MUSIC

The Integrated Nature of Learning Music

Professional Learning Booklet

2023-2024

The Integrated Nature of Learning Music

…is about listening and responding, composing and performing not just being supportive of each other but dependent on each other, and this integrated approach leads to optimised, meaningful and coherent learning
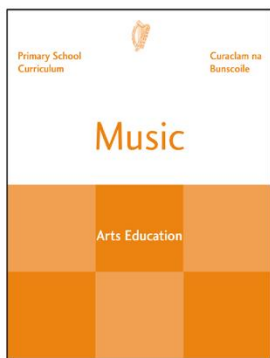
Contents

Notes

The Integrated Nature of Learning Music

KEY DOCUMENTS

Primary Music
Arts Education
1999
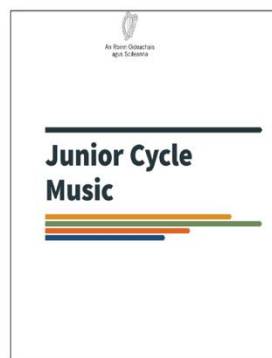
Junior Cycle
Music Specification
2017
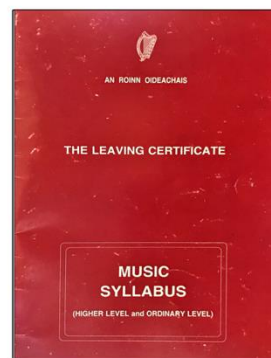
Leaving Certificate
Music Syllabus
1996
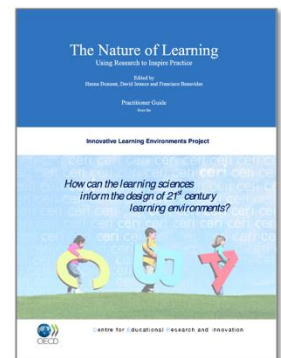
The Nature of Learning
Using Research to
Inspire Practice

OECD: THE NATURE OF LEARNING
Using Research to Inspire Practice

Learners at the centre	• recognises and encourages active engagement and develops in students an understanding of their own activity as learners
Social nature of learning	• actively encourages well-organised co-operative learning
Emotions are integral to learning	• teachers are highly attuned to the learners' motivations and the key role of emotions in achievement
Recognising individual differences	• being acutely sensitive to the individual differences among the learners, including their prior knowledge
Stretching all learners	• demands hard work and challenge from all without excessive overload
Assessment for learning	• formative assessment should be substantial, regular and meaningful; should be used to shape direction and practice
Building horizontal connections	• Promotes making connections across areas of knowledge and subjects as well as to the community and the wider world

- 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

Activity 1: Consider each of the following 3 quotes about Music Education…

'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.'

Activity 1:

Consider how immersing our students in a quality music education leads to the development of the whole person and lifelong learning?

