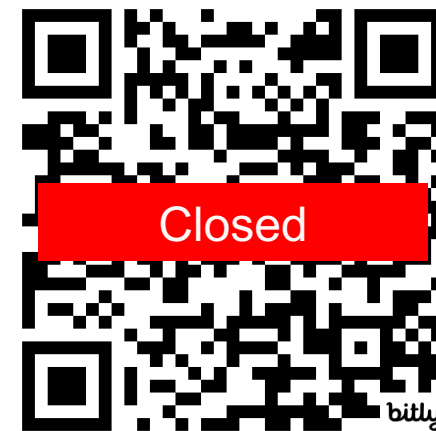




Welcome!

To download all supports onto your device,
type the following into your browser

<https://bit.ly/AllSetB>





Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

All Set?

Approaches to the
Learning of the
Leaving Certificate
Set Works B

Spring Sessions
Saturday, 20th April 2024



Schedule



Oide

- 10:00 Welcome
- 10:05 Session 1
- 11:10 Tea / Coffee
- 11:30 Session 2
- 12:50 Reflections

The screenshot displays the 'All Set?' digital resource hub for Oide. The interface is organized into several columns and rows of content cards. The top navigation bar includes 'Materials', 'Poster / Wall Display', 'Learn by Concept', 'Sonata Form', 'Keeping Score', 'Evidence the Learning', and 'Audio/Visual'. The main content area features various educational resources such as 'Workshop Presentation', 'LC Music Syllabus', 'LC Music Teacher Guidelines', 'Mapping the Learning Calendar', 'All Set? Poster', 'Historical Periods of Music', 'See What You Hear, Hear What You See', 'Canon', 'Chromatic', 'Pedal Note', 'Clementi: Sonata op. 36, no. 1, Theme Cards', 'Clementi: Sonatina op. 36, no. 1 Music', 'Clementi: Audio - Melody Only', 'Clementi: Audio - Sonata op. 36, no. 1 - Lang Lang Performance', 'Beethoven, Symphony no. 7, Mvt 2 Score', 'BEATLES Lyric Sheets', 'Berlioz Themes and Audio', and 'Deane Themes and Audio'. The interface also includes a 'My Musical Features Worksheets' section and a 'Beethoven, Symphony no. 7, 2nd Mvt' video player. On the right side, there are portraits of composers like Beethoven and Deane, along with a 'My Musical Features' section.

<https://bit.ly/AllSetB>



Oide

Teacher Talk



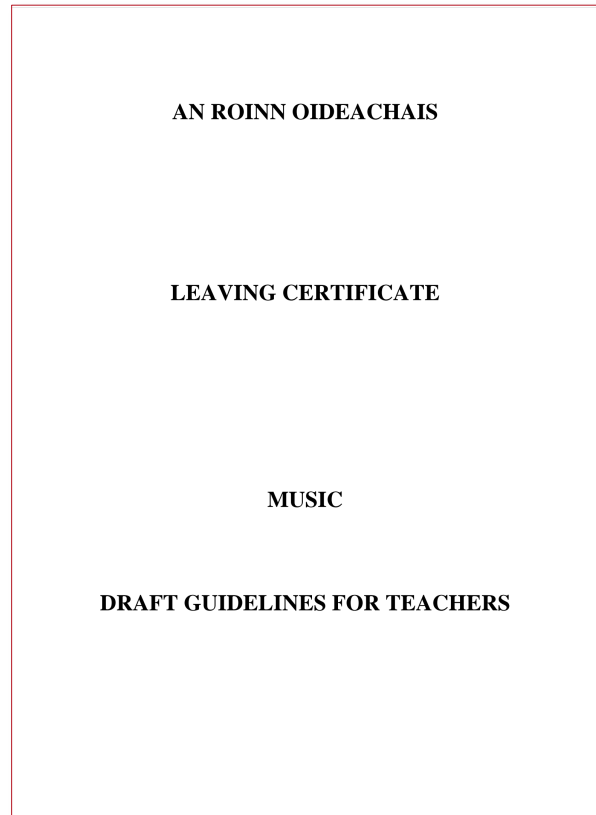
Key Documents



Oide



Leaving Certificate
Syllabus



Leaving Certificate
Guidelines

Download from
curriculumonline.ie



Learning together, we will...

- ♪ map the Set Works for our 5th and 6th year students
- ♪ understand, identify and describe the musical features used
- ♪ study the musical style, its historical context and stylistic features
- ♪ analyse and describe the repetition and changes in the themes
- ♪ make comparative judgements about the music

Sep 2024 – Jun 2025



Oide

5th Year Students

Berlioz

Symphonie Fantastique, Mvts II & IV

Deane

Seachanges with Danse Macabre

Lennon/McCartney

Sgt Pepper Album

Mozart

Piano Concerto no. 23

6th Year Students

Bach

Cantata no. 78 Jesu, der du meine Seele

Barry

Piano Quartet no. 1

Mercury/Queen

Bohemian Rhapsody

Tchaikovsky

Romeo & Juliet Fantasy Overture

Mapping the Learning for LC Music 2025



Oide

- Asked 3 Music Teachers from 3 different school contexts
- Set Works only
- Rationale
- Innovate?

