



# Welcome!

## You are now logged in

### Before we begin, please download the supports below...

**MAPPING THE LEARNING**

Supporting the Professional Learning of School Leaders and Teachers

September 2024				October 2024				November 2024								
Mon 02nd	Mon 09th	Mon 16th	Mon 23rd	Mon 30th	Mon 07th	Mon 14th	Mon 21st	Mon 28th	Mon 05th	Mon 12th	Mon 19th	Mon 26th	Mon 03rd	Mon 10th	Mon 17th	Mon 24th
Mid-Term																
December 2024				January 2025				February 2025								
Mon 02nd	Mon 09th	Mon 16th	Mon 23rd	Mon 30th	Mon 06th	Mon 13th	Mon 20th	Mon 27th	Mon 03rd	Mon 10th	Mon 17th	Mon 24th				
School Holidays																
March 2025				April 2025				May 2025								
Mon 03rd	Mon 10th	Mon 17th	Mon 24th	Mon 31st	Mon 07th	Mon 14th	Mon 21st	Mon 28th	Mon 05th	Mon 12th	Mon 19th	Mon 26th				
School Holidays																
September 2025				October 2025				November 2025								
Mon 01st	Mon 08th	Mon 15th	Mon 22nd	Mon 29th	Mon 05th	Mon 12th	Mon 19th	Mon 26th	Mon 02nd	Mon 09th	Mon 16th	Mon 23rd				
Mid-Term																
December 2025				January 2026				February 2026								
Mon 01st	Mon 08th	Mon 15th	Mon 22nd	Mon 29th	Mon 05th	Mon 12th	Mon 19th	Mon 26th	Mon 02nd	Mon 09th	Mon 16th	Mon 23rd				
School Holidays																
March 2026				April 2026				May 2026								
Mon 02nd	Mon 09th	Mon 16th	Mon 23rd	Mon 30th	Mon 06th	Mon 13th	Mon 20th	Mon 27th	Mon 03rd	Mon 10th	Mon 17th	Mon 24th				
School Holidays																

**Oide collectors of irish music**

*Irish Music is an oral tradition and so the music was passed on from person to person and not written down. Most tunes that we now regard as traditional only began to be noted down in collections of Irish Music from the 18<sup>th</sup> Century onwards.*

**Edward Bunting (1773-1843)**  
Collector, Organist, Publisher

1796 - *Ancient Irish Music 1809 - 2<sup>nd</sup> Volume 1840 - 3<sup>rd</sup> Volume*

- Organist from age 11
- Musical scribe to the Belfast Harp Festival 1792
- Also collected music from the western counties
- Tunes include 'Casadh an tSugain' and 'Droighnean Donn'
- Thomas Moore used many of Bunting's airs and adopted the music to his own lyrics

**George Petrie (1789-1866)**  
Collector, Archaeologist, Artist

1855 - *Ancient Music of Ireland 1905 - Petrie Collection*

- Includes notes on the collected tunes
- Tunes include 'Donny Boy'
- Assisted Bunting in his 3<sup>rd</sup> Volume
- 1851 founded the Society for the Preservation and Publication of Melodies of Ireland
- After his death, Charles Stanford published Petrie's complete collection in 1905

**Patrick Weston Joyce (1827-1914)**  
Collector, Historian, Writer

1875 - *Ancient Irish Music 1909 - Old Irish Folk Music and Songs (842 pieces)*

- Teacher and Principal of Marlborough Street Training College for Teachers
- Many of the tunes are from his memory of childhood and are as a result very close to the tradition
- Author of a social history of ancient Ireland

**Captain Francis O'Neill (1848-1936)**  
Collector, Flautist, Police Officer

1903 - *O'Neill's Music of Ireland 1907 - Dance Music of Ireland 1908 - O'Neill's Irish Music 1922 - Wajfs & Strays of Gaelic Melody*

- Chief of Police in Chicago
- Regarded as one of the most foremost collectors of traditional music and song
- Published biographies of the musicians from whom he collected music

**Aloys Fleischmann (1910-1992)**  
Collector, Organist, Choir Master

1998 - *Sources of Irish Traditional Music, c.1600-1855 (2 vols)*  
Composed consistently across a wide range of genres

- Professor of Music at University College Cork
- Wrote a complete catalogue of traditional Irish tunes from 1600-1855 totalling 7,000 tunes compiled into 2 major collections
- Took 40 years to complete and was published after his death in 1999
- Work was completed by Micheál O'Súilleabháin, University of Limerick

**Breandán Breathnach (1912-1985)**  
Collector, Uilleann Piper, Publisher

*Ceol Rince na hÉireann* published in 5 volumes in 1963, 1976, 1985, 1998 and 1999

- A civil servant seconded to the Department of Education to travel the country and write down versions of tunes he heard
- Collected over 7,000 tunes which were published in 5 volumes, the last 2 were published after his death
- His collections are highly regarded among musicians and are important as a source of interesting versions of tunes

**irish music LISTENING DIARY**

*Listen multiple times to your chosen piece, and capture all the learning below*

**TYPE:** \_\_\_\_\_

**Title:** \_\_\_\_\_

**URL Link / Source:** \_\_\_\_\_

**Composer Performer or Group?** \_\_\_\_\_

INSTRUMENTS			
Traditional	Non-Traditional	Melodic	Accompaniment

FEATURES	
Traditional	Non-Traditional

**What else can you talk about in this piece?**





Oide

Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceannairí  
Scoile agus Múinteoirí

