Oide

Tacú leis an bhFoghlaim Ghairmiúil i measc Ceannairí Scoile agus Múinteoirí

Supporting the Professional Learning of School Leaders and Teachers

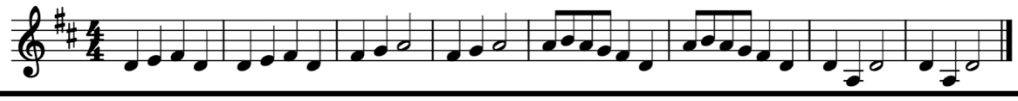
Oide Music Team

PPMTA National Music Conference October 2023

CC BY NC

INGREDIENTS OF MUSIC

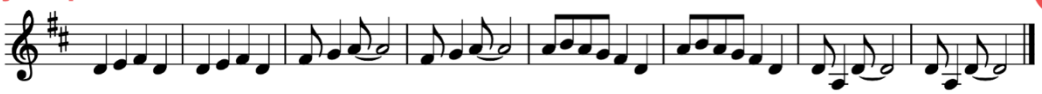
Pedagogic Strategy – Example 1

Frère Jacques 

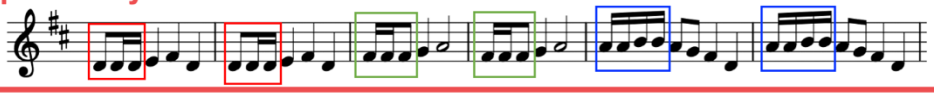
Original

Rhythmic Features

Syncopation

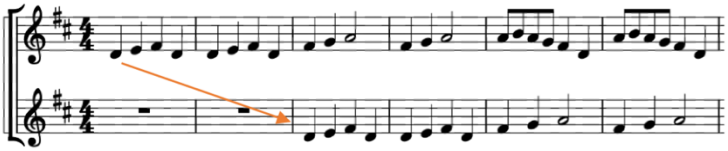


Semiquaver Rhythm Patterns

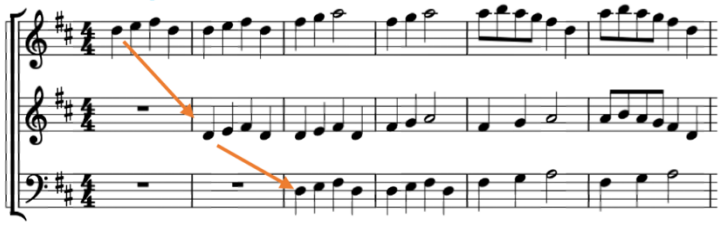


Compositional Techniques

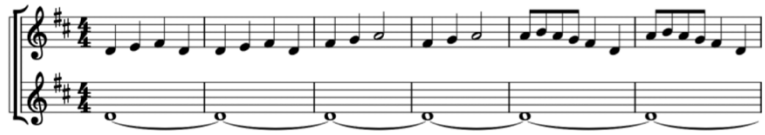
Canon in 2-parts in unison at a distance of two bars



Canon in 3-parts at the octave and at a distance of one bar

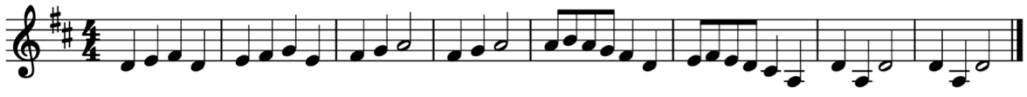


Pedal note

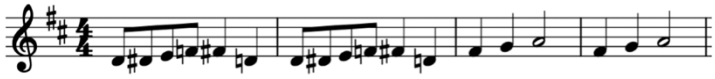


Melodic Features

Sequence



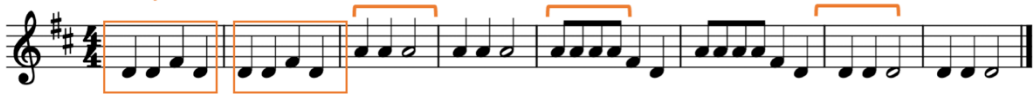
Chromatic



Repetition

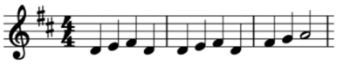
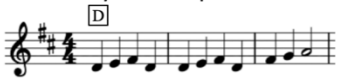
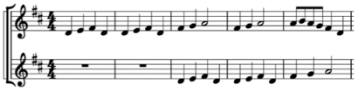
repeated motif

repeated notes

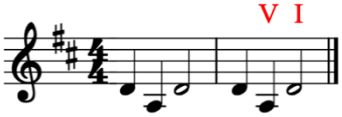


Other Ingredients

Texture

Monophonic	Homophonic	Polyphonic
Original melody	Melody + Accompaniment	Canon
		

Perfect Cadence



Tonality

Major

Metre

4

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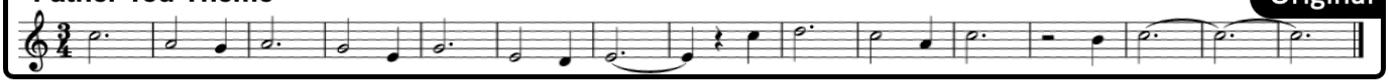
INGREDIENTS OF MUSIC

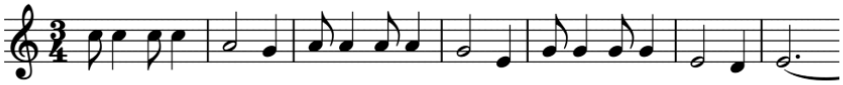
Pedagogic Strategy – Example 2

Father Ted Theme — Original

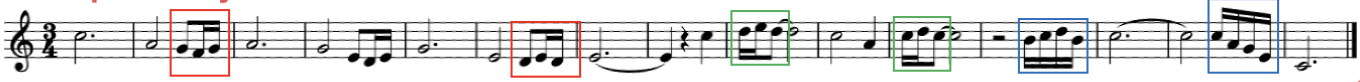


Rhythmic Features

Syncopation

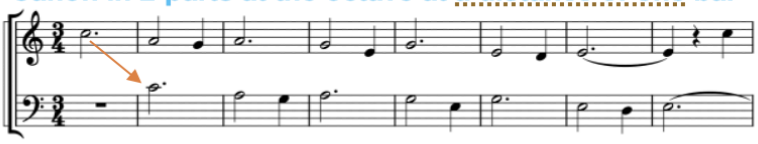


Semiquaver Rhythm Patterns

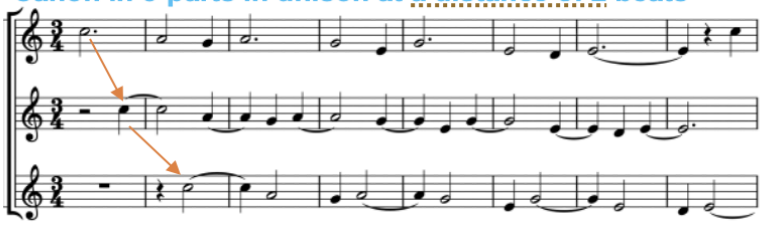


Compositional Techniques

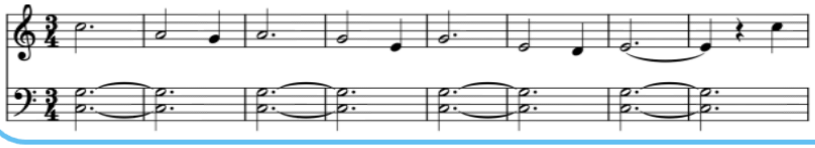
Canon in 2-parts at the octave at a distance of one bar



Canon in 3-parts in unison at a distance of 2 beats

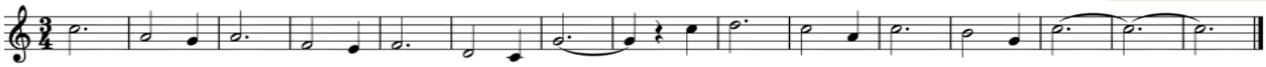


Pedal note

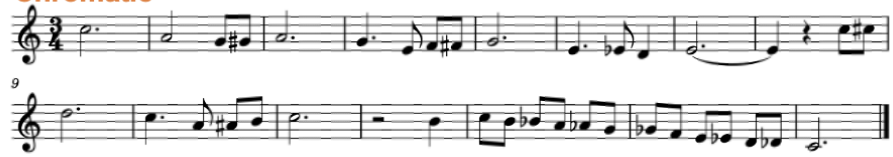


Melodic Features

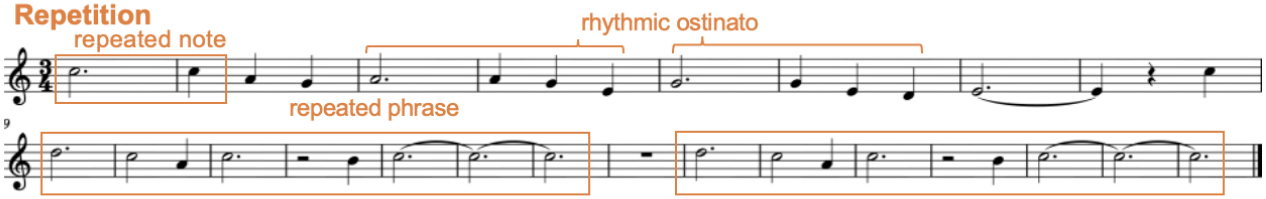
Sequence



Chromatic



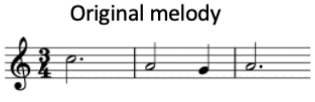
Repetition

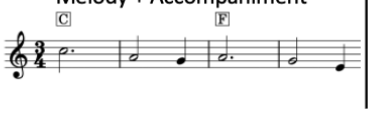


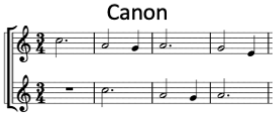
Other Ingredients

Texture

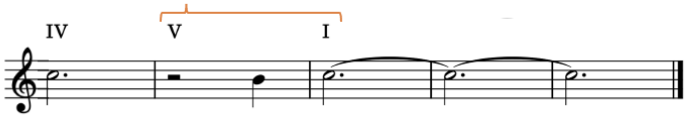
Monophonic	Homophonic	Polyphonic
Original melody	Melody + Accompaniment	Canon







