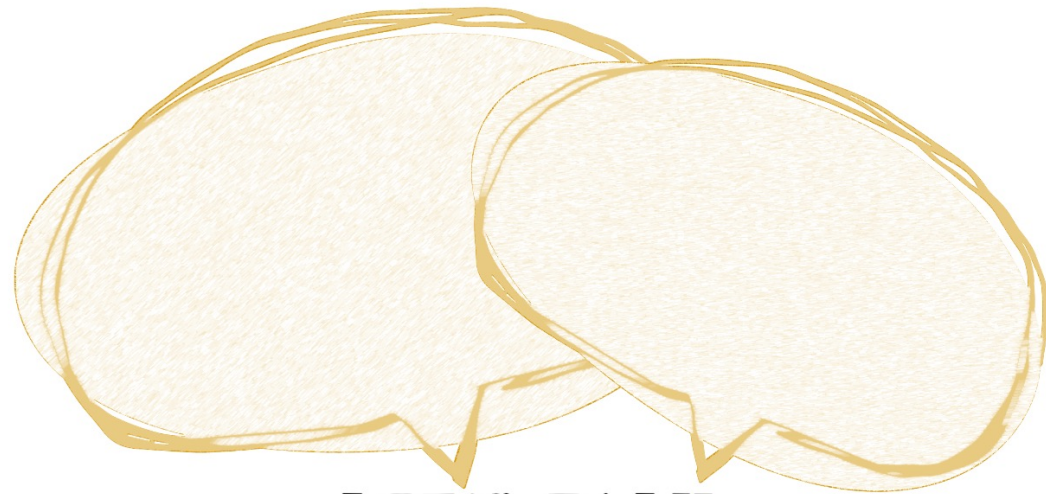
- A**
  - ADDITION
  - ALBERTI BASS
  - ARRANGE
- B**
  - BLUES
  - BODY PERCUSSION
- C**
  - CALL AND RESPONSE
  - CANON
  - CONTRAFACIT
- D**
  - DESCANT
  - DIES IRAE
  - DRUMS
- E**
  - ENSEMBLE

- F**
  - FANFARE
  - FILM MUSIC
  - FOUND SOUNDS
- G**
  - GAVOTTE
  - GRAPHIC SCORE
- H**
  - HAIKU
- I**
  - INTERVAL
  - INVERSION
- J**
  - JAM
  - JIG
  - JINGLE

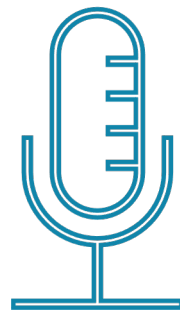
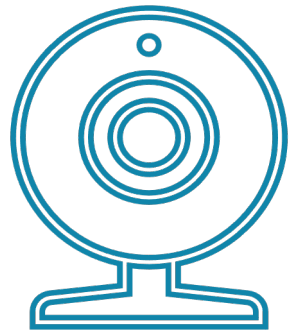
- K**
  - KNOCKING RHYTHM
- L**
  - LOOPS
  - LULLABY
- M**
  - MARCH
  - MINIMALISM
- N**
  - NAME
  - NUMBERS
- O**
  - OCTAVE
  - OSTINATO
- P**
  - PENTATONIC
  - POLYMETRE

- Q**
  - QUARTET
  - QUICK
- R**
  - RAP
  - RESTS
  - RHYTHM
- S**
  - SEQUENCE
  - SERIALISM
- T**
  - TIE
  - TRIADS
- U**
  - UPBEAT

- V**
  - VARIATION
- W**
  - WALTZ
  - WORD
  - WORD PAINTING
- X**
  - XMAS
  - XTRA IDEA
- Y**
  - YODELLING
- Z**
  - ZOO SOUNDS



LET'S TALK



Reflecting on all our conversations, what one action might you take from this session on your return to school?