Leaving Certificate Music 2025 Mapping Template					
	Sep - Oct	Nov - Dec	Jan - Feb	Feb - Mar	Apr - May
5th Year					
6th Year					

Possible Strategies - Set Works A



Leaving Certificate Music 2025 Mapping Template						
		Sep - Oct	Nov - Dec	Jan - Feb	Feb - Mar	Apr - May
5th Year	Teacher 1	Bach 7/1	Bach 1/2/3/4/5/6	Tchaikovsky	Tchaikovsky	Barry (A to C6)
	Teacher 2	General Aural Skills incorporating Listening exercises across all Set Works				
6th Year	Teacher 3	Queen	Bach 7/3/4	Bach 5/6/2	Bach 2/1	Barry
	T1	Barry (C7 – H) Queen (Intro&V1)	Queen (V2 to Coda)			
	T2	Tchaikovsky	Bach	Barry	Queen	
	T3	Tchaikovsky				

Map the Learning for 6th Year Students



Oide

Leaving Certificate Music 2025 Mapping Template					
	Sep - Oct	Nov - Dec	Jan - Feb	Feb - Mar	Apr - May
5 th Year					
6 th Year					

Map how you intend to engage with the Set Works A for 6th Year LC2025





Possible Strategy - Set Works B

5th Year Students – LC2026

5th Year

- Aural Skills
- Mozart (Mvts 1 and 2)
- Berlioz (Mvts 2 and 4)
- Deane

6th Year

- Mozart (Mvt 3)
- The Beatles (3 Songs)
- Revision of Set Works
and Aural Skills

Considerations for Mapping Set Works B



- Identify the learning to be engaged with for each set work
- How might we harness the power of prior learning to support this learning? Might this affect how you map across the senior cycle?
- What pre-teaching and learning needs to be in place for students to have an optimised experience?
- Where can meaningful connections be made to the learning inherent in other aspects of this course?




Mapping the Learning for 5th Year Students





Oide

MAPPING THE LEARNING

 **Oide** Tacaíocht le haghaidh 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								

oide.ie  @Oide_Music 

Map when you might engage with the learning of Set Works B for LC2026



The Learning...



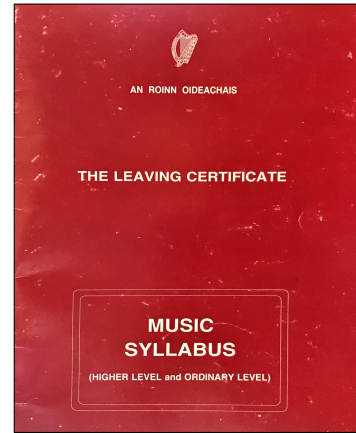
Oide

Prescribed works should be studied in detail. In the case of each work, students must

- ***understand, identify and describe the range of musical features used***
- *study its musical style and place it in its historical context*
- *be able to analyse and describe patterns of repetition and change within the music*

Higher level students must also demonstrate an ability to...

- *make comparative judgments about music*



Learning by Concept



Oide

‘Teaching by topic is an imaginative way of giving unity to lessons. When combined with an integrated approach, teaching by topic can enable the learners to engage a number of syllabus requirements simultaneously’

AN ROINN OIDEACHAIS

LEAVING CERTIFICATE

MUSIC

DRAFT GUIDELINES FOR TEACHERS



Considering the quote from the guidelines, how might you use this support to enable the learning of musical features with your students?



Oide

ALL SET?

- ♪ Study the musical style, its historical context and stylistic features
- ♪ Understand, identify and describe the musical features used
- ♪ Analyse and describe the repetition and changes in the themes
- ♪ Make comparative judgements about the music

Piano Concerto
in A Major
W.A. Mozart

Symphonic Fantastique
Hector Berlioz

Sergeant Pepper's Album
The Beatles

Seachanges
with *Danse Macabre*
Raymond Deane

CLASSICAL STYLE

- ♪ Alberti Bass
- ♪ Elegant Melodies
- ♪ Sonata Form
- ♪ Classical Orchestra

MOZART'S STYLE

- ♪ Florid scale & arpeggio passages
- ♪ Modulations to unexpected keys
- ♪ Use of Sonata and Sonata Rondo form

MELODIC FEATURES

- ♪ Repeated notes
- ♪ Ornamented: Grace notes / Turn / Trill
- ♪ Sequence
- ♪ Wide leaps
- ♪ Wide range

RHYTHMIC FEATURES

- ♪ Dotted / Triplets / Demi-Semiquavers
- ♪ Anacrusis
- ♪ Syncopation

COMPOSITIONAL TECHNIQUES

- ♪ Canon / Dialogue / Cadenza / Parallel 3rds, 8ves and 10ths / Tonic and Dominant Pedal Notes

ROMANTIC STYLE

- ♪ Dramatic Dynamics
- ♪ Lyrical Melodies
- ♪ Programme Music
- ♪ Big Orchestra

BERLIOZ'S STYLE

- ♪ Master Orchestrator
- ♪ Use of the *Ideé Fixe*
- ♪ Irregular phrase lengths
- ♪ Innovative rhythms

MELODIC FEATURES

- ♪ Repeated notes / Descending Scale
- ♪ Sigh motif
- ♪ Sequence
- ♪ Chromatic

RHYTHMIC FEATURES

- ♪ Dotted rhythms / Heartbeat rhythm
- ♪ Triplets / Sextuplets
- ♪ Syncopation

COMPOSITIONAL TECHNIQUES

- ♪ Canon / Variation / Dialogue / Tonic and Dominant Pedal Notes

INSTRUMENTAL TECHNIQUES

- ♪ Tremolo / *Glissando* / *Pizzicato*

1960s STYLE

- ♪ Backbeat
- ♪ Catchy Melodies
- ♪ Rock Ballad
- ♪ Rock Instruments

THE BEATLES' STYLE

- ♪ Fusions with other styles
- ♪ Word-painting
- ♪ Experimental Recording Techniques

MELODIC FEATURES

- ♪ Chromatic
- ♪ Flattened 3rd and 7th
- ♪ Repeated notes

RHYTHMIC FEATURES

- ♪ Syncopation
- ♪ Backbeat
- ♪ Rhythm played with a 'swing'

COMPOSITIONAL TECHNIQUES

- ♪ Counterpoint / Tonic pedal / Parallel 3rds & 6ths

RECORDING TECHNIQUES

- ♪ Multi-tracking / Overdubbing / Reverb
- ♪ Panning

INSTRUMENTAL TECHNIQUES

- ♪ Tremolo / Slide

CONTEMPORARY STYLE

- ♪ Dissonance
- ♪ Changing Metres
- ♪ Extreme Registers
- ♪ Polymetre

DEANE'S STYLE

- ♪ Diatonic vs atonal
- ♪ Use of *Dies Irae* plainchant melody
- ♪ Extreme changes of Dynamics
- ♪ Order and disorder