Supporting the Professional  
Learning of School Leaders  
and Teachers

# Ceol Gaelach don Oide Ceoil

*Spring Sessions*

Tuesday, 05<sup>th</sup> March 2024

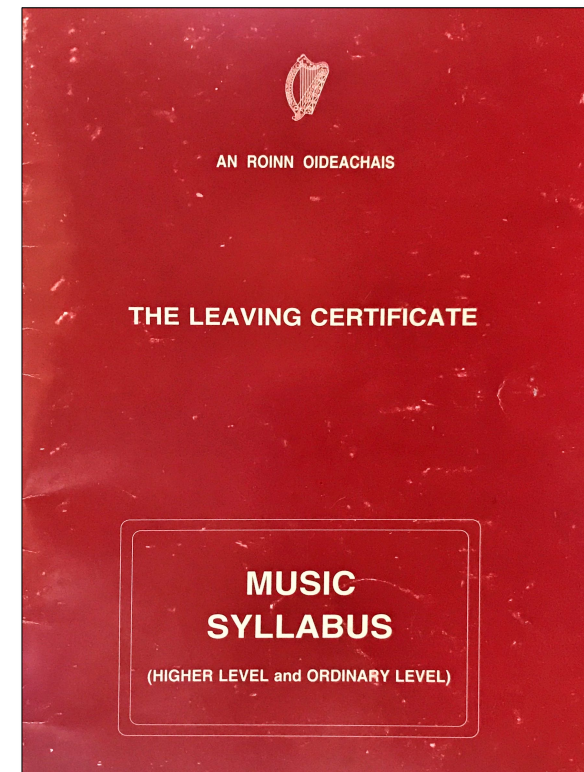
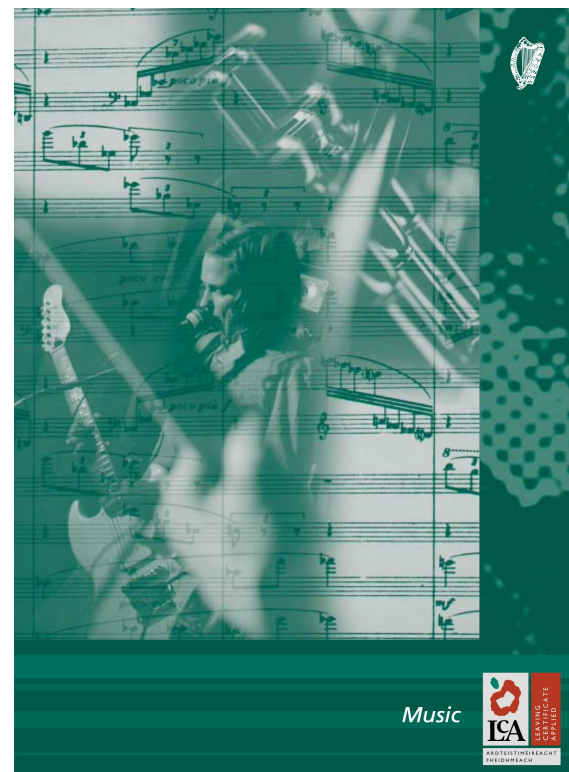
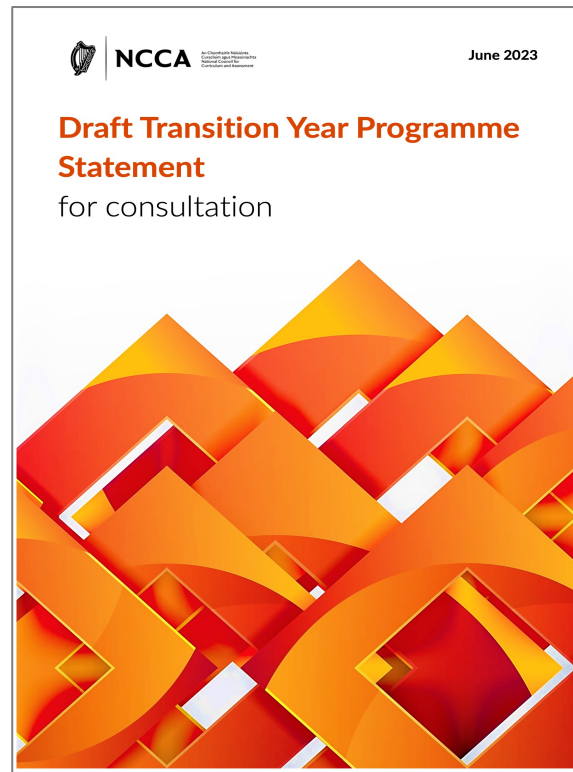
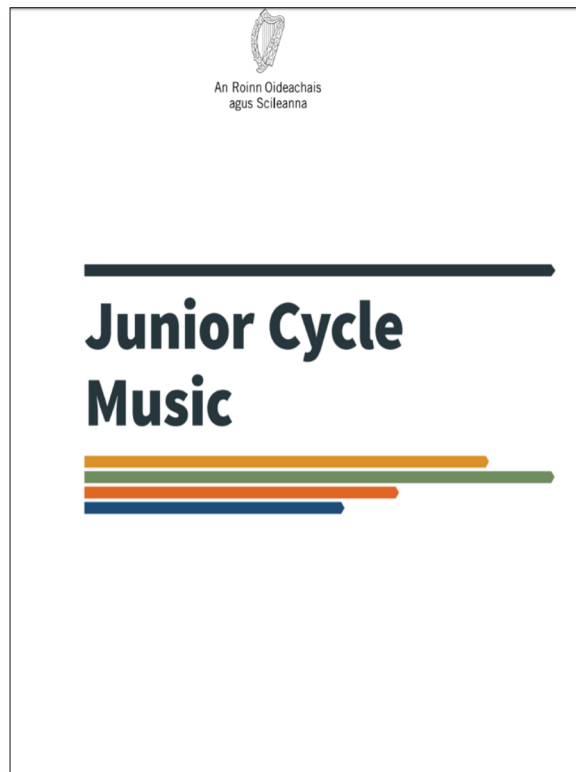




# Key Documents



Oide



Junior Cycle

Senior Cycle

# Learning together we will...



Oide

- review the curricular requirements at both Junior and Senior Cycle
- explore how we can access authentic recordings of Irish Music
- consider how DLT can support engagement with these recordings
- delve deeper by asking ‘What else can I teach about Irish Music that this tune will help me explain?’
- consider how we bring all the learning together into a clear trajectory for students learning



# Listening used in this Presentation



Oide

Track 1 [Altan - A Fig for a Kiss](#)

Track 2 [Craig Duncan - A Fig for a Kiss/Hardiman The Fiddler \(Medley\)](#)

Track 3 [William Coulter & Martin Hayes - Fig For A Kiss / Sergeant Cahill's Favorite](#)

Track 4 [Bill Whelan - The Countess Cathleen/Woman Of The Sidhe](#)

Track 5 [Toyota Céilí Band - The Ash plant / Honeymoon Reel / High Reel](#)

Track 6 [Ballinakill Céilí Band: The Ashplant / The Geese In the Bog](#)

Track 7 [Niamh Hinchy and Lisa Canny - The Ashplant Reel](#)

Track 8 [Paddy Rafferty & Michael Rafferty - Queen of the Rushes](#)



# Junior Cycle Irish Music



## Learning Outcomes: Knowledge, Understanding, Skills and Values

1.13 compare different interpretations or arrangements of a piece of Irish traditional or folk music, paying attention to musical elements and other influences

3.7 compare compositions by two or more Irish composers or songwriters; use listening, background reading, and scores (where appropriate) to explain and describe differences and similarities in the compositions

3.11 explore the time allocated to Irish artists and performers on a variety of local or national Irish media and present these findings to your class

## Other Relevant Learning Outcomes

1.9 demonstrate an understanding of a range of metres and pulses through the use of body percussion or other means of movement

1.8 rehearse and perform pieces of music that use common structural devices and textures

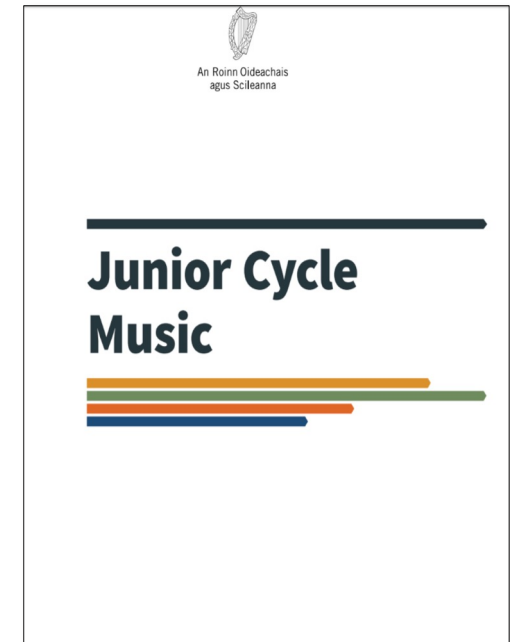
2.4 rehearse and present a song or brief instrumental piece; identify and discuss the performance skills and techniques that were necessary to interpret the music effectively

3.1 collaborate with fellow students and peers to produce a playlist and a set of recordings to accompany a local historical event or community celebration

1.10 discuss the characteristics and defining features of contrasting styles of music represented in the local school or community

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



# Transition Year - Irish Music?



Oide

*Transition Year builds a broad and solid foundation for students to progress from junior cycle into the remainder of senior cycle. It develops many aspects of the key competencies of senior cycle.*