Oide

The Integrated Nature of learning Music

Activity 2
Circle/Highlight/Underline/Connect the **KNOWLEDGE and SKILLS** of **LISTENING** that link <u>through</u> this continuum
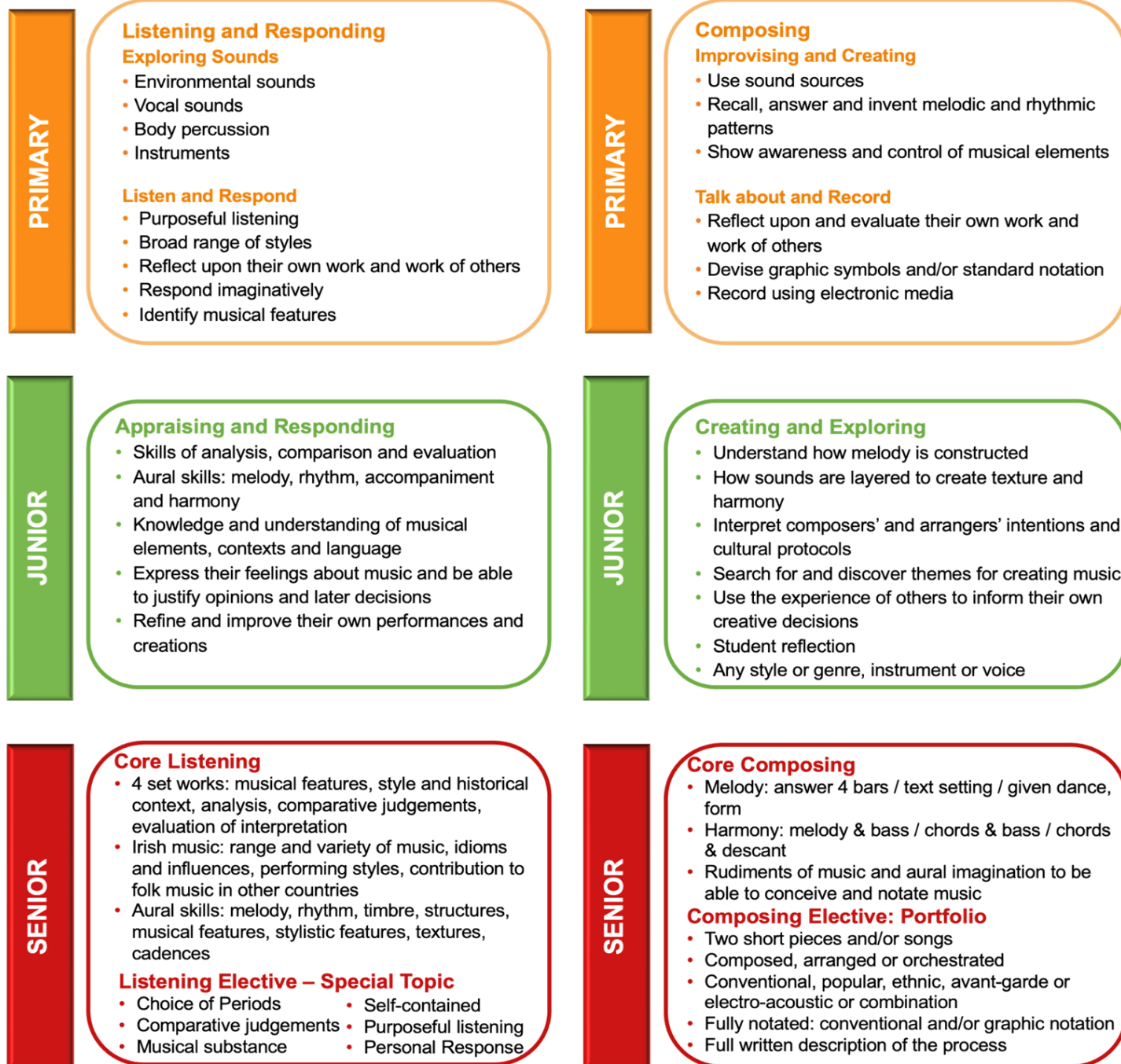
Activity 7
Circle/Highlight/Underline/Connect the **KNOWLEDGE and SKILLS** of **COMPOSING** found in Listening and Performing <u>across</u> each level of this continuum

PRIMARY

Listening and Responding
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

Composing
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

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

Creating and Exploring
- 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

Core Listening
- 4 set works: musical features, style and historical context, analysis, comparative judgements, evaluation of interpretation
- Irish music: range and variety of music, idioms and influences, performing styles, contribution to folk music in other countries
- Aural skills: melody, rhythm, timbre, structures, musical features, stylistic features, textures, cadences

Listening Elective – Special Topic
- Choice of Periods
- Comparative judgements
- Musical substance
- Self-contained
- Purposeful listening
- Personal Response

Core Composing
- Melody: answer 4 bars / text setting / given dance, form
- Harmony: melody & bass / chords & bass / chords & descant
- Rudiments of music and aural imagination to be able to conceive and notate music

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

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Activity 13

Circle/Highlight/Underline/Connect the **KNOWLEDGE and SKILLS** of

PERFORMING

that link <u>through</u> this continuum

Notes

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

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

JUNIOR

Participating and Music-making
- 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

SENIOR

Core Performing
- 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

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

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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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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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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
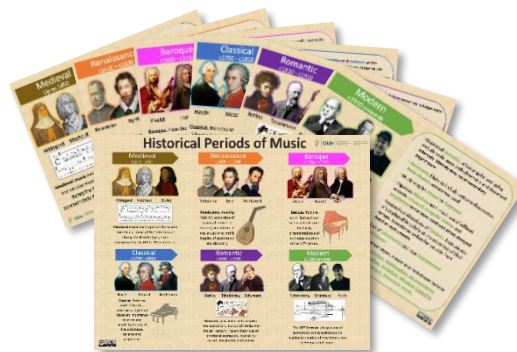
Evidence of Learning – Task

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

Features

1. _____

2. _____

3. _____

Styles

1. _____

2. _____

Video Resources

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

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

The Skill of Comparison

ACTION VERB

…is described in terms of what the student should be able to do once they have achieved the learning

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

Activity 5a: Explore how the skill of comparison is asked in these listening tasks.