MELODIC FEATURES

- ♪ Inversion
- ♪ Melodic Transformation

RHYTHMIC FEATURES

- ♪ *Totentanz* rhythm
- ♪ Sextuplets / Demi-Semiquavers

COMPOSITIONAL TECHNIQUES

- ♪ 3-note Cell / Addition / Augmentation / Canon / Diminution / Inversion / Pedal / Retrograde / Subtraction

INSTRUMENTAL TECHNIQUES

- ♪ 3 x Pizz / *Col legno Battuto* / *Glissando* / Harmonics / *Laisser vibrer* / *Sul tasto* / Tremolo / *Sul Ponticello* / *Martellato*

This learning is neither prescriptive nor exhaustive

Supporting this learning



Oide

CANON	
<p>Title & Composer</p> <p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 130-132</p>	<p>Example</p>
<p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 76-82</p>	<p>2 part canon, at an interval of a 4th and a distance of one bar</p>
<p>Set B Seachanges with Denise McAuliffe - Denise Mus 1a Excerpt 3b, 33-39</p>	<p>2 part canon, at an interval of a 4th and a distance of one bar</p>
<p>Set A Cantata no. 78, Jesu, der du meine Seele - Bach Mus 1a, 8, 12</p>	<p>2 part canon, at an interval of a 4th and a distance of two bars</p>
<p>Set A Piano Quartet No. 1 - Barry Sessles Mus 2b, 123-128</p>	<p>3 part canon, in three voices at a constant distance</p>
<p>Set A Roméo & Juliet Fantasy Overture - Tchaikovsky Excerpt 3b, 237-242</p>	<p>2 part canon, in two voices at a constant distance</p>

RHYTHM	
<p>Title & Composer</p> <p>Set B Seachanges with Denise McAuliffe - Denise Mus 1a Excerpt 3b, 33-39</p>	<p>Example</p>
<p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 28-30</p>	<p>Quaver - Tenor/over</p>
<p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 76-82</p>	<p>Sixteenth notes</p>
<p>Set B Seachanges with Denise McAuliffe - Denise Mus 1a Excerpt 3b, 33-39</p>	<p>Quintuplets</p>
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	<p>Triplets</p>

SEQUENCE	
<p>Title & Composer</p> <p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 114-120</p>	<p>Example</p>
<p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 86-92</p>	
<p>Set B Piano Concerto no. 23 - Mozart Mus 1 Excerpt 3b, 30-34</p>	
<p>Set B Piano Concerto no. 23 - Mozart Mus 1 Excerpt 3b, 371-378</p>	
<p>Set A Roméo & Juliet Fantasy Overture - Tchaikovsky Excerpt 3b, 237-242</p>	
<p>Set A Cantata no. 78, Jesu, der du meine Seele - Bach Mus 1a, 2, 4</p>	

CHROMATIC	
<p>Title & Composer</p> <p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 36-42</p>	<p>Example</p>
<p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 30</p>	
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	
<p>Set B Cantata no. 78, Jesu, der du meine Seele - Bach Mus 1a, 1, 3</p>	
<p>Set A Piano Quartet No. 1 - Barry Sessles Mus 2b, 123-128</p>	
<p>Set A Brahms's Rhinoceros - Queen Mus 2b Excerpt 3b, 53-58</p>	

REPETITION	
<p>Title & Composer</p> <p>Set B Seachanges with Denise McAuliffe - Denise Mus 1a Excerpt 3b, 33-39</p>	<p>Example</p>
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	<p>It's not for us to see (it's not for us to see) it's not for us to see</p>
<p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 103-106</p>	
<p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 114-120</p>	<p>Repeated Note</p>
<p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 103-104</p>	<p>Extended Chords</p>

SYNCOPIATION	
<p>Title & Composer</p> <p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 64-70</p>	<p>Example</p>
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	
<p>Set B Piano Concerto no. 23 - Mozart Mus 1 Excerpt 3b, 300-308</p>	
<p>Set A Roméo & Juliet Fantasy Overture - Tchaikovsky Excerpt 3b, 112-118</p>	
<p>Set A Brahms's Rhinoceros - Queen Mus 2b Excerpt 3b, 53-58</p>	

TEXTURE	
<p>Title & Composer</p> <p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 184-188</p>	<p>Example</p>
<p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 87-90</p>	<p>Homophonic</p>
<p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 80-86</p>	<p>Homophonic</p>
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	<p>Polyphonic</p>
<p>Set B Piano Concerto in A Major - Mozart Mus 2 Excerpt 3b, 20-22</p>	<p>Homophonic</p>

PEDAL NOTE	
<p>Title & Composer</p> <p>Set B Piano Concerto in A Major - Mozart Mus 1 Excerpt 3b, 48-50</p>	<p>Example</p>
<p>Set B Symphonic Fantaisie - Berlioz Mus 2 Excerpt 3b, 172-178</p>	
<p>Set B Seachanges with Denise McAuliffe - Denise Mus 1a Excerpt 3b, 74-78</p>	
<p>Set B Sgt Pepper's Album - Beatles Mus 2 Excerpt 3b, 110-111</p>	
<p>Set A Roméo & Juliet Fantasy Overture - Tchaikovsky Excerpt 3b, 65-68</p>	
<p>Set A Cantata no. 78, Jesu, der du meine Seele - Bach Mus 1a Excerpt 3b, 53-56</p>	

Considering the integrated nature of learning music, share how might you engage your students with this learning



Possible Strategy – Evidence this Learning



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My Musical Features



Oide

Tuairim an tSábháil
Gharraíocht / An tOide / Ceannair
Scolaí agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

- **Melodic Features** affect the melody
- **Rhythmic features** affect the rhythm
- **Compositional techniques** affect how the music is WRITTEN
- **Instrumental techniques** affect how the music is PLAYED

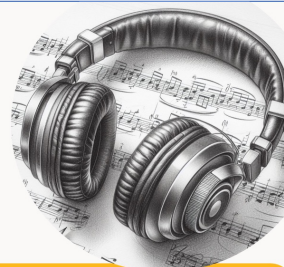
Identify the Musical Feature	Title & Composer of the Piece	Describe in your own words what you hear

- Learn aurally
- Connecting the ear to the eye
- Other examples of this learning across each set work
- Describe NOT define
- Confident and competent learners



ALL SET?