Perfect Cadence



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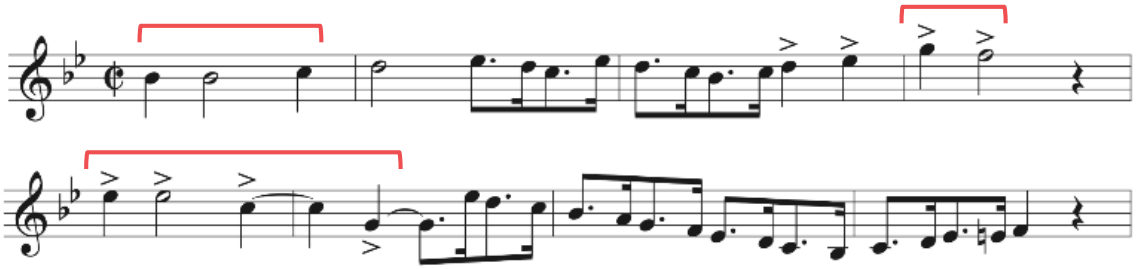
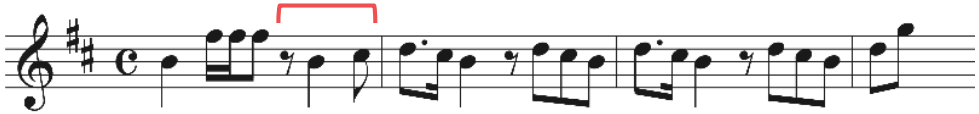
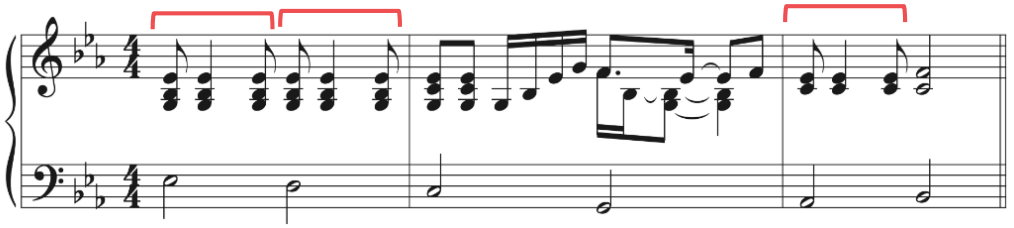
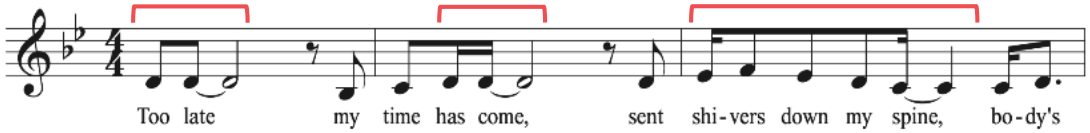
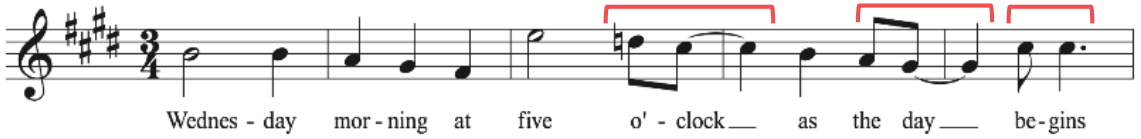
SYNCOPATION

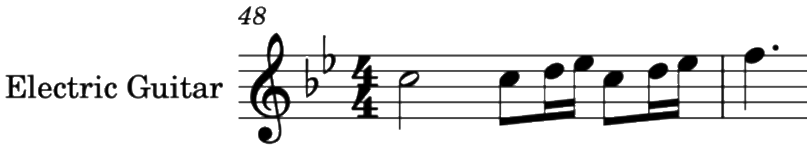
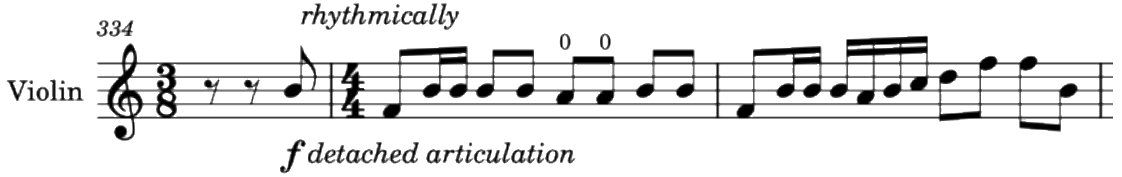
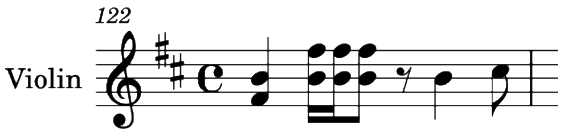
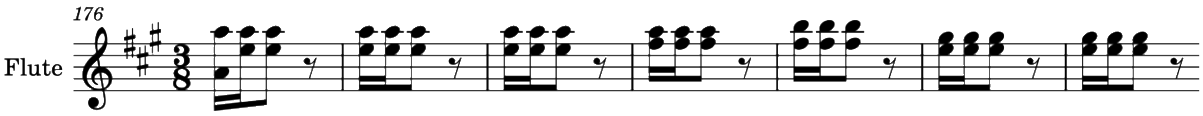
A rhythm that emphasises the off-beat

Title & Composer	Example
Set Works *Symphonie Fantastique* Berlioz bb.62-69 – Mvt. 4	
Set Works Romeo & Juliet Fantasy Overture P.I. Tchaikovsky bb. 112-115	
Aural Skills I Dreamed a Dream *Les Miserables* - C. M. Schonberg bb.1-3 'I Dreamed a Dream'	
Set Works Bohemian Rhapsody F. Mercury 1:56 – 2:06	
Set Works She's Leaving Home Lennon & McCartney 0:05 – 0:12	

Oide

RHYTHM

Common semiquaver rhythmic patterns

Title & Composer	Example
Set Works Bohemian Rhapsody F. Mercury b.48 – Guitar Interlude	
Set Works Piano Quartet No. 1 G. Barry b.335 – D2(+B3)	
Romeo & Juliet Fantasy Overture Tchaikovsky Set Works b.122 - Exposition	
Symphonie Fantastique Berlioz Set Works b.176+ - Recapitulation	
Cantata No. 78 *Jesu, der du meine Seele* Bach Set Works bb.2-3 - Mvt. 6 Bass Aria	

