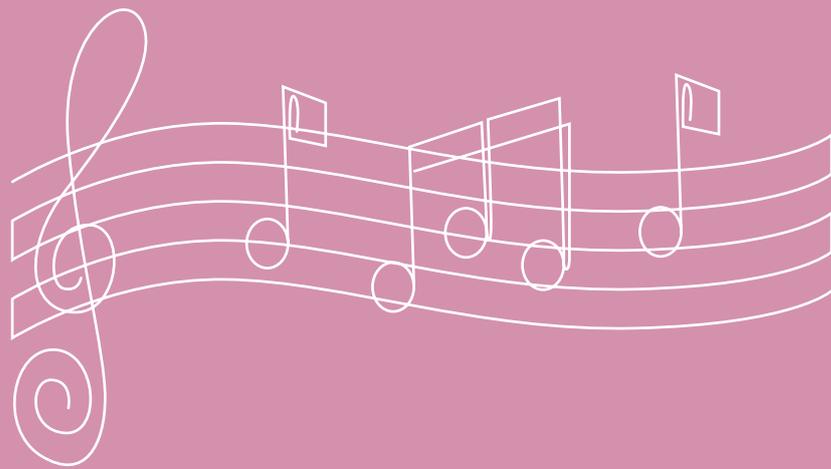


Music

Guidelines for Teachers of Students with

MILD

General Learning Disabilities



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Introduction

These guidelines are designed to support the music teacher within the context of a whole school plan for students with special educational needs

These guidelines are designed to support teachers of students with mild general learning disabilities who are accessing the mainstream curriculum in Junior Cycle.

They are part of a suite of guidelines produced by the National Council for Curriculum and Assessment with a focus on special educational needs. Each set of guidelines corresponds to an area of experience of the *Junior Cycle Curriculum* and offers exemplars of good classroom practice in support of the knowledge and skills associated with that area of experience.

Music, through the strands of Performing, Listening and Composing as laid out in the Junior Certificate syllabus, provides all students with a unique opportunity to develop personal, intellectual, social, and motor skills. Involvement in active music making, performing or composing, in a group situation or on an individual basis helps to build self-confidence. Taking pride in ones own achievement (composition or performance) helps to build self-esteem. Through Listening and Composing students learn to explore sounds and develop listening skills. Singing and instrumental playing (for example, recorder, tin whistle, percussion) help to develop co-ordination and motor skills. The music class can provide plenty of variety in terms of activity and so help students to remain more focused.

A full account of each area of experience is presented in the introductory volume accompanying this set of materials, which also includes useful guidelines on school and classroom planning. In addition to the guidelines presented here, similar materials have been prepared for teachers working with students accessing the *Primary School Curriculum*. Continuity and progression are important features of the educational experience of all students. For students with special educational needs they are particularly important. Therefore, all the exemplars presented here include a reference to opportunities for prior learning in the *Primary School Curriculum*.

In Approaches and Methodologies individual differences are emphasised, and potential areas of difficulty and implications for learning are outlined and linked with suggestions for teaching strategies.

The exemplars have been prepared to show how students with mild general learning disabilities can access the curriculum through differentiated approaches and methodologies. It is hoped that these exemplars will enable teachers to provide further access to the remaining areas of the *Music Curriculum*. A strong emphasis is placed on using an active approach to learning while using real-life experiences which relate to the students' environment and prior learning. A range of assessment strategies is identified in order to ensure that students can receive meaningful feedback and experience success in learning.

Approaches and methodologies

Consultation with and/or involvement in the Individual Education Planning process as well as teacher observation will assist the music teacher in organising an appropriate learning programme for a student with mild general learning disabilities

Individual differences in talents, strengths and needs

All students will benefit from a variety of teaching styles and classroom activities. Students with mild general learning disabilities will benefit particularly if the teacher is aware of their individual talents, strengths and needs before embarking on a new activity. Such an approach will assist the teacher in selecting suitably differentiated methods for the class. If learning activities are to be made meaningful, relevant and achievable for all students then it is the role of the teacher to find ways to respond to the diversity of students' needs by using differentiated approaches and methodologies.

This can be achieved by

- ensuring that objectives are realistic for the students
- ensuring that the learning task is compatible with prior learning
- providing opportunities for interacting and working with other students in small groups
- spending more time on tasks
- organising the learning task into small stages
- ensuring that language used is pitched at the students' level of understanding and does not hinder understanding the activity
- using task analysis outlining the steps to be learned/completed in any given task
- posing key questions to guide students through the stages/processes and to assist in self-direction and self-correction
- always accenting language by using a musical example
- using graphic and audio symbols as reminders to assist in understanding the sequence/steps in any given task/problem
- modelling task analysis by talking through the steps of a task as it is being done

- having short and varied tasks
- creating a helpful learning environment by the use of concrete and where possible everyday materials, and by displaying word lists and laminated charts with pictures.

Teaching strategies

When planning for teaching and learning in the area of music a variety of teaching strategies needs to be considered. Such strategies will respond to the particular challenges faced by students with mild general learning disabilities in engaging fully with the subject. The table below lists some of these difficulties, and suggests appropriate strategies for classroom use. It is important to remember that not all students with mild general learning disabilities face all of these challenges. Neither is it an exhaustive list. These are some of the most commonly found areas of potential difficulty.

Addressing potential areas of difficulty for students with mild general learning disabilities

▲ Potential area of difficulty	= Implications for learning
<p>The student may have poor attention span.</p>	<ul style="list-style-type: none"> ■ The student may find it difficult to remain focused on a particular activity or task, particularly if a new concept is being introduced. ■ As a result he/she may only partially grasp, or not grasp, a new element/concept and will feel 'lost'. ■ The student may tend to give up very easily, feeling 'I can't do this'. ■ He/she may find it difficult to remain focused when attending to any activity involving aural skills, for example listening to recorded music or dictations. ■ He/she is unable to give full concentration in performance.
<p>+ Possible strategies</p>	
<ul style="list-style-type: none"> ■ Involve the students in short music making activities. ■ When listening to music, keep all excerpts short and interesting. ■ Use a wide variety of music genres, including those types of music that the students listen to. ■ Give the students something specific to listen for in music, for example use worksheets as a way of getting the students to focus on a particular task. ■ Introduce only one new element at a time. ■ Give plenty and varied ways in which to practice a new element before another is introduced. ■ Use a sequenced approach. ■ When introducing a new element simplify everything else around it. For example, if introducing a new rhythmic element abandon pitch, or if introducing a melodic element abandon rhythm. ■ Keep language as simple as possible. ■ Use analogy and images to bring music concepts into the realm of every day life. 	

▲ Potential area of difficulty	= Implications for learning
<p>The student may have poor memory.</p>	<ul style="list-style-type: none"> ■ The student may easily forget learned concepts. ■ The student may find it difficult to attend to and answer questions in relation to listening to music. ■ He/she may find it difficult to remember song lyrics. ■ He/she may find it difficult to recall music from memory. ■ He/she may find it difficult to organise information.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Provide opportunities in every lesson to practice new elements/concepts in a variety of settings. This is true of all music practice, regardless of the ability of the student. ■ Sequence the introduction of music concepts/elements in such a way that students are dealing with just one new concept at a time. ■ When listening to music ask the student to attend to just one element, for example instrumentation or dynamics. ■ When listening to 'dictation' style questions, ask the student to 'hear' the rhythm in rhythm syllables. ■ Use wall charts/posters with information in relation to the 'Set songs', 'Set Works', 'Choice Songs', etc. Colour co-ordinate each of these sections, for example print any notes/worksheets in relation to the "Set Songs" on a particular colour paper. The corresponding wall chart should also be of the same colour. 	

▲ Potential area of difficulty	= Implications for learning
<p>The student may be unable to comprehend conventional music symbols and fail to associate music notation with sound.</p>	<ul style="list-style-type: none"> ■ The student may not grasp the fact that conventional music notation means sound. He/she may find it difficult to follow and read even a simple notated rhythm. ■ As the current syllabus stands music literacy is essential to both the listening and composing components of the <i>Junior Certificate curriculum</i>. The inability to follow and read notated music leads to severe disadvantage when the student comes to answering questions on listening and composing on the Junior Certificate Examination paper.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Always relate music written on the stave to sound, i.e. sing and/or play what is written. ■ Use songs students are familiar with aurally, to begin teaching notation. ■ Help students to picture the direction of a melody kinaesthetically so that they can associate direction with sound. ■ Solfa hand signs have been proven to help students ‘hear’ music. ■ Encourage to students to ‘hear’ any music they write on the stave. ■ Provide opportunities for students to practice ‘inner hearing’ by making fun activities of recognising known melodies. Provide frequent opportunities to practice melodic motifs in a variety of activities, for example hand signs, finger stave, flash cards. (See Exemplars 2 and 3.) ■ Encourage students to write down short melodic turns they like and to use these in melody composition. ■ Keep sight reading short. Develop a systematic to approach reading, for example establish the time signature/key signature/what note is <i>d</i>. Tap out the rhythm using a pencil as a pointer along the music. Follow the melody (also with pointer) and with ‘inner ear’ as the teacher taps out the rhythm. Aim to help the student to ‘hear’ as much of the melody as he/she can. Have the student sing aloud with the teacher tapping out the rhythm. 	

▲ Potential area of difficulty	= Implications for learning
<p>The student may lack confidence in his/her performing ability.</p>	<ul style="list-style-type: none"> ■ The student may be very reluctant or refuse to participate in any music making activity. ■ He/she cannot be heard within a group performance. ■ He/she will not perform alone. ■ He/she will not perform a composed melody/ rhythm for the other students to hear and may rely on another student to do so.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Place the student in a group with more competent performers. ■ Performance by the teacher should be the norm of classroom practice. ■ Set the student a task which he/she will be able to carry out with success and feel proud of achievement. ■ Work in groups for performance of composed rhythms/melodies. ■ Use over-learning through repetition and practice. ■ Acknowledge achievement. 	

▲ Potential area of difficulty	= Implications for learning
<p>The student may have poor short term musical memory.</p>	<ul style="list-style-type: none"> ■ The student will find it difficult to recall music from memory. He/she will find it difficult to repeat or imitate music performed by the teacher. This is important in developing a sense of style both in terms of performance and in understanding music genres. Responding to dictation style questions (written and aural) will be difficult.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Keep the musical pieces short and simple. ■ Play the piece twice or more often as needed. ■ Provide gapped exercises whereby the student is required to recall a small fragment rather than the whole piece. ■ Encourage the student to talk about the task. 	

▲ Potential area of difficulty	= Implications for learning
Student may find it difficult to apply a learned concept to a new situation.	<ul style="list-style-type: none"> ■ The student may have difficulty in recognising a familiar rhythm/melodic pattern in a new piece of music. ■ The student may fail to apply to previously learned knowledge in order to recognise the structure, genre, style, etc. of a new piece of music.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Ask questions such as, 'Does this remind you of ...?' ■ Juxtapose old and new concepts/rhythms/melodies. ■ Encourage comparing and contrasting activities in pairs. 	

▲ Potential area of difficulty	= Implications for learning
The student may have poor motor skills/co-ordination.	<ul style="list-style-type: none"> ■ The experience of participating in a group performance may be a challenge. For example, the students may be unable to maintain a steady beat. ■ The student may find it difficult to grasp the mechanics of playing an instrument (recorder, tin whistle, keyboard, etc.). ■ He/she may have difficulty in clapping rhythm patterns. ■ He/she may be unable to distinguish between different metres. ■ He/she may experience clumsiness when any movement to music is involved. ■ He/she may have difficulty in writing conventional music notation on manuscript.
+ Possible strategies	
<ul style="list-style-type: none"> ■ Observe the student in a group setting and 'match' an instrument to him/her. ■ Give clear instructions as to how you expect him/her to clap a rhythm. ■ If clapping is particularly difficult tap out a rhythm on the desk instead. ■ Start with something familiar. 	