- ♪ Study the musical style, its historical context and stylistic features
- ♪ Understand, identify and describe the musical features used
- ♪ Analyse and describe the repetition and changes in the themes
- ♪ Make comparative judgements about the music



 **Piano Concerto in A Major**
W.A. Mozart

 **Symphonie Fantastique**
Hector Berlioz

 **Sergeant Pepper's Album**
The Beatles

 **Seachanges with Danse Macabre**
Raymond Deane

CLASSICAL STYLE

- ♪ Alberti Bass
- ♪ Elegant Melodies
- ♪ Sonata Form
- ♪ Classical Orchestra

MOZART'S STYLE

- ♪ Florid scale & arpeggio passages
- ♪ Modulations to unexpected keys
- ♪ Use of Sonata and Sonata Rondo form

MELODIC FEATURES

- ♪ Repeated notes
- ♪ Ornamented: Grace notes / Turn / Trill
- ♪ Sequence
- ♪ Wide leaps
- ♪ Wide range

RHYTHMIC FEATURES

- ♪ Dotted / Triplets / Demi-Semiquavers
- ♪ Anacrusis
- ♪ Syncopation

COMPOSITIONAL TECHNIQUES

- ♪ Canon / Dialogue / Cadential $\frac{6}{4}$ / Parallel 3rds, 8ves and 10ths / Tonic and Dominant Pedal Notes

ROMANTIC STYLE

- ♪ Dramatic Dynamics
- ♪ Lyrical Melodies
- ♪ Programme Music
- ♪ Big Orchestra

BERLIOZ'S STYLE

- ♪ Master Orchestrator
- ♪ Use of the *Ideé Fixe*
- ♪ Irregular phrase lengths
- ♪ Innovative rhythms

MELODIC FEATURES

- ♪ Repeated notes / Descending Scale
- ♪ Sigh motif
- ♪ Sequence
- ♪ Chromatic

RHYTHMIC FEATURES

- ♪ Dotted rhythms / Heartbeat rhythm
- ♪ Triplets / Sextuplets
- ♪ Syncopation

COMPOSITIONAL TECHNIQUES

- ♪ Canon / Variation / Dialogue / Tonic and Dominant Pedal Notes

INSTRUMENTAL TECHNIQUES

- ♪ Tremolo / *Glissando* / *Pizzicato*

1960s STYLE

- ♪ Backbeat
- ♪ Catchy Melodies
- ♪ Rock Ballad
- ♪ Rock Instruments

THE BEATLES' STYLE

- ♪ Fusions with other styles
- ♪ Word-painting
- ♪ Experimental Recording Techniques

MELODIC FEATURES

- ♪ Chromatic
- ♪ Flattened 3rd and 7th
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RHYTHMIC FEATURES

- ♪ Syncopation
- ♪ Backbeat
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COMPOSITIONAL TECHNIQUES

- ♪ Counterpoint / Tonic pedal / Parallel 3rds & 6ths

RECORDING TECHNIQUES

- ♪ Multi-tracking / Overdubbing / Reverb
- ♪ Panning

INSTRUMENTAL TECHNIQUES

- ♪ Tremolo / Slide

CONTEMPORARY STYLE

- ♪ Dissonance
- ♪ Changing Metres
- ♪ Extreme Registers
- ♪ Polymetre

DEANE'S STYLE

- ♪ Diatonic vs atonal
- ♪ Use of *Dies Irae* plainchant melody
- ♪ Extreme changes of Dynamics
- ♪ Order and disorder

MELODIC FEATURES

- ♪ Inversion
- ♪ Melodic Transformation

RHYTHMIC FEATURES

- ♪ *Totientanz* rhythm
- ♪ Sextuplets / Demi-Semiquavers

COMPOSITIONAL TECHNIQUES

- ♪ 3-note Cell / Addition / Augmentation / Canon / Diminution / Inversion / Pedal / Retrograde / Subtraction

INSTRUMENTAL TECHNIQUES

- ♪ 3 x *Pizz* / *Col legno Battuto* / *Glissando* / Harmonics / *Laisser vibrer* / *Sul tasto* / Tremolo / *Sul Ponticello* / *Martellato*

What other learning about the Set Works will you engage with that is not referenced in this support?



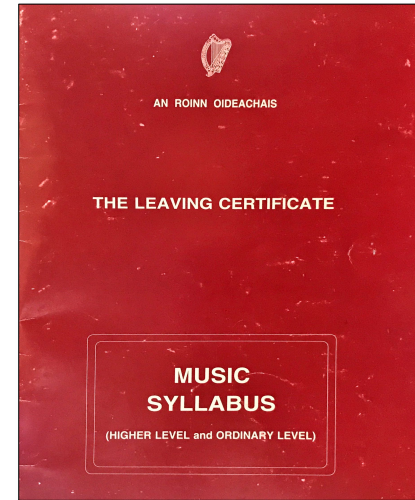
The Learning...



Oide

Prescribed works should be studied in detail. In the case of each work, students must

- *understand, identify and describe the range of musical features used*
- *study its musical style and place it in its historical context*
- *be able to analyse and describe patterns of repetition and change within the music*



Higher level students must also demonstrate an ability to...

- *make comparative judgments about music*





Oide

ALL SET?