# Learning together, we will...



Oide

- deepen our understanding of how the knowledge and skill of PERFORMING links across the continuum of music education at primary and secondary levels
- explore further the learning engaged with during the practical and the pedagogic strategy: improvisation through performing
- improvise through the integrated nature of listening, composing and performing



# Primary: Performing

## Song Singing

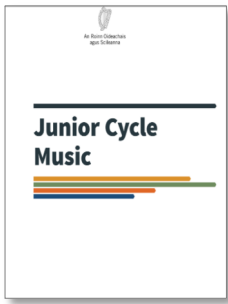
- Variety of types of songs
- Unison and part singing
- Show awareness and control of musical elements
- Notice differences between sections of songs
- Perform a round in different textures

## Literacy

- Rhythm and time signatures
- Melody
- Tonic solfa
- Staff notation
- Key signatures
- Sight-reading

## Playing Instruments

- Playing techniques
- Melodic and percussion instruments
- Accompaniment
- Perform familiar tunes



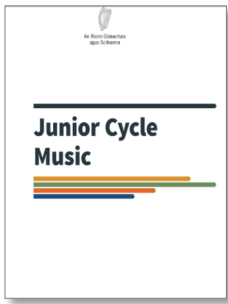
# Junior: Participating and Music-making



Oide

- Communicate creative ideas and interpret ideas of others
- Fluency and technical control
- Understanding of musical elements and instrumental/vocal techniques
- Making informed musical decisions and judgements through rehearsing, revising and refining





# Junior Cycle Practical



Oide

- 3 years of class-based tuition
- 2 songs/pieces **FOR 2024 only**
- Freely mixed performances
- Unprepared test
- Technical control, fluency and musicality



# Senior: Performing

## Core

- A choice of performing activities
- Unprepared test
- Technical and Musical Fluency
- Accompaniment, as appropriate
- Ability to hold the line and contribute musically to the overall interpretation

## Elective

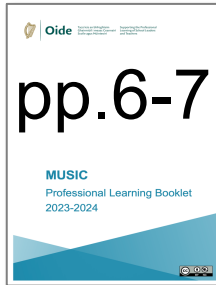
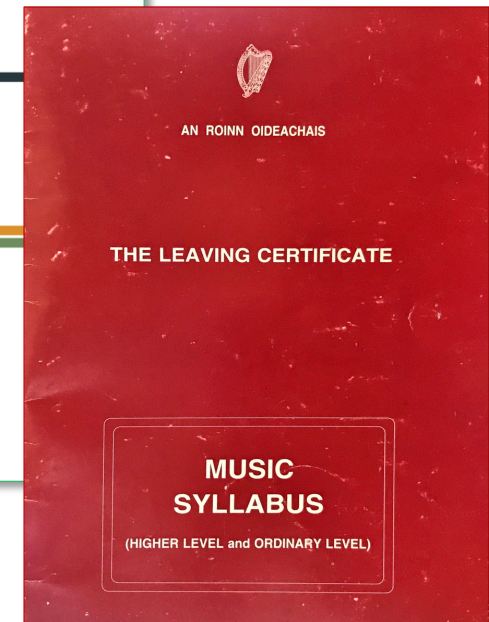
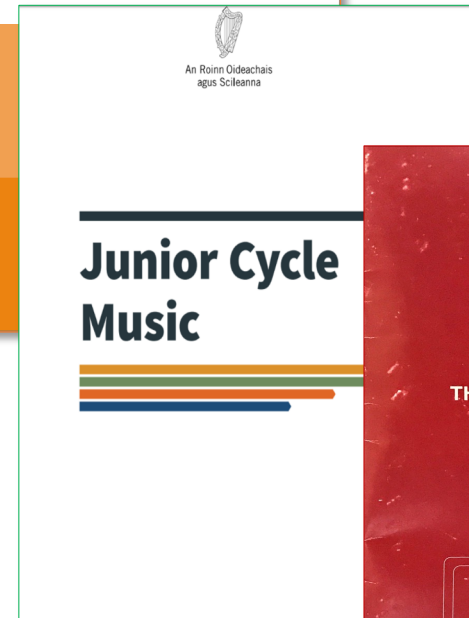
- Perform a programme that reflects a further expansion of the core learning

# The Continuum of Music Learning



Oide

Circle / Highlight /  
Underline / Connect  
the **KNOWLEDGE** and  
**SKILLS** of **PERFORMING**  
that link through this  
continuum





