

## FOREWORD

The Junior Certificate programme came into operation for the first time in September 1989, with the first examinations in 1992. The process of curriculum reform was marked by a phased programme of syllabus revision and accompanying support for teachers through in-service courses and teaching guidelines.

Ten subjects were involved in the first phase of syllabus revision. The second phase contains six subjects - Environmental and Social Studies, Home Economics, Materials Technology (Wood), Music, Technical Graphics and Typewriting.

Syllabuses have been devised by course committees established by the National Council for Curriculum and Assessment. These course committees were also responsible for drawing up Guidelines as aids to teachers in interpreting and implementing the syllabuses.

These guidelines are not prescriptive. Each teacher is free to choose his or her preferred teaching methodology for the achievement of the specified objectives and desired outcomes of each syllabus. These guidelines offer some suggestions which may be of further help to teachers. Particular attention is paid to aspects of the new syllabus with which teachers might not be very familiar.

The guidelines are but one part of an overall programme of support for teachers. It is envisaged, for example, that in-service courses will focus on many issues raised in the guidelines.

Some general features should inform the teaching and learning associated with the new syllabuses -

each syllabus should be taught with conscious reference to the overall aims of the Junior Certificate programme (see inside front cover). Numerous opportunities exist for cross-curriculum linkages and these should be taken.

teaching practice should highlight the economic, social and cultural implications of Ireland's membership of the European Community and the challenges and opportunities which this provides within a wider context of citizenship.

where they arise, issues related to the environment should be treated in a balanced fashion as between the need to conserve and protect the natural environment and the legitimate needs of economic development and industrial activity.

## TABLE OF CONTENTS

	page
Foreword . . . . .	i
<b>I. INTRODUCTION . . . . .</b>	<b>I</b>
1.1 The Rationale for Change . . . . .	2
1.2 The Three Main Musical Activities . . . . .	3
1.3 Differentiation Between Higher and Ordinary Levels . . . . .	<b>5</b>
1.4 Methodologies . . . . .	<b>6</b>
1.5 Time Allocation and Length of Course . . . . .	<b>10</b>
1.6 Classroom Organisation . . . . .	<b>10</b>
<b>2. PERFORMING SKILLS . . . . .</b>	<b>12</b>
2.1 Approaches . . . . .	13
2.2 The Seven Performing Categories . . . . .	14
2.3 Additional Information on the Presentation of Performing Skills . . . . .	18
<b>3. COMPOSING SKILLS . . . . .</b>	<b>19</b>
3.1 Approaches . . . . .	20
3.2 Melody Writing . . . . .	21
3.3 Triads . . . . .	24
3.4 Chord Progression . . . . .	26
3.5 Free Composition Option . . . . .	28
<b>4. LISTENING SKILLS . . . . .</b>	<b>32</b>
4.1 Purposeful Listening to Recorded Music . . . . .	33
4.2 General Listening Skills . . . . .	36
4.3 Set Songs/Works and Chosen Songs/Works . . . . .	40
4.4 Chosen General Study . . . . .	41
4.5 Irish Music . . . . .	44
4.6 Musical Literacy and Aural Perception . . . . .	44

	page
5. TEACHING RESOURCES . . . . .	45
5.1 Equipment . . . . .	46
5.2 Resource Books . . . . .	46
5.3 Discographies . . . . .	50
6. ASSESSMENT TECHNIQUES AND PROVISION FOR SPECIAL NEEDS . . . . .	 51

## I N T R O D U C T I O N

☐ **Origlns (p.2)**

Request for opinions  
Implementation of syllabus

☐ **Rationale for Change (p.2)**

Need to provide opportunity for all  
Integrity - musical, educational  
Access to performing  
Development of musicality  
New ideas in the teaching of music

☐ **Three Musical Activities (p.3)**

Development through experience - performing, composing, listening  
Complementary nature of the activities  
Levels of achievement; importance of experience  
Change of title

☐ **Higher and Ordinary Levels (p.5)**

Differentiation  
Group performances  
Composing skills

☐ **Methodologies (p.6)**

Integrated approach of the three activities  
Examples - Musical balance  
- Major and minor keys and chords

☐ **Time Allocation and Length of Course (P.10)**

Periods per week  
Allowance for flexibility

☐ **Classroom Organisation (p.10)**

Teaching a mixed-ability class  
Example - Points of rest in music (cadences)  
Reinforcing activities, both levels

## I. INTRODUCTION

The NCCA requested opinions from representative bodies before beginning the revision of the Intermediate Certificate Music and Musicianship Syllabus. The aim was to obtain the best possible music syllabus for the new Junior Certificate and consequently expert opinions, including some international ones, were sought. Similar syllabuses from other countries were also studied so as to make the new syllabus compatible with recent developments in music education.

With the completion of the initial task of review and reform, it is now important to support its implementation by all means possible. Inservice provision plays, and will continue to play, an important role in this regard. These Guidelines, which may be updated at a future time, will also assist the teacher.

### 1.1 The Rationale for Change

It was clear from submissions obtained, that the varied expectations required of both Music and Musicianship (Syllabuses A and B) presented many difficulties. Obviously it was necessary to provide a syllabus suited to the needs of the entire range of student aptitude and ability (i.e. Ordinary and Higher Levels). In the new Junior Certificate Music Syllabus, all students are engaged in the same or comparable musical activities and have full and open access to all the main musical activities. The syllabus itself is designed so as not to contain any inequity or bias, particularly for those students whose experience of music is not primarily in classical or traditional Irish music.

The educational integrity of the new syllabus is based primarily on two facts:

- (1) It is musical rather than academic in its approach;
- (2) It has an educational logic based on the general experience and potential of students in the age group 12 to 15 years.

The new syllabus will allow all students wider access to performing skills. For this, it was necessary to incorporate a variety of options which would allow teachers and students to explore music using different musical materials and styles. In broadening the scope of the syllabus and in allowing for greater teacher/student choice, the particular musical and educational needs of different learning environments can best be promoted.

As the aim of the syllabus is to develop musicality, the means through which this is achieved cannot be confined to one particular musical culture. An inflexible and fully prescriptive syllabus for the age group 12 to 15 is no longer feasible if this aim is to be achieved. The starting point has to be a matter of choice. The quality of the contact with music is not compromised if, in the end, students acquire some appreciation of musical tastes other than their own. It is not desirable at this stage to impose mature musical judgments on students because they learn to value and accept all musical sounds as their interests in varied musical genres develop. A rational approach to musical education will accommodate this development. This will not prejudice the level of musicality available to students. The function of the syllabus is to extend this experience in a purposeful manner.

During the past decade there have been many new developments in curriculum design and in the understanding of music teaching in the classroom. A new syllabus provides an opportunity to incorporate new thinking and it acts as a catalyst in teacher development.

## 1.2 The Three Main Musical Activities

In compliance with the rationale mentioned above, the main focus of the syllabus is the development of musicality through PERFORMING, COMPOSING and LISTENING. These three activities provide the full range of experience in the development of musical skills, as illustrated in Figure One.