♪ Study the musical style, its historical context and stylistic features
 ♪ Understand, identify and describe the musical features used
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Piano Concerto
in A Major

W.A. Mozart

CLASSICAL STYLE

- ♪ Alberti Bass
- ♪ Elegant Melodies
- ♪ Sonata Form
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RHYTHMIC FEATURES

- ♪ Dotted / Triplets / Demi-Semiquavers
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- ♪ Syncopation

COMPOSITIONAL TECHNIQUES

- ♪ Canon / Dialogue / Cadential $\frac{5}{4}$ / Parallel 3rds, 8ves and 10ths / Tonic and Dominant Pedal Notes



Symphonic Fantastique

Hector Berlioz

ROMANTIC STYLE

- ♪ Dramatic Dynamics
- ♪ Lyrical Melodies
- ♪ Programme Music
- ♪ Big Orchestra

BERLIOZ'S STYLE

- ♪ Master Orchestrator
- ♪ Use of the *Ideé Fixe*
- ♪ Irregular phrase lengths
- ♪ Innovative rhythms

MELODIC FEATURES

- ♪ Repeated notes / Descending Scale
- ♪ Sigh motif
- ♪ Sequence
- ♪ Chromatic

RHYTHMIC FEATURES

- ♪ Dotted rhythms / Heartbeat rhythm
- ♪ Triplets / Sextuplets
- ♪ Syncopation

COMPOSITIONAL TECHNIQUES

- ♪ Canon / Variation / Dialogue / Tonic and Dominant Pedal Notes

INSTRUMENTAL TECHNIQUES

- ♪ Tremolo / *Glissando* / *Pizzicato*



Sergeant Pepper's Album

The Beatles

1960s STYLE

- ♪ Backbeat
- ♪ Catchy Melodies
- ♪ Rock Ballad
- ♪ Rock Instruments

THE BEATLES' STYLE

- ♪ Fusions with other styles
- ♪ Word-painting
- ♪ Experimental Recording Techniques

MELODIC FEATURES

- ♪ Chromatic
- ♪ Flattened 3rd and 7th
- ♪ Repeated notes

RHYTHMIC FEATURES

- ♪ Syncopation
- ♪ Backbeat
- ♪ Rhythm played with a 'swing'

COMPOSITIONAL TECHNIQUES

- ♪ Counterpoint / Tonic pedal / Parallel 3rds & 6ths

RECORDING TECHNIQUES

- ♪ Multi-tracking / Overdubbing / Reverb
- ♪ Panning

INSTRUMENTAL TECHNIQUES

- ♪ Tremolo / Slide



Seachanges
with *Danse Macabre*

Raymond Deane

CONTEMPORARY STYLE

- ♪ Dissonance
- ♪ Changing Metres
- ♪ Extreme Registers
- ♪ Polymetre

DEANE'S STYLE

- ♪ Diatonic vs atonal
- ♪ Use of *Dies Irae* plainchant melody
- ♪ Extreme changes of Dynamics
- ♪ Order and disorder

MELODIC FEATURES

- ♪ Inversion
- ♪ Melodic Transformation

RHYTHMIC FEATURES

- ♪ *Totentanz* rhythm
- ♪ Sextuplets / Demi-Semiquavers

COMPOSITIONAL TECHNIQUES

- ♪ 3-note Cell / Addition / Augmentation / Canon / Diminution / Inversion / Pedal / Retrograde / Subtraction

INSTRUMENTAL TECHNIQUES

- ♪ 3 x *Pizz* / *Col legno Battuto* / *Glissando* / Harmonics / *Laisser vibrer* / *Sul tasto* / Tremolo / *Sul Ponticello* / *Martellato*

This learning is neither prescriptive nor exhaustive

How might you use this support to enable learning of musical style and context with your students?



Historical Context



Oide

Historical Periods of Music

Medieval

Up to 1450

- The earliest notated music was *Plainchant*
- Used a special system of scales called *Modes*
- Music was written in *Neumes*
- Organum* evolved by adding lines to existing plainchant: *Parallel, Free and Melismatic*

Renaissance

c1450 – c1600

- Greater interest in secular songs (*Chanson, Ayre, Madrigal*), dances (*Pavan, Galliard*) and instrumental pieces (*Fantasia, Variations*)
- Main forms of Church music were still the *Mass* and the *Motet*

Baroque

c1600 - c1750

- Major-Minor key* gradually replaced the modes
- The foundation for most types of music was the *Basso Continuo / Figured Bass / Ground Bass*
- Mainly *Polyphonic* texture used
- Strings formed the backbone of the orchestra, and the harpsichord or organ filled out the harmonies above the figured bass. Occasional use of recorders, flutes, oboes, horns and/or timpani

Classical

c1750 - c1810

- Emphasis on *proportion* and *balance* which informed the shape and structure of the music
- Shorter melodies* with a focus on grace and beauty of line which was achieved through clear-cut cadences and phrases
- Crescendo* and *Diminuendo* now used
- The Harpsichord is replaced by the *Piano* and the

Romantic

c1810 - c1910

- Greater freedom in form* resulting in large-scale works
- More focus on the *expression of emotion*, intense feelings and self-expression
- Adventurous *modulations*, richer *harmonies*, often *chromatic*, with striking use of *discords*

Modern

c1910 onwards

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

Share what pieces of music you have used to support this learning





Identify the three excerpts heard from this list of six. In each case give a reason for your choice.

Britten - Four Sea Interludes (no. 1)

Haydn - Symphony no. 100 (2nd movement)

Puccini - Tosca (aria)

Debussy - La Mer

Tchaikovsky - Symphony no. 6 (1st movement)

Bach - Christmas Oratorio (air)







- Compile a list of all the pieces engaged with at Junior Cycle
- As you engage your Senior Cycle students with a ‘new’ piece, add to this list
- Use this style of questioning to deepen their understanding of historical periods, types of pieces, musical features and different composers

Possible Strategy - Sonata Form



-  As you listen to the following piece, place these themes in the order in which they are heard
-  Label them as per Section and Subject



Possible Strategy - Sonata Form



Oide

Allegro
PIANO



Exposition

1st Subject C major

2nd Subject G major



Development C minor



Recapitulation


1st Subject C major

2nd Subject C major

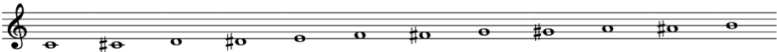
Possible Strategy - Compositional Techniques



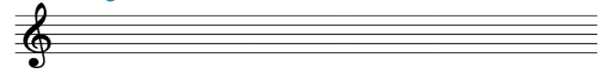
Oide

Note Cell  Oide

12 note Chromatic Scale



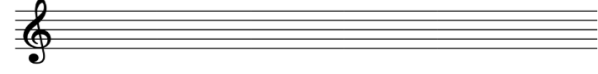
1. Original



Create your cell from the scale above

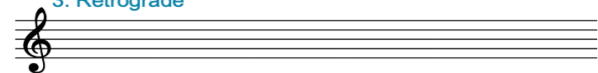
Compositional Techniques Rewrite your cell..