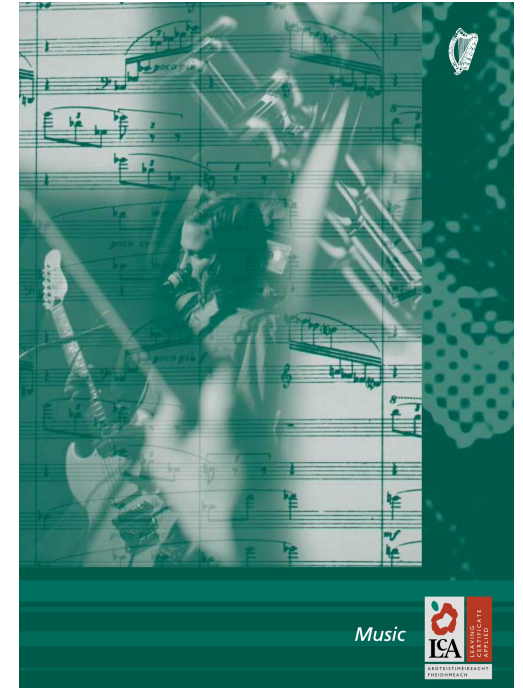
# Leaving Certificate Applied Irish Music



Oide

## Unit 3 (b) MUSIC OF IRELAND

*In relation to Irish Traditional Music or any other style of music with a discernible Irish influence, students are encouraged to develop an awareness of the characteristics of the music, the instruments used and the cultural context. They are also encouraged to take part in a music-making activity.*

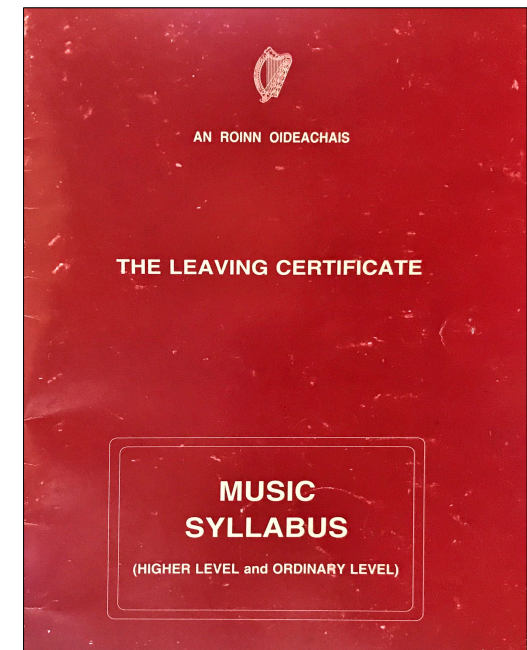




# Leaving Certificate Irish Music

*All students should have sufficient experience of listening to Irish music to enable them to understand, identify and describe from aural and visual perception*

- (i) the range and variety of Irish music heard today*
- (ii) Irish musical idioms and influences*
- (iii) traditional and modern-day performing styles (HL)*
- (iv) the contribution Irish music has made to folk music in other countries, especially in North America (HL)*



# Irish Music is...



Oide

*...an oral and aural tradition because it is passed on from generation to generation primarily through **musicians** – instrumentalists and vocalists – **listening to each other**. Despite the proliferation of media (especially in the digital age), **it remains a skill acquired by ear** and a practice rooted in community.*

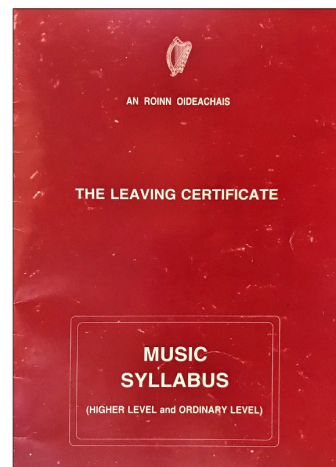




# In considering the Leaving Certificate Syllabus, what might the learning be about in Irish Music?

*All students should have sufficient experience of listening to Irish music to enable them to understand, identify and describe from aural and visual perception*

- (i) the range and variety of Irish music heard today*
- (ii) Irish musical idioms and influences*
- (iii) traditional and modern-day performing styles (HL)*
- (iv) the contribution Irish music has made to folk music in other countries, especially in North America (HL)*



# Possible Learning



Oide

- Ceilí Band
- Collectors / Preservation
- Composers / Performers / Performance
- Dances
- Developments
- Features
- Fiddle
- Fusion
- Groups
- Harp: Harpers / Planxties / Harp Tradition
- Instruments: Individual / Accompanying / Melody / Traditional & Non-Traditional /
- North America
- Ornamentation
- Regional Styles
- Sean-Nós Singing
- Seán Ó Riada
- Song Tradition
- 20<sup>th</sup> Century Developments

This list is not prescriptive or exhaustive

# How might we evidence this learning?



Oide

## Listening

- Dances
- Features (Trad & Non-trad)
- Fusion
- Instruments
- Performers
- Sean-Nós Singing
- Song Tradition
- Styles

## Writing

- Ceilí Band
- Collectors
- Composers
- Dances
- Developments
- Fusion
- Groups
- Instruments
- North USA
- Ornamentation
- Performers
- Performance
- Preservation
- Regional Styles
- Sean-Nós
- Song Tradition



# Evidencing this Learning through Listening



Oide

<b>Dances</b>	Type / Time Signature / Typical bar of Rhythm / Form / Features / Name 3 types
<b>Fusion</b>	Identify the styles / Features of both / Reason for your answer
<b>Instruments</b>	Melody / Accompaniment / Traditional / Non-traditional / In the order / Type of tune
<b>Sean-nós</b>	Identify / Traditional and Non-traditional Features / Form / Range / Performers
<b>Songs</b>	Type / Reason for your answer / Traditional and Non-traditional Features / Form / Range / Performers
<b>Style</b>	Treatment of a tune / Features / Compare different arrangements

# Evidencing this Learning through Listening



Oide

<b>Dances</b>	Type / Time Signature / Typical bar of Rhythm / Form / Features / Name 3 types
<b>Fusion</b>	Identify the styles / Features of both / Reason for your answer
<b>Instruments</b>	Melody / Accompaniment / Traditional / Non-traditional / In the order / Type of tune
<b>Sean-nós</b>	Identify / Traditional and Non-traditional Features / Form / Range / Performers
<b>Songs</b>	Type / Reason for your answer / Traditional and Non-traditional Features / Form / Range / Performers
<b>Style</b>	Treatment of a tune / Features / Compare different arrangements



## Detailed and evidence-based essay

- Must show evidence of purposeful listening to Irish Music
- Include specific musical examples e.g., names of pieces or songs, musical quotations, examples of ornamentation, performers, collections, recordings etc



# Capturing the learning



Oide

**irish music**

**LISTENING DIARY**

*Listen multiple times to your chosen piece, and capture all the learning below*

TYPE: \_\_\_\_\_

Title: \_\_\_\_\_

URL Link / Source: \_\_\_\_\_

Composer  
Performer  
or Group?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**INSTRUMENTS**

Traditional	Non-Traditional	Melodic	Accompaniment

**FEATURES**

Traditional	Non-Traditional

What else can you talk about in this piece?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Purposeful listening

### How might a listening diary support our students' learning?



# Learning from authentic recordings



Oide

itma.ie has a large collection of tunes with interactive scores

The screenshot shows the itma.ie website interface. At the top, the logo 'itma' is on the left, and navigation links 'Latest', 'Collections', 'Explore', 'Exhibitions', 'About', 'Contact', and 'Shop' are on the right. The main content area features a video player on the left showing a fiddle being played, and a large green panel on the right with the following text: 'HOME > COLLECTIONS > SCORES', 'An Bouchail Breughte — The Sick Boy / Liam O'Connor, fiddle', and 'from Old Irish Folk Music & Songs A'. Below the video player is a 'SOUNDSLICE' logo and a control bar with a play button, volume (100%), and other playback controls.