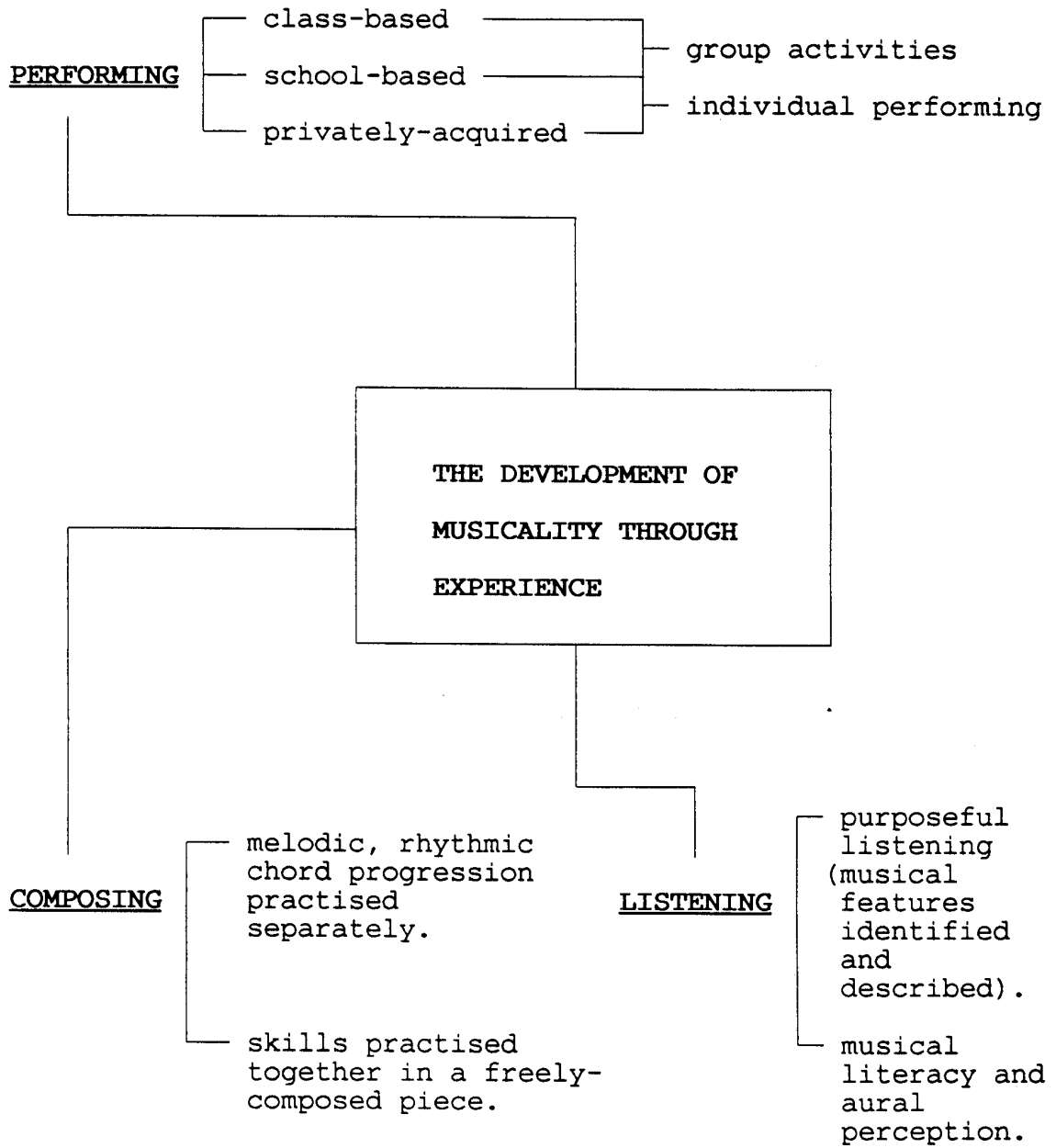
Performing, composing and listening complement one another and deepen the pupils' understanding of the creative processes of music. They promote active rather than passive learning. Theoretical approaches which emphasise music as a body of knowledge, the study of notational theory, the practice of dictation, analysis, formal history and appreciation classes etc., though good in themselves, are not musical approaches. They supplement and support musicality, provided that a reasonable experiential basis for its acquisition exists in the first instance. The teaching of music, then, is best organised, especially in the school-going years, through direct experience of the three main musical activities themselves.

It is natural that pupils will excel in one rather than another, and teachers should not expect all pupils to have an equally high degree of talent in all three musical activities. The wording of the syllabus stresses the experience of performing, composing and listening rather than any quality of performance, composition and aural discrimination.

The title of the syllabus has been changed from Music and Musicianship to Music in recognition of the fact that all Junior Certificate Music students will be involved in all three main musical activities. Syllabuses A and B no longer exist. There is now one syllabus for all.

FIGURE ONE

THE DEVELOPMENT OF MUSICALITY THROUGH EXPERIENCE OF THE THREE MAIN MUSICAL ACTIVITIES.





### 1.3 Differentiation Between Higher and Ordinary Levels

Differentiation between both levels is specified clearly in the syllabus. This is the case in the standards of musical literacy required for the various aural perception and composing skills, and in the precise requirements for presenting performing skills. All students will be expected to offer composing skills at either Ordinary or Higher Level. Where content and skills are common to both levels, differentiation will be made in the level of expectation and in the manner and depth of examination questioning.

Some performing skills, e.g. group performances under categories 2 and 3, have been designated as Ordinary Level only. However, where the membership of a performing group is of a higher standard, it can be entered at the Higher Level under category 7. Similarly, there are many students who can demonstrate versatility in performing skills rather than a single Higher Level skill in one performing medium. To facilitate these students, and in recognition of the value of their involvement in practical music-making, two Ordinary Level performing skills may be offered for assessment at the Higher Level. In these cases, only one aural memory or sight reading test will be given.

Ordinary Level students must study melody writing and triads as laid down in the syllabus. At Higher Level, students may choose to present composing skills separately (i.e. the individual skills of melody writing, the recognition and use of major/minor triads and chord progression) or simultaneously in the context of a freely-composed piece.

#### 7.4 Methodologies

Performing, composing and listening are the media through which learning is best presented and accomplished. The unity and relationship which exists between all three main musical activities should be encouraged. It may not always be possible to maintain a fully integrated approach. However, an integrated manner of organising the learning has many advantages. The following examples will illustrate the usefulness of this approach.

##### EXAMPLE ONE                      Topic: MUSICAL BALANCE

The aural perception of this musical feature and the cultivation of a musical response to it draws attention to a range of different skills. Examples in performing, composing and listening include an awareness of the effects of repetition and sequence in composing melody; the importance of regular phrase lengths and rhythmic consistency in dance music and popular music of all kinds; cadence points and the analysis of simple musical forms. The choice and extent of the content will depend on experience and the precise requirements of the lesson. Consider the relationship between musical activities such as the following:

Performing songs and/or dance music e.g. Click Go The Shears, My Father's Garden, The Little Sandman by Brahms, The Streets Of Laredo, various hymns and dance tunes;

Using different interpretative techniques in song singing e.g. changes in dynamics, voice colour/tone quality etc. to distinguish between different phrases;

Punctuating the music correctly by drawing attention to cadence points, breathing in a manner which makes sense of the words and/or the musical phrase;

Responding sensitively and knowingly to balancing phrases and sequences in performing;

Composing new rhythmic patterns or melodic phrases to well-known song phrases; varying given phrases rhythmically and/or melodically, inventing rhythmic ostinatos to well-known tunes.

Given



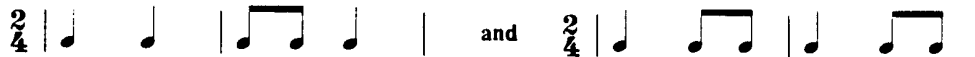
Rhythmic variant



Melodic variant



**Rhythmic ostinatos to accompany the song *Kalinka***



Composing and notating a rhythmic passage to balance a phrase of a known song;

Composing different melodic ending notes to a given song phrase;

Practising rhythmic consistency in a musical manner;

Using rhythmic and melodic sequence in melody writing;

Listening and identifying musical balance in a variety of musical examples e.g. *Eine Kleine Nachtmusik* by Mozart (the opening section), *Piano Concerto No.3 in C minor* by Beethoven (the opening section), *I Got Rhythm* by George Gershwin (the refrain), various dances and popular tunes;

Dictating rhythmic patterns and/or short melodic phrases.

EXAMPLE TWO                      Topic: MAJOR AND MINOR KEYS AND CHORDS

The following activities illustrate a similar integrated approach.

Performing songs (or other music) pitched in both diatonic keys e.g. By the Waters of Babylon, Icemen In etc.;

Performing or improvising triadically-based themes e.g.

(from the song *He's Got the Whole World in His Hands*)

With a swing



(from the finale of Beethoven's *Pastoral* Symphony)

*Allegretto*



A newly-invented theme

*Moderato*



Suggesting the use of major and minor chords at specific points in a well-known song;

Noting the use of the doh chord in the melodic outline and in the harmony of simple songs like Michael, Row The Boat Ashore, Early One Morning etc.;

*composing triadically-based* tunes to given rhythms  
(i.e. using the notes of the major or minor doh chord  
to create melodic outlines) e.g.

Given 

Required 

Composing cadences or "backing" chords in both diatonic keys;

Listening to examples of triadically-based motifs e.g. Morning-Mood from the Peer Gynt Suite by Grieg, the opening theme of Schubert's Strina Quartet in A minor, Brahms' Lullaby, the opening theme of Beethoven's Piano Concerto No.3 in C minor, the theme music to the film The Big Country etc.;

Listening to and describing the musical features of major and minor versions of the same tune e.g the variations from Haydn's Surprise Symphony, variations from Schubert's Trout Quintet etc.;

Listening to musical examples and discussing how both major and minor tonalities affect the music.

### 1.5 ~~Time~~ Allocation and Length of Course

The recommendation in the syllabus that three 40-minute periods per week be allocated to music in each of the three years of the Junior Cycle is necessary to ensure that adequate provision is made for the subject in all schools. It is not unusual for some schools to offer two or even one period per week only in first year and make up the difference in subsequent years. This may be especially so where all students are exposed to a broad range of subjects in first year prior to choosing a reduced number of examination subjects in subsequent years. Music teachers should be aware that this flexibility has to be allowed for, since there are many educational arguments which support such an approach. Schools have to be allowed to organise their timetables to suit their overall aims and needs. The recommendation is, therefore, to be viewed as a general requirement and guideline. It is not mandatory on schools to organise the Junior Certificate Music course precisely in that way, provided music is being catered for within the general spirit of the recommendation. It is important that the number of contact periods average out at three per week if the subject is to be catered for effectively within the schools.

### 1.6 Classroom Organisation

Teaching Higher and Ordinary Level students in a mixed-ability class is not easy. However, careful and detailed planning of graded musical activities can help. Ordinary Level students will need to reinforce the basic skills and concepts learnt, while Higher Level students will progress more rapidly through the basics and will need greater challenges. It is recommended that group activities be employed once the elementary common material has been dealt with. The following example may help.