2. Inversion




...upside-down

3. Retrograde



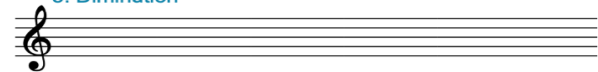
...backwards starting with the last note

4. Retrograde Inversion



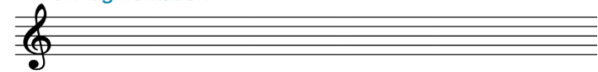
...upside-down and backwards

5. Diminution



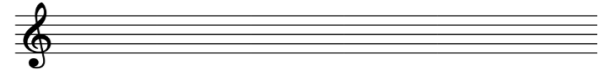
...with the note values halved

6. Augmentation



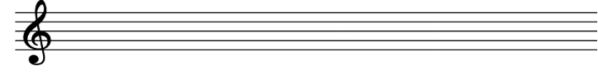
...with the note values doubled

7. Subtraction






...repeat and take out the last note each time

8. Addition




...repeat and add the next note each time

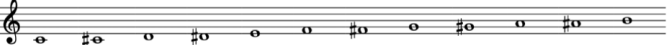
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Complete the tasks outlined on this support

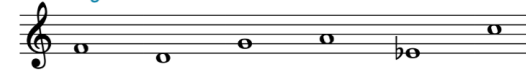


Note Cell  Oide

12 note Chromatic Scale



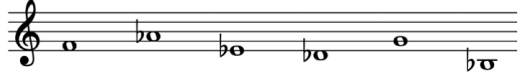
1. Original



Create your cell from the scale above

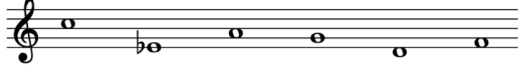
Compositional Techniques Rewrite your cell..

2. Inversion



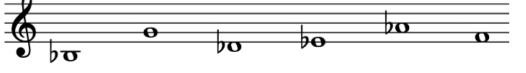
...upside-down

3. Retrograde




...backwards starting with the last note

4. Retrograde Inversion




...upside-down and backwards

5. Diminution



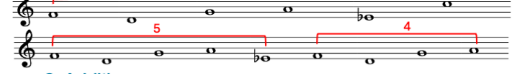
...with the note values halved

6. Augmentation




...with the note values doubled

7. Subtraction





...repeat and take out the last note each time

8. Addition



...repeat and add the next note each time

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How might this learning deepen students' learning of compositional techniques across Set Works B?





What other learning experiences might help students develop their understanding of musical style and historical context?



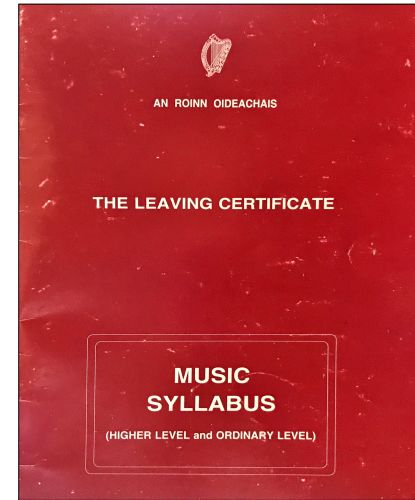
The Learning...



Oide

Prescribed works should be studied in detail. In the case of each work, students must

- *understand, identify and describe the range of musical features used*
- *study its musical style and place it in its historical context*
- *be able to analyse and describe patterns of repetition and change within the music*



Higher level students must also demonstrate an ability to...

- *make comparative judgments about music*

Possible Strategies – Learning the Theme



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- Listen, Listen, Listen
- Is there a particular meaning or significance to the theme?
- Sing / Clap / Play along (by ear)
- Sing / Clap / Play along with the score (single line / reduced / full?)
- Identify aural signposts (by ear)
- Analyse the musical features of the theme (by ear and eye)
- Evidence the learning through contextual listening
- Map the theme - when and how is this theme re-stated?

Possible Strategy - The Skill of Analysis



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- Identify for the students the specific musical features that you want them to find
- Students organise these features by type
- Progress this learning by removing the initial scaffold



Triadic

Repeated Notes

Parallel 3rds

Sequence

Stepwise movement

Modulation

Inversion

Alberti Bass

Octave leaps

Pedal note

Possible Strategies – Contextual Listening



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- Use the themes from set works to support dictation skills, which in turn support students' familiarity with the set works

e.g.

- Start with simple questions
 1. Does the missing bar have the same rhythm as bar 3 or bar 4?
 2. Is the first note of the missing bar higher or lower than the last note of bar 1?
 3. What is the melodic shape of the missing bar?



Evidence the Learning Using Lyric Sheets



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Táinig leis an bhFoghlaim Ghairmiúil trídísle, Coimisiún Sóisialta agus Mairiúcháin
Supporting the Professional Learning of School Leaders and Teachers

- Line 1** Wednesday morning at five o'clock as the day begins
- Line 2** Silently closing her bedroom door
- Line 3** Leaving the note that she hoped would say more
- Line 4** She goes downstairs to the kitchen clutching her handkerchief

Circle / Underline

- Underline the word in Line 1 where the highest note is sung
- Circle one word where a chord change occurs
- In Line 2, mark with an **X** the place where the violins enter for the first time
- In Line 4, on which word does the vocal melody have syncopated rhythm?

Count Pulse / Bars



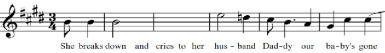
- After Line 4, how many bars do the Strings play before the next vocal entry?
- How many bars are heard in the introduction?
- Identify the time signature of the music in this excerpt.