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:

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.

_____

_____

_____

(ii) Difference:

Activity 5b: What other ways are there to engage students in the skill of comparison?

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

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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/We 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 <u>anonymous examples of work</u>

- 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 to get closer (providing Feedback)

- How can I help you?

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1

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

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

3

BERLIOZ	TCHAIKOVSKY
Similarities	
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
Differences	
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…

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…NCCA, Focus on Learning Booklet 1, p.22
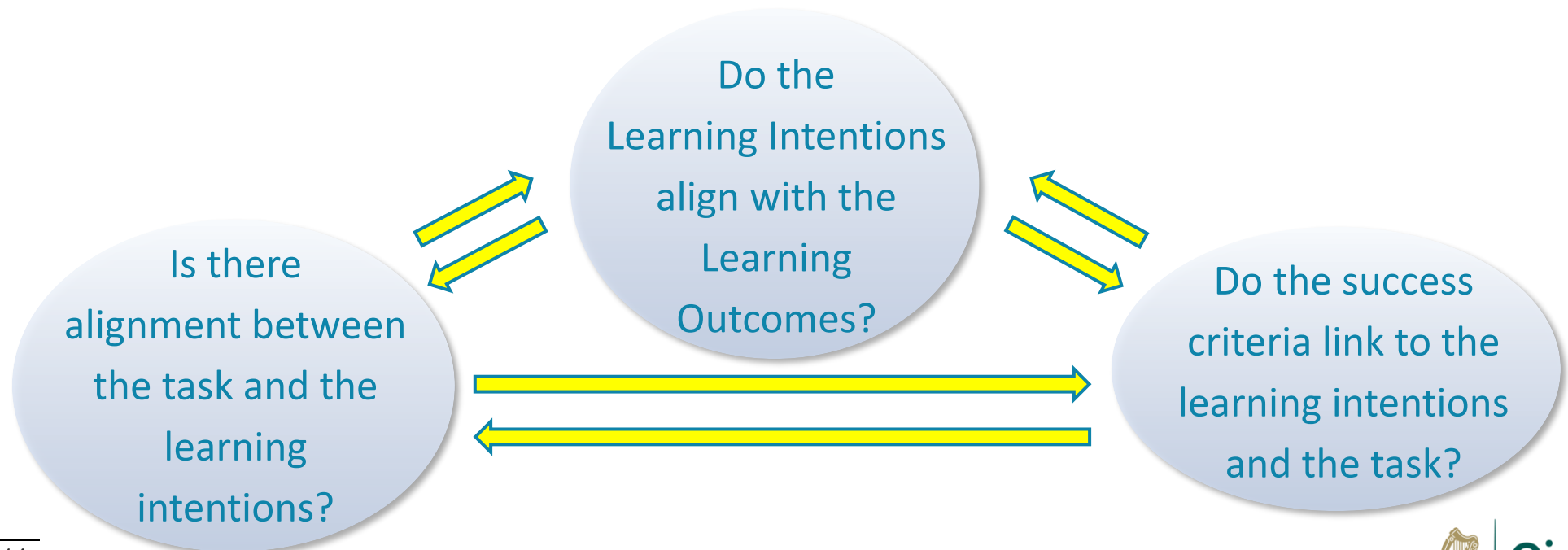
What the learning will be ABOUT

LEARNING INTENTIONS will…
- 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

How you will know that learning has taken place

SUCCESS CRITERIA will…
- 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

Do the Learning Intentions align with the Learning Outcomes?

Is there alignment between the task and the learning intentions?

Do the success criteria link to the learning intentions and the task?