Exemplars

The exemplars presented here are designed to show how the strategies outlined above can work in classrooms, model practice that can meet the objectives of the *Junior Certificate Music Programme*, and serve the particular learning needs of students with mild general learning disabilities.

Introduction to the exemplars

All of the following exemplars are based on the philosophy of **sound before symbol**. In other words, the student experiences a particular concept as sound in context before it is isolated and they are made conscious of it. The concept is then put back into the context of the piece of music and then applied to new situations. It is important therefore to teach a repertoire of songs from which the elements can be easily extracted and highlighted.

Each exemplar aims to incorporate the components of Listening, Performing and Composing in an integrated manner, rather than as distinct strands.

The sequencing within each exemplar and many of the teaching tools (the use of rhythm syllables, solfa, and solfa hand signs) are influenced by the philosophy of Zoltán Kodály.

Structure

Each of the exemplars is preceded by a summary in the form of two tables. The first table is an introduction to the exemplar. It outlines the relevant sections of the *Primary School Curriculum*, the *Junior Certificate (Ordinary level)*, and the *Junior Certificate School Programme (JCSP)*. It also highlights some of the characteristics of students with mild general learning disabilities that relate specifically to the area covered in the exemplar and lists some of the strategies used. In addition, a time scale and a list of resources are provided. The second table outlines the exemplar in more detail by providing suggested outcomes, supporting activities, and assessment strategies for a lesson or series of lessons.

No.	Syllabus topic	Exemplar Title	Page
1	Performing skills, Listening skills, Composing skills	Introducing rhythm 	13
2	Music literacy – Aural perception	Introduction of m – r - d	37
3	Listening Skills	'O Fortuna' from Syllabus A	50

Exemplar 1: Music

Syllabus topic: Performing skills, Listening skills, Composing skills

Introducing rhythm



Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Strand: Performing</p> <p>Strand Unit: Literacy (rhythm); Song singing</p> <p>Strand: Listening and Responding</p> <p>Strand: Composing</p>	<p>Performing skills</p> <p>Listening skills</p> <p>Composing skills</p>	<p>Music: Listening:</p> <p>Listen attentively to different types of music and comment on the rhythm.</p> <p>Music: Performance:</p> <p>Tap out or clap a given rhythm.</p>

Time scale: The full range of learning and assessment activities presented in this exemplar may take five to six class periods. Thereafter, practice of this element will be on-going.

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Potential areas of difficulty

- Differentiation of the concepts of pulse, rhythm (duration)
- Understanding the value of notes and the sub-division of the beats
- Inability to maintain a steady pulse
- Inability to sing in tune
- Lack of confidence in performing and composing in front of classmates
- Feeling of being 'lost' with the introduction of conventional music notation and new concepts

Exemplar 1: Music

Strategies used in this exemplar

- Active involvement in performance and music making
- Listening to recorded music
- Kinaesthetic movement
- The teacher modelling rote learning
- Learning and performing a Rap
- Learning and performing songs from the *Junior Certificate* song categories (Folk songs from Other Countries, Spirituals, etc.)
- Pebble-passing game
- Pair work
- Group work
- Improvisation and composition
- Individual performance
- Rhythm games
- Use of analogy
- Use of visual prompts
- Class/group discussion
- Applying newly learned concepts to a variety of contexts

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <ol style="list-style-type: none"> 1. mark the beat/pulse in music 2. come to an understanding of the difference between beat, pulse and rhythm in music 3. hear and understand longer and shorter note values (duration), and the relationship in the values of ♩ ♪ 4. read simple rhythm patterns using ♩ ♪ 5. identify rhythm patterns aurally using ♩ ♪ and write these down 6. improvise short rhythms using crotchet and quaver time values 7. Compose a 4-beat answering motif to a given 4-beat statement 	<ol style="list-style-type: none"> 1. Performing known songs 2. Listening and responding to short excerpts of music by clapping/tapping/moving to the beat in music 3. Rhythm games 4. Memorising short rhythmic motifs 5. Improvising rhythms 6. Worksheets 7. Brainstorming/discussion 	<p>Teacher assessment The teacher observes students'</p> <ul style="list-style-type: none"> • participation in and experience of activities • completing worksheets. <p>Self and peer assessment The students</p> <ul style="list-style-type: none"> • describe/perform their composition to the class • demonstrate their understanding of beat/pulse by tapping out or following the beat.

Exemplar 1: Music

Note

The following activities are designed to introduce the concepts of beat/pulse and duration to students at the beginning of First Year. The sequencing of the activities is important, in order to ensure that students do not get lost in the early stages. Because many students enter secondary school with very little formal music education these lessons are designed to introduce them to the very beginning of the process.

The early activities are aimed at helping the students to establish a strong sense of beat/pulse, which is a fundamental requirement in all music activities.

Activity 1A

Time scale

A short amount of time over a series of lessons

Resources

Four to five short extracts (thirty seconds to a minute) of recorded music varying in genre, style, speed, etc.

- Play a couple of short excerpts of music and ask the students to tap along with it (Listening). Demonstrate how you wish the students to “tap” along, for example using two fingers of one hand tapping the palm of the other. This helps to ensure that students can hear the music, rather than using very loud clapping from the class. This also helps to instil a sense of discipline from the start.
- Ask questions to elicit the fact that the students were tapping the beat. Write the word on the board.
- Listen to one of these excerpts again and ask the students to note if the beat remained steady or changed?
- Brainstorm other things we hear around us that have a steady beat, for example a clock/watch/heartbeat. Ask the students for another word we can associate with a heartbeat (*pulse*). Write this word next to beat on the board.
- Listen to three or four other short excerpts in a variety of tempi and metres. Students tap the beat first, and then walk/march or move in some other way to the music.
- Elicit from the students that, while the speed of the music is different from piece to piece, the beat within a piece remains steady (even if the speed changes).
- Repeat this activity over a series of lessons, using music of different styles, genres, tempi, and metres. Aim to include short excerpts from the prescribed ‘set works’, as this will enable the students to become familiar with the music before they study it in detail. Interest and fun can be sustained by allowing the students to suggest other ways in which they might mark the beat, for example tapping a pen against the desk, knee slapping, etc. Passing a ball or another item may be a little more challenging.
- As students grow in confidence draw their attention to the fact that music is made up of stronger and weaker beats. This serves as a preparation for the introduction of ‘Metre’ and ‘Time signature’.

Exemplar 1: Music

Activity 1B

Time scale

Short amount of time over three to four class periods

Resources

'Ooh aah crunch' from Voiceworks by Peter Hunt, ('Finger pop rap' from the same source is a little more difficult.), Vocalise – blank template

- Rehearse 'Ooh aah crunch' as a class performance in short spans over a few class periods. Perform, and possibly record, the performance so that students can hear it. Establish and maintain a steady audible beat. As well as providing an enjoyable performing opportunity whereby the students are required to maintain a steady pulse, this graphic notation gives scope and freedom in interpreting a score. Perform it as a whole class or allow the students to work in groups and decide on which way they wish to perform the piece. It can also be performed in parts, for example one group reading from left to right, the other from top to bottom, etc. (Performing)
- This exercise also prepares students for the concept of silence in music.
- Working in groups, students compose their own vocalise. (See blank template.) Encourage them to use actions such as clapping and stamping. Discuss with the groups how they might illustrate these actions symbolically. Encourage them to name and perform their compositions for the rest of the class, and to describe their compositions. (Composing, Performing, Listening)

Exemplar 1: Music

Ooh aah crunch!

Crunch		That's Cool!	Yeah!
Ooh!	Crunch		<i>Zoom</i>
	That's Cool!	Crunch	<i>Zoom</i>
Ooh!		Aah!	Crunch

Symbols used

CRUNCH – as if chewing on a lightbulb

That's Cool! – accompanied with finger clicking

Yeah! – sounds excited

Ooh! – sounds surprised

Zoom – like a fast car roaring by

Aah! – with relief

 – silence

(Source: **VOICWORKS** by Peter Hunt)

Exemplar 1: Music

Our **VOCALISE** is called _____

COMPOSERS: _____

Symbols used

--

Exemplar 1: Music

Activity 1C

- Display the words of the 'Music Class Rap' on the overhead projector. (See below.) Establish a steady pulse and ask the students to tap this beat while the teacher performs the Rap.
- Swap roles. The teacher taps the beat while students perform the rap. (Performing)
- Divide the class into two groups. Group 1 taps the beat and Group 2 performs the rap. If students are confident they can experiment with different timbres to mark the beat, for example hitting two pencils together, hitting a pencil against the metal of a chair, using body percussion or vocal sounds as they would hear in Rap music. (This will give the students the experience of different percussion timbres before the concept of percussion instruments is introduced.) Alternatively, use simple percussion instruments, for example beaters if available. (Performing)

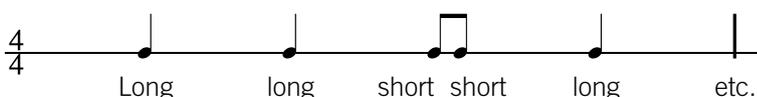
Note

Swap the roles of the groups so that all students have the experience of both performing the rap and marking the beat.

- Distribute Work sheet 1 with the words of the rap (first six lines). Ask the students to work in pairs. One student speaks the text and taps the beat while the other draws a line over each word where he/she heard the beat being tapped. They then swap roles. (Listening)
- This 'score' can then be used as a preliminary reading exercise for 'reading' the text and 'reading' the beats. Ask the students to point to and tap out the beat with their pencils as they follow the score. (If necessary, demonstrate this on the overhead projector.) Encouraging the students to follow the beat in these early stages should help to prepare them in score-reading at a later stage. Students with mild general learning disabilities should then have the ability to follow a score even if they experience difficulty in reading each note. This is an important skill to develop in answering Junior Certificate Examination questions, especially those relating to Set Works and Dictation.
- In the next lesson repeat the performance of the "rap" in two groups. Ask the groups to face each other. On this occasion ask one group to tap the beat with a pencil against the desk. The second group should perform the rap while clapping the text. It is important to use two different timbres so that the students will be able to hear both parts. Swap roles. (Performing)
- Ask the students to repeat this 2-part performance (first six lines only) and to decide if the clapping of the words always matched the tapping of the beat. (Listening)

To help the students, display the worksheet from the previous class on the overhead projector and follow the text/beats. (If possible also ask students to walk the beat and clap the rhythm, although this will require co-ordination.)

- Pick out the words on which they heard two claps for every one beat. Students will come to understand that while the beat remains constant there are longer and shorter sounds within. (Duration)
- Repeat the six lines substituting the words with 'long' and 'short', i.e



- Ask the students to work in pairs with the work sheet. One student taps the beat while the other speaks and claps the text. Draw a vertical line for words of longer note value (similar to that used for marking the 'beat'), and short horizontal lines where they can hear a shorter note. (See Work sheet 1 (teacher's copy) below.)
- Introduce the word/concept *rhythm*. Explain how *rhythm* differs from *beat/pulse*.
- Fill in the word gaps in Activity 2 on Work sheet 1.