Multiple Choice Questions

- Identify the learning**
The rhythm of the vocal part at 'handkerchief' is...
dotted triplet syncopated rhythm

The cadence heard at the end of the excerpt is
imperfect perfect interrupted
- Identify where the learning occurs**
The cello enters for the first time in Line 1...
before the at the after the
word 'begins' word 'begins' word 'begins'
- Compare the repetition of phrases**
The music of Line 4 is very similar to the music of...
Line 1 Line 2 Line 3

Fill in the...

- Missing chords in the boxes provided**
- Add stems to the melody notes**

You'll be ol - der too
- Complete the missing pitch using the given rhythm**

I could stay with you
- Complete the missing pitch and rhythm**

She breaks down and cries to her hus - band Dad-dy our ba-by's gone

Select the missing idiom



The missing notes at **X** on the score are...



How do we support students with contextual listening?





Analyse the Waltz Theme

Mvt. II: Un Bal: Waltz Theme (Th.1)

The image shows a musical score for the Waltz Theme in G major, 3/4 time. The score is divided into two sections: the A Section (measures 1-8) and the A1 Section (measures 9-16). The A Section contains a sequence of eighth notes, a 'Sigh motif' (a half note followed by a quarter note), and a 'Glissando' (a rapid scale-like run). The A1 Section features a 'Chromatic' line, a 'rall.' (ritardando) marking, and an 'a tempo' marking. The piece concludes with a 'Perfect Cadence' on the notes E and A.

A Section

A1 Section



Trace the Theme



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SYMPHONIE FANTASTIQUE
4TH MOVEMENT – MARCHÉ AU SUPPLICE



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Metre = 2
Tempo = Allegretto non Troppo

Trace the Descending Theme



Exposition					Development 1		Development 2			
b. 17-24 G min Mainly Mono.	b. 25-32 G min – Eb maj Poly.	b. 33-40 Eb maj Poly.	b. 41-48 Eb maj - G min Poly.	b. 49-56 G min Poly.	bb. 82-88 G min	bb. 109-112 G min	b. 114-122 G min Poly.	b. 123-130 G min Homo.	b. 131-135 Db maj Homo.	b. 135-140 Db maj to G min Mono.
					Melody is now a...		Melody			
Vc. & Cb.	Vc. & Cb.	Vlins	Vlins with altered ending	Pizz. Vc. & Cb. with theme in inversion on Vlins and Vla with an extended ending	Shortened theme split between all insts. Strs. play pizz and arco. Ends with descending crotchet pizz	Shortened theme split between all insts. Strs. play pizz and arco. Ends with descending triplet pizz	Tbn, Oph. & Bsn. play 2-bar motif in sequence and then in sequential diminution	played on WW, Bra., Vc. & Cb.	played on WW, Brass, Vc & Cb. now inverted and shortened	Links to Coda. Strs. in unison & octaves play motifs in inversion & diminution
	CounterMel. 1 on Fg.	CounterMel. 2 on Vla, Vc. & Cb.	CounterMel. 2 on Vla, Vc. & Cb.	CounterMel. 3 on Fg.			Accompanied by...			
							Ascending repeated crotchets in Strs. with grace notes Sextuplet motif in WW	Tremolo Strs. and Timp. drum rolls Cymbals and Bass Drum play offbeat crashes	Tremolo Strs. and Timp. drum rolls Cymbals and Bass Drum play offbeat crashes	



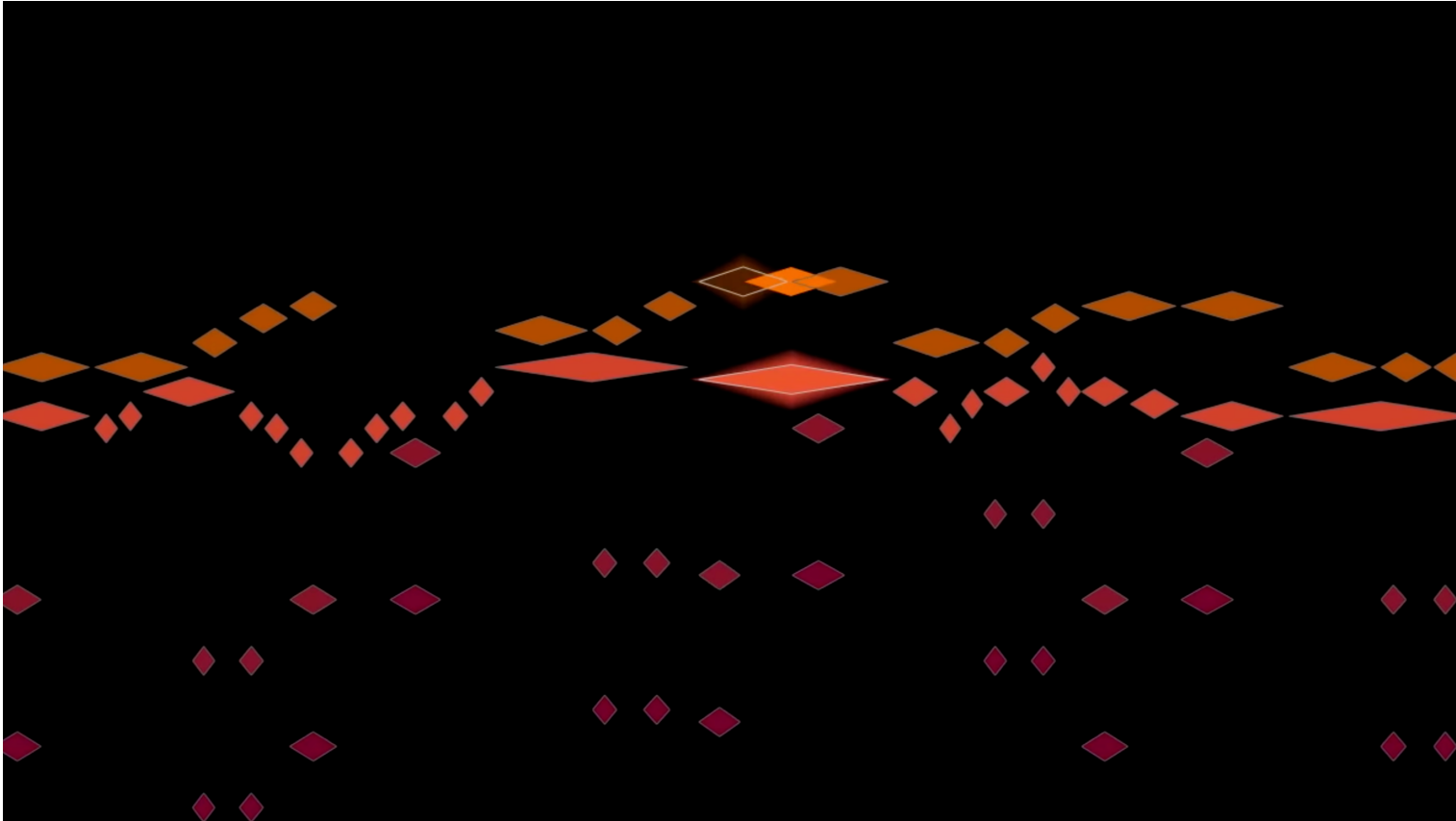
In listening to both of these excerpts, how is the theme treated differently?