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Leaving Certificate LISTENING Elective

Students are free to select their own special study topic, subject to the following criteria. The special topic should be…

- chosen from an appropriate area of musical study, i.e.,

  (a) art music from any specific period in music history, e.g., music from the Medieval, Romantic or Impressionist Periods

  or (b) contemporary music - popular or art genres

  or (c) traditional or ethnic music

- self-contained, with an accessible published repertory
- broad enough to allow students to make comparative judgements
- sufficiently defined to enable students to focus on the musical substance of the chosen topic

Purposeful listening should be undertaken to…

- encourage a personal response to music
- illustrate a variety of musical features through listening and through studying scores
- demonstrate and clarify different aspects of musical knowledge
- facilitate musical understanding and its expression
- develop comparative, analytical and appraisal skill

Examples of Suitable Topics

- Plainchant
- English Renaissance madrigals
- The concerto grosso
- The Classical symphony
- German lieder c.1800-c.1850
- Italian opera c.1850-c.1900
- Russian ballet music
- Impressionist piano music

- American popular song c.1918-c.1950
- Film music from c.1968 to the present
- Early jazz music
- Popular Irish music of today
- Music by contemporary Irish composers
- String quartets by mainstream contemporary composers
- Ethnic music from Asia

(…Leaving Certificate Music Syllabus, 1996, p.25)

Oide

Note to Teachers

Further consider the following points if engaging with the Listening Elective with your student

- Select a well-chosen and appropriate topic.

- Provide an individual personal response to the music for your chosen topic.

- Study at least 5 pieces of music

- Prepare a recording of a total of 10 excerpts, a maximum of 20-30 seconds long, from the 5 pieces studied. Remember to include an inlay card clearly listing the titles of the excerpts.

- Demonstrate an awareness, understanding and knowledge of 3 significant musical features. Refer to all 10 musical excerpts that illustrate the features being discussed.

- Ensure to reference at least three detailed sources to evidence the skill of research

- Students will sit a 45-minute paper in addition to the core Listening paper and submit the excerpts to the superintendent on the day of the exam

(…Leaving Certificate Guidelines, SEC Information Note 2023, SEC Listening Elective Exam Paper 2022)

Notes

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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

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 8: Explore one of these composing tasks for your students and identify 1-2 pedagogic strategies that may support this learning.
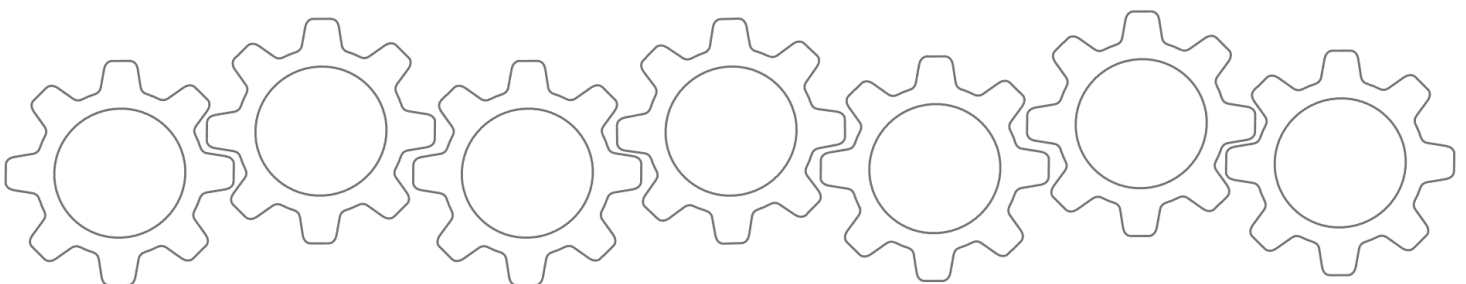
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Activity 9a: Consider the suggestions in each of these steps.

Activity 9b: Arrange these steps in order, according to which belong to the process, and which belong to the product.