# Learning together, we will...

- deepen our understanding of how the knowledge and skill of PERFORMING links across the continuum of music education at primary and secondary levels
- explore further the learning engaged with during the practical and the pedagogic strategy: improvisation through performing
- improvise through the integrated nature of listening, composing and performing

# Practical – What is this learning about?



## Technical Fluency

- note accuracy
- rhythm consistency
- manual/technical dexterity
- appropriate tone quality

## Musical Fluency

- musicality
- interpretation
- musical communication
- programme content



# Classroom Ensemble Playing



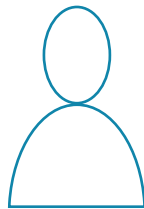
Oide

Explore one of these pieces for your students and identify in the score where this practical learning can be found

Share one other piece that supported learning for group playing in your classroom

Oide  
Orchestral Suite No. 3 in D Major  
II. Air (Version 1)  
J.S. Bach  
Arr. by Oide Music Team  
♩ = 48

Oide  
Eine Kleine Nachtmusik  
I. Allegro (Version 1)  
W.A. Mozart  
Arr. by Oide Music Team  
♩ = 120

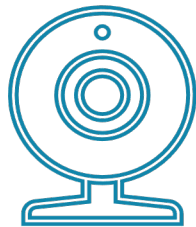


# Other Aspects of the Course



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How might this learning in your chosen piece further support students when engaging with listening and composing?



Oide

Orchestral Suite No. 3 in D Major  
II. Air (Version 1)  
J.S. Bach

Arr. by Oide Music Team

$\text{♩} = 48$

Oide.ie

Oide

Eine Kleine Nachtmusik  
I. Allegro (Version 1)  
W.A. Mozart

Arr. by Oide Music Team

$\text{♩} = 120$

Oide.ie



# Unprepared Improvisation Tasks

- Melodic / Rhythmic / Harmonic / Mood
- At least - 4 bars (JC), 8 bars (LC OL), 16 bars (LC HL)
- Reference to the given phrase
- Development of given material
- Continuity
- Feeling for pulse
- Musical sense

TOBCHUMADH / IMPROVISATION  
SÉISEACH / MELODIC

Moderato

ARMÓNACH / HARMONIC

Moderato

4/4 C | Am | F | C ||

RITHIMEACH / RHYTHMIC

Moderato

TOBCHUMADH AR MHODH A THUGTAR  
IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

- (i) Feargach
- (ii) Áthasach
- (iii) Socair

Improvise on one of the following:

- (i) Angry
- (ii) Joyful
- (iii) Calm

TOBCHUMADH (AL) / IMPROVISATION (HL)  
SÉISEACH / MELODIC

Moderato

ARMÓNACH / HARMONIC

4/4 Dm | Gm | A | A7 | B<sup>b</sup> | Gm | A<sup>7</sup> | Dm ||

RITHIMEACH / RHYTHMIC

Moderato

TOBCHUMADH AR MHODH A THUGTAR  
IMPROVISATION ON A GIVEN MOOD

Tobchum ar cheann amháin díobh seo a leanas:

- (i) sístacht
- (ii) spráilíocht
- (iii) feang

Improvise on one of the following:

- (i) contentment
- (ii) playfulness
- (iii) anger





# Pedagogic Strategy: Improvisation

Having chosen an unprepared task, consider how these activities might support the learning

Share one other activity that supported improvisation in your classroom

**Pedagogic Strategy for PERFORMING in the Classroom**

**Improvisation**

Teaching improvisation involves nurturing students' creativity and imagination while providing appropriate scaffolding as they experiment and develop this musical skill. Improvisation is about spontaneous musical creation, often based on or inspired by an existing musical idea such as a melodic, rhythmic or harmonic fragment. Here is a strategy for you to consider when engaging with improvisation in the music classroom.

**1. Melodic Improvisation** is to spontaneously create and perform a new melody based on a given melody. Refer to this given melody by using its shapes, motifs, rhythms and/or implied harmony to musically develop your new melody.