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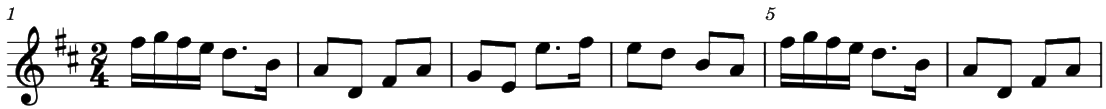
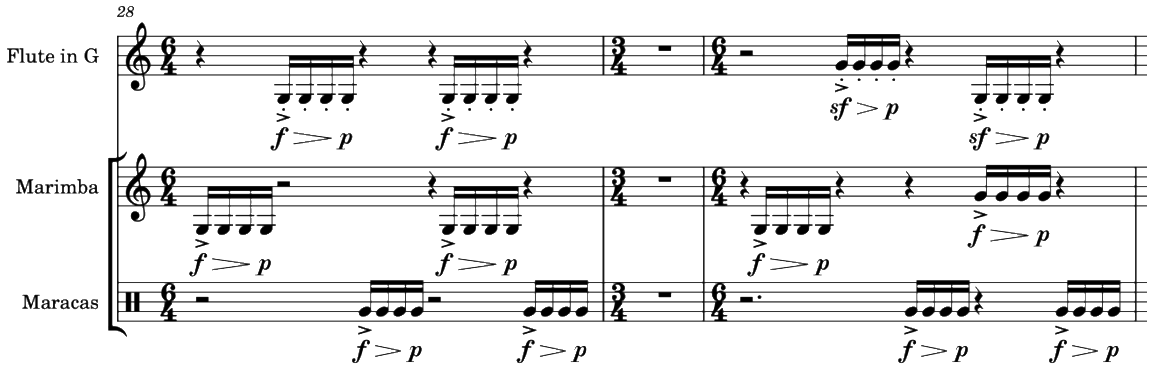
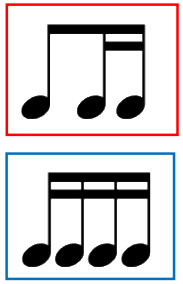
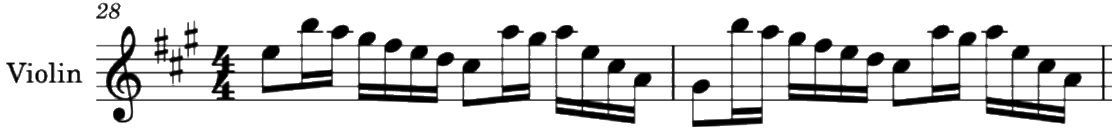
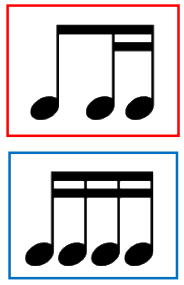
RHYTHM Continued

Common semiquaver rhythmic patterns

Title & Composer	Example
Irish Music Denis Murphy's Polka Traditional Irish Dance b.1 and b.5	
Set Works Seachanges Raymond Deane bb.28+	
Set Works Piano Concerto No. 23 W. A. Mozart b.28 – Mvt. 1 Exposition	 
Aural Skills Running Up That Hill Kate Bush b.1+	

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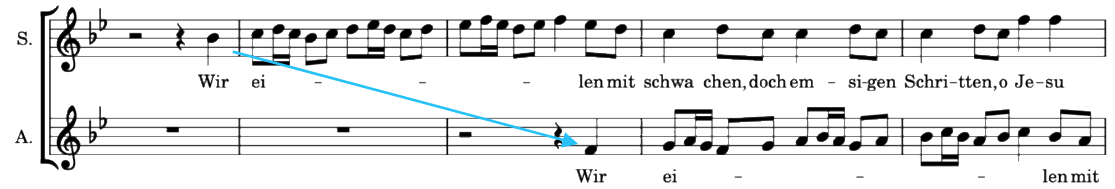
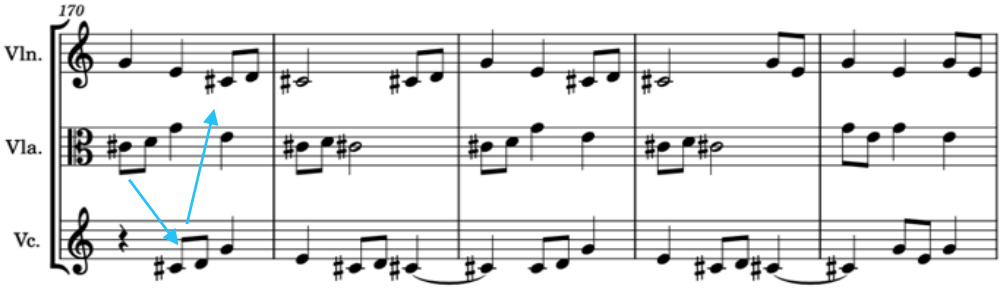
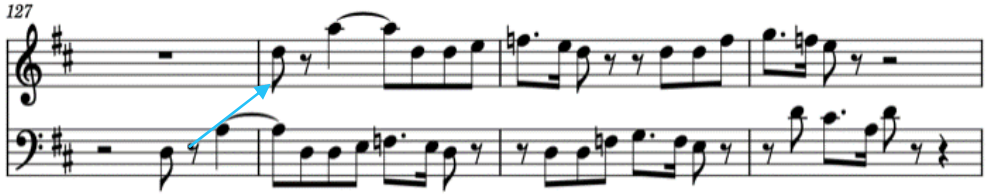
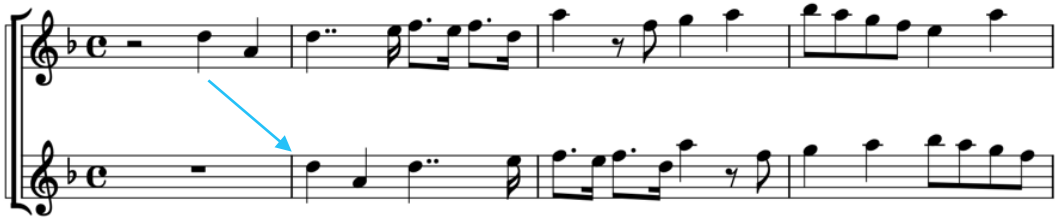
CANON

Strict imitation at a fixed distance and interval

Title & Composer	Example	
Set Works Cantata no. 78 *Jesu, der du meine Seele* - Bach b.8 Aria Duet		2-part canon, at an interval of a 4th and at a distance of two bars
Set Works Piano Quartet No.1 G. Barry bb. 170-188 - B2		3-part canon, in unison at a crotchet distance
Romeo & Juliet Fantasy Overture Tchaikovsky Set Works bb. 127-142 Exposition		2-part canon, in two octaves at a minim distance
Farandole *L'Arlésienne Suite* - Georges Bizet bb.9-16 Aural Skills		2-part canon, in unison at a minim distance

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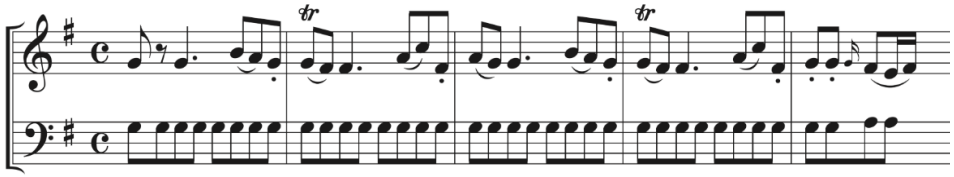
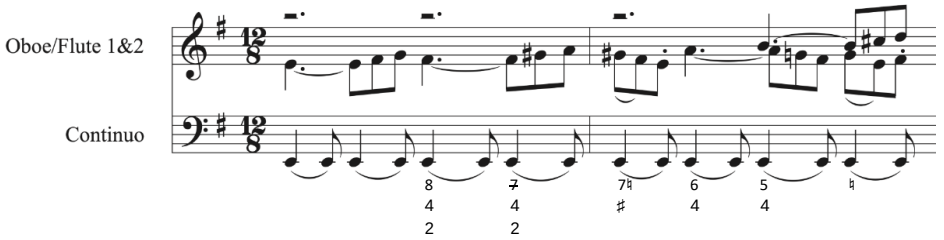
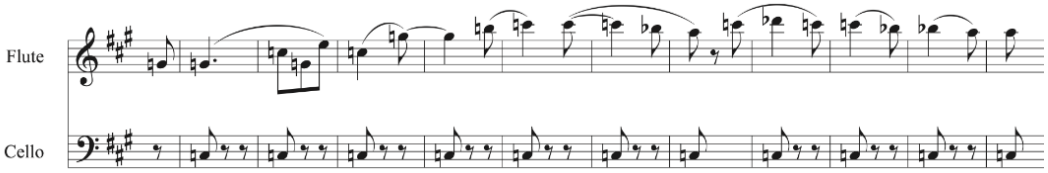
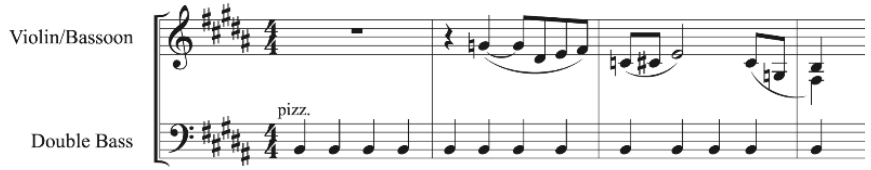
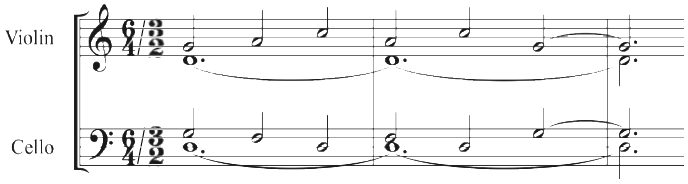
PEDAL NOTE