Considerations when being Creative

Activity 10

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

The Creativity Wheel

Imagination with a purpose
- Open to new ideas
- Sees things in 'mind's eye'
- Asks 'why?', 'how?' and 'what if?'
- Looks at things from different points of view
- I can see more than one way of looking at things
- I can create things in my mind
- I ask questions about things that could happen
- I am able to try out new things
- I trust my feelings about things
- Uses intuition
- Explores alternatives
- Makes comparisons and connections
- I try out lots of different ways to do things and solve problems
- I can compare one thing to another, and make connections between different things

Originality
- Challenge assumptions
- Original responses and ideas
- Unexpected and surprising responses
- Takes risks
- Interested in discovery
- I don't always believe things just because everyone else does
- I can find new ways to do things
- I can think of unusual ways of doing things
- I am prepared to try things out even if they might not work
- I like finding out about new things and new ways of doing things

Value
- Makes observations about value of others' work
- Makes observations about value of own work
- Overcomes problems
- Reviews progress
- Uses and transfers previous knowledge
- I can see how other people work differently to achieve their purpose
- I can see if my work has achieved its purpose
- I can spot problems and ways of dealing with them
- I stop and think about how I am doing in my work
- I can use things I have already learned to help me

Inner Circle Teacher language

Outer Circle Student language

Adapted from Redmond, C. (2004), *The Creativity Wheel*, Creative Partnerships Durham Sunderland

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NCCA Examples of Student Work for CBA 1

Link to NCCA Examples of Student Work CBA 1: The Composition Portfolio

https://curriculumonline.ie/Junior-Cycle/Junior-Cycle-Subjects/Music/Examples-of-student-work/Examples-of-CBA-1-Composition-Portfolio/

Activity 11
Describe how the pieces in these composition portfolios are original and imaginative and how they are shaped to a purpose.
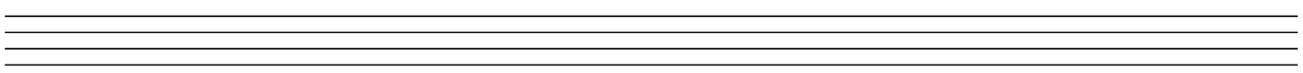
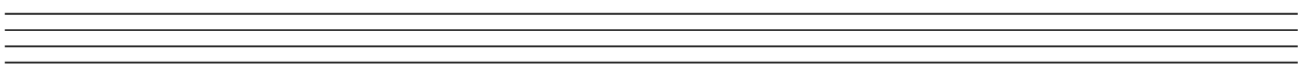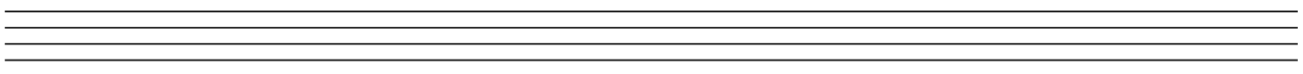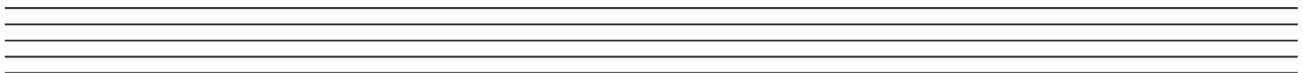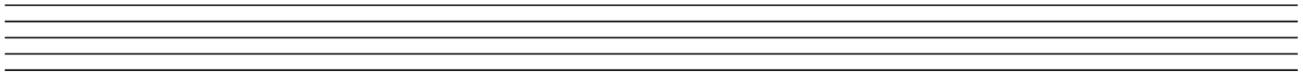| EXAMPLE ?: Piece ?	EXAMPLE ?: Piece ?

LET'S

CREATE

Activity 12
Randomly select any card and create!

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

Leaving Certificate COMPOSING Elective

For this elective, students present two short pieces and/or songs from their composition portfolio, composed, arranged, or orchestrated by themselves, as well as the core Composing paper.

Compositions may be presented using conventional, popular, ethnic, avant-garde or electro-acoustic. A combination of more than one of the above approaches is also acceptable.

The final version of each composition should be notated as fully as possible using conventional and/or graphic notation together with a full written description.

Where electro-acoustic music is being submitted, a prepared tape/CD/MP3 file will be a necessary requirement.

Orchestrations should be presented in full score format.