**Possible Activities**

- Practise singing (solfa/note name) to develop the inner ear
- Start with one note, then two notes, then three notes and so on
- Build to using pentatonic scales, major/minor scales, blues scales
- Adapt motifs from the original melody by adding or removing passing notes and auxiliary notes
- Use call and response through a repeated riff that can be sung and/or played building up the number of bars as students become more confident

**Example**

**2. Rhythmic Improvisation** is to spontaneously create and perform a new rhythm based on a given rhythm

**Possible Activities**

- Practise common rhythmic patterns in 2 and 3 time and mix them up to create new patterns
- Use words and phrases to create rhythm patterns e.g., food, drinks, animals, simple sentences, poetry, scat syllables
- Start with just one semibreve, then two minims per bar and gradually add crotchets, quavers and dotted crotchet-quaver
- Use call and response through a repeated rhythm that can be tapped or played building up the number of bars as students become more confident

**Example**

24 Oide.ie

**Pedagogic Strategy for Performing continued**

**3. Harmonic Improvisation** is to spontaneously create and perform a melody based on a given chord progression and time signature through the use of chord notes and/or non-harmony notes that refer to the given chord progression

**Possible Activities**

- Practise playing the root, 3<sup>rd</sup> and fifth of a chosen chord and create many different patterns using these three notes
- Improvise over a two-chord progression at first using the root only, then the root and 3<sup>rd</sup> only, then chord notes only, then chord notes & approach notes
- To aim for a better melodic shape and avoid wide unnecessary leaps try to move to the nearest note of the next chord change\*\*\*
- Practise melodic patterns, using passing notes and/or auxiliary notes that can be used on any chord e.g., 121, 323, 3215
- Consider further developing these patterns into a sequential pattern
- Practise improvising over common chord progressions e.g.,

I IV    I V I    I IV V I    I V vi IV    ii V7 I

**Example**

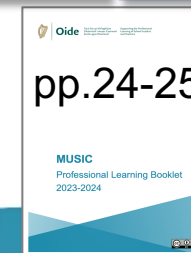
Decide what instrument/voice you will use to improvise over this 2-chord progression. Insert the missing clef and key signature. Try out the steps above. Happy improvising!

**4. Improvisation on a given mood** is to spontaneously create and perform a piece of music based on a given mood. The musical choices made in the improvisation should create and/or reflect the given mood

**Possible Activities**

- Decide which musical ingredients/elements can be used to illustrate a mood e.g., to create a peaceful mood you might use a major key, a slow tempo, and melodic shapes that go from high to low.
- Choose a mood at random and improvise on it. Record your improvisation and listen back. Consider what worked well and what could be improved.
- Keep an improvisation journal of melodic shapes, rhythmic patterns, chord sequences, ways of creating moods and any other ideas that will help to develop your own improvisation

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# Learning together, we will...

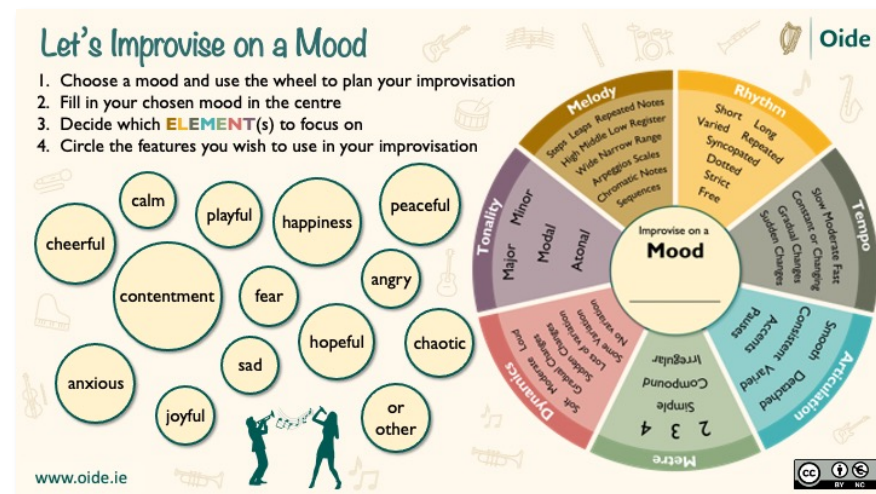
- deepen our understanding of how the knowledge and skill of PERFORMING links across the continuum of music education at primary and secondary levels
- explore further the learning engaged with during the practical and the pedagogic strategy: improvisation through performing
- improvise through the integrated nature of listening, composing and performing