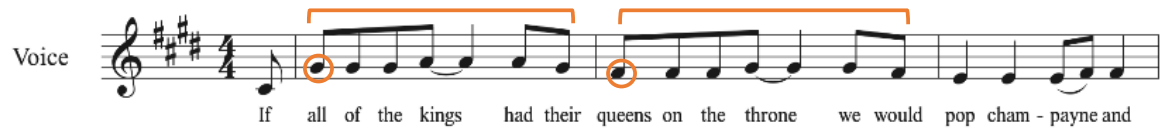
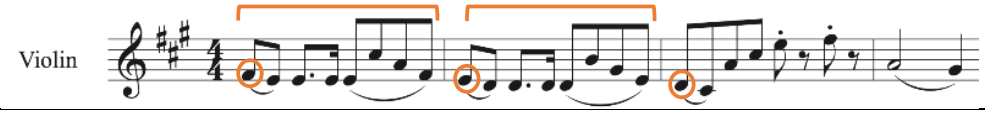
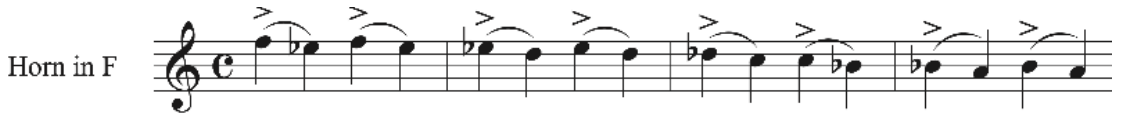
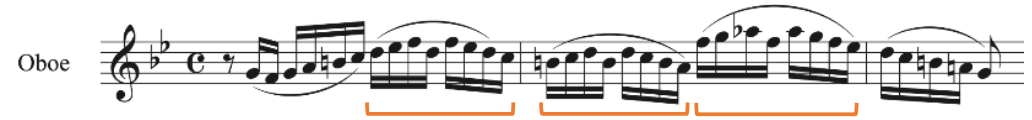
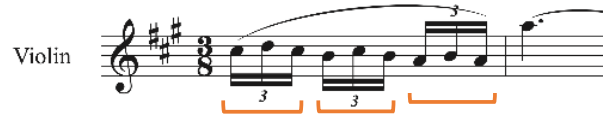
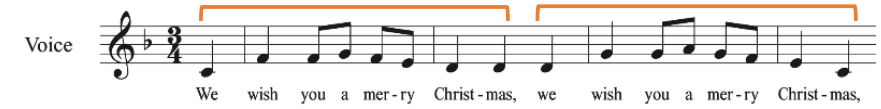
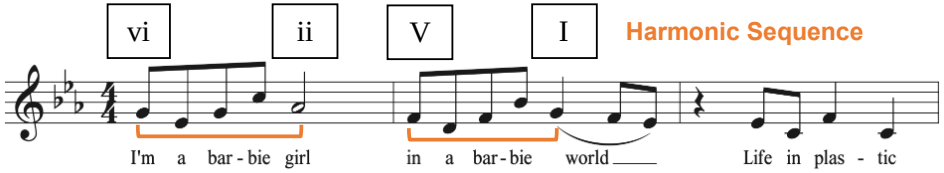
A sustained or repeated note, usually in the bass, around which the harmony changes

Title & Composer	Example
Aural Skills *Eine Kleine Nachtmusik* Mozart bb.5-9 – Mvt. 1	
Aural Skills St Matthew Passion *'Kommt ihr Töchter'* - Bach bb.1-5 – Mvt.1	
Set Works *Symphonie Fantastique* Berlioz bb.129-139 – Mvt. 2	
Set Works Romeo & Juliet Fantasy Overture Tchaikovsky bb.485-488	
Set Works Cantata no. 78 *Jesu, der du meine Seele* - Bach bb.53-56 – Mvt. 4 Tenor Aria	
Set Works Seachanges with *Danse Macabre* R. Deane bb.74-84	

Oide

SEQUENCE

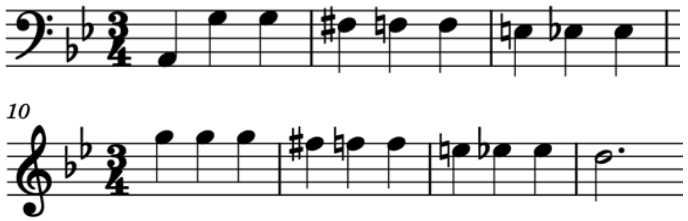
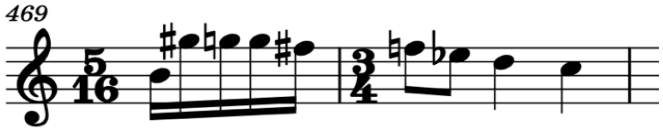
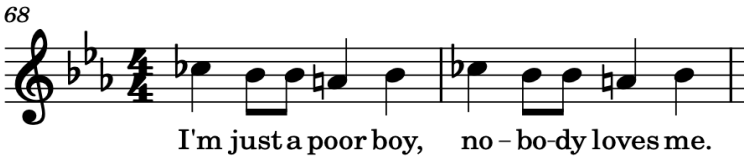
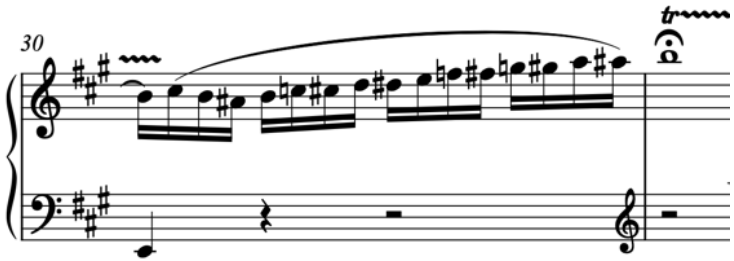
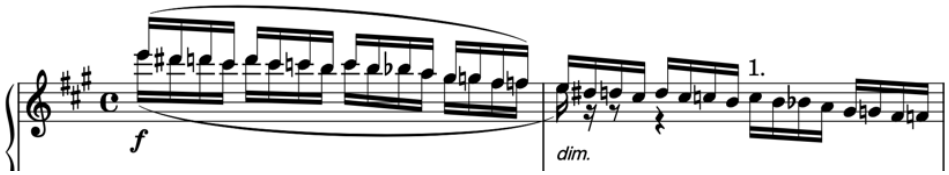
A motif or short phrase repeated at different pitches

	Title & Composer	Example
Aural Skills	Kings & Queens Ava Max bb.1-3	
Set Works	Piano Concerto no. 23 Mozart bb.35-37 – Mvt. 1	
Set Works	Romeo & Juliet Fantasy Overture Tchaikovsky bb. 215-219	
Set Works	Cantata no. 78 *Jesu, der du meine Seele* Bach bb.2-4 – Mvt. 6 Bass Aria	
Set Works	*Symphonie fantastique* Berlioz b.61 – Mvt. 2 'Un bal'	
Aural Skills	We Wish You a Merry Christmas Traditional English Carol	
Aural Skills	Barbie Girl Aqua	

Oide

CHROMATIC

When the music moves in semitones

	Title & Composer	Example
Set Works	Cantata no. 78 *Jesu, der du meine Seele* Bach b.1 and b.10 Mvt.1 - Chorus	
Set Works	Piano Quartet No.1 G. Barry b.469 - Section C7	
Set Works	Bohemian Rhapsody F. Mercury 3:24-3:27	
Set Works	Piano Concerto No.23 Mozart b.30 - Mvt 1 Allegro, Cadenza	
Aural Skills	Flight of the Bumblebee Rimsky-Korsakov b.1	

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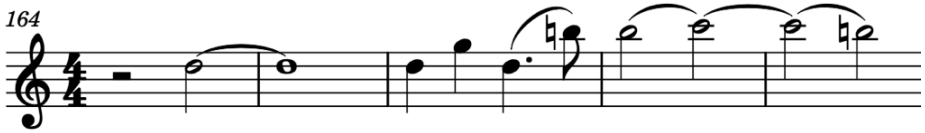
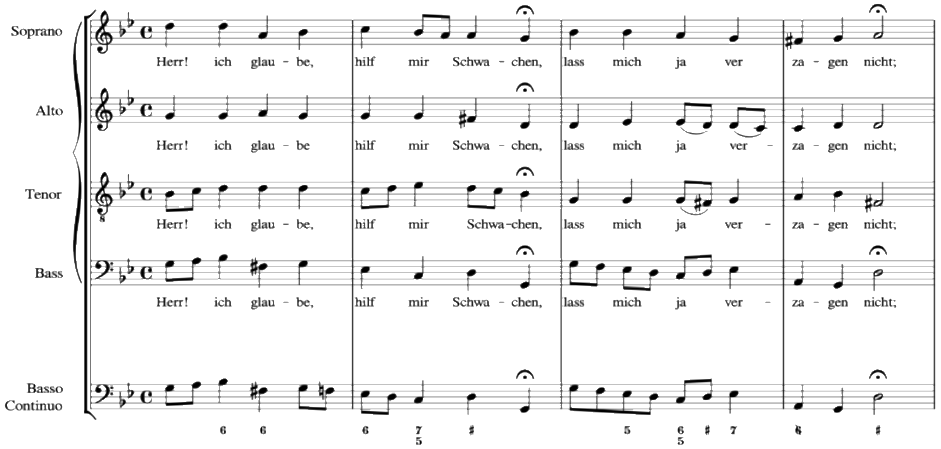
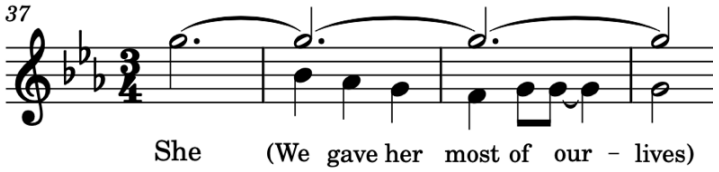
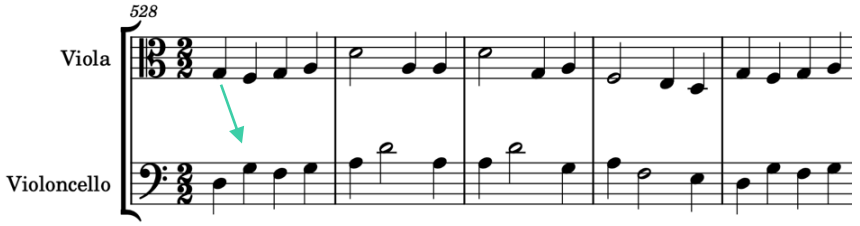
REPETITION