When presenting composing by portfolio, the submitted music should show evidence of

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

(…Leaving Certificate Music Syllabus, 1996, p.25)

Note to Teachers

If engaging with the Composing Elective, student's will need to show evidence of the following in their compositions…

- creativity and originality
- a grasp of the principles of composition/orchestration/arranging
- appropriate notation
- Description of the compositional process

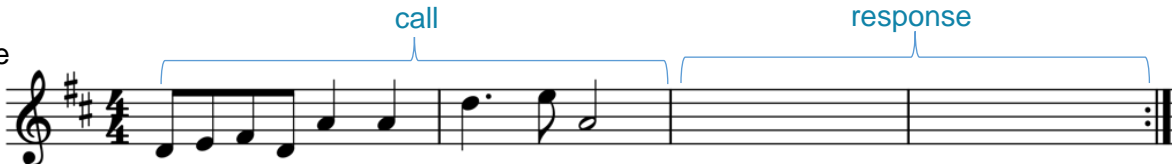(…Leaving Certificate Music Marking Scheme 2022)

Oide

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

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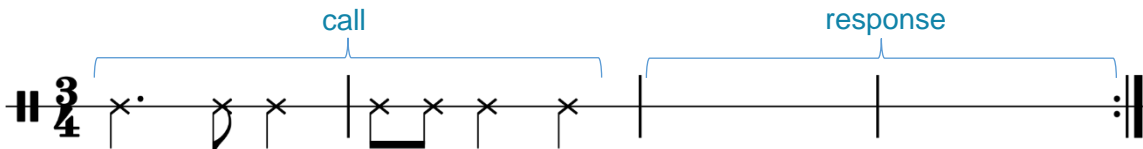
3. **Harmonic Improvisation** is to spontaneously create and perform a melody based on a given chord progression and time signature through the use of chord notes and/or non-harmony notes that refer to the given chord progression

   Possible Activities
   - Practise playing the root, 3rd 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 3rd 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 improvisati

Practical: What is the learning about?

Technical Fluency

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

Notes

Musical Fluency

- musicality
- interpretation
- musical communication
- programme content

Notes

Performing: Classroom Ensemble Scores

Activity 14

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

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

Activity 15

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

TOBCHUMADH (AL) / IMPROVISATION (HL)

SÉISEACH / MELODIC

ARMÓNACH / HARMONIC

4/4	Dm	Gm	A	A⁷
	B♭	Gm	A⁷	Dm

(Note: chord symbols as written — A^7)

$\frac{4}{4}$	Dm	Gm	A	A^7
	$B\flat$	Gm	A^7	Dm

RITHIMEACH / RHYTHMIC

TOBCHUMADH AR MHODH A THUGTAR
IMPROVISATION ON A GIVEN MOOD

Improvise on one of the following:

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

Tobchum ar cheann amháin díobh seo a leanas:

    (i) sástacht
    (ii) spraíúlacht
    (iii) fearg

(…SEC, Leaving Certificate Music Unprepared Tests, 2022)

Oide

TOBCHUMADH / IMPROVISATION
SÉISEACH / MELODIC

ARMÓNACH / HARMONIC

RITHIMEACH / RHYTHMIC

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

(…SEC, Junior Cycle Music Unprepared Tests, 2022)

Activity 16 Choose one of these unprepared improvisation tests and consider which pedagogic activities might support this learning?
Share one other activity that supported improvisation in your classroom.

Let's Improvise

Improvise on a Mood

hopeful
angry
happiness
calm
peaceful
chaotic
joyful
contentment
fear
cheerful
joyful
anxious
sad
playful

Click to Spin/Stop

Mood

Using Musical Elements

Melody — Steps Leaps Repeated Notes, High Middle Low Register, Wide Narrow Range, Arpeggios Scales, Chromatic Notes, Sequences

Rhythm — Short Long, Varied Repeated, Syncopated, Dotted, Strict, Free

Tempo — Slow Moderate Fast, Constant or Changing, Gradual Changes, Sudden Changes

Articulation — Smooth Detached, Consistent Varied, Accents, Pauses

Metre — 2 3 4, Simple, Compound, Irregular

Dynamics — Soft Moderate Loud, Gradual Changes, Sudden Changes, Lots of Variation, Some Variation, No Variation