# Learning from authentic Sean-nós recordings



Oide

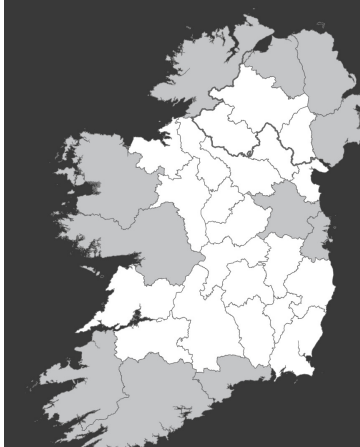
**seannos.tg4.ie** Explore by Theme, Area, Song Name or Performer

TG 4 Cartlann Sean Nóis

### Téamaí

Grá Reiligiún Bás Greann Tírghrá  
Caitheamh Aimsire Deoraíocht Suantraí  
Tragóid Ól Caoineadh Samhlaíocht  
Stair Troid Áit Báid Magadh Aoir

### Ceantair



Gaillimh Dún na nGall Maigh Eo  
Ciarraí Corcaigh Port Láirge  
Baile Átha Cliath An Mhí Doire

### Amhránaithe

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

Adhna Ní Bhraonáin  
Ailbhe Nic Cába  
Áine Ní Bhuachalla  
Áine Ní Dhroighneáin  
Áine Uí Cheallaigh

### Amhráin

A	B	C	D	E	F	G	H	I	J	K	L	M
N	O	P	Q	R	S	T	U	V	W	X	Y	Z

A Bhídeach na gCarad - Corn Uí Riada 2022 - Colm (Jimmy) Ó Curraoin  
A Bhídeach na gCarad - Sean nós na bhfear 2016 - Colm (Jimmy) Ó Curraoin  
A Bhríde Bheag Chróin - Corn Uí Riada 2012 - Máire Ní Chéileachair  
A Mhamaf nach tú an Cladhaire - Corn Uí Riada 2009 - Áine Uí Cheallaigh  
A Mháire Ní Laoghaire - Eoin Warner  
A Mháithrín Dhllis - Corn Uí Riada 2013 - Brian Ó Domhnaill



## thesession.org

- Find tunes to play
- Practise playing at different tempi
- Find sessions to play them in
- Join in discussions on Irish Music
- Find events
- Explore track listings of recordings
- Identify the collection

A screenshot of the website thesession.org. At the top, there are two buttons: 'ABC' (highlighted with a red circle) and 'SHEET MUSIC'. Below these is a musical score for three staves in G major and 9/8 time. At the bottom, there are two buttons: 'PLAY AUDIO' and 'PRINT'. A small number '1' is visible in the top right corner of the page.

ABC SHEET MUSIC 1

PLAY AUDIO PRINT

# Create Staff Notation and Tab from MIDI files



Oide

1. Download MIDI file of a tune from thesession.org
2. Import the file into notation software such as MuseScore
3. Add as many tracks as needed for each instrument
4. Copy the melody to each track
5. Choose an appropriate type of notation for each track e.g. staff notation, tablature, solfa, tin whistle fingering
6. Edit and arrange as needed e.g., add chord symbols, add repeat signs, change tablature strings, change octave to suit instruments, add ornamentation, add a Title, add a simple bodhrán accompaniment

The screenshot shows the 'thesession.org' interface for a MIDI file. At the top, there are two tabs: 'ABC' (circled in red) and 'SHEET MUSIC'. Below the tabs is a musical staff with a treble clef and a key signature of one sharp (F#). A 'PLAY AUDIO' button is visible. Below the staff, there is a 'DOWNLOAD' section with two buttons: 'ABC' and 'MIDI' (circled in red). A blue arrow points from the 'MIDI' button towards the right side of the image.

ABC SHEET MUSIC 1

X: 1  
T: The Butterfly  
R: slip jig  
M: 9/8  
L: 1/8  
K: Emin  
:B2E G2E F3	B2E G2E FED	B2E G2E F3	B2d d2B AFD:
:B2d e2f g3	B2d g2e dBA	B2d e2f g2a	b2a g2e dBA:
:B3 B2A G2A	B3 BAB dBA	B3 B2A G2A	B2d g2e dB7

DOWNLOAD  
ABC  
MIDI  
COPY

## The Butterfly

The musical score for 'The Butterfly' is presented in a multi-staff format. At the top, the tempo is marked as  $\text{♩} = 120$ . The key signature is one sharp (F#) and the time signature is 9/8. Above the first two staves, chord symbols are provided: Em, D, Em, D, Em, D, each with a corresponding guitar fretboard diagram. The staves are as follows:

- Fiddle:** Treble clef, 9/8 time signature, staff notation.
- D Tin Whistle:** Treble clef, 9/8 time signature, staff notation with tin whistle fingering dots below.
- Guitar:** Treble clef, 9/8 time signature, guitar tablature.
- Irish Tenor Banjo:** Treble clef, 9/8 time signature, banjo tablature.
- Mandolin:** Treble clef, 9/8 time signature, mandolin tablature.
- Bodhrán:** Bass clef, 9/8 time signature, staff notation with a double bar line at the beginning.



# A wealth of sources



### COLLECTIONS AND SHEET MUSIC

- ITMA (Irish Traditional Music Archive): <https://www.itma.ie/>
- The Session: <https://thesession.org/>
- The Goodman Collection: <http://goodman.itma.ie>
- The Seamus Connolly Collection: <https://connollymusiccollection.bc.edu>
- The Contemporary Music Centre Ireland: <https://www.cmc.ie/composers>
- Irish Composers Collective: <http://irishcomposerscollective.com>

### LINKS TO LIVE PERFORMANCES

- TG4 Playlist: <https://bit.ly/2QvMPbj> or
- TG4 Music Playlist: <https://tg4.ie/en/player/categories/irish-music-series/>
- Trad TG4 (Youtube Channel): <https://bit.ly/33uQwTK>
- LiveTrad: <https://www.youtube.com/user/Livetrad>
- Fleadh TV: <https://www.youtube.com/user/FleadhTV>
- RTE National Symphony Orchestra: <https://www.youtube.com/user/TheRTENSO/videos>

### ORGANISATIONS

- The Association of Irish Composers: <http://www.composers.ie>
- Directory of Irish Musicians: <https://www.hooley.ie/categories/singer-songwriters/>
- (The Pipers Club): [Na Píobairí Uilleann](http://NaPibairiUilleann)
- Comhaltas Ceoltoirí Éireann: <https://comhaltas.ie>
- Gael-Linn: <https://www.gael-linn.ie/en/home>
- Oireachtas: <http://www.antoireachtas.ie>



# How can we link all this learning into a clear trajectory for our students?

## Listening

- Dances
- Features (Trad & Non-trad)
- Fusion
- Instruments
- Performers
- Sean-Nós Singing
- Song Tradition
- Styles

## Writing

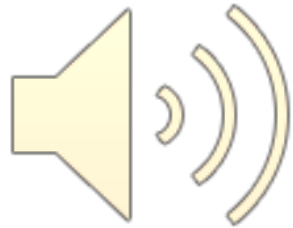
- Ceilí Band
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- Song Tradition



What learning about Irish Music can  
one tune help us explain?