Repetition happens in many different ways in music e.g., a note, motif, cadence, rhythm, chord progression or section of the music

Title & Composer	Example
Aural Skills Horn Concerto No. 4 Mozart b.1+ - Mvt. 3 Rondo	**Repeated Notes**
Aural Skills Star Wars Suite for Orchestra J. Williams bb.4+ – Mvt. 1 Main Title	**Repeated Motif**
Aural Skills Symphony No. 5 Beethoven bb. 404-417 Mvt. 4 Allegro	**Extended Cadence**
Aural Skills Boléro Ravel b.1+	**Rhythmic Ostinato**
Irish Music An Cat is a Máthair Traditional Irish Tune Martin Hayes & Cormac Begley	**Repeated Section**

TEXTURE

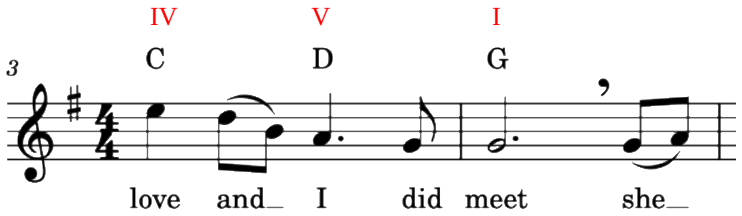
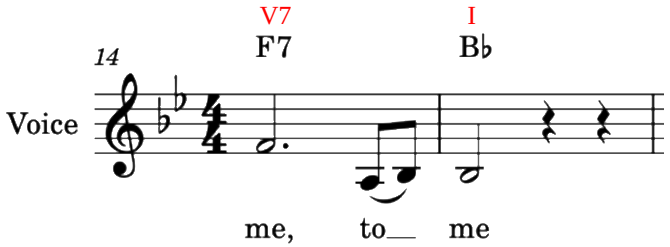
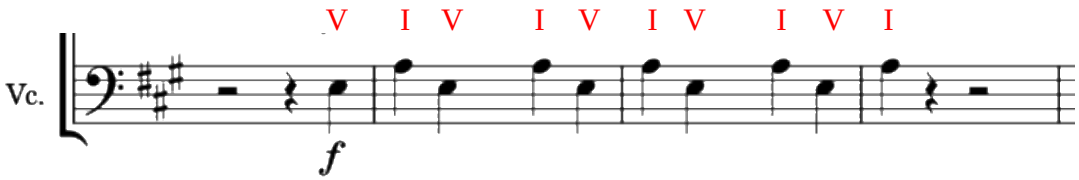
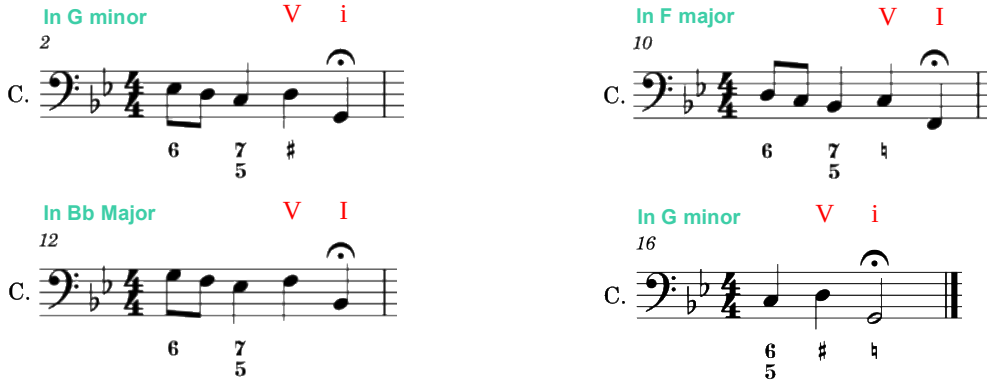
Musical Texture refers to how different layers of a piece of music are combined to produce the overall sound

Title & Composer	Example
Set Works *Symphonie Fantastique* Movement 4 H. Berlioz bb.164 - 168	**Monophonic** 
Set Works Cantata no. 78 *Jesu, der du meine Seele* Bach b.1 Chorale	**Homophonic** 
Set Works She's Leaving Home Sgt. Peppers Lonely Hearts Club Band Lennon & McCartney 0:50-0:55	**Polyphonic** 
Set Works Piano Quartet No. 1 G. Barry b.528 – Section H	**Polyphonic** 

Oide

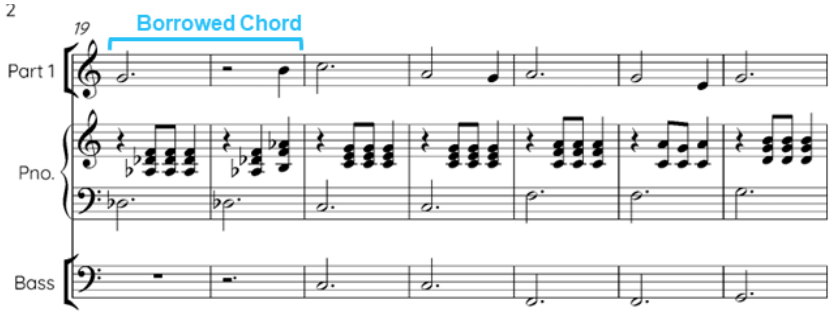
PERFECT CADENCE

When Chord V goes to Chord I at the end of a phrase, creating a finished sound

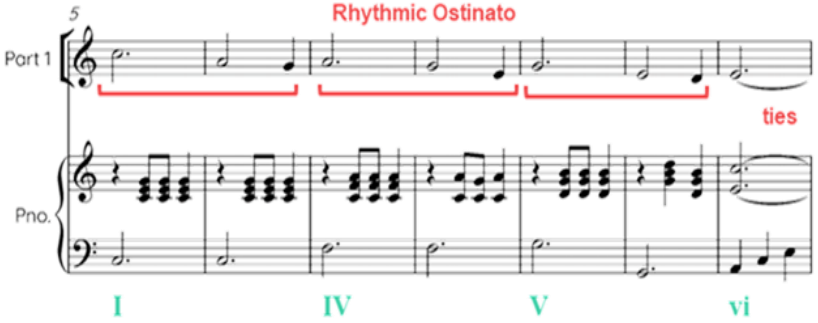
Title & Composer	Example
Irish Music Down by the Salley Gardens Irish Folk Song bb. 3-4	
Set Works Bohemian Rhapsody F. Mercury 0:45-0:52	
Set Works Piano Concerto No. 23 Mozart bb. 519-522 Mvt. 3	
Set Works Cantata No. 78 *Jesu, der du meine Seele* Bach b.2, b.10, b.12 & b.16 – Mvt.7 Chorale	

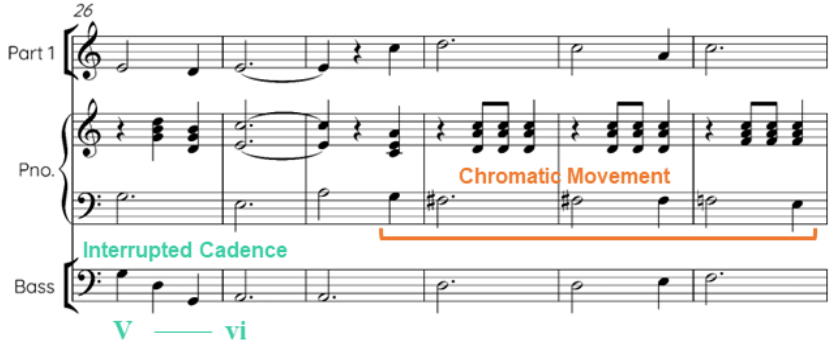
INGREDIENTS OF MUSIC IN ACTION

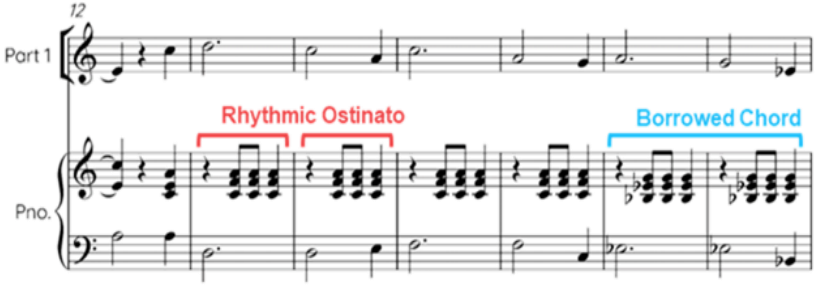
The completed score after students have experienced this learning through various listening, performing and arranging the theme activities