Topic: POINTS OF REST IN MUSIC/CADENCES

Performing selective songs and drawing attention to the fact that the musical phrase follows the sense and rhythm of the words;

Comparing points of rest in music to punctuation in language;

Listening to the rhythmic features of cadence points;

Listening to the melodic features of cadences heard in song singing;

improvising melodic ending~s following a given opening  
e.g.

(adapted from the Schubert song *The Miller's Flowers*)

**Smoothly**

Given 

Required 

Emphasising and dictating cadential rhythmic patterns;

Listening to the effects of music with regularly-heard phrase endings e.g. an extract from a classically-balanced, popular or dance piece and contrasting this with an extract from a work which illustrates the principle of continuous music e.g. Renaissance church polyphony or a suitable late romantic or modern work.

#### Ordinary Level Reinforcing Activities

Listening to and marking the melodic endings/ cadences in a known song;

Writing in the solfa/ staff notation names for the last three notes of musical phrases;

Composing suitable ending-notes for given phrase-beginnings.

#### Additional Higher Level Requirements

Listening to, identifying melodically and naming the different melodic endings/cadences in known songs;

Composing compatible bass notes to melodic endings;

Listening to and distinguishing the usual cadence chords in a musical context;

Linking the various melodic and bass cadential patterns with specific chords;

Practising and applying four-part vocal or piano layout as necessary.

## PERFORMING SKILLS

### Performing (p.13)

Opportunity for music-making

Variety of skills possible

### Approaches (p.13)

Diversity - experiences, interests, genres

'Limitations' of individualised teaching

Possibilities in Secondary Schools

Examples - scope of skills

### Seven Performing Categories (p.14)

Broadening of possibilities

Categories - song singing, choir/orchestra/military band, ensemble  
(vocal and/or instrumental), classical instrument  
(individual), traditional Irish instrument,  
improvisation, other

### D Additional Information (p.18)

Aural transmission

Exclusion of scales/arpeggios

Accompanists

Contrast in music presented



## 2. PERFORMING SKILLS

All Junior Certificate music students should have the opportunity of developing their performing skills. All experiences of music-making are valuable and should be encouraged.

Previous syllabuses have concentrated on the performance of a student as a soloist in the classical or Irish traditional manners. The new syllabus recognises that a great variety of practical musical activities already take place both within and outside the formal timetabled curriculum. Many of the worthwhile extra-curricular musical activities (e.g. choirs, school orchestras, liturgical musical groups, school musicals, concerts etc.), which formerly had not been part of the examination syllabus now need to be recognised and included in the syllabus. In fact, many music teachers already teach performing skills, although no recognition has heretofore been given in the formal examination programme to these activities. The new programme allows for the presentation of all examinable performing skills.

### 2.1 Approaches

Students' musical experiences and interests are diverse. So too are the various performing interests of music teachers. Therefore, there should be a variety of approaches and musical genres formally recognised on the syllabus. Attention is drawn to the fact that popular musical genres are recognised as equal in value to traditional and classical styles. Group music-making, as well as solo performing, is encouraged. The emphasis is on the activities themselves and credit should, therefore, not be awarded solely on the basis of a technically polished performance.

Many teachers equate the acquisition of performing skills with individualised teaching. This, in fact, is how instrumental ability is usually taught. Whereas this approach best suits those with a special aptitude for a particular instrument, there is no evidence, however, to suggest that it is the best method for all. There are many, otherwise musical, pupils who fail to respond to individualised music lessons. For these pupils, the social aspect of making music in a group is often more relevant and enjoyable.

It is worth noting that, as a general guideline, recognised music teachers in Secondary Schools are allowed to include up to one third of their contractual teaching hours in instrumental teaching. This is allowed only where the students being taught are also undertaking regular classwork in music for either Junior Certificate or Leaving Certificate courses. Its usefulness in contributing to group activities as part of the performing skills section should be noted. Group musical activities are a valuable asset in a school and they also enhance the profile and relevance of the subject.

There are some students however whose individual performing skills are independently acquired and are of such a standard as to make this category the option of choice. It is not intended that class music teachers will have to be involved in any extra-curricular individualised lessons to ensure that all music students measure up to what has been the traditional approach to learning an instrument. The new syllabus allows more scope in the practice and presentation of music-making activities.

Performing skills may be practised in one or more of three different ways:

- . Class-based performing skills e.g. song-singing, improvisation, class recorder work, sight reading, the development of aural memory etc.
- . School-based performing skills resulting mainly from recognised and timetabled group activities and extra-curricular group activities e.g. choirs, orchestras, concerts, musicals, operettas, school bands etc. Other groups informally constituted by interested and talented students e.g. pop groups, folk groups, liturgical groups, groups which perform traditional Irish music, various chamber ensembles etc. can also be considered extra-curricular and school-based to the extent that they practise outside of the formal school hours.
- . Privately-acquired performing skills e.g. solo instrumental work. These are sometimes undertaken outside of formal school hours and/or by private arrangement between students and teachers.

## 2.2 The Seven Performing Categories

The range of activities allowed under the performing skills has been substantially broadened. This is essential in order to cater for the increased involvement in active music-making. Group musical activities, performing in the popular idiom and the most accessible of all performing media, the human voice, are all permitted in the new Junior Certificate programme. A brief outline of what is intended in each of the seven listed performing categories, together with the pertinent approaches and level(s), is given below.

**(1) SONG SINGING**

This category is intended to cater for all students including traditional singers, folk singers, singers in the popular idiom, those who attend individual voice lessons and those who sing regularly as members of a Junior Certificate Music class.

APPROACH: Class-based, School-based or Individually-acquired	LEVELS: Ordinary and Higher
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**(2) PERFORMING AS A MEMBER OF A RECOGNISED CHOIR, ORCHESTRA OR MILITARY BAND**

Recognised choirs, orchestras or military bands refer to those groups described on page 29 of the syllabus.

APPROACH: Class-based or School-based	LEVEL: Ordinary only
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**(3) PERFORMING AS A MEMBER OF A VOCAL AND/OR INSTRUMENTAL ENSEMBLE [NOT CATERED FOR UNDER CATEGORY 2]**

This category covers all other different types of group music-making in the various different musical genres and idioms. An individual or all the members of a group may be entered for the examination. It is important that the group be heard at the time of the examination. Musical activities suitable under this category include traditional and folk groups, pop groups, groups presenting a selection from a stage musical or an operetta, classical groups, recorder groups, madrigal groups, c~ili bands, church choirs etc. Where a singer is being accompanied by another student, the singer will present under either category I (at Ordinary or Higher Levels) or category 3 (at Ordinary Level only) and the accompanist under category 3 or 7 depending on whether an Ordinary or Higher Level skill is being presented. Where an instrumentalist is being accompanied by another student, one or both can present under category 3 (Ordinary Level only) or under category 7 (Higher Level).

APPROACH: Class-based, School-based or Individually-acquired	LEVEL: Ordinary only
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(4) **PERFORMING INDIVIDUALLY ON APPROVED CLASSICAL INSTRUMENTS**

These students are required to adhere to the programme given on pages 7 and 30ff.(APPENDIX C), of the syllabus. There is no substitution allowed for the listed pieces. A sight reading test will also be given. No aural memory test will be available in this category. Classical instrumentalists who wish to perform a programme of music of their own choice, either at Ordinary or Higher Level, may present under category 7.

APPROACH: School-based or Individually-acquired                      LEVELS: Ordinary and Higher

(5) **PERFORMING ON TRADITIONAL IRISH INSTRUMENTS**

The precise requirements of this category are given on pages 59ff.(APPENDIX D) of the syllabus. The lists given under APPENDIX D are not mandatory. Students may choose other suitable material if they wish. The listed pieces are readily available and indicate an appropriate level of difficulty for the age group.

APPROACH: Class-based, School-based or Individually-acquired                      LEVELS: Ordinary and Higher

(6) **IMPROVISING ON A CHOSEN INSTRUMENT OR VOICE**

By definition, this category should be the least formalised of all the performing skills. It presumes no particular musical style or idiom and defies prescription or set pieces. Only very general guidelines can be given, e.g. the different classes of improvisation (melodic, rhythmic, harmonic or any combination of those three) are listed. (See page 69 of the syllabus.) Students will perform their prepared improvisations. They will then be given some time to realise an unprepared improvisation. The unprepared improvisation will be similar in style and degree of difficulty to one of the ones they have already presented.

APPROACH: Class-based or Individually-acquired                      LEVELS: Ordinary and Higher

The following ways may be helpful in illustrating suitable kinds of improvising activities.

- MELODIC: Performing well-known melodies by ear, improvising regular melodic phrases to follow given openings, ornamenting existing tunes;
- RHYTHMIC: Replacing long note-values with repeated notes of shorter duration, improvising a rhythmic ostinato to a well-known tune;
- HARMONIC: Improvising "backing" chords to well-known tunes, improvising cadences, improvising a single accompanying line of music or a descant to well-known tunes, improvising a major/minor variant of a well-known tune;
- COMBINATIONS: Improvising harmonic riffs/ostinatos to known tunes, improvising a melodic phrase over a chord sequence, adding harmony to a melodic improvisation, intensifying the rhythm of an harmonic riff.