Exemplar 1: **Music****The Music Class Rap!**

First year music class, here we are,
And we've got talent so we'll go far!
'Cause now we know that music has a beat,
We clap our hands and stamp our feet,
And feel it in our fingers and tap our toes
To keep a steady pulse, 'cause that's how it goes.
The beat, the pulse it means the same
And keeping it steady's the name of the game.
(Yeah!)
Music class, music class, keep a steady beat,
Come join in the fun it's such a treat!

Exemplar 1: Music

The Music Class Rap!

(TEACHER USE ONLY!)



First year Mus - ic class, here we are, And we've got tal - ent so we'll go far. 'Cause



now we know that mus - ic has a beat, we clap our hands and stamp our feet and



feel it in our fin - gers and we tap our toes to keep a stea - dy pulse 'cause that's how it goes. The



beat, the pulse, it means the same and keep - ing it stead - y is the name of the game. Yeah



Mus - ic class, mus - ic class, keep a stead - y beat. Come join in the fun it's such a treat!

Exemplar 1: **Music****Work sheet 1**

<i>Beat/Pulse</i>	
	First year music class, here we are, and
Rhythm	
<i>Beat/Pulse</i>	
	we've got talent so we'll go far! 'Cause
Rhythm	
<i>Beat/Pulse</i>	
	now we know that music has a beat, we
Rhythm	
<i>Beat/Pulse</i>	
	clap our hands and stamp our feet, and
Rhythm	
<i>Beat/Pulse</i>	
	feel it in our fingers and we tap our toes to
Rhythm	
<i>Beat/Pulse</i>	
	keep a steady pulse, 'cause that's how it goes!
Rhythm	

Exemplar 1: Music

Activity 2

Fill in the gaps in these sentences from the words given below.

Most music has a s _ _ _ _ _ b _ _ _ _ .

This is also known as the p _ _ _ _ _ .

Sounds in music can be l _ _ _ _ _ or s _ _ _ _ _ .

This is called the r _ _ _ _ _ .

WORD BANK

- rhythm
- steady
- shorter
- beat
- pulse
- longer

Exemplar 1: **Music****Work sheet 1**

(Teacher copy)

<i>Beat/Pulse</i>								
	First	year	music	class,	here	we	are,	and
Rhythm								
<i>Beat/Pulse</i>								
	we've	got	talent	so	we'll	go	far!	'Cause
Rhythm								
<i>Beat/Pulse</i>								
	now	we	know	that	music	has a	beat,	we
Rhythm								
<i>Beat/Pulse</i>								
	clap	our	hands	and	stamp	our	feet,	and
Rhythm								
<i>Beat/Pulse</i>								
	feel it toes	in to	our	fingers	and	we	tap	our
Rhythm								
<i>Beat/Pulse</i>								
	keep a	steady	pulse,	'cause	that's	how it	goes!	
Rhythm								

Exemplar 1: Music

Activity 2A

Teach the song 'Mal Mal' by rote:

Mal Mal

Pebble-passing song
Ghana

Mal mal mal ka - ma - may go

3
ka - ma - may - go kal - um - bus kal - um - bus.

- Inform the students that you are going to teach them a song from a different country. Ask them to listen carefully and then to suggest from which continent they think the song might be from. This might lead to a short discussion on African music.
- While the teacher sings it a second time, the students are asked to accompany it by tapping the beat.
- Sing the song a third time and illustrate how you wish the students to tap the beat.
- Show hand movements.
- What are the last two words you hear? (*'kalumbus, kalumbus'*) Students join in singing these last two bars.
- Speak the words of the complete song and ask the students to echo this.
- Sing the opening three bars and ask the students to echo your singing.
- Sing the complete song.
- Ask the students what purpose this song might be used for. Initiate a discussion on the function of folk songs, for example songs of welcome, wedding songs, other ritual songs, lullabies, love songs, children's songs (game songs, skipping songs).
- Inform the students that this is a 'pebble passing song' from Ghana.
- Get the students to sit in a circle, and give each one a 'pebble'.*
- Sing the song through once while tapping the beat on the floor/desk with the 'pebble'.
- Sing the song (at a moderate speed!) and pass the pebble on the beat.
- Ask questions to elicit the fact that the students were marking the beat in this case by passing the pebble.
- Were all the notes of the same length? Divide the class into two groups. Group 1 taps the beats with the pebble and Group 2 sings and claps the text. Swap parts. Isolate the words on which the students heard more than one clap to the beat. Revise the concepts of 'beat/pulse' and 'rhythm'.

Note

*An item like a Brazil nut can be substituted for a pebble.

Exemplar 1: Music

Activity 2B

- Teach the song 'Good News' by rote. The rhythm may be simplified and adapted from published arrangements of the song.
- During the first and second listening ask the students to pay careful attention to the words. Ask questions as to what kind of song they think this might be, for example, Who in the past would have sung these types of songs? Where is the chariot/train going? Who is Peter? Why might people sing joyfully of getting to heaven? What group of people might have sung this song in the past? (Some pictures of slaves in USA might be useful. Make links with History.)
- Introduce the concept of 'Spirituals'.
- During the third listening ask the students to find the beat and to tap it gently while they are listening.
- Display the words on the board/overhead projector. Speak through the words of verse 1 in rhythm with the students echoing the teacher. Ask the students to keep tapping the beat while doing so.
- Divide the song into two 4-bar phrases and the students sing each phrase as an echo.
- Sing the complete song and accompany with tapping the beat.
- Divide the class into two groups. Group 1 sings the 'Good news' riff (bars 1,3 and 5) and Group 2 sings bars 2, 4 and 6. All sing the final phrase (preparation for call/answer effect and texture).
- In mixed ability classes a second harmony line can be taught, and the class can then perform in at least two parts.
- In subsequent lessons begin each performance with echo singing of each phrase until the students are confident to sing it independently. Accompany the song with walking/tapping the beat.
- Using Work sheet 2 (similar to Worksheet 1) students work in pairs, with one student speaking the text and tapping the beat while the second student marks the beat above the appropriate word on his/her work sheet. Swap roles.
- 'Read' the beats while encouraging the students to follow with their pencils.
- In the next lesson review this 'reading', singing the song while tapping out/following the beat. Review the meaning of the words 'beat/pulse'.
- Abandon the melody and speak the text while clapping the words/rhythm.
- Divide the class into two groups. The first group taps the beat and the second group speaks the text and claps the rhythm. (Swap roles.) Ask the students to tell you if the tapping of the beat and the clapping of the words always matched. Revise what is meant by the 'rhythm' of the music.
- Explain to the students that in this lesson they are going to learn how to write down the rhythm of this song. However, they first need to practice how to draw music notes.
- Demonstrate the note head and stem on the board. Allow the students a little time to draw some notes. (See Activity 3A on Work sheet 2.) They can do more for homework.
- Return to the song. Display Activity 1 on Work sheet 2 on the overhead projector with the beats marked. Follow the beats with a pointer while the students clap the rhythm and speak the text. Ask them to point out on which words the beat and the rhythm (text) matched exactly ('Good News').

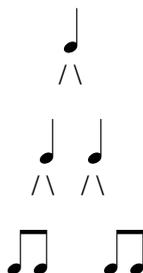
Exemplar 1: Music

- Explain to the students that we are now going to *name* the type of note used here. Firstly we are going to find out about the note that matches the beat. Draw a



on the board. Explain to the students that this note can be given *three* different names. In Ireland/England it is called a *crotchet*. In Europe and the USA it is known as a *quarter note* (very useful when using time signatures). In class when we read and clap crotchets we will give them a 'rhythm syllable' – 'ta'.

- Draw in a crotchet in the appropriate places on the Work sheet.
- Now we need to find out about the other notes used. Ask the students to clap and speak the first two lines. While doing so the teacher should tap out the beat on a percussion instrument. Remind the students that you are tapping out a crotchet/quarter note beat. Ask them what they notice about the words 'chariot's coming'. How many claps on each beat? Are these claps even or uneven? Elicit from the students that the crotchet beats divide evenly into two.
- Draw a pair of quavers on the board (using the terminology 'pair' can help to avoid confusion later). Give the name of the notes as '*quaver*'. How many quavers make up one crotchet. Illustrate this:



- If a crotchet is also called a quarter note and a quaver is half a crotchet, ask the students if they can tell you the other name for a quaver. (The visual illustration on the board will help with this.) When reading and clapping quavers/eighth notes we shall refer to them as '*ti-ti*'.
- Using the analogy of €1 dividing evenly into 50c + 50c may prove useful, as the students need to understand that it is the *values* of the notes that are important. This will become more evident with the introduction of the *time signature*.
- Return to Work sheet 2 and draw in the quavers in the first two lines.
- Perform rest of song. Working in pairs, the students figure out the rhythm of the remainder and write it in. Ask them to write it in on the work sheet.
- Perform the song, singing and clapping the rhythm syllables instead of the text. The teacher should mark the beat on a woodblock/claves, etc. (Reading).
- Ask the students to practice singing the song with rhythm syllables while clapping the rhythm.

Exemplar 1: Music

- In the next lesson, perform the song as follows:
 - Complete the three verses of the song. (Performing)
 - Divide the students in two groups. Group 1 taps the beat and group 2 sings and claps the text. (Swap.) Ask the students to attend to both the sound of the beat and of the rhythm.
 - The teacher taps the beat. All students sing and clap using rhythm syllables.
- 'Read' the rhythm from the Work sheet, following the rhythm notation with a pencil while speaking the rhythm syllables. Encourage the students to 'hear' the tune in their heads.
- Clap/sing and clap/speak the rhythm from memory.
- On the work sheet there is an opportunity for the student to write the rhythm from memory without the aid of the text. 'Read' this rhythm.

Exemplar 1: Music

WORKSHEET 2

Name: _____ Date _____

Assignment 1

Work in pairs. Your partner will speak the words of the first verse of 'Good News' while tapping the beat.

- Mark the beat with a |
- Speak the words while pointing to each beat.

<i>Beat</i>	
	Good news! Chariot's coming,
Rhythm	
<i>Beat</i>	
	Good news! Chariot's coming,
Rhythm	
<i>Beat</i>	
	Good news! Chariot's coming,
Rhythm	

Assignment 2

Can you write out the rhythm of 'Good News!' from memory?

- Sing the song 'inside your head' as you write.
- The beats are already marked for you.
- Read the rhythm, clapping and speaking/singing the rhythm syllables.

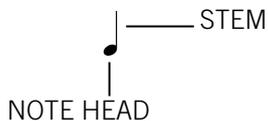
Good News

The image shows three staves of musical notation. Each staff has a horizontal line with eight vertical tick marks (beats) spaced evenly across it. Below each tick mark is a solid black dot, representing a quarter note. The first two staves are connected by a bracket on the left side. The third staff is also connected to the first two by a bracket on the left side.

Exemplar 1: Music

Activity 3A: Drawing music notes

- A note is made up of TWO parts:



- Draw your notes neatly.
- Draw a circle for the note head.
- Draw a *straight* line for the stem. Make sure it is connected to the note head.
- Practice drawing notes in the space given below.



Activity 3B: Practice drawing QUAVERS

- Draw two neat crotchets.
- Add a *beam* between the two notes.
- Practice drawing notes in the space given below.



Exemplar 1: Music

Activity 4A

Complete the blanks in the following boxes.



This is called a C _ _ _ _ _ .

In some places it is called a Q _ _ _ _ _ N _ _ _ .

Its rhythm sound is _ _ .



There are _ _ _ notes here.

They are called Q _ _ _ _ .

In some countries they are called E _ _ _ _ N _ _ _ .

Their rhythm sound is _ _ - _ _ .

One C _ _ _ _ _ divides into _ _ _ Q _ _ _ .