# What can we learn?



Listen to the following track and identify the tune type, metre and write out 2 bars of rhythm

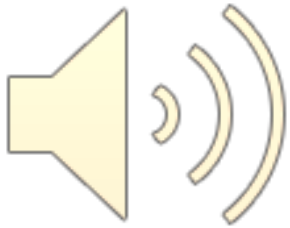
Slide 5 - Track 1

**Dance**

**Slip Jig**



# What can we learn?



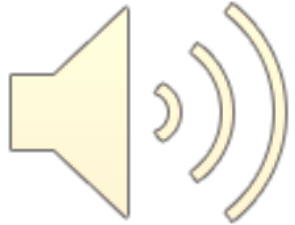
Listen again and discuss the **instruments** used in this track

Slide 5 - Track 1

- **Instruments** Fiddle, Flute, Guitar, Bouzouki
- **Melodic** Fiddle & Flute
- **Accompaniment** Guitar & Bouzouki
- **Traditional** Fiddle & Flute
- **Non-traditional** Guitar & Bouzouki







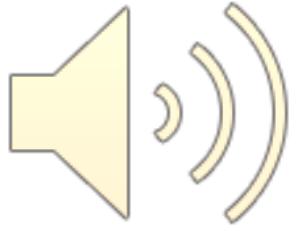
Listen again and discuss the **instruments** used in this track

Slide 5 - Track 2

- **Instruments** Guitar, Harp, Fiddle, Accordion, Tin Whistle, Flute
- **Melodic** Tin Whistle, Fiddle, Accordion, Harp, Flute
- **Accompaniment** Guitar, Accordion, Harp
- **Traditional** Fiddle, Flute, Tin Whistle, Harp
- **Non-traditional** Guitar



# What can we learn?



Listen again and discuss the **features** heard in this track

Slide 5 - Track 1



## Traditional

- Irish Dance Tune
- Unison Playing in Fiddle & Flute
- Ornamentation
- Modal

## Non-Traditional

- Use of Accompaniment
- Use of Non-traditional instruments
- Use of Harmony



# Slip Jig – A Fig for a Kiss



Oide

Slide 5  
Track 1

Listen out for the **ornamentation** heard here

The image displays a musical score for the piece 'Slip Jig – A Fig for a Kiss'. The score is written on four staves, all using a treble clef. The key signature is G major (one sharp, F#) and the time signature is 9/8. The music is a single melodic line. The first two staves contain the first two measures of the piece, which end with a repeat sign. The third and fourth staves contain the next two measures, which conclude the piece with a final double bar line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and beams connecting notes. The overall style is characteristic of traditional Irish jig music.



# Slip Jig – A Fig for a Kiss



Oide

Slide 5  
Track 3

Comment on the **ornamentation** heard here

The image displays a musical score for the piece "Slip Jig – A Fig for a Kiss". The score is written in G major (one sharp) and 9/8 time. It consists of four staves of music. The first two staves show the main melody with various ornaments, including grace notes and slurs. The third and fourth staves show a more complex, ornamented version of the melody, likely demonstrating the specific ornamentation mentioned in the text. The notation includes eighth and sixteenth notes, rests, and various decorative flourishes.

# Ornamentation



Oide

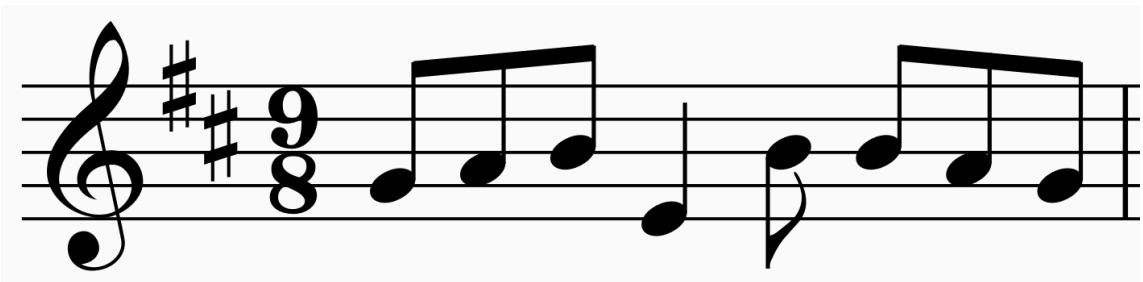
## The Cut



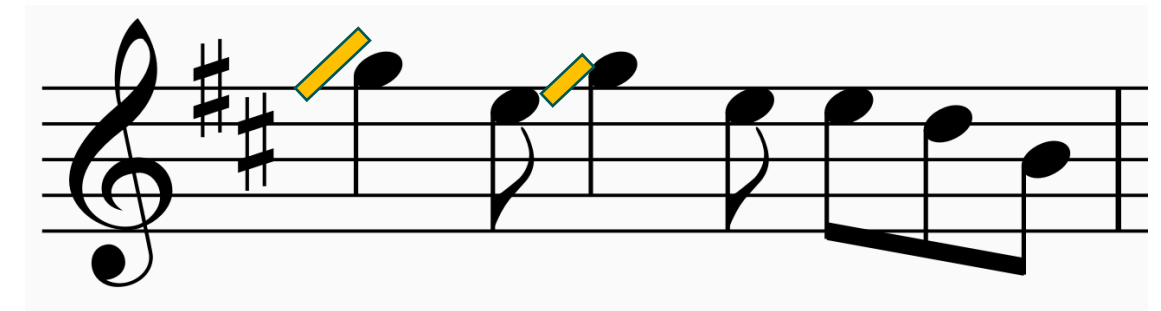
## Trebling



## Melodic & Rhythmic



## Slide



Slide 5  
Track 3



# Slip Jig – A Fig for a Kiss



What other learning about Irish music can this tune help us to explain?



Mairéad Ní Mhaonaigh



Martin Hayes

# Other Learning? Fiddle Styles



Oide



Mairéad Ní Mhaonaigh  
Fiddle Player  
Donegal Style

- Single, staccato bowing producing very little swing
- Reasonably fast
- Reel-based repertoire including unusual tune types such as Highlands, Scottisches, mazurkas, Strathspeys
- Octave playing by fiddle players in duet ('doubling')
- Little ornamentation



Martin Hayes  
Fiddle Player  
East Clare Style

- A fiddle as well as a flute tradition
- Music is slow and flows like that of East Galway. Lots of 'space' between the notes
- Long rolls are often replaced with a dynamic, which might also involve a slight shift in pitch in either direction on a single tone
- Lots of ornamentation



What other learning about Irish music can this tune help us to explain?

### Listening

- Dances
- Features (Trad & Non-trad)
- Fusion
- Instruments
- Performers
- Sean-Nós Singing
- Song Tradition
- Styles

### Writing

- Ceilí Band
- Collectors
- Composers
- Dances
- Developments
- Fusion
- Groups
- Instruments
- North USA
- Ornamentation
- Performers
- Performance
- Preservation
- Regional Styles
- Sean-Nós
- Song Tradition

## Collectors

O'Neill's publication,  
*Music of Ireland* collection

# collectors of irish music

*Irish Music is an oral tradition and so the music was passed on from person to person and not written down. Most tunes that we now regard as traditional only began to be noted down in collections of Irish Music from the 18<sup>th</sup> Century onwards.*

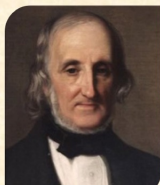


**Edward Bunting  
(1773-1843)**

Collector, Organist, Publisher

1796 - *Ancient Irish Music*  
1809 - *2<sup>nd</sup> Volume*  
1840 - *3<sup>rd</sup> Volume*

- Organist from age 11
- Musical scribe to the Belfast Harp Festival 1792
- Also collected music from the western counties
- Tunes include 'Casadh an tSugain' and 'Droighnean Donn'
- Thomas Moore used many of Bunting's airs and adopted the music to his own lyrics