(7) OTHER NON-SPECIFIED PERFORMING SKILLS

Category 7 caters for students where none of the other categories suitably describes what a candidate intends to present or the level to be presented. Examples include classical performances other than those presented under category 4, ethnic music other than Irish, ensemble music at Higher Level etc.

APPROACH:	Class-based,	LEVELS:	Ordinary
	School-based or		and
	Individually-acquired		Higher

### 2.3 Additional Information on the Presentation of Performing Skills

In many instances, the preferred method by which music is learnt is by way of aural transmission. This is especially true in the case of folk songs, traditional performances and a good deal of amateur choir work and popular music. In recognition of this fact, students presenting under all performing categories, with the one exception of category 4, may choose to undertake an aural memory rather than a sight reading test.

It was decided to exclude scales and arpeggios from all performing categories for two reasons. Firstly, in most cases, and especially where singing, traditional music and the performance of popular genres are concerned, such skills are not usually required. Secondly, where they have been required in the past, their usefulness was as a measure of the student's technical control of the performing medium. Since this skill will also be assessed in the context of the student's ability to perform pieces of a particular degree of difficulty, it would be a duplication of purpose to undertake separate confirmation of this fact through an independent assessment of scales and technical exercises.

An accompanist should always be provided where an accompaniment is normal or required for the proper realisation of the music being performed e.g. musical arrangements of folk music should be presented with accompaniment, solo traditional performances of folk music should be presented without accompaniment. Popular musical genres presented by individuals should be performed with sufficient accompaniment to sustain the harmony and rhythm i.e. with keyboard or guitar. In many cases, it is possible for both soloist and accompanist to present simultaneously for the examination.

In all cases, contrasting music should be presented. Contrast may be achieved either by choosing pieces/songs with different speeds and moods, or by performing music in different styles e.g. an arrangement of a folk song contrasts well with a song in the classical or popular styles, classical pieces composed during different historical periods also provide good contrast.

**COMPOSING SKILLS**

- 0 Towards Composition (p.20)
  - Developing skills
  - Cultivating insights
  
- 0 Approaches (p.20)
  - Sound and symbol
  - Notation requirements
  - Melodies
  - Free composition
  
- 0 Melody Writing: A Sequenced Methodology (p.21)
  - Phrases to given rhythms, metres, texts
  - Phrases based on melodic fragments
  - Balanced answering phrases
  
- 0 Rhythm (p.22)
  - The rhythm of words
  - Notation - meter/music
  
- 0 Pitch (p.23)
  - Cadence points
  - Triadic motifs
  - Step and leap
  - Melodic sequence and climax
  
- 0 Triads (p.24)
  - Major and minor
  
- 0 Chord Progression (p.26)
  - Cadential patterns - melodic and/or bass
  - Related activities
  - Cadential idioms - keyboard and/or vocal
  - Related activities
  - Backing chords - chord symbols and/or tablature
  - Related activities
  
- 0 Free Composition (p.28)
  - Requirements
  - Examples

### 3. COMPOSING SKILLS

Composing - the creation of new or original music - is not fully an instinctive art. Aptitude is developed through graded practice. Limiting the musical options, for example; leads the student to more effective learning. The control of the sound medium through musical decision-making and meaningful, imaginative organisation is a process which may produce a composer.

But composing has a significance broader than that. Taking part in this process helps pupils to know what to look for in the music of others. It enhances their own understanding and experience of music itself and makes them more sensitive in the development of listening and performing. Composing helps students to discover how musical decisions are made e.g. decisions about tonality, rhythm, melodic curve, harmonic progression, instrumentation etc. Good decisions produce a musical result.

#### 3.1 Approaches

Musical notation is one of the most efficient ways of transmitting music. The composer writes notes, the performer reads them and the literate listener responds perceptively. For the classroom composer-performer-listener, the understanding of the relationship between sound and symbol is fundamental. The student needs a working knowledge of the rudiments of notation. Improvisation and jazz, of course, depend more on aural skills. Therefore, in composing, the resourceful teacher develops both aural and visual modes of musical communication.

The notation requirements for composing are given in the syllabus (p.10).

Briefly, students need a working knowledge of:

the treble stave,  
the common diatonic intervals,  
the note values semibreve to quaver,  
the common time signatures,  
and  
the major keys up to two sharps and  
two flats.

Two approaches to composing skills are possible. Firstly, composing melodies, chord progression, cadences etc. as separate exercises. Secondly, the more integrated approach where students practise composing skills in a totally free composition. This is an appropriate option for some Higher Level students. The vast majority of students in this age group would benefit best by exploring melody, triads and chord progression independently of one another.



### 3.2 Melody Writing

The syllabus states that students are expected to practise melody writing in the classical, traditional and popular idioms. There will, however, be a choice of three different ways in which students may practise this skill. The first approach (a) provides a fundamental framework for the acquisition of the other two. As with all musical learning, examples from the musical repertory provide the best method of reinforcing sound judgments in work of this type.

- (a) Phrases set to given rhythms and/or metres or texts.

This approach needs preparatory work which explores rhythmic idiom and balance, ending notes and their rhythmic and melodic characteristics, the rhythmic pattern of words, the contour of a melody etc.

- (b) Phrases based on given melodic fragments.

The task here is to form the habit of analysing the given fragment and to use this information to decide on what music to add so that it relates well with the given fragment. Examples from real music should always be listened to, discussed and performed.

This is a more musically challenging approach.

- (c) Answering phrases to a given opening.

The answering phrase should balance the given one. It should have the same number of bars and be balanced by compatible rhythmic and/or melodic features. Answering phrases usually provide a sense of ending to the opening phrase i.e. they usually end with a perfect cadence. There are numerous examples in the song repertory.

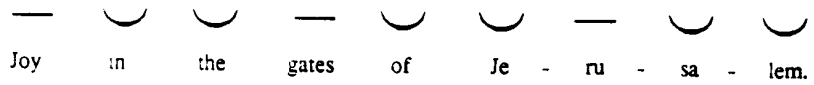
A good strategy helps teachers to decide where a student's talents lie and allows those with a greater aptitude to further develop their skills, whichever the choice of approach in melody writing, a sequenced method works best with most students.

The following provides a suitably sequenced work plan in melody writing.

**RHYTHM**

The rhythmic pattern of words: stressed and unstressed syllables in the rhythm of text; notating the rhythm of words and comparing the outcome with that of the composer's; developing a sense of different metrical solutions through varying the rhythm of a text.

**Stressed and unstressed syllables**



Example in  $\frac{3}{4}$  time

Joy    in    the    gates    of    Je - ru - sa - lem.

Example in  $\frac{4}{4}$  time

Joy    in    the    gates    of    Je - ru - sa - lem.

A composer's solution

(adapted from a responsorial psalm by S. Mac Liam)

(♩ = 94)

Joy    in    the    gates    of    Je - ru - sa - lem.

• i i i, ..... i • • : ..... • • •

The use of dotted rhythms (i.e. a dotted crotchet and quaver in place of two crotchets) add greater accentuation and a dance-like quality to the music.

The first example is in 4/4 time. The melody consists of: a quarter note G4, a dotted quarter note A4, a quarter note B4, a dotted quarter note C5, a quarter note B4, a dotted quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: Joy in the gates of Je - ru - sa - lem.

The second example is in 3/4 time. The melody consists of: a quarter note G4, a dotted quarter note A4, a quarter note B4, a quarter note C5, a dotted quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lyrics are: Joy in the gates of Je - ru - sa - lem.

Noting the rhythmic features of points of repose; developing a sense of and notating strong-beat ending notes.

Listening to examples of musical balance; practising, through improvisation, music which gives a feeling for rhythmical balance; notating the rhythms of balancing phrases.

## PITCH

Drawing attention to cadential patterns in songs and in listening to music; notating different ending notes at points of repose.

Listening to and performing triadically-based motifs; practising adding triadically-based motifs over given rhythmic patterns.

Listening to the different effects of movement by step and by leap. Practising stepwise movement in conjunction with triadic leaps, cadence patterns, and setting pitch to given rhythms.

Listening to and performing melodic sequences in the musical literature e.g. the songs Ail Through the Night (Welsh folksong), Its Now or Never (Elvis Presley), O Solo Mio (Neapolitan song), Caro Mio Ben (Giordani) and the music Evening Prayer and The Dancing Song from Hansel and Grete] (Humperdinck), the air La donna è mobile from i etc. Composing and notating short melodic sequences.

Listening to and performing musical phrases which show a point of melodic climax e.g. at the beginning (the opening phrases of Caro Mio Ben, Q~!!Q\_\_~\_q), in the middle (the middle phrase of Ail Through the Nigh~ and the opening phrase of Aveninq and Bright), or at the end (in the opening phrase to the songs My Father's Garden and Michael, Row the Boat Ashore). Creating melodies with a sense of climactic direction.

### 3.3 Triads

As a general and very basic introduction to harmony, all students will need to be able to recognise major and minor triads. They will be expected to suggest suitable major and minor triads at specific, obvious points in a given song.

In keeping with the integrated approach of the syllabus, students should be encouraged to be aware of outlined chords when singing, playing and listening.

The following lists contain some obvious examples.