Two Q _ _ _ _ add up to _ _ _ C _ _ _ .

One C _ _ _ _ _ divides into _ _ _ Q _ _ _ .

Two Q _ _ _ _ add up to _ _ _ C _ _ _ .

WORD BANK

- crotchet
- notes
- eighth
- quarter
- ti-ti
- ta
- one
- two

Exemplar 1: Music

Activity 4B

These activities, together with Work sheet 3 are designed to give students the opportunity to develop aural skills in relation to ♩ ♪.

- Echo-clapping: The teacher claps four beats, for example



- Students clap this back immediately as an echo using rhythm syllables. This is continued without interruption for a further six or eight motifs, encouraging the students to respond immediately. An immediate response helps to instil a sense of a constant beat.
- Ensure the students practice all different permutations of these rhythms.
- The above exercise can be taken a step further by asking students to memorise the rhythm pattern and then write it down. Build this up to memorise two consecutive rhythm patterns. (This memorisation skill will prove useful in relation to the dictation question on the Junior Certificate Examination paper.)

Exemplar 1: Music

WORKSHEET 3

Name: _____ Date: _____

You have now learned the rhythm notes of



The activities on this Work sheet will help you to practice these rhythm notes.

Assignment 1

- Your teacher will divide you into two groups.
- Group 1 claps the rhythm in box “A”. Group 2 claps the rhythm in box “B”.
- Speak the rhythm syllables.
- Play on percussion instruments.
- Swap roles.

GROUP A	GROUP B

Exemplar 1: Music

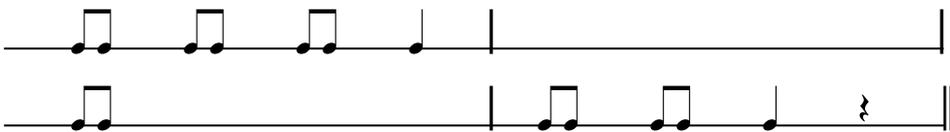
Assignment 2

- Your teacher will clap each of the six rhythm patterns below.
- They will be in a different order to what is written here.
- Write them in the correct order.

GROUP A	GROUP B
	
	
	

Assignment 3

- Your teacher will clap the rhythm of the first and second lines of **Great Big House** *three* times.
- The rhythm is written below but there are gaps.
- Fill in the gaps with the correct rhythm.



Exemplar 1: Music

Assignment 4

- Clap each of the 4-beat rhythms given below.
- Add your own answering 4-beat rhythm to each one.
- Play it on a percussion instrument.

RHYTHM 1	Answering 4-beat rhythm
	
RHYTHM 2	Answering 4-beat rhythm
	

Activity 4C

Materials

Rhythm Flashcards

- i) Read (clap with rhythm syllables) from a series of Rhythm Flashcards in rotation. While reading one card show the following one so that students are trained to take in a complete motif at a time (rather than individual notes), and to look ahead to the next motif.
- ii) Display six or eight flashcards on the board. Number each. The teacher claps any two. Students identify which motifs they heard and in what order. This can be done as a quiz/game in teams. (Listening)
- iii) Display one flashcard from which each student in the class reads/claps. He/she continues immediately to improvise for another four beats. (Composing) If possible have some discussion on the idea of an opening statement followed by an answer. The teacher gives the opening statement and the students improvise an answer.
- iv) A development of this might involve the teacher clapping a 4-beat motif and each individual student responding in turn with a 4-beat answer. If this can be done continuously it will form a type of 'Rhythm snake'. The teacher can enhance this performance by playing a backing accompaniment on the piano, or the 'Minus one' tracks from the ABRSM Jazz Piano CD is a useful resource.
- v) Write 4-beat answering motifs. See Work sheet 3, Assignment 4.

Exemplar 1: Music

Activity 4D

- Accompany known song with a rhythmic ostinato:
- The class performs a known song while the teacher adds a rhythmic ostinato. Encourage the students to recognise the ostinato and clap it back using rhythm syllables. It is useful to choose a distinctive rhythm within a song to use as an ostinato. This may prove a little more difficult in the early stages before students have wider rhythm experience of the inclusion of rests or a syncopated motif.
- Divide the class into two groups. One group performs the song and the second group performs the ostinato. Swap parts.
- Listen to songs with rhythmic ostinati, for example 'We will Rock you' performed by Queen.
- When the students have performed and listened to several ostinati introduce the word to name this concept.
- Students compose their own ostinato to accompany a known song.

Activity 4E

- Begin to dictate the rhythm of other learned songs following the steps outlined under Activity 2 B above (page 26).
- Students can build up a record of these songs in their copies or on a series of work sheets in a folder.
- Use these rhythms as a basis for 'gapped dictations' in which the teacher supplies the student with a certain amount of information and the student fills in the gaps.

Exemplar 2: Music

Syllabus topic: Music Literacy - Aural perception

Introduciton of m-r-d

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
<p>Strand: Performing</p> <p>Strand Unit: Literacy</p> <p>Strand: Listening and Responding</p> <p>Strand: Composing</p>	<p>Performing skills</p> <p>Listening skills</p> <p>Composing skills</p>	<p>Music: Listening: Listen attentively to different types of music and comment on the melody of the piece.</p> <p>Music: Performance Perform either solo or in groups music from different traditions.</p> <p>Composition Compose basic rhythmic and melodic phrases using staff notation.</p>

Time scale: The full range of learning and assessment activities presented in this exemplar may take four to five class periods.

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Potential areas of difficulty

- The addition of another element (melody) to the element of rhythm
- Coping with a new 'language' system – solfa, and developing an understanding that these solfa symbols mean different sounds
- Generalisation—applying learning to new situations
- Lack of focus on topic
- Poor long term memory

Strategies used in this exemplar

- Learning by direct experience through, for example, reality based learning, games
- The teacher modelling of the use of new terms, and providing lots of opportunity for practice
- Pair work
- Re-teaching in different contexts, challenging a student to decide whether skills are applicable in a new context, considering what someone should have said or done
- Reinforcing any evidence of generalisation of learning
- Giving frequent reminders of the focus of the lesson
- Using visual and other sensory prompts
- Using a word bank
- Using Solfa handsigns (Kodály)
- Memory work
- Gapped dictation

Exemplar 2: **Music**

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <ol style="list-style-type: none"> recognise aurally d r m and understand the relationship between these notes, including the major third interval d - m sight read short d r m melodies and melodic motifs from hand signs and stick notation including the interval d - m compose a 2-bar answering phrase. 	<ol style="list-style-type: none"> Performing known songs including use of canon-singing, accompanied by rhythmic ostinati and/or single-note drones Revision and practice of previously learned material Kinaesthetic representation of melodic shapes Visual representation of melodic shape (steps) Listening to a video/recording of Do-Re-Mi from The Sound of Music 	<p>Teacher assessment</p> <ul style="list-style-type: none"> The teacher observes student's participation in and experience of activities. Students' completion of worksheets. <p>Self assessment</p> <p>Students observe whether they can</p> <ul style="list-style-type: none"> complete gapped dictation accurately compose a two bar answer with direction. <p>Peer assessment</p> <ul style="list-style-type: none"> Students demonstrate their understanding of solfa handsigns by singing/naming notes signed by the teacher or another student and by signing for others to identify. Students work in pairs on worksheet completion and comparing answers.

Activity 1A**Previous knowledge required**

- The students should be familiar with the rhythm values   and the crotchet rest .
- They should be able to read and write rhythmic motifs using these note values in 2/4 metre.
- In earlier lessons students can be encouraged to demonstrate their aural perception of high and low kinaesthetically by performing actions to recorded music.
- The students should have a repertoire of songs based on the pitches **m - r - d** or songs in which **m - r - d** can be isolated as a distinctive motif (for example, at the end of a phrase).

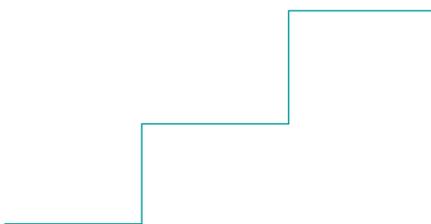
Exemplar 2: Music

Songs useful for d – r – m

- Good News (Voice Works 1)
- Oh Won't you sit down (verse) (Voice Works 1)
- Hot Cross Buns
- Sleep Baby Sleep (Two-part American Folksongs arranged by Mark A. Williams)
- Mal Mal

This exemplar uses the song **Good News** already used in Exemplar 1, but the principles of the sequence given below may be applied to any song.

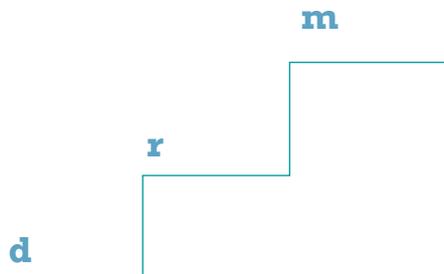
- The students perform two or three songs from the list above. These performances may be accompanied by rhythmic ostinati (revising rhythmic elements already learned), drones, sung in canon, etc.
- Choose one of these songs (in this case **Good News**) and sing it with rhythm syllables. If necessary, revise this using Work sheet 2, Exemplar 1.
- Divide the song into four 2-bar motifs and have four individual students write the rhythm on the board. (Ensure they include time signature, barlines, etc.)
- Abandon the words. Sing the song using a neutral syllable (for example, doo). While the students are singing have them draw the shape of the melody with their hands in front of them.
- Repeat this and ask them to listen carefully to how many different pitches they are singing.
- Ask the students to continue to follow the shape of the melody with their hands, but to sing the song with 'inner hearing' until the final three notes. (To the text 'me behind')
- Sing these three notes as an isolated motif – and without rhythm – still using the hands in space. Encourage the students to feel how the notes relate to each other, i.e., 'Which of the 3 is the highest?' 'Which is the lowest?' 'Do you feel that the notes are far apart or live quite close to each other?', etc.
- Sing in the opposite direction (**d – r – m**).
- Illustrate the relationship of the notes as three steps:



- Inform the students that they are going to learn how to read music using two systems. The first we use is called **SOLFA**. They may know the song **Do-Re-Mi** from the **Sound of Music**. Play a recording of the song or watch the relevant passage from the film. Sing the song if most of the students seem to know it (or teach it prior to these lessons). At a later stage we will learn the alphabet system.
- Inform the students that the three notes we are learning today are called **d**, **r** and **m**. (Link them to the words of the song.)

Exemplar 2: Music

- Write these notes on the steps above. Stress that we use small letters as opposed to capital letters. (Capitals will be used when we introduce alphabet names.) Also, we abbreviate the words, using only the first letter of each word:



- Show the solfa handsigns (as used in the Kodály system). Display a wall chart to help them master these.
- Students sight read from teacher handsigns, moving in steps, using repeated notes, and moving in both directions – up and down.
- Return to the song. Working in 2-bar motifs singing each motif initially to a neutral syllable, following the shape with hands. Ask them: Does the melody begin on a higher note or a lower note? How many **m** notes did you sing? What happens next? Ask them to sing the motif with solfa handsigns. Write in the solfa syllables underneath the rhythm on the board and the students copy it onto Work sheet 4, Assignment 2.
- Repeat the process for the following motifs and complete the solfa on the worksheet.
- Sing the complete song using solfa and hand signs.

Note

In subsequent performances of the song change the starting pitch of the note. This helps to reinforce the principle of 'relative solfa' and helps to prepare the students for the introduction of staff notation.