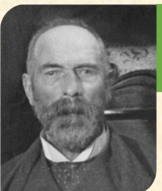


**George Petrie  
(1789-1866)**

Collector, Archaeologist, Artist

1855 - *Ancient Music of Ireland*  
1905 - *Petrie Collection*

- Includes notes on the collected tunes
- Tunes include 'Danny Boy'
- Assisted Bunting in his 3<sup>rd</sup> Volume
- 1851 founded the Society for the Preservation and Publication of Melodies of Ireland
- After his death, Charles Stanford published Petrie's complete collection in 1905



**Patrick Weston Joyce  
(1827-1914)**

Collector, Historian, Writer

1875 - *Ancient Irish Music*  
1909 - *Old Irish Folk Music and Songs* (842 pieces)

- Teacher and Principal of Marlborough Street Training College for Teachers
- Many of the tunes are from his memory of childhood and are as a result very close to the tradition
- Author of a social history of ancient Ireland



**Captain Francis O'Neill  
(1848-1936)**

Collector, Flautist, Police Officer

1903 - *O'Neill's Music of Ireland*  
1907 - *Dance Music of Ireland*  
1908 - *O'Neill's Irish Music*  
1922 - *Waifs & Strays of Gaelic Melody*

- Chief of Police in Chicago
- Regarded as one of the most foremost collectors of traditional music and song
- Published biographies of the musicians from whom he collected music



**Aloys Fleischmann  
(1910-1992)**

Collector, Organist, Choir Master

1998 - *Sources of Irish Traditional Music, c.1600-1855* (2 vols)  
Composed consistently across a wide range of genres

- Professor of Music at University College Cork
- Wrote a complete catalogue of traditional Irish tunes from 1600-1855 totalling 7,000 tunes compiled into 2 major collections
- Took 40 years to complete and was published after his death in 1999
- Work was completed by Micheál O'Suilleabháin, University of Limerick



**Breandán Breathnach  
(1912-1985)**

Collector, Uilleann Piper, Publisher

*Ceol Rince na hÉireann* published in 5 volumes in 1963, 1976, 1985, 1998 and 1999

- A civil servant seconded to the Department of Education to travel the country and write down versions of tunes he heard
- Collected over 7,000 tunes which were published in 5 volumes, the last 2 were published after his death
- His collections are highly regarded among musicians and are important as a source of interesting versions of tunes



# Consider this support and share what two collectors you engage with and why



# How might we extend this learning?



Oide



- Countess Cathleen - Slip Jig
- Instruments
- Traditional & Non-traditional features
- Fusion
- Cross rhythms



Slide 5 - Track 4



# How might this learning support the skill of



# Oide

## performance?

Using the XML file arrange this dance tune for your students for a group performance

E F# G A B C# D E

### E Dorian

A Fig for a Kiss -  
MUSICXML File

MUSICXML • 170 KB

A Fig for a Kiss  
Arr. Oide Music Team, Feb 2024

♩=100

Inst. 1  
Inst. 2  
Inst. 3  
Piano

2

Inst. 1  
Inst. 2  
Inst. 3  
Pno

# How can DLT support this learning?



Oide



Arrange this  
dance tune using  
your chosen  
DAW for a Ceilí  
Band



# What learning about Irish music has

## A Fig for a Kiss helped us explain?



- **Dances** – Slip Jig
- **Instruments** - Trad & Non-Trad
- **Features** – Trad & Non-Trad
- **Ornamentation**
- **Collectors**
- **Styles** – Regional & Fiddle
- **Developments / Changes Within**
- **Performers**
- **Skill of Comparison**



In considering all the learning from  
A Fig for a Kiss, design an effective question for  
students to capture one aspect of this learning?



TYPE: \_\_\_\_\_

Title: \_\_\_\_\_

URL Link / Source: \_\_\_\_\_

Composer  
Performer  
or Group?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

INSTRUMENTS			
Traditional	Non-Traditional	Melodic	Accompaniment

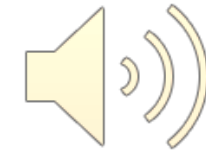
FEATURES	
Traditional	Non-Traditional

What else can you talk about in this piece?

\_\_\_\_\_



Following on from our learning about Dances and the Ceilí Band, what learning might this tune help us explain?



Slide 5 - Track 5

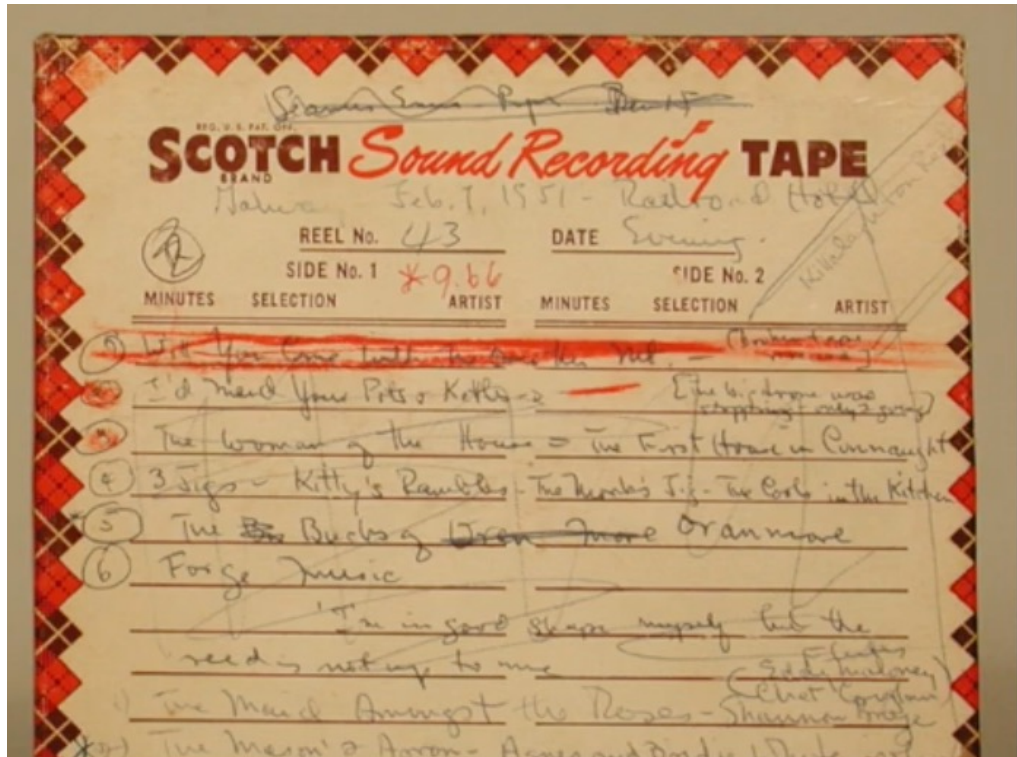


# Reel – The Ash Plant



Oide

## Developments in the tradition?



Unison Playing

Ballinakill Ceilí Band, 1951

Slide 5  
Track 6



Piano Vamping

Toyota Ceilí Band, 2014

Slide 5  
Track 5

# The Céilí Band Tradition



Oide

- The first Céilí Band was formed in London in 1897 by the Gaelic League
- The Public Dance Halls Act (1935) prohibited dances in unauthorised venues
- 8-10 musicians whose original purpose was to provide music for dances in parish halls
- Melody instruments include fiddles, flutes, concertinas, tin whistle and accordion. Some bands also include uilleann pipes, saxophone, tenor banjo and harmonica
- The position of the instruments is important for balance. Usually, the fiddles and flutes are in the front with the banjo behind, and the accordion and concertina are further back as they are the loudest. Drums (and sometimes woodblock) and piano are always the furthest from the dancers
- VAMPING – Piano style consisting of a distinctive bass and chordal accompaniment
- Radio broadcasts helped the promotion of céilí band music from the 1930s
- The Fleadh Cheoil also played an important role in promoting the Céilí Band tradition



What other learning about Irish music can this tune help us to explain?