#### MAJOR TRIADS:

He's Got the Whole World in His Hands,  
 Michael, Row the Boat Ashore,  
 Kum Ba Yah,  
 Sacramento,  
 Mozart's Desire for Spring,  
 Mozart's Eine Kleine Nachtmusik  
 (opening and final movements),  
 Beethoven's Pastoral Symphony (finale),  
 Strauss' waltz The Blue Danube,  
 The Harvest Home (Irish hornpipe).

#### MINOR TRIADS:

Don Oiche Od i mBeithil,  
 Ce Cuirfidh Tu Liom?,  
 An Spéic Seoigheach,  
 What Shall We Do with the Drunken Sailor?,  
 Zum Gali Gali,  
 The Wraggle Taggle Gypsies,  
 Beethoven's Piano Concerto No.3 in C minor  
 (opening movement),  
 Schubert's String Quartet in A minor  
 (opening movement),  
 Schumann's piano piece The Wild Horsemen  
 (from the Album for the Young),  
 Mozart's Serenade in C minor  
 (first and last movements).

At a later stage students should be encouraged to identify the doh and/or lah chords visually and aurally.

## American Folk Carol

Christ was born in Beth-le - hem, In a low ly sta- ble lay,

8

Born to save the souls of men, Peace on earth this Christ-mas day.

This approach should lead naturally to the use of major and minor chord-outlines in composing and improvising melodies and should also develop a sensitivity to the different effects which both produce.

## 3.4 chord Progression [Higher Level Only]

This **skill can** be presented in any one of three ways.

- (a) Devising simple melodic and/or bass motifs for use as cadential patterns.

Students choosing this option need a working knowledge of treble and bass staves.

## RELATED MUSICAL ACTIVITIES

Tuning into similar examples, both in song singing and general listening;

Performing and improvising three-note melodic patterns in each of the four diatonic cadences;

- . Dictating set melodic patterns for use as cadences;

Matching frequently-heard ending notes with compatible bass notes and *viG@* versa.



- (b) Harmonising the normal cadential progressions and their approach chords for keyboard or in short vocal score.

A working knowledge of both treble and bass staves is also necessary for this option.

## RELATED MUSICAL ACTIVITIES

Aurally recognising and naming the chords used in the different cadences;

Improvising/performing approach chords;

Improvising four-part layout either for SATB choir or keyboard;

Dictating cadences i.e. notating the melodic pattern, bass pattern, chords used and writing out an appropriate chord layout;

Recognising and composing cadences without aid;

The image shows two musical staves. The left staff is labeled 'For S.A.T.B. choir' and contains two staves of music. The right staff is labeled 'For keyboard' and contains two staves of music. Both staves show a cadence progression from IV to I. The IV chord is a triad of G4, B4, and D5. The I chord is a triad of G4, B4, and D5. The notes are written in a simple, clear manner, with stems and flags indicating the pitch and rhythm.

- (c) Composing original "backing chords" to well-known music using simple chord designations or guitar tablature.

This option is included because it constitutes an aptitude for chord progression which has been learned through experience and many students are skilled in its use through popular song.

#### RELATED MUSICAL ACTIVITIES

Performing examples of popular music which exemplify a routine use of chords I, IV and V e.g. the popular songs Clementine~, He's Got the Whole World in His Hands, Silent Night, Michael, Row the Boat Ashore, the first part of Greensleeves etc.;

Listening to and being aware of the harmonic implications of popular musical themes e.g. the main themes of The Moldau by Smetana, the opening of Handel's Largo, The Beatles' song Hey Jude etc.;

Listening to and improvising 12-bar blues patterns and other harmonic ostinatos and riffs;

Being aware, in well-known popular tunes, of the difference between essential harmony notes and unessential notes in the planning of "backing" chords;

Recognising simple cadence patterns in well-known tunes.

Students may, if they wish, use more advanced harmony than that required on page 10 of the syllabus.

## 3.5 Free Composition Option

[Higher Level Only]

This option will be the equivalent of melody writing, triads and chord progression. In other words, these three composing skills will be examined simultaneously under this single option.

The following two examples (setting music to a given text) show a variety of style and approach and also indicate the level of difficulty required. While they use conventional musical notation, other notation practices, composing approaches and styles are equally valid and allowable under this option.

## EXAMPLE ONE

Given text: "Sad is my heart; lonely are my thoughts;  
Long are the nights when the sun goes down."

## Solution (1)

**Song**

The musical notation for 'Song' is written on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of two lines of music. The first line contains the lyrics 'Sad is my heart; lone - ly are my thoughts;' and is accompanied by an E minor chord. The second line contains the lyrics 'Long are the nights when the sun goes down.' and is accompanied by a sequence of chords: A minor, E minor, B(7), and E minor.

Solution (I) shows that it is possible to fulfil all the requirements of this option with a working knowledge of the treble staff only. This composition has a good melodic curve, with good rhythmic contrasts and a logical ending. There is a feeling for the appropriateness of tonality (i.e the use of major/minor chords) and there are obvious musical judgments made in the choice of backing chords.



## Solution (2)

Instrumental duet illustrating a given text

**Sad Is My Heart**  
(for two melody Instruments)

Slowly

The musical score is written for two melody instruments on a grand staff. It begins with a 'Slowly' tempo marking. The music is in 4/4 time and consists of two staves. The upper staff starts with a treble clef and a key signature of one flat (B-flat). The lower staff starts with a bass clef and a key signature of one flat. The score is divided into four measures. The first measure has a dynamic marking of *mp*. The second measure has a dynamic marking of *mp*. The third measure has a dynamic marking of *mp*. The fourth measure has a dynamic marking of *pp*. The music features a melodic line in the upper staff and a supporting line in the lower staff, with various dynamics and phrasing slurs.

Solution (2) is composed in a simple classical style and is musically true to the mood of the words it illustrates. It is grammatically accurate, has a good melodic curve with good cadence points. Its harmonies rely mainly on 3rds. but there are some points where the second part shows an independence in its rhythm and pitch. Expressive markings are appropriately used. Both principal and accompanying parts are musically consistent and complementary.

## EXAMPLE TWO

Given text: "Dancing the night away, away,  
U-la-la, u-la-la, u-la-la-lay;  
Waiting for break of day, of day,  
U-la-la, u-la-la, u-la-la-lay."

Solution (I)

**Popular Song**

The musical score consists of four staves of music in treble clef, 3/4 time. The melody is written on a single line for each staff. Chord symbols are placed above the staves. The lyrics are written below the notes.

Staff 1: Chords: C, F, C (or G). Lyrics: Dan - cing the night a - way, a - way.

Staff 2: Chords: C, G(7). Lyrics: U - la - la, u - la - la, u - la - la - lay;

Staff 3: Chords: C, F, C (or G). Lyrics: Wai - ting for break of day, of day.

Staff 4: Chords: C, G(7), C. Lyrics: U - la - la, u - la - la, u - la - la - lay.

Solution (I) is rhythmically consistent and illustrates a dance feeling in the style of a waltz. The melody is logical and triadically based. The choice of major tonality is appropriate and the chord sequence and cadences are correct. There is evidence of musical judgment throughout.

## Solution (2)

Instrumental piece illustrating a given text

**Dancing the Night Away**

**Very Rhythmically**

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system has chords D, G, and D. The second system has chords G and D. The third system has chords A, G, and D. The melody is in the right hand, and the bass line is in the left hand.

Alternative Bass Rhythms:

Three alternative bass line rhythms are shown, each in a single-measure format with a vertical bar line on the right:

- Rhythm 1: Quarter note, dotted quarter note.
- Rhythm 2: Quarter note, quarter note, dotted quarter note.
- Rhythm 3: Dotted quarter note, quarter note, dotted quarter note.

Solution (2) has a tilting tune with appropriate bass and harmonic support. Alternative bass rhythms are supplied to provide variety in the rhythmic energy. The melody is logical and triadically-based. The chord sequence illustrates the simple use of chords I, IV and V as commonly found in popular music.

#### 4. LISTENING SKILLS

Directed Listening (p.33)

Enjoyment, benefit, aural discrimination

##### ☐ Purposeful Listening to Recorded Music (p.33)

Perception and identification

Skills; Student participation

Examples of musical features

##### ☐ General Listening Skills (p.36)

Approach to musical features

Music - communicating its meaning

Self discovery - its importance for students

Records of music studied; Examples of format

Summary of requirements

##### ☐ Set Songs/Works and Chosen Songs/Works (p.40)

Three cycles - A, B, c

Studying set and chosen music

Chosen items - advantages

Syllabus requirements - 20 songs, nine works

Chosen songs/works - category lists in syllabus/other sources

Set songs/works - use as choice material

Background information

##### ☐ Chosen General Study (p.41)

Requirement

Approach - organisation, presentation

Less usual topics; general knowledge

Integration of activities

Plans - Medieval music, Rock music

##### ☐ Irish Music (p.44)

Experiential learning

Features of performances and instruments - ancient and modern

##### ☐ Musical Literacy and Aural Perception (p.44)

Sound and symbol

Levels of difficulty - performing, composing

#### 4. LISTENING SKILLS

Listening is central to all musical activities. Students also use their listening skills in a variety of musical situations other than the obvious one of listening to recorded or live music e.g. when performing and composing. There is a distinction, however, between undirected listening and the kind of listening being discussed here. Directed purposeful listening - listening for something - helps pupils to enjoy knowingly, benefit musically and discriminate aurally.