Tonality — Major Minor, Modal, Atonal

Click to Spin/Stop

Element

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Activity 17
- 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
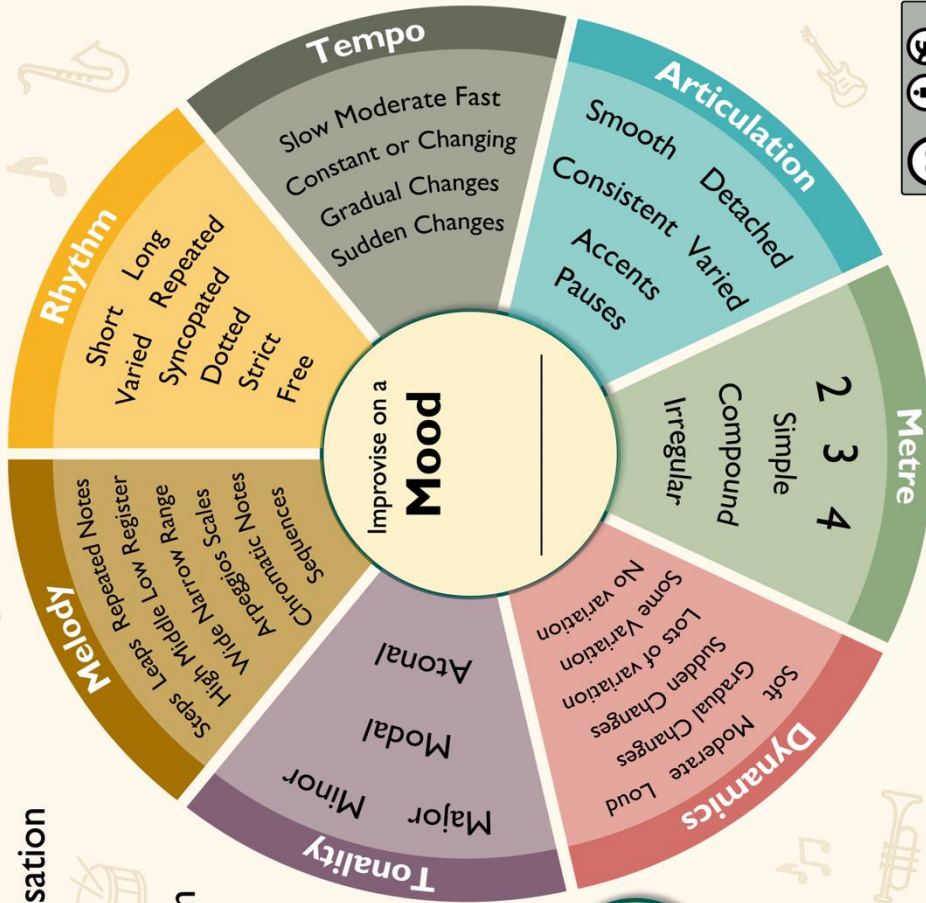
Thoughts…

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Let's Improvise on a Mood

1. Choose a mood and use the wheel to plan your improvisation
2. Fill in your chosen mood in the centre
3. Decide which ELEMENT(s) to focus on
4. Circle the features you wish to use in your improvisation

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Tempo
Slow Moderate Fast
Constant or Changing
Gradual Changes
Sudden Changes

Articulation
Smooth Detached
Consistent Varied
Accents
Pauses

Rhythm
Short Long Repeated
Varied Syncopated
Dotted
Strict
Free

Metre
2 3 4
Simple
Compound
Irregular

Melody
Repeated Notes
Steps Leaps Low Register
High Middle Narrow Range
Wide Scales
Arpeggios Notes
Chromatic
Sequences

Tonality
Minor Major
Modal
Atonal

Dynamics
Soft Moderate Loud
Gradual Changes
Sudden Changes
Lots of variation
Some variation
No variation

Improvise on a **Mood** _____

Moods:
- peaceful
- chaotic
- angry
- or other
- hopeful
- happiness
- fear
- sad
- playful
- contentment
- joyful
- calm
- cheerful
- anxious

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LISTENING: Reflection

Reflection 1: Reflecting on our conversations, what one action might you take from this session on your return to school?

LET'S TALK

COMPOSING: Reflection

Reflection 2: Reflecting on all our conversations, what one action might you take from this session on your return to school?

LET'S TALK

PERFORMING: Reflection

Reflection 3: Reflecting on all our conversations, what one action might you take from this session on your return to school?

LET'S TALK

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OECD The Nature of Learning – Final Reflection

Activity 18

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.

Building horizontal connections

Social nature of learning

Recognising individual differences

Learners at the centre

Stretching all learners

Assessment for learning

Emotions are integral to the learning

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