Slide 5  
Track 7



Lilting

Niamh Hinchy & Lisa Canny, 2023



What other learning about Irish music can this tune help us to explain?



Slide 5  
Track 8



Jig

Paddy Rafferty & Michael Rafferty, 1982



# Purposeful Listening: Skill of Comparison



Oide

Title	Interpretation 1	Interpretation 2
Oró Sé do Bheatha 'Bhaile	<a href="#">Sineád O'Connor</a>	<a href="#">Darach Ó Catháin</a>
Fáinne Geal an Lae	<a href="#">Micheál Ó Súilleabháin</a>	<a href="#">Na Casaidigh</a>
Samhradh Samhradh	<a href="#">The Gloaming</a>	<a href="#">The Chieftains</a>
Mise Éire	<a href="#">Sean O'Riada (1959)</a>	<a href="#">Ryan Molloy (2011)</a>
The Wild Rover	<a href="#">Lankum</a>	<a href="#">Luke Kelly</a>
Eleanor Plunkett	<a href="#">Laoise Kelly</a>	<a href="#">Mícheál Ó Súilleabháin</a>
The Ashplant Reel	<a href="#">Michael McGolderick (Fused album)</a>	<a href="#">The Kilfenora Céilí Band</a>
Rakish Paddy	<a href="#">Chris McMullan</a>	<a href="#">The Horslips</a>

This list is not prescriptive or exhaustive – All tracks hyperlinked above

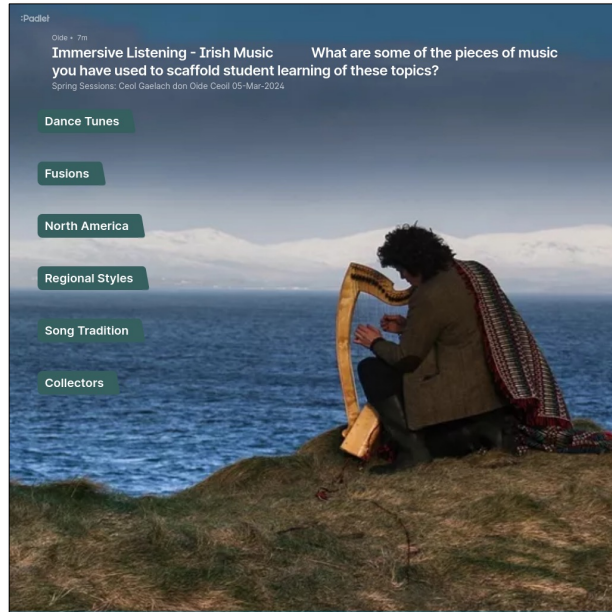


# Immersing our students in the Listening



Oide

Share the URL for one piece of music that has supported your students' learning of Irish Traditional Music

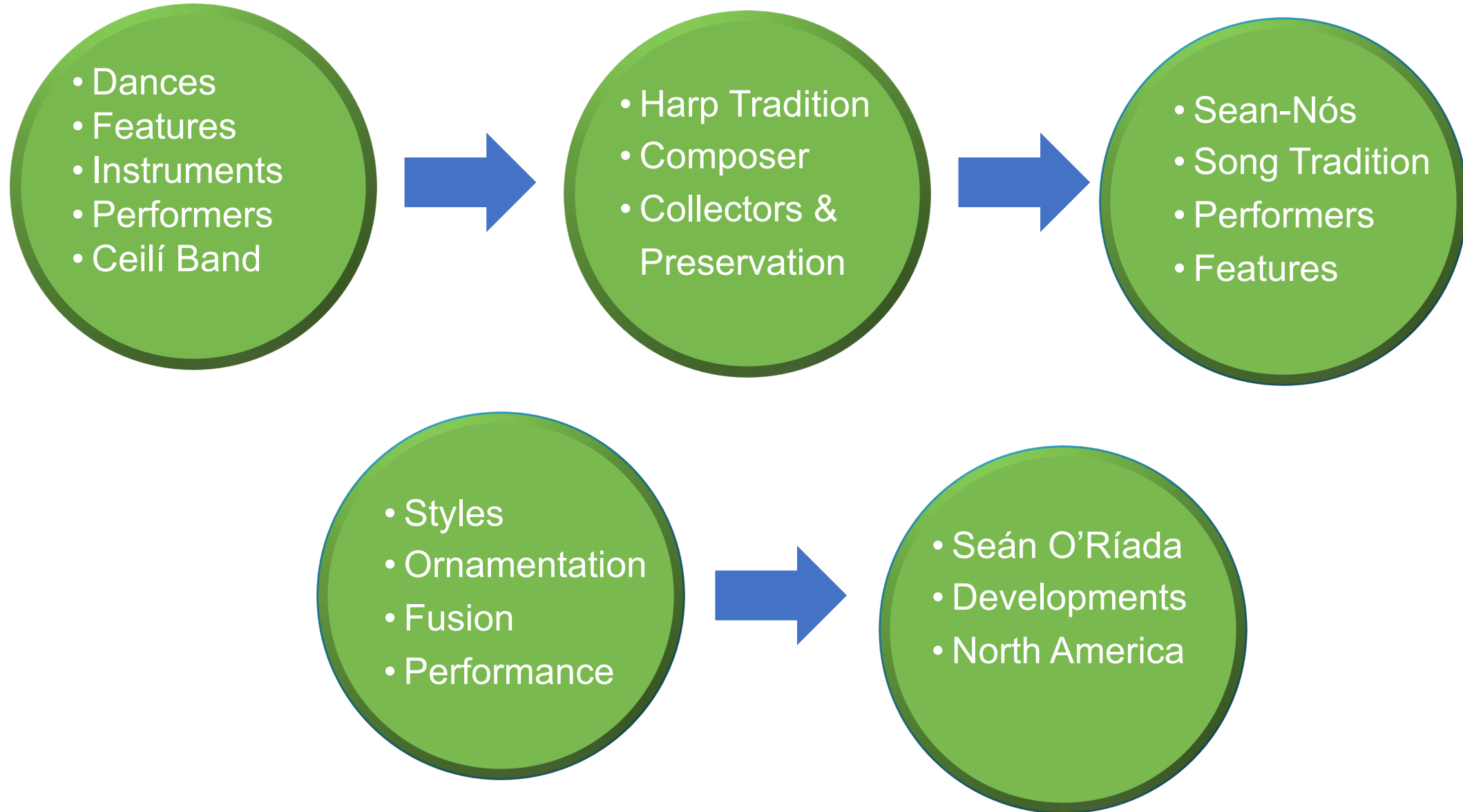




How might you link all this learning into a clear trajectory for your students?