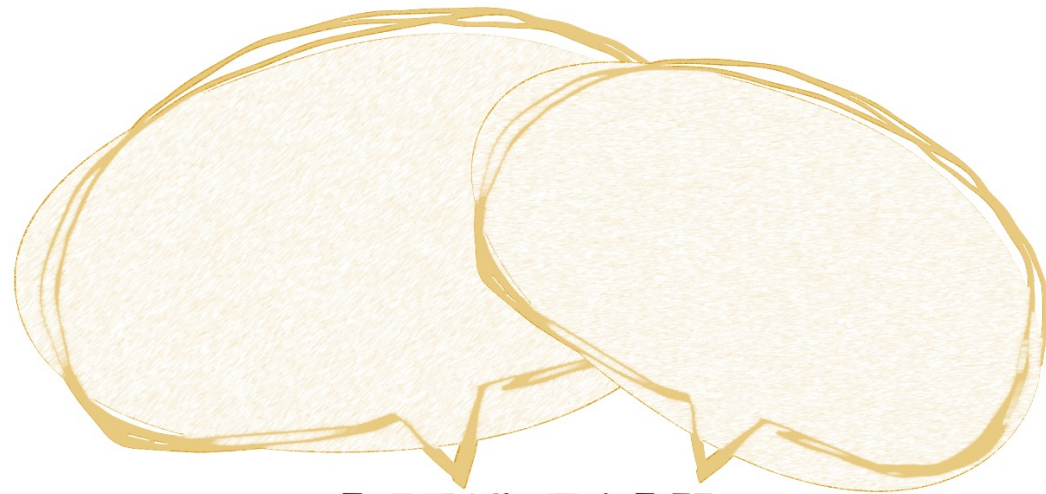
# Let's Improvise



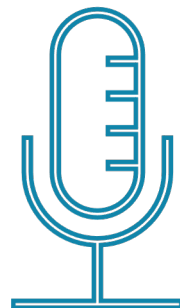
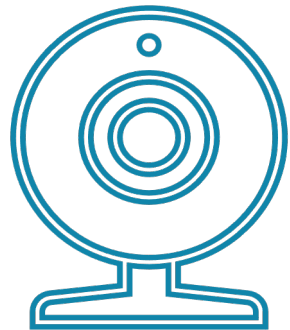
Click on the interactive  
Improvisation wheels to randomly  
select a mood and musical element  
to improvise on!

As you engage with this support,  
consider how the integrated nature  
of listening, composing and  
performing is inherent in  
this learning





LET'S TALK



Reflecting on all our conversations, what one action might you take from this session on your return to school?

# The Nature of Learning



Reflecting on all our conversations today, give one example of where each of the Principles of the Nature of Learning can be found in the Integrated Nature of Learning Music





## Learning together, we...

- deepened our understanding of how the knowledge and skills of listening, composing and performing link across the continuum of music education at primary and secondary levels
- explored pedagogic strategies to further support the skills of composing, listening and performing in the music classroom
- investigated how the integrated nature of listening, composing and performing enables the development of the whole musician



1.

Please select a category:

Cluster Workshop

2.

Proceed to Form

3.



Components marked with an asterisk require a response.

Please identify your school: \*

Please identify your subject: \*

Please enter the date of your sitting: \*

How did you find Session 1? \*

How did you find Session 2 (if applicable)? \*

How did you find Session 3? \*

What are the key messages you have taken from the day?

What are the areas (if any) that you feel you need more support with?

If you have any additional comments:

Cancel Submit

4. Complete and submit



**Oide**

Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceannairí  
Scoile agus Múinteoirí

Supporting the Professional  
Learning of School Leaders  
and Teachers

Thank you for your  
engagement!

Professional Learning Experiences  
2023 –2024