##### 4.1 Purposeful Listening to Recorded Music

The new syllabus emphasises purposeful listening, the perception of common trends and the identification of actual musical features as opposed to a knowledge of musical history, its periods and composers.

PURPOSEFUL LISTENING PRESUMES ABILITY IN THE FOLLOWING RANGE OF SKILLS:

- (1) Tuning into (i.e. focusing attention on) what is being listened to;
- (2) Identifying and describing a variety of different musical facets and features;
- (3) Analysing and comparing these features;
- (4) Forming judgments about (i.e. interpreting and evaluating) the music in the light of experience already attained.

At first, students will need guidance in the acquisition of all four skills. The active participation of the students is fundamental if listening skills appropriate to all forms of music are to be learnt and practised with understanding and meaning. Skills (1) and (2) are best acquired by focusing attention on specific musical features. Having students fill out a checklist of observations focuses immediate attention on the music itself and aids in the identification of general musical features. Guided discussion, giving related knowledge and making musical comparisons will help develop listening skills (3) and (4).

Consider the following progression as it applies to the well-known Farandole from Bizet's L'Arlesienne Suite No.2.

Musical Features: To be discovered and identified by the students in response to each part of the music.

**WHICH WORDS BEST DESCRIBE THE MUSIC?**

MOOD:	Happy	Sad	Angry
	Energetic	Decisive	Uneasy
SPEED:	Slow	Fast	A moderate speed
TEMPO:	March time	Waltz time	Jig time
DYNAMICS:	Soft	Moderately loud	Very loud
PERFORMING MEDIUM:	String quartet	String orchestra	
	Military band	Dance band	
	Symphony orchestra	Woodwind group	
METRE:	Duple	Triple	
RHYTHM:	Dance-like	Long sustained slow notes	Smooth with similar note values
GENRE/STYLE:	Pop Music	Classical Music	Ethnic/Folk Music
TONALITY:	Major	Minor	
LOCATION OF MELODY:	Up high	In the middle register	In the bass
MELODIC MOVEMENT:	By step	By leap	Mixed stepwise and leapwise movement
TEXTURE:	Rich in notes	Sparse in notes	

Musical Features:	To be identified with teacher help through discussion and information-giving.		
MOOD:	Decisive !first part)	Dance-like (second part)	
SPEED/ TEMPO:	Like a march (first part)	Allegro vivo (second part)	
DYNAMICS:	$f_{\sim}$ (first part)	DDDp and crescendo (second part)	ffff (ending)
<b>INSTRUMENT- ACTION-</b>	The march is played on full orchestra. The dance tune is always accompanied by a tambourine.		
TIME SIGNATURE:	<b>4/4</b> (first part)	<b>2/4</b> (second part)	
RHYTHM:	The march contains dotted note values which give more emphasis to the rhythm. The dance tune is in the mood of a farandole.		
<b>GENRE:</b>	A movement from a classical orchestral suite.		
TONALITY:	March in a minor key; Farandole in a major key; Canon in a major key.		
MELODY:	The march tune is a borrowed tune. It is a French Christmas carol from the region of Provence. The Farandole dance tune is newly-composed and has two parts. Note the amount of smooth stepwise movement in this tune.		
TEXTURE:	Mostly homophonic. The march tune is also presented in canon. Towards the end both the march and the dance tune are combined in counterpoint.		
OTHER GENERAL KNOWLEDGE:	Background information on the music and its composer may also be included to support and add further interest to the listening.		

[It is not envisaged that technical words like dynamics, tonality and texture should necessarily form part of a Junior Certificate student's descriptive musical vocabulary. They are used here for teacher reference only. Non-technical descriptive words may be used if these are more appropriate.]

Experience shows that young peoples' musical needs and preferences change continually as they experience new music. Such changes also occur with experience of music from different cultures. The objectives and content of the Junior Certificate Music Syllabus encourage a widening in scope of the music suitable for educational use. Changes in attitude to different forms of music are accommodated as much as possible. What matters is the development of listening skills and this does not necessarily depend on a preference for one particular musical genre. It is important to encourage pupils to have identifiable musical reasons for their tastes and to be open to all forms of music and not just their own.

#### 4.2 General Listening Skills

The new syllabus emphasises general perceptions and understanding of musical features regardless of musical style and genre. This is a more appropriate approach for the Junior Certificate cycle age group. The new syllabus does not require any understanding of historical style; neither does it preclude this. In broadening the scope of the syllabus, the historical perspective is too limited and may not be appropriate to the study of some musical genres. Having an ability to perceive and describe general musical features is a more experiential basis for understanding musical style in its historical perspective later on.

Music is not a precise language and it does not communicate as clearly as spoken language. Yet to share its meaning, we need to communicate its features and their effects in spoken language. The general listening skills section of the syllabus should provide an opportunity for the students to practise this skill in a purposeful and intelligent way.

General listening sessions should not be totally information-giving sessions, where the teacher explains the meaning of the music and the relevant stylistic features. Students should initially have an opportunity to discover and describe, within their own understanding, their perceptions of what they hear. However, all such opportunities should be teacher-guided if meaningful progress is to be achieved.



Students should keep records of all the music they study in this way. Both the pupils' own discoveries and early responses to the music, together with the information given by the teacher, need to be included. In the early stages, only very general and obvious features should be recorded. At the later stages over the three years study to Junior Certificate, pupils should be encouraged to include more detailed musical observations. These will serve as a basis for making musical comparisons and the perception of common trends as the students' listening experiences expand. A typical format might be as follows:

Bach's Brandenburg Concerto No.5 In D Major - Second Movement

TYPICAL STUDENT LISTENING RECORD

MOOD: Tender and religious in feeling; affettuoso.

TEMPO: Slow.

DYNAMICS: Mostly forte.

INSTRUMENTS: Flute, violin and harpsichord.

RHYTHM: Gentle rhythms; not energetic.

MELODY: Very tuneful.

HARMONY: Minor key and harmonies.

FORM: Free form although you can hear some repeats of melodic motifs.

OTHER FEATURES: Contrapuntal; a lot of imitation chamber music texture; a trio.

THE MAIN TUNE:



Theme music to the film The Big Country by Jerome Moross

TYPICAL STUDENT LISTENING RECORD

- MOOD: Extrovert and joyful.
- TEMPO: Moderately fast; moderato.
- DYNAMICS: Very loud especially at the beginning.
- INSTRUMENTS: A brass fanfare accompanied with swirling strings followed by a main tune played on full orchestra.
- RHYTHM: Very strong rhythms with some syncopation.
- MELODY: The opening of the main tune is based on the doh chord.
- HARMONY: Mostly major key; very rich harmonies.
- FORM: Two main parts, a fanfare (A) and a main tune (B) played in the order A B A B Coda.
- OTHER FEATURES: Full orchestral sound; mostly tutti.
- THE MAIN TUNE:



A summary of the listening requirements:

Focusing attention on and observing the composer's intentions i.e. the expressive features of the music, its moods, speeds, dynamics and other interpretive markings.

Identifying and describing melodic, rhythmic, harmonic, textural and simple structural features in music as well as vocal and/or instrumental identification.

Comparing similarities and differences in the musical features of comparable works (or extracts from comparable works). The perceptidn of common trends and musical features from different movements with a similar purpose e.g. dance music, music for the stage, illustrative and film music.

Evaluating and forming judgments about music using informal but non-technical descriptive language (giving a personal response to music) e.g. energetic, busy, restful, dance-like, gentle like night music or a lullaby.

AND/OR

Understanding and applying formal descriptive language to music (evaluating using technical terminology) e.g. programme/absolute music, contrapuntal/homophonic, tone colour, jazz style, tutti, sparse/rich texture.

### 1.1 Set Songs/Works and Chosen Songs/Works

The set items are laid out in three groups (see pages 70 and 71 of the syllabus). Each group is prescribed for a complete cycle of students i.e. Group A is for examination in 1994, Group B in 1995: Group C in 1996, Group A in 1997 and so on, in rotation.

Set songs/works should be studied at greater depth than choice songs/works. Both are useful in determining different levels of response to music. Choice material, because of the limited common matter between different choices, should be studied, and therefore examined, in a general way. In the listening skills section of the new syllabus, only 40% of the songs and recorded works are prescribed for set study. The remainder may be chosen from lists of prescribed categories.

The chosen items allow the teacher to put the emphasis on study material as may be appropriate to his/her musical interests and to suit the particular musical needs of the students. This helps pupil/teacher motivation. The syllabus caters for all students from a variety of musical backgrounds and interests. The programme is more open and attractive and will, hopefully, aid the development of the subject as it becomes more relevant to a variety of different schools and their students.

#### SYLLABUS REQUIREMENTS:

20 songs to be studied; eight set songs for detailed study and 12 other songs chosen from the categories listed on page 12 of the syllabus. At least one of the chosen songs must be taken from each of the prescribed categories. To make up the remainder, more than one may be chosen in any category.