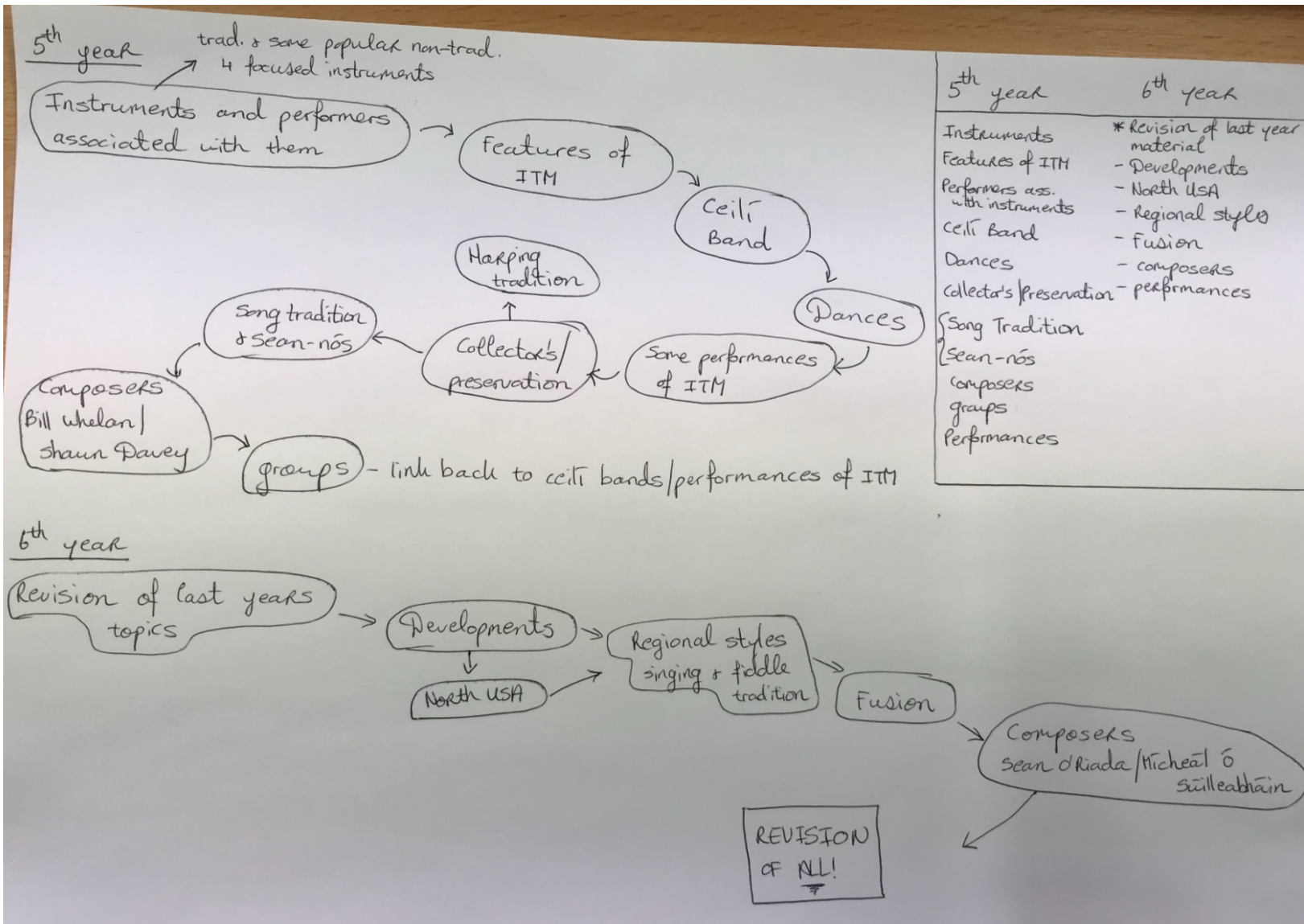
# Teacher B Trajectory



# Teacher C Trajectory



Oide



Consider how the learning is progressed here




# Mapping the Learning






Oide

**MAPPING THE LEARNING**


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

September 2024					October 2024				November 2024			
Mon 02nd	Mon 09th	Mon 16th	Mon 23rd	Mon 30th	Mon 07th	Mon 14th	Mon 21st	Mon 28th	Mon 04th	Mon 11th	Mon 18th	Mon 25th
								Mid-Term				
December 2024					January 2025				February 2025			
Mon 02nd	Mon 09th	Mon 16th	Mon 23rd	Mon 30th	Mon 06th	Mon 13th	Mon 20th	Mon 27th	Mon 03rd	Mon 10th	Mon 17th	Mon 24th
			School Holidays								Mid-Term	
March 2025					April 2025				May 2025			
Mon 03rd	Mon 10th	Mon 17th	Mon 24th	Mon 31st	Mon 07th	Mon 14th	Mon 21st	Mon 28th	Mon 05th	Mon 12th	Mon 19th	Mon 26th
						School Holidays						
September 2025					October 2025				November 2025			
Mon 01st	Mon 08th	Mon 15th	Mon 22nd	Mon 29th	Mon 06th	Mon 13th	Mon 20th	Mon 27th	Mon 03rd	Mon 10th	Mon 17th	Mon 24th
								Mid-Term				
December 2025					January 2026				February 2026			
Mon 01st	Mon 08th	Mon 15th	Mon 22nd	Mon 29th	Mon 05th	Mon 12th	Mon 19th	Mon 26th	Mon 02nd	Mon 09th	Mon 16th	Mon 23rd
			School Holidays									
March 2026					April 2026				May 2026			
Mon 02nd	Mon 09th	Mon 16th	Mon 23rd	Mon 30th	Mon 06th	Mon 13th	Mon 20th	Mon 27th	Mon 04th	Mon 11th	Mon 18th	Mon 23rd
				School Holidays								

How might you link all this learning into a clear trajectory for your students?





# Learning together we...

- reviewed the curriculum at both Junior and Senior Cycles
- explored how we can access authentic recordings
- considered how DLT can support engaging with these recordings
- Asked ‘What else can I teach about Irish Music that this tune will help me explain?’
- considered how we might bring all the learning together into a clear trajectory for our students learning



# Spring Sessions

Tuesday  
19<sup>th</sup> March  
Online

## The Sound of Level 1 Learning in the Music Classroom

5:00 – 6:30pm

*This event will engage teachers in a discussion on the Why & What of the Level 1 Learning Programmes (L1LPs) and explore the possible sounds of this learning in the Music classroom.*

Tuesday  
09<sup>th</sup> April  
In-Person

## Further Amplify the Learning in the Music Classroom

7:00 – 8:30pm

*This event will offer teachers the opportunity to explore the sourcing, editing and creation of backing tracks to support students' practical performance and consider how a suite of DLT tools can support learning, teaching and assessment in the Music classroom.*

Athlone EC	Cork EC	Dublin West EC	Sligo EC
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Saturday  
20<sup>th</sup> April  
In-Person

## All Set?

10:00 – 1:00pm

*This event will provide an opportunity for teachers to interrogate and explore different approaches to the learning and teaching of the Leaving Certificate Music Set Works B.*

Athlone EC	Drumcondra EC	Limerick EC	Waterford EC
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For further information, email [info@oide.ie](mailto:info@oide.ie) with 'Oide Music Spring Sessions' in the Subject line

Register at:  
<https://oide.ie/apply-book-now/teachers/>

Please note online events will not be recorded



# Oide Music Mailing List

- news and updates
- details of upcoming events
- developments in Music Education in Ireland

To join:

[bit.ly/OideMailingList](https://bit.ly/OideMailingList)





# Spring Sessions

We welcome your feedback

Click on the link in the chat

OR

Open your camera and scan  
this QR code







Oide

Tacú leis an bhFoghlaim  
Ghairmiúil i measc Ceannairí  
Scoile agus Múinteoirí

Supporting the Professional  
Learning of School Leaders  
and Teachers

# Ceol Gaelach don Oide Ceoil Míle Buíochas

*Spring Sessions 2024*

See you on Tuesday, 19<sup>th</sup> March 2024

Level 1 Learning in the Music Classroom