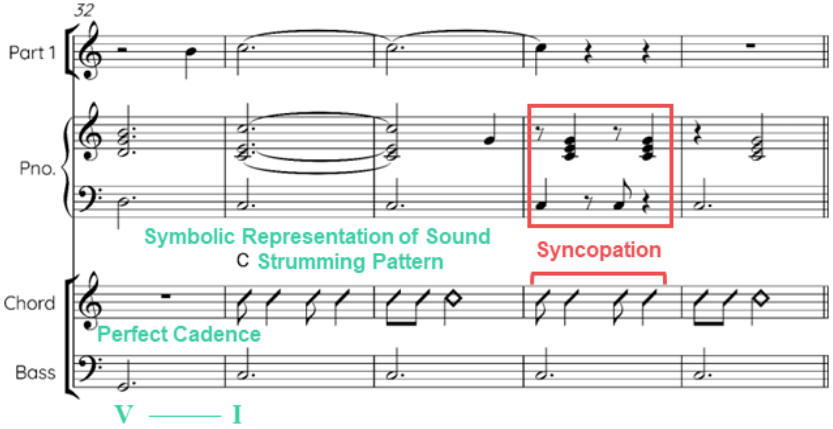


Homophonic Texture

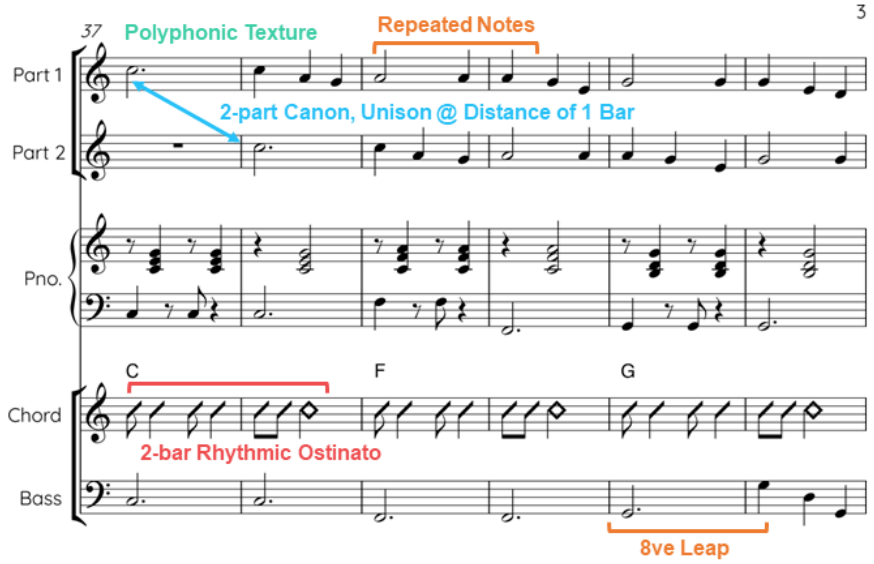


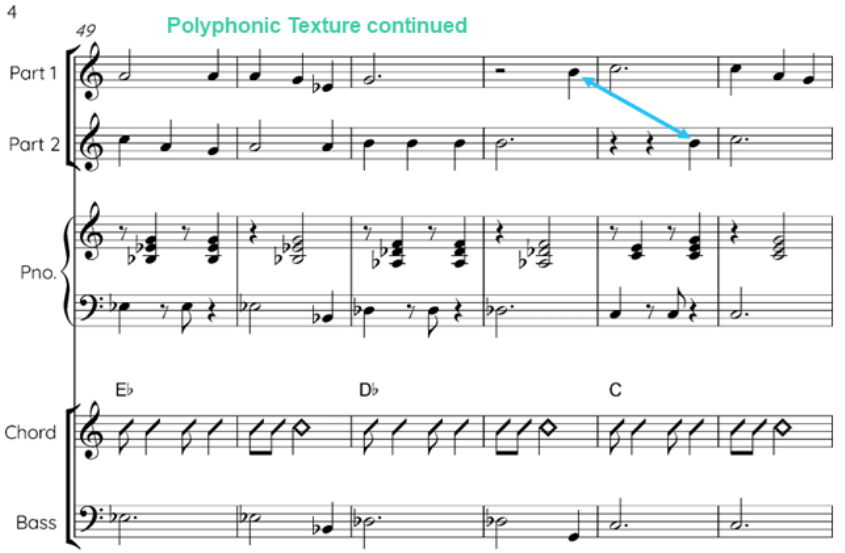


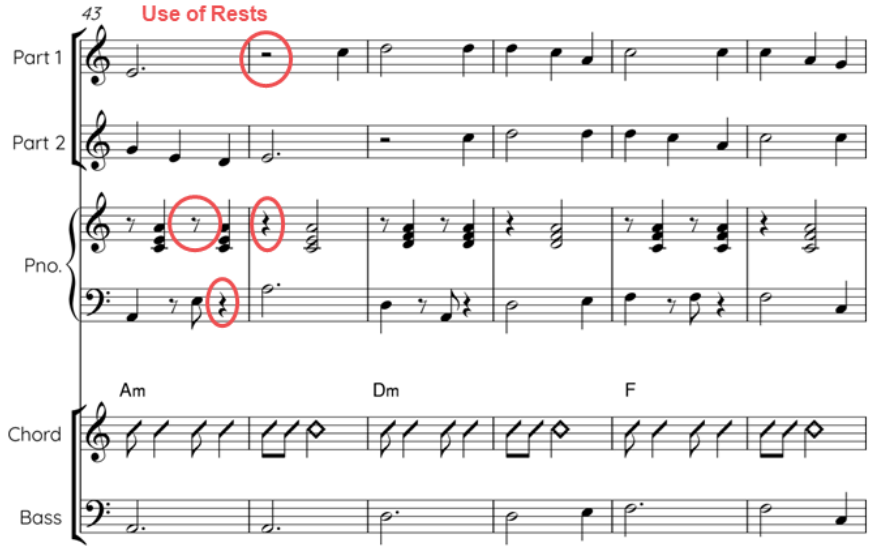


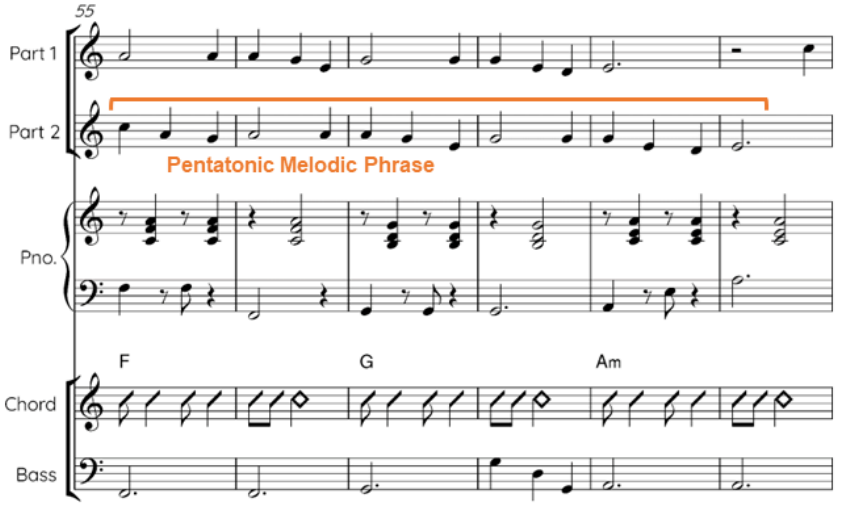


INGREDIENTS OF MUSIC IN ACTION – The Completed Score page 2



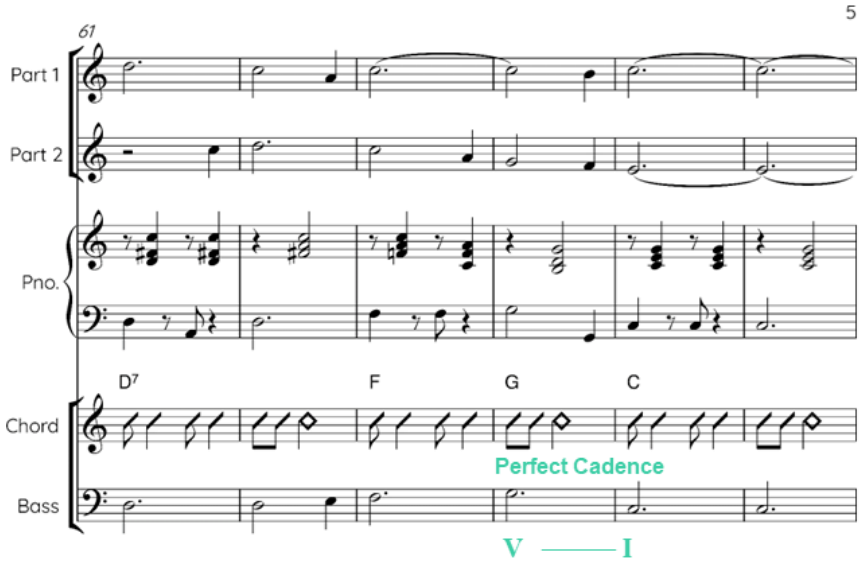


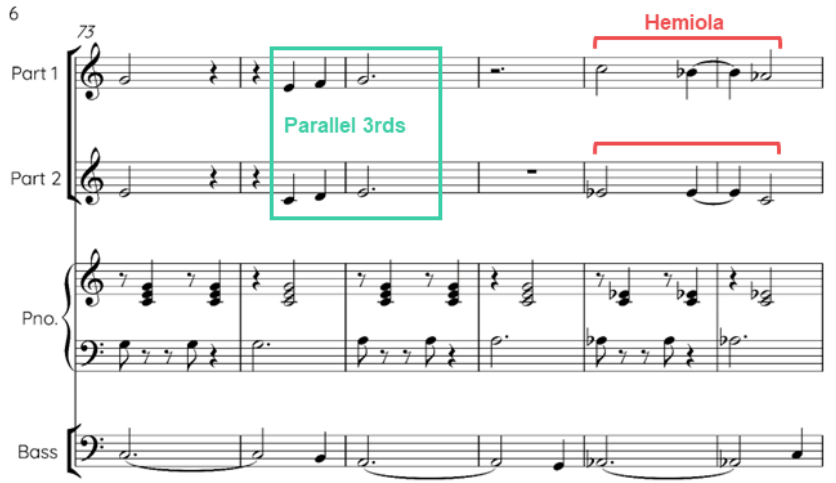


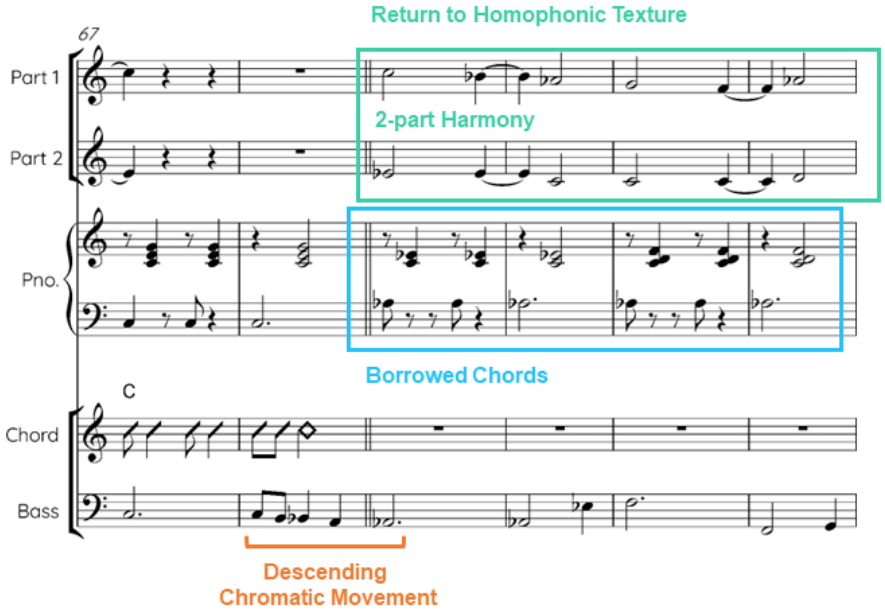


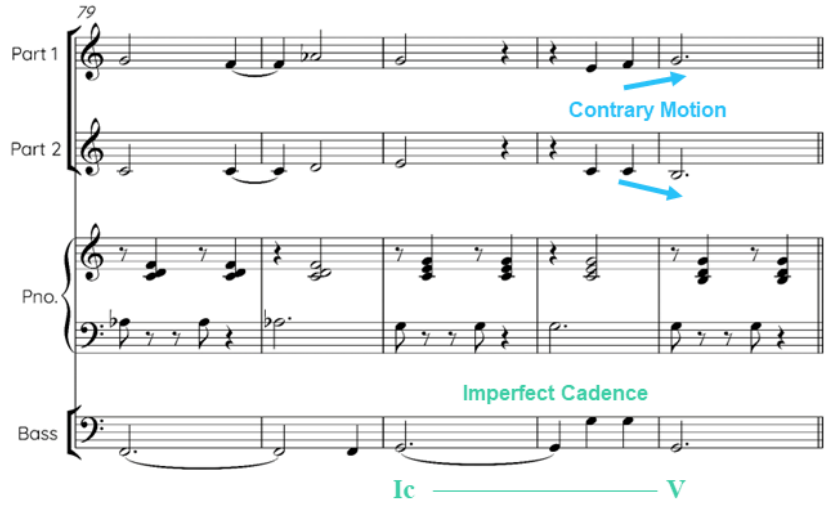
Oide

INGREDIENTS OF MUSIC IN ACTION – The Completed Score page 3



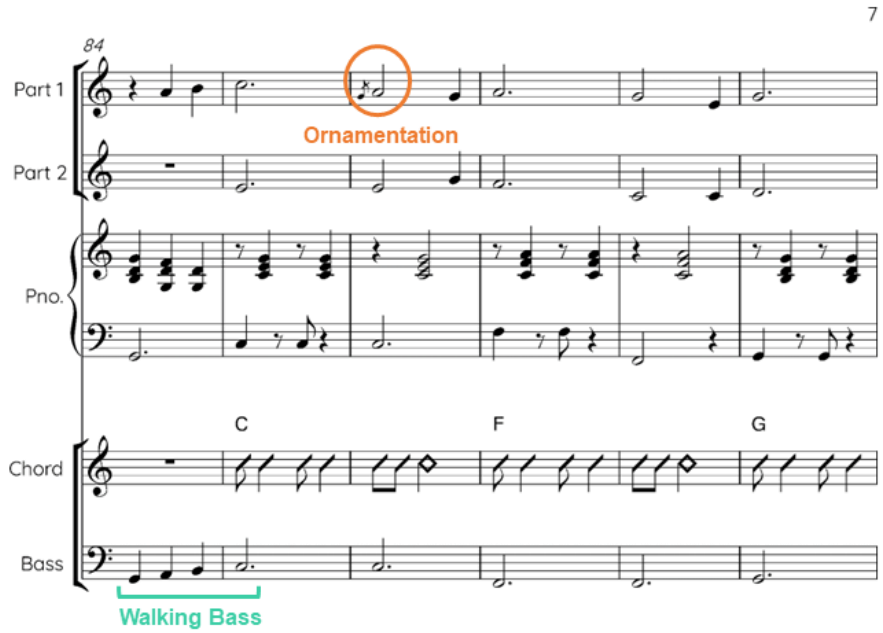


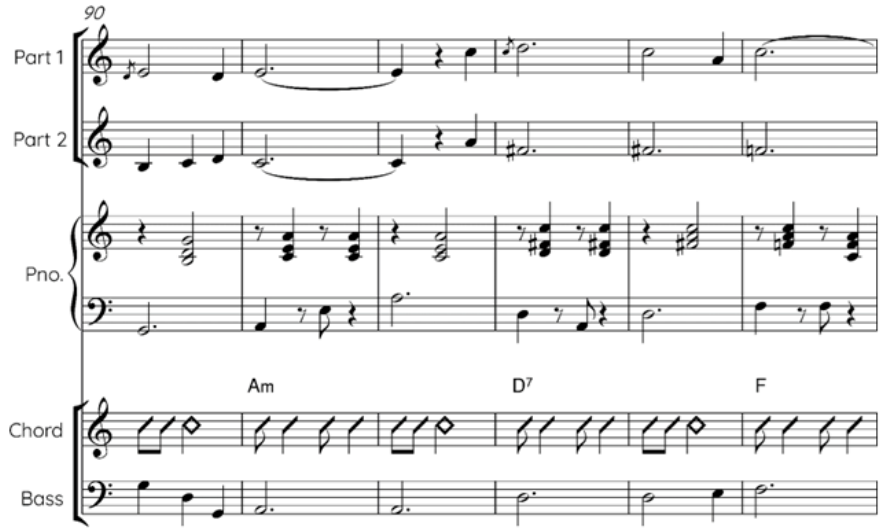


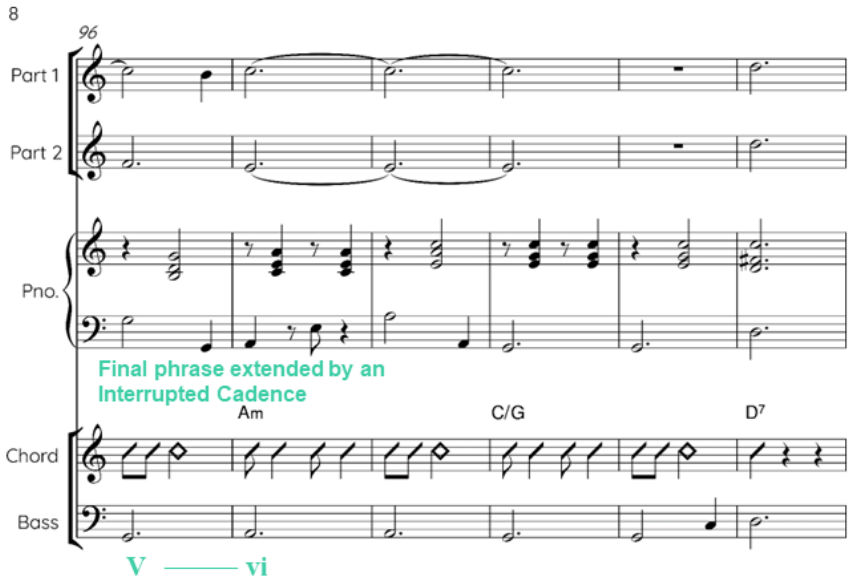


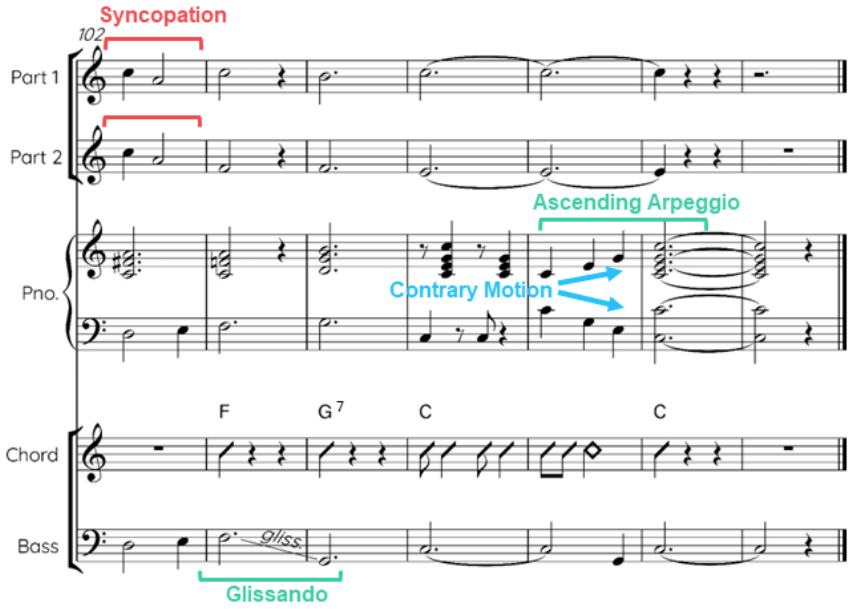
Oide

INGREDIENTS OF MUSIC IN ACTION – The Completed Score page 4









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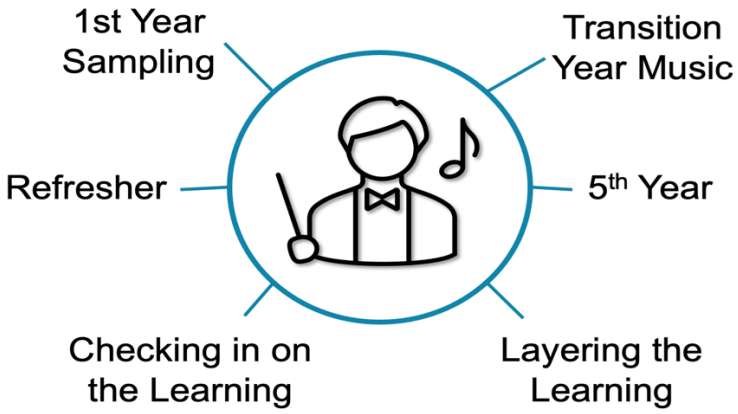
PLANNING FOR LEARNING THE INGREDIENTS OF MUSIC

Some of the many different contexts we as music teachers find ourselves in when engaging students in the learning of the Ingredients of Music



Possible Plan for 1st Year Sampling

This unit of learning is neither prescriptive nor exhaustive

Year: 1st Year **Teacher:** Anna Crusis **Group:** 1A	*This cohort of 1st Year students are divided into 6 groups. Each group will sample Music for 1 double period and 1 single period per week*	**Term:** Sep-Oct 2023 **Duration:** 3 Weeks **Dates:** 11th, 18th & 25th Sept

Context/Prior Learning - Any relevant information

- 24 students in this class – 14 Girls + 10 Boys /
- 2 x SEN and 3 x EAL
- 4 x Gtr / 3 X Uku / 6 x Pfte - 2 x Grades 2+4 / 6 singers / 5 with little or no experience
- Interests: Mainly Pop music / 3 play Trad / Ed Sheeran, Taylor Swift and Musicals

Level 3 - Learning Outcomes in focus	