Nine recorded works to be studied; three are set works for detailed study and a further six (single movements only) for general study must be chosen, one from each of the prescribed categories listed on page 15 of the syllabus.

Appendix A (pages 18ff. of the syllabus) and Appendix H (pages 72ff. of the syllabus) give catalogues of suitable choice songs and recordings listed by category. Teachers and students should feel free to choose songs and recorded works not on the recommended lists provided that their choice satisfies the requirements of the stated category. However, some songs and recordings will fit equally well into a number of categories e.g. many folk songs are also ballads, songs from musicals are also popular or jazz songs, some symphonic movements are also dances, music for films can illustrate a variety of the given categories etc. The required number of songs and works must be studied. The same song and recorded work cannot be used to illustrate the musical features of more than one prescribed category.

Works listed under Appendix F (page 70 of the syllabus i.e. set songs) and Appendix G (page 71 of the syllabus i.e. set works) can be used as choice material provided that such chosen songs and recorded works are not set for the current cycle e.g. if Group B are the current set songs and recorded works, the songs and recorded works listed under Groups A and C may be used as chosen songs and chosen recorded works, if required.

The syllabus also requires the students to be given general background information on the set songs, set works as well as the choice songs, choice recordings and the song and listening categories.

#### 4.4 Chosen General Study

The syllabus requires students to undertake a very general and musically-illustrated study of ONE topic chosen from a list of five (see page 14 of the syllabus). The key words here are very general and musically-illustrated. These words give some idea as to the expected scope and the direction such a study should take.

It does not necessarily imply an historical approach though, in some cases, e.g. a study of rock music or jazz, an historical approach might provide a good method for organising the presentation of the music heard/played. In other cases, e.g. medieval music, regularly-heard functional music, or ethnic music, the scope may be too vast. In these instances, it might be more appropriate to listen to the main genres of music which highlight these areas. No definite guidelines can be given here beyond very general ones. The very essence of such work is that there is tremendous freedom to plan and direct the content as best seems appropriate.

The main idea behind this area of the course is to provide an opportunity to listen to and learn something about a kind of music not generally included in the rest of the syllabus e.g. music which is very distant in time or geographical location, avant-garde art music or various genres of popular music. The titles given are not intended to be dealt with comprehensively. Teachers should be aware that, whereas precise topics are given, it is not intended that they be interpreted strictly. They are intended only to give a general idea of the area of study involved. The demands of different topics vary greatly and some may be perceived as being too wide to be of use in certain circumstances. In these cases and where appropriate, it would be quite acceptable to undertake a general study of one aspect of a title e.g. medieval dances or madrigals, popular music of the '60s or French folk music.

This section of the course should be studied in a general way i.e. pupils should have a general knowledge of the topic and will be expected to be able to demonstrate that they have listened to a representative body of music within their chosen area of study.

It is possible to integrate music from the chosen general study with the general listening skills. Also, project work might be an appropriate method of approach for this section of the syllabus. As the choice is very wide and because of the esoteric nature of many of the topics, teacher involvement and some direct information-giving may be necessary.

A reasonable plan in two such instances might be as follows:

- (I) A direct approach utilising information-giving techniques accompanied by musical experience.

Topic: MEDIEVAL MUSIC

Teacher outlines some kind of historical context e.g. How musicians earned their living in early times, for instance, as wandering minstrels, as church musicians.

Pupils listen to some music (or learn to sing or play pieces) which illustrates each example.

General discussion/identification of the main musical features of the music experienced.

{1} One example of a pupil-centred project approach is illustrated in the following preparatory grid. In each area, the teacher directs a group of students towards the resources necessary to find out the required information and the means of recording their findings. Each group will then present its findings, accompanied by adequate recorded examples, to the class as a whole.

Topic: ROCK MUSIC DURING THE 1980s

What is Rock Music?

Punk Rock

I Heavy Metal

Best 10  
International  
Artist(e)s/  
Bands

ROCK MUSIC  
DURING THE  
1980s

Best Irish  
Artist (e)s/  
Bands

Rap

Reggae

How does this music compare  
with early rock music?

#### 4.5 Irish Music

A major emphasis, in previous syllabuses, has always been based largely on a knowledge of Irish music. In view of its special importance as our national music, this still remains. However, in keeping with the remainder of the syllabus, teachers are urged to provide experiential learning where possible. It is undesirable that students be introduced to the history of the Irish harp and the early harpers without hearing examples of the harp music as currently played today e.g. "Grinne Yeats" File na qCruitirl (a Gael Linn recording of harp music from the Bunting collection). Similarly, the music of the ancient war pipes, although extinct, has been realised in modern-day performances e.g. "Mirse-l Ri Laoise and Marcshlua Ul N-ill from the record CeQi na nUasal by Se-n 6 Riada and Ceolt6irl Cualann.

Purposeful listening is a good approach to familiarise students with an outline of the general history of Irish music, the features of different forms of Irish music, the characteristics of different types of performances and the recognition of different traditional instruments. The new syllabus also requires the students to be introduced to modern-day group performance practice and to account for the growth in popularity of Irish music today. The recordings of The Chieftains, D-Danann, The Bothy Band etc. will be helpful in this regard.

#### 4.6 Musical Literacy and Aural Perception

The realisation of the link between sound and symbol, the ability to notate musically what is aurally perceived and conceived, is a central feature in all balanced music education programmes. The aural imagination can only be useful if the results can be transmitted to others either through performance or in notational format. Similarly, the ability to aurally perceive notated music provides access to a greater wealth of music. The more attuned this skill is, the greater will be the students' confidence in performing, composing and listening. Its relevance can be further enhanced by drawing attention to the use of notational skills in music which the students experience in all three main musical activities. Its importance in establishing accuracy and good musical judgement is thereby established.

The levels of musical literacy (Ordinary Level and Higher Level) have been clearly set out on page 16 of the syllabus. These broadly define the levels of difficulty acceptable under performing and composing skills. However, this does not preclude those who are capable of demonstrating higher achievement from doing so.



5

TEACHING RESOURCES

Equipment (p.46)

Usual requisites

Additional instruments

Resource Books (p.46)

Useful resource material

Discographies (p.50)

Catalogues - accessibility

- examples

## 5. TEACHING RESOURCES

### 5.1 Equipment

The recommended requisites of a music room include a piano or electronic keyboard, percussion instruments, music stands, choir steps, a blackboard or whiteboard lined for music usage, a music system for the reproduction of recorded music on record, tape and/or CD, along with sufficient examples of recorded music, back-up resource books and charts.

Additional instruments e.g. sets of recorders, other woodwind and brass instruments, extra electronic keyboards, guitars etc. for the practice of group activities are also desirable.

### 5.2 Resource Books

#### JUNIOR CERTIFICATE MUSIC TEXTBOOK

Se~n Mac Liam: MUSIC - MAJOR AND MINOR, Junior Certificate Music Textbook, Folens, 1991/1992

Books One and Two, Teacher's Book, Workbook and Tapes

#### OTHER USEFUL RESOURCE BOOKS

William Appleby and Frederick Fowler: FIRSTS AND SECONDS, An Introduction to Two-Part Singing, Oxford University Press

William Appleby and Frederick Fowler: MORE FIRSTS AND SECONDS, 18 Songs for Two-Part Singing, Oxford University Press

William Appleby and Frederick Fowler: SING TOGETHER, Oxford University Press

Joan Arnold: MEDIEVAL MUSIC, Oxford Topics in Music, Oxford University Press

Tony Attwood: THE POP SONGBOOK, 2 Volumes, Oxford University Press

Roy Bennett: ADVENTURES IN MUSIC, Longman

Roy Bennett: DISCOVERING MUSIC, Books I and 2, Longman

Roy Bennett: ENJOYING MUSIC, Books I, 2 and 3 with workbooks, Longman

Roy Bennett: ENJOYING EARLY MUSIC, Longman

Roy Bennett: ENJOYING MODERN MUSIC, Longman

Roy Bennett: LISTENING TO MUSIC, Longman

Roy Bennett: MUSICAL FORMS, Books I, 2 and 3, Longman

- Roy Bennet (editor): CAMBRIDGE ASSIGNMENT~ IN MUSIC, Cambridge University Press  
 Form and Design, Instruments of the Orchestra, History of Music, General Musicianship, Keyboard Instruments (books with cassettes)
- Roy Bennett: MUSIC DICTIONARY, Longman
- David Bowman and Bruce Cole: SOUND MATTERS, (An anthology of listening material for G.C.S.E.), Schott Music Book, Teacher's Manual and Pupil's Questions, and a set of two cassettes
- Geoffrey Brace (compiler): SOMETHING TO SING, Books 1 and 2, Cambridge University Press
- Breand~n Breathnach: CEOL AGUS RINCE NA h~IREANN, An G6m/Oifig an tSol~thair
- Breand~n Breathnach: FOLK MUSIC AND DANCES OF IRELAND, Mercier Press
- Breand~n Breathnach: CEOL RINCE NA h~IREANN, Books 1, 2 and 3, Oifig an tSol~thair
- Michael Burnett: POP MUSIC, Oxford Topics in Music, Oxford University Press
- Ian Butler: SONG PACK, A series of 10 books, a cassette and a teacher's manual, Chester Music
- Tim Cain: KEYNOTE, (G.C.S.E. textbook), Cambridge University Press
- CiarAn Carson: THE POCKET GUIDE TO IRISH TRADITIONAL MUSIC, Appletree Press
- Douglas Coombes (arranger): SONGS FOR SINGING TOGETHER, B.B.C. Publications
- Douglas Coombes (arranger): MORE SONGS FOR SINGING TOGETHER, B.B.C. Publications
- Colin Cripps: POPULAR MUSIC, Cambridge University Press (book with cassette)
- R. T. Dean: CREATIVE IMPROVISATION, Celtic Court
- EARLY MUSIC STUDY PACK, Early Music Centre, Charles Clore House, 17 Russell Square, London WC1B 5DR  
 13 recordings, 10 student's worksheets and teacher's notes.
- Marjorie Eele: LISTENING TOGETHER, Novello
- Colin Evans: STRIKE IT RICH, Schott
- P. Erdei and K. Komlos: 150 AMERICAN FOLKSONGS, Boosey and Hawkes