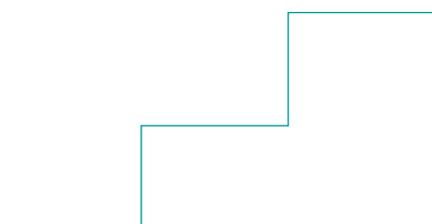
Exemplar 2: Music

WORKSHEET 4

Name: _____ Date: _____

ASSIGNMENT 1

- Add the correct **solfa** notes to the steps below.
- Answer the questions that follow.
- Remember to use *small* letters for **solfa** names.



1. Which is the lowest of these three notes? _____
2. Which note is the highest of the three? _____
3. What is the name of the note in between these two notes? _____

ASSIGNMENT 2

- Clap the rhythm of 'Good News' from memory, speaking the rhythm syllables.
- Choose from the 'Rhythm Bank' below to write in the correct rhythm in the space provided.

Rhythm Bank

- Add the solfa syllables to the rhythm of **'Good News'** below.

Exemplar 2: Music

Activity 1B

Memorise the song as follows:

- Sing the song while reading solfa and using hand signs.
- Pick out any motif that is repeated (bars 1 – 2 and 5 – 6). Sing both of these reading from the music (solfa and hand signs).
- Continue to read these two bars with hand signs but now singing with ‘inner hearing’. Encourage the students to really try and hear the melody in their own ears. The hand signs should help them to do this.
- Erase the melody of bars 5 and 6 (i.e. solfa) and get the students to sing the complete melody (solfa/handsigns).
- What are the final three notes?
- Sing bars 7 and 8 while reading with handsigns.
- Repeat process outlined above for bars 5 and 6 to memorise bars 7 and 8.
- Erase melody of these bars.
- Repeat process for bars 3 and 4.
- Sing the complete melody from memory.
- In a following lesson sing the song from memory (solfa/handsigns). In the early stages the students can be given the rhythm as a prompt.
- Write out the melody as a gapped dictation. (See Worksheet 5, Assignment 1.)
- In subsequent lessons it is also possible to carry out on-going assessment by developing a ‘points’ scheme whereby all students stand to sing the song with solfa/handsigns. If they make a mistake they sit but continue to practice. Those left standing after approximately five repetitions are awarded marks which accumulate over the term. Students with most points over the term/half term receive an award.

NOTE

The following activities can be used to provide a variety of ways in which students can become more competent in the aural perception of music and in reading and writing music based on the ***m – r – d*** motif, including the ***d – m, m – d*** intervals.

Exemplar 2: Music

Activity 2

Strategy for *m – d* and *d – m* intervals

- Sing a *m – r – d* song using solfa/handsigns from memory, for example 'Hot Cross Buns'.
- Repeat the song asking the students to sing all *d* notes with inner hearing, continuing to use handsigns. (Make this into a game.)
- Repeat the process, singing *r* silently.
- Isolate the motif and, using handsigns, ask the students to read from their hands but to sing every *r* with 'inner hearing'.
- Eventually the students should jump from *d – m* or *m – d* without this intervening step.
- Sight-read the melody in Assignment 2, Work sheet 5. (Use the verse of 'Oh won't you sit down!' – rhythm modified.)
- Dictate the melody of other known and unknown *d – r – m* songs. Work sheet 5, Assignment 5 is the following:

Suogán

Welsh Lullaby

43

Su - o - gán do not weep. su - o - gán go to sleep.
 Su - o - gán have no fear, su - o - gán mo - ther's near.

Exemplar 2: Music

WORKSHEET 5

NAME: _____ Date: _____

ASSIGNMENT 1

- The rhythm of 'Good News' is printed below.
- Sing the song with *solfa* as you follow the rhythm with your pencil.
- Fill in the missing *solfa* notes.

The musical notation consists of two staves in 2/4 time. The first staff shows a melody with notes and rests, with solfa letters 'm', 'm', 'r', 'r' below. The second staff shows a similar melody with some notes missing, indicated by blank spaces for the student to fill in.

1. This song is an example of a

Lullaby	Spiritual	March

2. What notes are used in the song? _____

ASSIGNMENT 2

- The verse from another Spiritual is printed below.
- Clap the rhythm.
- Sing the *solfa* with 'inner hearing' with handsigns.
- Sing the song aloud with handsigns.

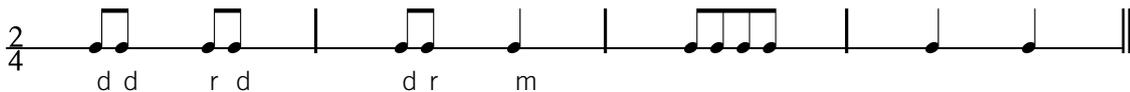
Verse from 'Oh Won't You Sit Down?'

The musical notation consists of two staves in 2/4 time. The first staff shows a melody with notes and rests, with a treble clef and a 2/4 time signature. The second staff shows a similar melody with notes and rests.

Exemplar 2: Music

ASSIGNMENT 6

- Study the 2-bar melody below.
- Sing it in solfa with handsigns.
- Compose a 2-bar answer for this melody.
- Use the rhythm provided.
- Make the melody sound finished.



Activity 3

- Students sight read as the teacher hand signs a variety of **m – r – d** motifs.
- A student becomes the ‘teacher’ and stands in front of the class to hand sign an 8-note melody.

Activity 4

- Teacher sings 3-note motifs using **d**, **r** and **m** using a neutral syllable. Students sing back in solfa/handsigns. Tip: begin the second motif on the final note of the first motif, as this allows the exercise to continue smoothly without stopping.
- A development of this is to ask students to write down the solfa syllables.

Activity 5

- Examine songs learned to date. Ask, ‘On which note does the melody usually finish?’
- The teacher sings short motifs from known **doh-based** songs, stopping before the end. Students sing the final **d**. Explore the fact that when the melody finishes on **d** it feels finished. This is preparation for i) feeling of tonality, ii) feeling of form, iii) cadences.
- Students compose a 2-bar answer to a given 2-bar statement. In the initial stages, give a rhythm so that the students have to deal with the melody only. Encourage the students to sing their own melody and to examine if it feels ‘finished’. (Worksheet 5, Assignment 6)

Activity 6

- Perform the arrangement of ‘Good News’. This arrangement gives an opportunity to revise the rhythmic and melodic elements learned to date and is designed to allow *all* students to participate.
- Give a public performance for other music students, other first year students, and/or teachers.
- The arrangement is supplied in both stick notation and staff notation format to help the students to progress from one to the other.
- Teachers and/or students could make their own arrangements of the song.

Exemplar 2: Music

Good News

Classroom Performance - STICK NOTATION

Musical score for measures 1-4 of 'Good News'. The score is in 2/4 time and features five staves: Conga, Triangle, Woodblock, Voice or Chime bars, and Voice. The lyrics are: 'Good news, Cha-riot's com-in'. Good news cha-riot's com-in'.

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Conga	Quarter note, Quarter rest	Quarter note, Quarter rest	Quarter note, Quarter rest	Quarter note, Quarter rest
Triangle	Quarter rest, Quarter note	Quarter rest, Quarter note	Quarter rest, Quarter note	Quarter rest, Quarter note
Woodblock	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Voice or Chime bars	Quarter note (m), Quarter note (m)	Quarter note (m), Quarter note (r), Quarter note (d), Quarter note (m)	Quarter note (r), Quarter note (r)	Quarter note (m), Quarter note (r), Quarter note (d), Quarter note (m)
Voice	Quarter note (d)	Quarter note (d)	Quarter note (r)	Quarter note (d)

Musical score for measures 5-8 of 'Good News'. The score is in 2/4 time and features five staves: Conga, Triangle, Woodblock, Voice or Chime bars, and Voice. The lyrics are: 'Good news, cha-riot's com-in'. Don't leave me be-hind.

Instrument	Measure 5	Measure 6	Measure 7	Measure 8
Conga	Quarter note, Quarter rest	Quarter note, Quarter rest	Quarter note, Quarter rest	Quarter note, Quarter rest
Triangle	Quarter rest, Quarter note	Quarter rest, Quarter note	Quarter rest, Quarter note	Quarter rest, Quarter note
Woodblock	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note	Quarter note, Quarter note
Voice or Chime bars	Quarter note (m), Quarter note (m)	Quarter note (m), Quarter note (r), Quarter note (d), Quarter note (m)	Quarter note (r), Quarter note (r), Quarter note (m), Quarter note (r)	Quarter note (d), Quarter note (r)
Voice	Quarter note (d)	Quarter note (d)	Quarter note (r)	Quarter note (d)

Exemplar 2: Music

Good News

Arrangement for classroom performance

The first system of the musical score includes five staves. From top to bottom: Conga, Triangle, Wood Blocks, Voice or Chime Bars, and Voice. The Conga, Triangle, and Wood Blocks staves are in 2/4 time and feature rhythmic patterns of quarter notes and rests. The Voice or Chime Bars staff is in 2/4 time with a key signature of one flat (Bb) and contains the lyrics: "Good news, cha-riot's com-in' Good news, cha-riot's com-in'". The Voice staff is also in 2/4 time with a key signature of one flat and contains the lyrics: "Good news. Good news.".

The second system of the musical score includes five staves. From top to bottom: Conga, Tri., W. Bl., Voice, and Voice. The Conga, Tri., and W. Bl. staves continue the rhythmic patterns from the first system. The upper Voice staff contains the lyrics: "Good news, cha-riot's com-in'. Don't leave me be-hind." The lower Voice staff contains the lyrics: "Good news. Good news.".

Exemplar 2: Music

Activity 7

- Students read the following motif from handsigns: ***m – d – r***: ||
- Play a recording of ‘Carillions’* from Bizet’s L’Arlésienne Suite No 1. For the present stop the recording at the end of the ‘A’ section.
- Ask questions to elicit information about the ***m – r – d*** ostinato.
- Listen again, with the students singing the ostinato (quietly).

* For the purposes of the Junior Certificate course, this work can be used as a CHOICE WORK from the category: ‘Movements from symphonic works and orchestral suites’.

Exemplar 3: Music

Syllabus topic: Listening skills

'O FORTUNA' from Syllabus A

Primary School Curriculum (5th and 6th classes)	Junior Certificate (Ordinary level)	Junior Certificate School Programme
Strand: Performing	Performing skills	Music: Performance
Strand Unit: Literacy	Listening skills	Music: Listening
Strand: Listening and Responding	Composing skills	Music: Composition 1
Strand: Composing		Compose basic rhythmic phrases using staff notation.

Time scale: This exemplar is designed to introduce these works at three different stages over the course of Second year and Third year. See pages 53, 75 and 91.

Potential areas of difficulty

- Poor long term memory (remembering the sound of the music together with knowledge about the work over a long period of time and remembering the 'sound' of the music itself)
- Following a printed score
- Confusion of titles (SET WORKS, SET SONGS, and CHOICE material)
- Remembering song 'Category' titles (Folksongs from Other Countries along with the seven other song category titles)
- Coping with less familiar/unknown time signatures (3/2 and 3/1).
- Coping with music terminology
- Generalising and applying learning to new situations

Exemplar 3: Music

Strategies used in this exemplar

- Teach the work in stages to help maintain and reinforce previous learning. The knowledge that the students need to acquire will be built cumulatively.
- Learning through active music making by performing songs (Choice) and singing/performing the music of '**O Fortuna**' allows the student to 'get inside' the music and will in turn help him/her to remember the work itself.
- Gapped dictations' and related activities are used as a preparation to 'reading' a printed score.
- An 'Outline Score' (in 3/4 rather than in 3/2) is provided on which students can add relevant information.
- Students keep a 'dictionary' of new music words learned.
- The teacher models the use of new terms, giving lots of opportunity for practice.
- Pair work.
- Re-teaching is used in different contexts, challenging a student to decide whether skills are applicable in a new context, or consider what someone should have said or done.
- Reinforce any evidence of generalisation of learning.
- Frequent reminders about the focus of the lesson are given by the teacher.
- Visual and other sensory prompts are used, for example photocopying all worksheets/materials for SET WORKS on one colour, using a different colour for all material re SET SONGS, and a different colour again for CHOSEN SONGS and WORKS.
- The 'American' system for naming note values – **half note, quarter note**, etc. is used, together with a wall chart containing this information.
- A wall chart of Kodály handsigns is used.