Procedural Knowledge	**1.1 compose and perform or play back** short musical phrases and support these phrases by creating **rhythmic/melodic**/harmonic **ostinati** to accompany them **1.5 read, interpret and play from symbolic representations of sounds** **1.6 listen to** and transcribe **rhythmic phrases of up to four bars and melodic phrases of up to two bars** **1.7 perform music at sight through playing, singing or clapping melodic and rhythmic phrases** **1.9 demonstrate an understanding of** a range of **metres** and **pulses through the use of body percussion or other means of movement** **1.11 illustrate the structure of a piece of music through** a physical or **visual representation**
Innovate and Ideate	**2.5 prepare and rehearse** a musical work for an ensemble focusing on co-operation and listening for balance and intonation; refine the interpretation by **considering elements such as clarity, fluency, musical effect and style** **2.6 design a rhythmic or melodic ostinato and add layers of sound** over the pattern as it repeats, varying the **texture** to create a mood piece to accompany a film clip or sequence of images **2.9 distinguish between the sonorities**, ranges and timbres **of selections of instruments** and voices; identify how these sounds are produced and propose their strengths and limitations in performance
Culture and Context	**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
Level 2 - Learning Outcomes in focus	
Communication & Literacy	**1.22 Participate in a** performance or a presentation, e.g., presentation of a short drama piece to members of the class, **performance of** dance or **music** to parents **1.24 Produce a piece of work for display**
Reflection on this choice of Learning Outcomes	What worked well? Were there any other Learning Outcomes that were relevant for this group? Would you use the same learning outcomes for the next group of students?

INGREDIENTS OF MUSIC: Possible Plan for 1st Year Sampling – Page 2

Intended Learning	**Learning Intentions** – Learning together, we will…