- Paul Farmer: INSTRUMENTS OF THE ORCHESTRA, Longman Music Topics Series, Longman
- Paul Farmer: INTO THE CLASSICS, Lonoman Music Topics Series, Longman
- Paul Farmer: INTO THE MODERN CLASSICS, Lonaman Music Topics Series, Longman
- Paul Farmer (editor): MUSIC IN PRACTICE, Oxford University Press
- Paul Farmer: POP, Lonoman Music Topics Series, Longman
- Paul Farmer: RAGTIME AND BLUES, Lonqman Music TQpics Series, Longman
- Paul Farmer: RECORDING AND ELECTRONICS, Loncnnan MusiG TQDiGS Series, Longman
- Paul Farmer: STEELBANDSAND REGGAE, Lonoman Music TODiGS Series, Longman
- Paul Farmer: THE STORY OF POP, Lonaman Music Topics Series, Longman
- Robert Fink and Robert Ricci: THE LANGUAGE OF TWENTIETH CENT~Y MUSIC, A Dictionary Of Terms, Schirmer Books
- Jane Frazee, DISCOVERING ORFF, Schott
- Clive D. Griffin: MUSIC MATTERS, Dryad Press  
A series of four separate books entitled Afro-American Music, Classical Music, Jazz and Rock Music.
- Ruth Harris and Elizabeth Hawksley: COMPOSING IN THE CLASSROOM, Cambridge University Press
- Eddie Harvey: JAZZ IN THE CLASSROOM, Boosey and Hawkes Teacher's Book, Pupil's Book and Cassette
- James N. Healy: IRISH BALLADS AND SONGS OF THE SEA, Mercier Press
- James N. Healy: LOVE SONGS OF THE IRISH, Mercier Press
- David Jenkins and Mark Visocchi: LISTEN MIX "N" MATCH, Understanding Counterpoint from J.S.Bach to Irving Berlin, universal Edition
- David Jenkins and Mark Visocchi: MIX "N" MATCH, Instant Part Sinaina, Universal Edition
- David Jenkins and Mark Visocchi: MORE MIX "N" MATCH, Instant Part Singinq, Universal Edition
- David Jenkins and Mark Visocchi: MUSIC BUILDER, Universal Edition
- David Jenkins and Mark Visocchi: PORTRAITS IN MUSIC I, Oxford University Press

David Jenkins and Mark Visocchi: PORTRAITS IN MUSIC 2, Oxford University Press

Ian Lawrence: ADVANCED PROJECTS IN MUSIC, Longman

Ian Lawrence: PROJECTS IN MUSIC, a series of four separate books, **Longman**

Book 1 Basic Materials

Book 2 Score Reading

Book 3 History

Book 4 Instruments

Tony Mc Mahon: IRISH TRADITIONAL MUSIC, No.41 of the Irish Environmental Library Series, Folens

Richard McNichol: CREATE AND DISCOVER, Oxford University Press

Tom Maher: The Harp's a Wonder, Uisneach Press

Bill Meek (editor): THE LAND OF LIBERTY, Songs of the Irish in America, Gilbert Dalton Ltd.

R. Middleton: STUDYING POPULAR MUSIC, Celtic Court

Pat Mitchell: THE DANCE MUSIC OF WILLIE CLANCY, Mercier Press

MUSIC FROM THE SHOWS, Bosworth

Minus 6 Baoill: CEOLTA GAEL 2, C16 Mercier

Sean Og agus Manus O Baoill: CEOLTA GAEL, C16 Mercier

Tomas O Canainm: TRADITIONAL MUSIC IN IRELAND, Routledge and Kegan Paul

Micheal O hEidhin (eagathoir): CAS AMHRAN, Leabhair I agus 2, C16 Chois Fharraige

Francis O'Neill: THE DANCE MUSIC OF IRELAND, Waltons

PREMIERE FILM MUSIC, Volumes I and 2, Chappel

Vito Puopolo: MUSIC FUNDAMENTALS, Schirmer Books

An Roinn Oideachais: CUISLE AN CHEOIL, Oifig an tSol-thair

W. Salaman: LISTENING IN, Cramer Music

Teacher's Books I, 2 and 3

Pupil's Books I, 2 and 3

Cassettes I, 2 and 3

W. Salaman: THE NEW COMPOSER, Boosey and Hawkes

SING CARE AWAY, Books I, 2, 3 and 4, Novello

Edwin Smith and David Renouf: APPROACH TO MUSIC, A Course for Secondary Schools

Books I, 2 and 3 with workbooks and teacher's manuals, Oxford University Press

Peter Smith (editor): FAITH, FOLK AND CLARITY, A Collection of Folksonas, Galliard

Declan F. Townsend: MANYWAYS, 50 Sona Arrangements, Folens

Trevor Webb and Nicholas Drew: LET'S MAKE MUSIC, (G.C.S.E. Music Projects), Novello

Book 1:	Let's Begin	Book 4:	Let's Listen Again
Book 2:	Let's Go On	Book 5:	Let's Compose
Book 3:	Let's Listen	Answer Book	

Harry R. Wilson: OLD AND NEW ROUNDS AND CANONS, Harold Flammer Inc.

#### 5.4 Discographies

The most accessible catalogues of available recorded music, and the ones which are often the most up-to-date and user-friendly, are the ones published by the record companies, Polygram, E.M.I. etc. These are distributed, from time to time, to all good record shops, and are usually made available for consultation on request. Published catalogues, because of the unpredictable nature of sales and distribution, have to be updated frequently to take account of newly-available recordings as well as those which are no longer on the market. The following list is a representative sample of the more usual published catalogues.

Edward Greenfield et al. (1988): THE NEW PENGUIN GUIDE TO COMPACT DISCS AND CASSETTES, Penguin, [mostly classical, stage and film music references]

Edward Greenfield et al. (1990): THE PENGUIN GUIDE TO COMPACT DISCS, BEST BUYS IN CLASSICAL MUSIC, Penguin

John Humphries (editor) (1985): MUSIC MASTER - THE WORLD'S GREATEST RECORD CATALOGUE, 11th edition, John Humphries Publishing, [mostly popular genres]

John Humphries (editor) (1989): MUSIC MASTER CD. CATALOGUE, 10th edition, John Humphries Publishing, [mostly popular genres]

Margaret Maycock et al. (1990): GRAMOPHONE COMPACT DISC DIGITAL AUDIO CATALOGUE, General Gramophone Publications, [classical, stage and film references]

Margaret Maycock et al. (1990): GRAMOPHONE CLASSICAL CATALOGUE, General Gramophone Publications

Christopher Pollard (editor) et al.: THE GOOD CD. GUIDE 1991, General Gramophone Publications, [classical stage and screen references; this work also contains useful introductions entitled "Exploring Twentieth-Century Music" and "Exploring Early Music from Medieval to Renaissance"].

6

**8 ASSESSMENT TECHNIQUES**

AND PROVISION FOR SPECIAL NEEDS

Decisions re examinations (p.52)

Responsibility, organisation, monitoring

Existing techniques

Provision for students with special needs

Draft sample questions (p.52)

NCCA and Department of Education

Positive levels of achievement (p.52)

Overall goal

## 6. ASSESSMENT TECHNIQUES AND PROVISION FOR SPECIAL NEEDS

There are many decisions relating to the examination of the Junior Certificate which have yet to be made. The Department of Education has the overall responsibility for the organising and monitoring of the examinations and the standardisation of assessment procedures. The NCCA has proposed that the existing range of examination techniques, practical and aural-cum-written, should be continued and that all Junior Certificate Music students should be examined equally in performing, composing and listening skills. It is further proposed that, in certain circumstances (e.g. students with special needs and difficulties), the Department should grant permission for students to present performing skills on a video or tape recording. Such permission should be sought in advance of the examination. Suitable provision should also be made for visually and aurally impaired students.

The NCCA will supply the Department of Education with draft sample examination questions.

The examination of Music in the Junior Certificate will be designed to identify positive levels of achievement suited to the general age group and within the overall aims and objectives of the syllabus. These guidelines subscribe to this overall goal.