Exemplar 3: **Music**

Suggested outcomes	Supporting activities	Assessment strategies
<p>As a result of engaging in these activities students should be enabled to</p> <ol style="list-style-type: none"> 1. perform and recognise the melody of 'O Fortuna' 2. identify the main musical features of the work, including tonality, metre, form, instrumentation 3. understand the music terminology used in the printed score 4. follow the music from the printed score while listening to the recorded music 5. know a little of the background to the work (composer, nationality, from a cantata, etc.) 	<ol style="list-style-type: none"> 1. Performing (singing and/or playing) the melody with relevant harmony and rhythm ostinato 2. Memory work 3. Gapped dictation 4. Reading from an outline score 5. Revision of previously taught rhythmic work 6. Revision of CHOICE SONG material 7. Compiling a word bank 8. Using solfa handsigns (Kodály) 	<p>Teacher assessment</p> <p>The teacher observes the student</p> <ul style="list-style-type: none"> ■ participating in music-making and other group activities ■ completing worksheets and gapped dictations. <p>Self Assessment</p> <p>The student observes whether he/she can</p> <ul style="list-style-type: none"> ■ complete 'Revision' worksheets ■ participate in a team/table quiz. <p>Peer Assessment</p> <p>The students observe their peers' participation</p> <ul style="list-style-type: none"> ■ in quiz ■ in group performances.

Exemplar 3: Music

STAGE 1 – INITIAL INTRODUCTION (Early Second year)

Previous knowledge required

- The students should be familiar with the **lah pentachord scale** (*l, t, d, r, m*) based on **d = lah**. This can precede the introduction of the complete **lah mode (aeolian)** or ‘**Natural minor scale**’.



- This should include a repertoire of songs in this mode, which the students can perform and sing with solfa syllables/handsigns. Examples include
 - The Little Birch Tree (Russian folksong)
 - Rose Rose (English folksong)
 - Rise Up O Flame (Praetorius).

Songs including **fah**, i.e. full **lah mode** include

- Brother Martin (Minor version of Frere Jacques)
- Black is the Colour (English folksong)
- They should be able to read and write simple melodies (mainly stepwise and thirds) within this 5-note range.
- They should have a knowledge of absolute pitch names on the treble stave and the time signatures 2/4, 4/4 and 3/4
- They should be able to read accurately and aurally a recognise rhythmic ♩ ♪ motif
- They should be familiar with the **families** of instruments within the orchestra (aural and visual recognition).

Activity 1

Preparation for the introduction of the melody of ‘**O Fortuna**’, by way of revision of the **lah pentachord** or **lah mode**

Materials required

‘**The little Birch Tree**’ or another song using the **lah pentachord** or **lah mode**

Exemplar 3: Music

This exemplar uses the song '**The Little Birch Tree**' which may be already known by the students in the following ways:

- A simple arrangement can be used for recorder or flute, or any instrument that may be available.
- Performance with class instruments, for example recorder, chimebars, keyboard, class percussion instruments. Students can be assigned a part that is appropriate to them.
- Singing the song with solfa and handsigns
- Singing the song with absolute pitch names and fingerstave, using **d** as the tonic pitch (**lah**)
- The song may also be used as a **CHOICE SONG** in the category '**Folksongs from Another Countries**' in accordance with Junior Certificate Syllabus requirements. If this is the case the students may have completed a work sheet with relevant information in relation to examination requirements.

Note

In order to try to help the students avoid confusion over SET material and CHOICE material, it may be an idea to colour-co-ordinate all handouts, for example any worksheet/handout in relation to the prescribed SET SONGS could be photocopied onto pink paper, CHOICE SONGS onto yellow paper, etc. A chart using the corresponding colours could be displayed in the classroom, giving the titles of these SET SONGS, SET WORKS, and CHOICE SONGS, etc.

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- It is also possible to include LISTENING skills here. This melody is used by Tchaikovsky in the 4th movement of his 4th Symphony.
- There is also a recording available of the song: 'Soviet Army Chorus and Band' conducted by Colonel Boris Alexandrov. EMI CDC – 7 47833 2. (The CD also includes a recording of '**Kalinka**'.)
- The class performs '**The Little Birch Tree**' as described above.
- Experiment with tempi, performing at faster and slower speeds and changing speeds, conducted by the teacher and/or a student.

Note

This will prepare for the changing speeds in '**O Fortuna**' and rubato tempi in '**Kalinka**', the teaching of which could neatly follow through from '**O Fortuna**'.

Exemplar 3: Music

- Initiate a class discussion around the musical effects of the use of different tempi.
- Perform the song with solfa and handsigns.
- Use Work sheet 1 to revise the information already learned about the song. Information could include
 - Russian folksong
 - Form
 - Tonality
 - ONE **melodic** feature of the song, for example a song composed in a lah tonality and/or using the / **pentachord mode (scale)** [Question 6]
 - ONE **rhythmic** feature, for example the use of a dotted crotchet/quaver rhythmic motif. [Question 7]

Note

Question 6 and Question 7 can form the basis of answering the first part of Question 5 on the actual Junior Certificate Examination paper about the Characteristics of folksongs in general. (Please refer to textbook.)

Perform the song as follows:

- i) Sing the song using solfa and fingerstave (**d = lah**).
 - ii) Sing the song with pitch names and fingerstave.
 - iii) Play it on a recorder/chime bars. Adding a Tonic/Dominant accompaniment on piano will help to prepare the students for harmony at a later stage. (**'O Fortuna'** also has a Tonic/Dominant pattern played by timpani.)
- Working in pairs, students compose a 2-bar answering phrase to a given opening (Assignment 5).
 - Students perform their melodies on recorders/chime bars/keyboard and/or sing for the rest of the class.

Exemplar 3: Music

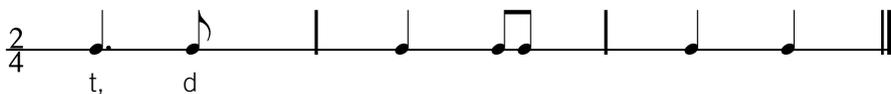
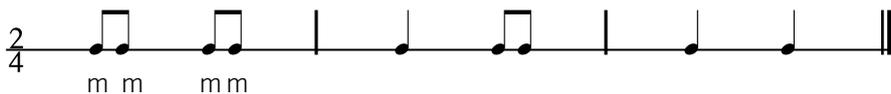
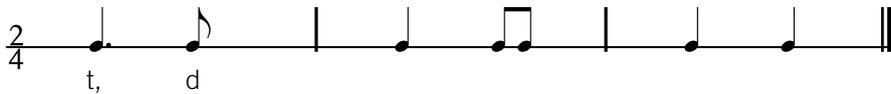
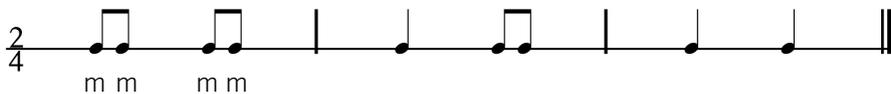
WORK SHEET 1

Name: _____ Date: _____

This **WORK SHEET** will help you to revise 'The Little Birch Tree'.

ASSIGNMENT 1

- Sing the song using solfa syllables and handsigns.
- Repeat the song in solfa while tapping out the rhythm of the song given below.
- Fill the solfa gaps.
- Answer the questions below.



Exemplar 3: Music

a. From which country does this song come? _____

b. How many phrases are there in the song? _____

c. The form of the song is:

<input type="checkbox"/> ABCC	<input type="checkbox"/> AA1BB	<input type="checkbox"/> AA1BC
-------------------------------	--------------------------------	--------------------------------

d. What notes are used in the song? _____

e. The **HOME NOTE** (tonic) is:

<input type="checkbox"/> doh	<input type="checkbox"/> soh	<input type="checkbox"/> lah
------------------------------	------------------------------	------------------------------

f. Complete the following sentences to describe the **MELODIC FEATURES** of this song. Use the **WORD BANK** below.

This song has a **s** _ _ _ _ _ melody.

It uses the notes of the **l** _ _ **s** _ _ _ _ .

The song ends on **l** _ _ .

The first and second phrases are **d** _ _ _ _ _ _ _ _ _ .

g. Complete the following sentences to describe the **RHYTHMIC FEATURES** of the song. Use the **WORD BANK** below.

This song has a time signature of _____.

There is an example of a **d** _ _ _ _ _ **c** _ _ _ _ _ ,

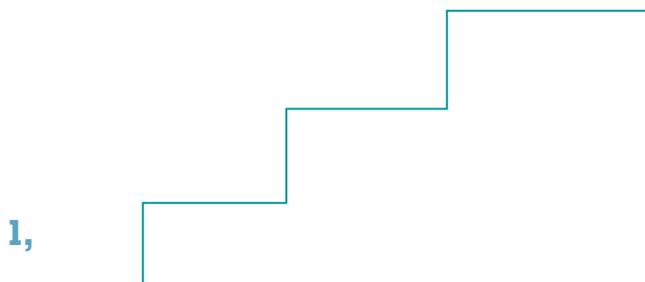
q _ _ _ _ _ rhythm in the 3rd and 4th phrases.

WORD BANK	
Melodic Features	Rhythmic Features
<ul style="list-style-type: none"> ■ lah scale ■ descending ■ simple ■ lah 	<ul style="list-style-type: none"> ■ quaver ■ 2/4 ■ dotted crotchet

Exemplar 3: Music

ASSIGNMENT 2

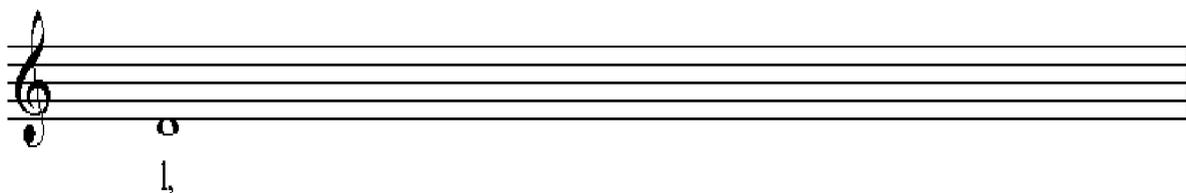
- Sing the **lah pentachord**.
- Write out the notes of this scale on the steps below.



- Mark the semitones.