☐ Rhythm and Metre ☐ Melody ☐ Ingredients of Music ☐ Instruments ☐ Skills of compose, perform, listen, research ☐ Historical Period	☐ learn about the ingredients/building blocks of music ☐ experience Ostinato, Sequence, Canon and Texture in music ☐ explore Tempo, Metre and Dynamics to assist in the performing of and listening to a piece ☐ create a graphic score demonstrating our understanding of form and other musical features ☐ cooperate in a group to identify 2 features of Baroque music

Evidence of Learning Together, in your group.	**Success Criteria** I CAN…
☐ Create a rhythmic and/or melodic ostinato to accompany a short phrase ☐ Perform your finished composition incorporating any ingredients of music that you have learned ☐ In your group, describe 2-3 features from a heard excerpt, identify the instruments heard and one feature of that style of music	☐ hear sequence, canon and polyphony in Baroque music ☐ use crotchets, quavers and minims to create my rhythmic ostinato ☐ use do, re and mi to create my melodic ostinato ☐ recognise major and minor chords ☐ rehearse our piece with my group ☐ identify 1 instrument heard in Baroque music

Learning Experiences / Activities

ACtovty

Reflections – Feedback What Worked Well? / Even Better If / Next Steps	**Resources/Supports**
☐ x	☐ Dramatics Poster ☐ Oide Materials from PPMTA Conference 2023 ☐ So Sorry by Jem

Signed _____ Date: _____

PLANNING FOR LEARNING THE INGREDIENTS OF MUSIC AT SENIOR CYCLE

- Map below when and how you intend to engage with the Set Works for Leaving Certificate Class 2025

	Sep - Oct	Nov - Dec	Jan - Feb	Feb - Mar	Apr - May
5th Year					
6th Year					

- Might the supports on pages 4-13 form the basis of a 3-week introductory module on the Ingredients of Music for your 5th year students?
- If yes, what composing, listening and performing strategies might you use to engage your 5th year students with these supports?
- Consider how the learning inherent in the Set Works can support the learning and teaching of Melody, Harmony and Performing