Possible Strategy - Keeping Score



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Beethoven, Symphony
no. 7, Mvt II, bb. 1 – 100

Possible Strategy – Building the Score



- *Listen, Listen, Listen*
- Demonstrate the learning through underline / circle / annotate
- Pinpoint musical features
- Understanding of structure
- Make note of repetition and change
- Musical quotations


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Challenging Music Journey Supporting the Professional
Learning of School Leaders
and Teachers

Building the Score
Sgt Pepper's Lonely Hearts Club Band

Introduction

-
-
-
-

Verse 1 G⁷ A⁷ C⁷ G⁷



It was twen-ty years a-go to-day_ Ser-geant Pep-per taught the band to play

They've been going in and out of style,


But they're guaranteed to raise a smile,

So may I introduce to you,


The act you've known for all these years,

Sergeant Pepper's Lonely Hearts club Band

Horn Interlude



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-
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Share how you have engaged students in the skill of analysis and treatment of themes



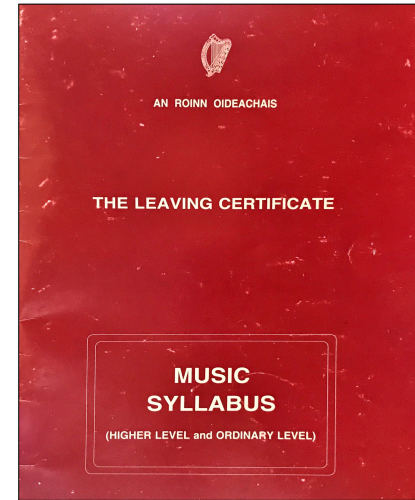
The Learning...



Oide

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Higher level students must also demonstrate an ability to...

- *make comparative judgments about music*

Possible Strategy – The Skill of Comparison

Inside the Set Works



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- *Listen, Listen, Listen*
- Tracing a theme inside the movement
- Different movements within each work
- Fusion of Styles in The Beatles
- Tracing a theme across the work e.g., *Idée Fixe* in all 5 movements

Possible Strategy – The Skill of Comparison

Outside the Set Works



- *Listen, Listen, Listen*
- Different performances of the same set work
- Linking the style of the set work with other pieces
e.g., Rimsky-Korsakov: *Scheherazade*, *Flight of the Bumblebee*
and Stravinsky: *Round Dance of the Princesses*

The Skill of Comparison – Action Verb



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Compare?

Contrast?

Describe?



What learning might students use to compare the 3 movements of Mozart's Piano Concerto?

Mvt 1 Allegro

- Sonata form
- A major
- **C**

Mvt 2 Adagio

- Ternary form
- F# minor
- **6/8**

Mvt 3 Allegro assai

- Sonata–Rondo form
- A major
- **C**



Contrast the styles of two of the songs by the Beatles

She's Leaving Home

- Fusion of Pop with Classical
- Arpeggiated harp accompaniment
- Word painting

Sgt. Pepper

- Fusion of Pop with Rock
- Distorted rhythm & lead guitars
- Shouting speech-like singing

The Skill of Comparison Inside the Work



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Contrast the use of instruments in *She's Leaving Home* with the other two songs by the Beatles on this course

She's Leaving Home

- String Nonet
- Tremolo Violins
- Arpeggiated Harp

Sgt. Pepper

- 4 French Horns
- Contrapuntal Horns
- Driving Drum Backbeat

When I'm 64

- Clarinets & Bass Cl
- Slides on Clarinets
- Vamping Piano



How do we support students in developing the skill of comparison?



Teacher Supports



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SHEET MUSIC AND RECORDINGS

- ♪ Petrucci Music Library (<https://imslp.org/>)
- ♪ Published editions of scores
- ♪ Contemporary Music Centre (<https://www.cmc.ie/>)
- ♪ Youtube/Spotify/Apple Music/CDs/other

REFERENCE MATERIAL

- ♪ Curriculum Support Team materials
- ♪ Music dictionary
- ♪ Encyclopedia Britannica (or other)
- ♪ Leaving Cert Music published books/workbooks
- ♪ Academic material e.g., New Grove, Cambridge Companion
- ♪ Primary sources e.g., diaries, letters, interviews

LINKS TO LIVE PERFORMANCES

- ♪ National Symphony Orchestra of Ireland performing *Symphonie fantastique* by Berlioz
<https://www.youtube.com/watch?v=oGM2i1osSZU>
- ♪ CMC Ireland performance of *Seachanges (with Danse Macabre)* by Deane
<https://www.youtube.com/watch?v=ULJgRZ7p3tU>

USEFUL WEBSITES

- ♪ www.examinations.ie
- ♪ www.scoilnet.ie
- ♪ www.ppmta.ie
- ♪ <https://oide.ie/>



We welcome your feedback

Use the link

OR

Open your camera and scan this QR code



Stay up to date!



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Have you signed up
to our
NEW mailing list?



bit.ly/OideMailingList



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Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

Thank you for your engagement

Spring Sessions
Saturday, 20th April 2024