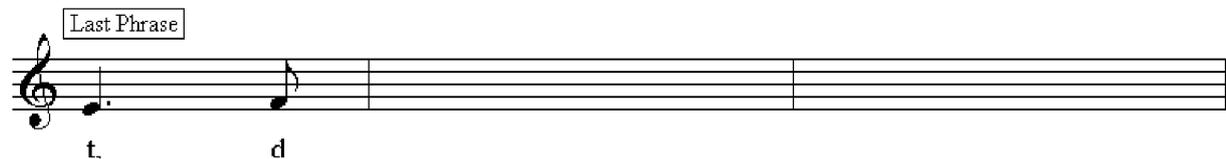
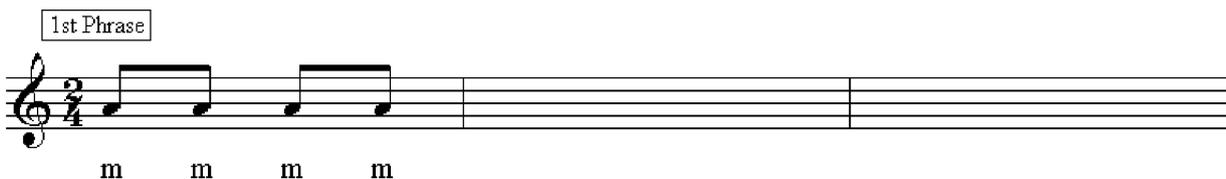
ASSIGNMENT 3

- Write out the above scale onto the staff given below.
- It begins on **d = l**.
- Sing the notes in solfa and in pitch names.
- Add **s** above **m**.



ASSIGNMENT 4

- Write out the 1st and 4th phrases of the song on the staff below.
- Sing with pitch names/finger stave.



Exemplar 3: Music

ASSIGNMENT 5

- Compose a 2-bar answer to the rhythm given below.
- Using the tone set in Assignment 3, add a melody to this rhythm.
- End on *l*.

Activity 2

Note

The aim of this activity is to prepare and introduce the rhythm of **'O Fortuna'**.

Initially, the melody is introduced in 3/4 rather than in 3/2. It is envisaged that the work will be introduced in 3/2 during stage 3. This may be in Third year. Students will read from their own created score rather than the textbook in these early stages of studying this work.

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Materials Required

Recordings of music in a variety of 2, 3 and 4 metres, Work sheet 2

- Revise 2/4, 3/4 and 4/4 time signatures and encourage the students to listen to short excerpts of music in 2/4, 3/4 and 4/4. They
 - i) find the beat and tap/march/pass an object, etc. to the beat
 - ii) find the strong beat, marking this kinaesthetically with a 'strong' gesture, for example a loud clap, a foot stamp, punching the air, etc. (taking suggestions from the students)
 - iii) state the metre/time signature of each excerpt when they find the strong beat.

■ Work sheet 2

Assignment 1: Before the students clap the rhythms, indicate a clear beat. Ask students to emphasise the strong beat(s) by given it(them) a little accent. Transfer to percussion instruments. Another possibility here is to have the teacher *or* a competent student play one of these rhythms on claves or a woodblock. The class must recognise which one of the rhythm patterns they hear.

Assignment 2: Find the correct time signatures. Clap/play the rhythms. Again indicate a clear, precise beat each time before the students perform the rhythms.

Assignment 3: Draw in the correct barlines. Clap/play the rhythms.

In the above assignments draw the students' attentions to the syncopated rhythms, especially those which have a rest on the downbeat.

Exemplar 3: Music

Note

This will prepare for the rhythm of '**O Fortuna**'

- Assignment 4: Rhythmic motifs taken from '**O Fortuna**' are used. Students compose a 4-bar pattern taken from these rhythms. This may be done on the worksheet or on the enclosed photocopied patterns, cut into individual 'flashcards', and distributed to the students.
- Perform the rhythms.
- Assignment 5: The rhythmic dictation of '**O Fortuna**' corresponds to bars 5 – 12 and 21 – 28 of the actual music.
- Focus on bars 1 – 8 (rhythm of bars 5 – 12 of the actual work). Clap the rhythm *three* times.
- Give specific instructions for each clapping, for example:
 - 'Follow each beat very carefully while I clap the rhythm for the first time and listen for any rhythm pattern that is repeated'.
 - Ask questions to elicit that the rhythm of bars 1 and 2 are repeated in bars 3 and 4.
 - Choose the appropriate rhythm motifs from the Rhythm Bank provided and instruct the students to complete bars 3 and 4. Students clap these 4 bars with rhythm syllables.
 - Clap the 8-bar rhythm for a second time. While the teacher is doing so the students should follow the written music carefully and listen especially to bar 7. Students echo immediately, clapping and speaking the rhythm syllables.
 - The teacher claps the rhythm a third time while students fill in the missing bar, choosing from the Rhythm Bank.
 - Ask the students what appears on the strong beat of many of the bars (a rest).
 - Ask them what kind of rhythmic effect this results in. Elicit *syncopation*.
 - Memorise this rhythm.
- Repeat the process with the second set of 8 bars. (These correspond to bars 21 – 28 of the music.) Elicit from the students that bars 1 – 4 are exactly the same. Choose from the Rhythm Bank.
- The teacher should then clap the complete rhythm, asking the students what they notice about bars 1 – 8 (repeated) and then asking them to write in a *ll* at bar 8.
- Memorise the complete rhythm. Perform on rhythm instruments.
- Compose a 3-bar rhythmic answer to a given opening in 3/4 time. Use crotchet rests on the first in one of the bars (Assignment 6).

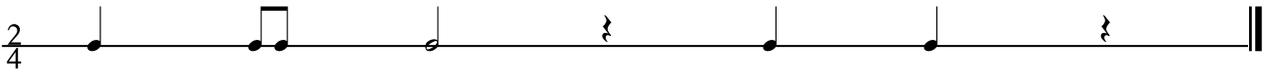
Exemplar 3: **Music****ASSIGNMENT 3**

- Study each of the rhythm patterns below.
- Clap/play each rhythm.
- Add the barlines in the correct places.

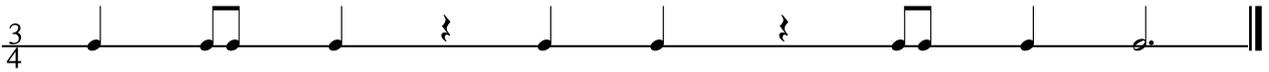
RHYTHM 1



RHYTHM 2



RHYTHM 3



RHYTHM 54



Exemplar 3: Music

ASSIGNMENT 4

- Using the rhythms below compose a 4-bar rhythm.
- You may use one rhythm pattern twice.
- Compose a 4-bar answer to go with this.
- Perform it!

♪ ♪ ♪	♪ ♪	♪ ♪
♪ ♪ Z	Z ♪ ♪	♪ ♪ ♪ ♪
♪. ♪ ♪	♪.	

ASSIGNMENT 5

Study the rhythm given below.

How many beats are in each bar? _____

There are some gaps in the rhythm.

Your teacher will clap the rhythm of the first 8 bars *three* times.

During the first clapping follow the given rhythm below.

Listen for rhythm patterns that sound the same.

While your teacher is clapping the rhythm for the second and third times fill in the blank.

Check that you have the correct number of beats in each bar.

Repeat for the second set of 8 bars.

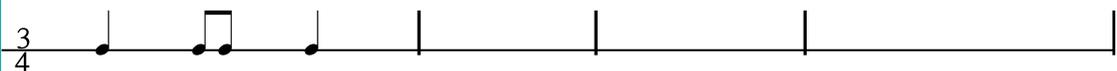
$\frac{3}{4}$

Rhythm Bank

Z ♪ ♪	♪ ♪ Z	Z ♪ ♪	♪ ♪ Z
♪ ♪ Z	Z ♪ ♪	♪ ♪	

Exemplar 3: **Music****ASSIGNMENT 6**

- Study the given opening bar of a 4-bar rhythm.
- Compose a rhythm for the remaining 3 bars.
- Use a crotchet rest (crotchet rest) at the beginning of at least one of the bars.

**Activity 3A****Note**

The aim of this activity is to introduce the melody of '**O Fortuna**' and to introduce the recording of the work.

Materials Required

Work sheet 1, Acetate/PowerPoint with '**O Fortuna**' in stick notation (3/4 time signature), Work sheet 2

- Clap the rhythm of '**O Fortuna**' from memory. This may be extended to a performance on percussion instruments, for example get eight volunteers to play 2 bars each on percussion instruments – giving a call/answer effect.
- Revise singing the *lah pentachord scale* from Work sheet 1. (See Activity 1 above for handsigns.)
- Handsign melodic motifs from '**O Fortuna**' and students sight-sing.
- Display the melody with stick notation/solfa (using a 3/4 time signature) on an overhead/PowerPoint. (See below.)
- As the students clap the rhythm ask them if they recognise it.
- Working in short sections students sight read the melody, first with 'inner hearing' then aloud.
- Students copy the solfa syllables onto the given rhythm in Assignment 5, Worksheet 2.
- One of the difficulties that students experience is actually following a score. This has consequences for answering Question 2 on the examination paper which has the printed music on the page. In order to help the students read from the score, encourage them to read the melody from Assignment 5 by following each note with their pencil, gently tapping out the rhythm under each note as they go. If the students can at least follow the rhythm they know where they are in the printed music.
- Memorise bars 1 – 8 in solfa/handsigns (Homework activity).
- Students will most likely recognise the melody, and the teacher can initiate a discussion as to where they have heard it before.
- Listen to the recording. Write the title of the work and the composer on the board. Tell the students when it was written, a little background on Carl Orff, and very briefly and simply what the work is about. (This is just an initial introduction. The information will be written by the students in subsequent classes.)
- Involve the students in a general informal discussion about the music. Do they like it? Why? Why not? Encourage the students to give musical reasons for their reactions. Ask general questions on mood, speeds, dynamics, etc.

Exemplar 3: Music

'O Fortuna Melody'

3
4

d d t t d d t t

d d t t d d t t

m m r r m m r r

m m r d r t l

Title: 'O Fortuna'
Composer: Carl Orff (1895 – 1982)
Music written: 1937

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Activity 3B**Note**

In this activity the students will be engaged in more detailed listening, particularly to verses 1 and 2, becoming familiar with some of the musical features of the work.

Materials Required

Overhead acetate/PowerPoint of '**O Fortuna**' melody in stick notation (See Activity 3A.), Optional: Acetate/PowerPoint with gapped dictation (alternatively using board), A set of flashcards with a rhythmic motifs template provided, Work sheet 3

- Sing the melody of bars 1 – 8 in solfa and handsigns from memory.
- Display an overhead/PowerPoint from the previous lesson. Sing bars 17 – 24. Memorise. (Homework activity)
- Remove the stick notation score and clap the rhythm from memory.
- Complete a gapped dictation on the rhythm. This may be done in their manuscripts, giving the rhythm on the board/overhead projector/PowerPoint:

Exemplar 3: Music

The image displays four musical staves. The first staff is in 3/4 time and contains a melody of four quarter notes (G4, A4, B4, C5) followed by a fermata. The second staff has a bass clef and a melody of four quarter notes (G3, F3, E3, D3). The third and fourth staves have bass clefs and empty staves with vertical bar lines indicating bar boundaries.

- Direct the students to listen for the bars where the melody is the same.
- Alternatively, distribute sets of flashcards containing the 2-bar rhythms. (See page ??) Students arrange the flashcards to give the correct rhythm and then write this rhythm into their copies/manuscripts. Work with eight bars at a time.
- Sing the melody again with solfa syllables at a *slow* speed. Ask the students to write in the solfa notes underneath the rhythm they have just written as they are singing. (This will help the students to follow the music.) Sing from the written score.
- Begin a simple analysis of the music using Worksheet 3 (Listening), Assignment 1:
 - Revise the title of this music. Restrict it to the name of the movement for the present. The overall title of the work can be introduced at a later date.
 - Ask questions to elicit the form, the number of phrases, the phrases that sound similar, phrases that sound unfinished/finished, etc.
 - Complete Assignment 1 (i.e. bars 5 – 25).
 - Establish a slow beat (same as the recording) and ask the students to tap this beat.
 - Play the opening 4 bars on the piano.
 - Play the recording while the students listen and figure out the metre.
 - Complete Question 1 and Question 2 in Assignment 2.
 - Listen from the beginning of the work to the end of verse 1.
 - Complete the questions in Assignment 2.

Exemplar 3: Music

Note

When using music terminology students should be encouraged to keep a notebook or a section of a folder in which they write down these words and learn them.

- Listen to verse 1 followed by verse 2 and complete columns 1 and 2 of the table in Assignment 3. Column 1 provides the opportunity to summarise the information gleaned in Assignment 2. Column 2 gives a comparison between the two verses. For the present, complete the columns on Speed, Dynamics' and 'Instruments only. Avoid dealing with the fact that there is a fourth phrase in verse 2. This will be dealt with at a later stage (Activity 6).
- Summarise the differences between the two verses, drawing attention to the fact that they are quite similar.
- Listen to verse 1 followed by verse 3 and complete column 3 of the table for Speed, Dynamics and Instruments. The other headings will be dealt with in Activity 6.
- Listen to the complete work with the aid of this chart.

Activity 3C

Assessment of learning

'O Fortuna' – A Summary.

- Ask students to compose questions to be included in a table quiz. They must submit the answers with the questions.
- You are a presenter on LYRIC FM and about to play a recording of '**O Fortuna**'. Ask the students to write a description to introduce the playing of the music. Include information from the work sheets above. State what you enjoy about the music. Read it out to the class before playing it.

Exemplar 3: **Music**

Rhythm patterns from 'O Fortuna' – Photocopy onto cards and cut out.



Exemplar 3: Music

WORKSHEET 3 – LISTENING – ‘O FORTUNA’

Name of work: _____

Composer: _____

ASSIGNMENT 1

- Sing the melody in solfa.
- Answer the questions below.

1. How many phrases of music are there in this melody? _____
2. What is the FORM? _____
3. Which of the phrases sound unfinished? _____
4. On what note do these unfinished phrases end? _____
5. Which phrase sounds finished? _____
6. On what note does it end? _____
7. The TONIC HOME NOTE then is

<input type="checkbox"/> Doh	<input type="checkbox"/> Soh	<input type="checkbox"/> Lah
------------------------------	------------------------------	------------------------------

ASSIGNMENT 2

- Listen carefully from the very beginning of ‘O Fortuna’ through to the end of verse 1.
- Answer the questions below.

1. There is a 4-bar INTRODUCTION before the first verse begins. Circle the phrases below that best describe the music you hear in the INTRODUCTION.

MOOD	<input type="checkbox"/> Sad	<input type="checkbox"/> Dramatic
PITCH	<input type="checkbox"/> Low	<input type="checkbox"/> High
DYNAMIC	<input type="checkbox"/> Soft (<i>p - piano</i>)	<input type="checkbox"/> Very loud (<i>ff – fortissimo</i>)
SPEED	<input type="checkbox"/> Slow and heavy (<i>pesante</i>)	<input type="checkbox"/> Fast and lively (<i>allegro</i>)
ORCHESTRA	<input type="checkbox"/> Full orchestra including percussion (<i>tutti</i>)	<input type="checkbox"/> Strings only – no percussion
LANGUAGE	<input type="checkbox"/> German	<input type="checkbox"/> Latin

Exemplar 3: Music

1. How many beats in a bar? _____

2. When the first verse begins what happens to the tempo (speed) of the music? _____

3. In the verse is the dynamic

<input type="checkbox"/> Loud – f	<input type="checkbox"/> Moderately soft – mp	<input type="checkbox"/> Very soft – pp
--	--	--

4. The verse is sung by

<input type="checkbox"/> Female soloist	<input type="checkbox"/> Male soloist	<input type="checkbox"/> SATB Choir
---	---------------------------------------	-------------------------------------

5. Explain each of these words:

	Voice Part	Explanation
S		
A		
T		
B		

6. Is the music you hear

<input type="checkbox"/> Smooth and legato singing	<input type="checkbox"/> Short (detached) accented notes
---	--

7. The 3rd phrase is sung in

<input type="checkbox"/> Harmony	<input type="checkbox"/> Unison
----------------------------------	---------------------------------

8. The voices are accompanied by

<input type="checkbox"/> Strings, piano, bassoon, and timpani.	<input type="checkbox"/> Flutes, clarinets and bass drum
<input type="checkbox"/> Trumpets, trombones and percussion	<input type="checkbox"/> Strings and piano only

Exemplar 3: Music

9. The accompaniment is played

<input type="checkbox"/> <i>mp (mezzo piano)</i>	<input type="checkbox"/> <i>f (forte)</i>	<input type="checkbox"/> <i>pp (pianissimo)</i>
--	---	---

10. On what note does the music end? _____

11. The **TONALITY** of the music is

<input type="checkbox"/> <i>doh</i> – based	<input type="checkbox"/> <i>lah</i> – based	<input type="checkbox"/> <i>soh</i> – based
---	---	---

ASSIGNMENT 3

- Listen to Verse 1 followed immediately by verse 2 and complete the table below.
- Listen to verse 1 followed by verse 3 and complete the table below.

	VERSE 1	VERSE 2	VERSE 3
SPEED			
DYNAMIC			
INSTRUMENTS Melody:			
Percussion:			
PITCH			
FORM			
STYLE OF PERFORMANCE			
OTHER INFORMATION			

Exemplar 3: **Music****TEACHER COPY**

	VERSE 1	VERSE 2	VERSE 3
SPEED	Moderate $\downarrow = 120 - 132$	As verse 1	Faster than verses 1 and 2 A further increase for the last nine bars $\downarrow \downarrow = 144$ then $\downarrow = 160$
DYNAMIC	Very soft (pp – pianissimo)	As verse 1	Begins loud and gets louder f (forte) – ff (fortissimo)
INSTRUMENTS	Strings, bassoon, pianos <i>(This is not the complete list, which includes oboe, cor anglais and horns.)</i>	As verse 1	Tutti – full orchestra and pianos
Melodic:			
Percussion:	Timpani and gong (from bar 21)	As verse 1	Timpani, bass drum, gong, and cymbals at end
PITCH	Low – in harmony in the third phrase	As verse 1 – harmony in the third and fourth phrases	Higher in pitch, sung in octaves – harmony in the third and fourth phrases
FORM	Three phrases AAB	Four phrases AABB	Four phrases AABB
STYLE OF PERFORMANCE	Short, detached, accented, syllabic singing	As verse 1	Loud accented singing, syllabic until last phrase – melisma
OTHER INFORMATION			Long D Major chord at the end – 9 bars

‘O Fortuna’ – A Summary**NB: Junior Certificate information!!**

- This is a **SET WORK**.
- It will be examined in **Question 2** on the examination paper.

Exemplar 3: Music

Complete the gaps in the paragraphs below to help you to revise and learn about the music.

'O Fortuna' was written by **C** _____ **O** _____ in the year _____.

The 4-bar introduction is very dramatic. It is played *tutti* which means the

F _____ **O** _____.

It is sung by a 4-part choir. These parts are called

S _____, **A** _____, T _____, and

B _____.

The speed (tempo) of the introduction is _____.

The dynamic is _____.

Each note is **acc** _____.

VERSES 1 and 2

In verse 1 the speed of the music gets **f** _____. Suddenly the dynamics change from being *fortissimo* (**ff**) to being **p** _____ (**pp**). The voices sing in a

d _____ way. There are **t** _____ beats in every bar. In many of the bars there is a **r** _____ on the first beat of the bar.

VERSE 3

Suddenly in the 3rd verse much changes. The speed gets **f** _____ again. The dynamics change to _____ which means **v** _____ **l** _____. The voices are accompanied by **t** _____ orchestra. The pitch is now **h** _____. At the end there is a long chord.

Exemplar 3: Music

STAGE 2 (Possibly Late Second year)

Note

Return to work at a later date.

The preceding lessons were designed to give the students an introduction to the work. The activities were designed to allow the students to

- become familiar with and perform the melody from the work
- identify some key features including
 - Form
 - Rhythm
 - Tonality (*lah-based*)
 - Basic orchestration
 - Basic differences between the verses.

Stage 2 aims to revise and build on this initial work, bringing the students to a deeper understanding of the music, specifically that

- the tonality is **D Aeolian** (*lah* mode)
- it is accompanied by a syncopated timpani rhythm
- there is an added phrase in verse 2.

75

Previous knowledge required

- Melody of '**O Fortuna**', memorised in solfa with handsigns
- Rhythm of '**O Fortuna**', memorised in 3/4
- The ability to write the melody out in stick notation (possibly as a gapped dictation)
- The ability to read a melody from a stick notation score
- Knowledge around the work as outlined in Activities 1 – 3
- The natural minor scale based on **D** (This will include the use of B flat in the key signature.)

The students will revise the music from previous teaching, including performance of the melody, information about the music, and score-reading.

They will be introduced to the melody in D Aeolian.

Exemplar 3: Music

Materials Required

Work sheet 2 and/or an acetate/PowerPoint of the stick notation score (used in Activity 3A), Work sheet 3, Worksheet 4 – Listening, Page 1 of Work sheet 4 on acetate/PowerPoint, Solfa and pitch flashcards (for ‘Human Scale’)

- Revise the melody of **‘O Fortuna’** by reading the melody from a previous overhead/PowerPoint or from Work sheet 2, Assignment 5.
- Perform from memory, using solfa with handsigns.
- Use gapped dictation (optional).
- Revise the rhythm, for example divide the class into two groups, who clap from memory as a call/response, with each group alternating every two bars.
- The teacher may wish to revise some of the earlier activities listed above in the first stage of this process.
- Listen to the recording. Revise the information about the song. (See Work sheet 3 and ‘Summary’.) Isolate which pitches are used (solfa) in the melody. Write these on the board.
- Display a blank Aeolian set of steps on an overhead/PowerPoint. (See work sheet 4 below.)
- Ask a student to fill in the missing solfa pitches and mark the semitones.
- Sing with solfa syllables/handsigns.
- Ask a volunteer student to come to the board to ‘play out’ the melody of **‘O Fortuna’** or use a ‘human scale’*, each student having a flashcard. See note page 77.
- Inform the students that you wish to start ***l*** on ***d***. Elicit from them the positions of the remaining pitches on the staff. (Five students with ‘pitch’ flashcards can join the ‘Human scale’.)
- Add the remaining notes to give the full ***lah scale***.
- Students complete the scale on Work sheet 4 – Listening (revision of key signature).
- Sing with solfa/handsigns, solfa/fingerstave, pitch names/finger stave.
- Working in 2-bar motifs, ask the students to sing each motif with solfa and then immediately with solfa/fingerstave.
- Write onto the staff. This may be done on the board/an overhead by student volunteers.
- Students write the melody phrase by phrase into their manuscript copies. They will be given a printed copy of this in the following lesson or so, as some students may have difficulty in writing out the melody neatly.
- Sing with pitch names/fingerstave and memorise.
- Reinforce the fact that the music uses the ***lah scale*** (*mode*).
- Play the melody on recorders/chime bars/keyboard/etc.

Exemplar 3: Music

Note

The required number of students (in this case five) stands in a line, each holding a flashcard. The students representing **t** and **d** should stand closer together to illustrate the semitone visually. Another student ‘plays’ these notes by pointing to or tipping the shoulders of the students in the ‘scale’. Another set of students, with pitch flashcards, can then stand behind/sit in front of the **solfa** cards, thereby reinforcing the connection between solfa and the printed score. The full scale is shown below.

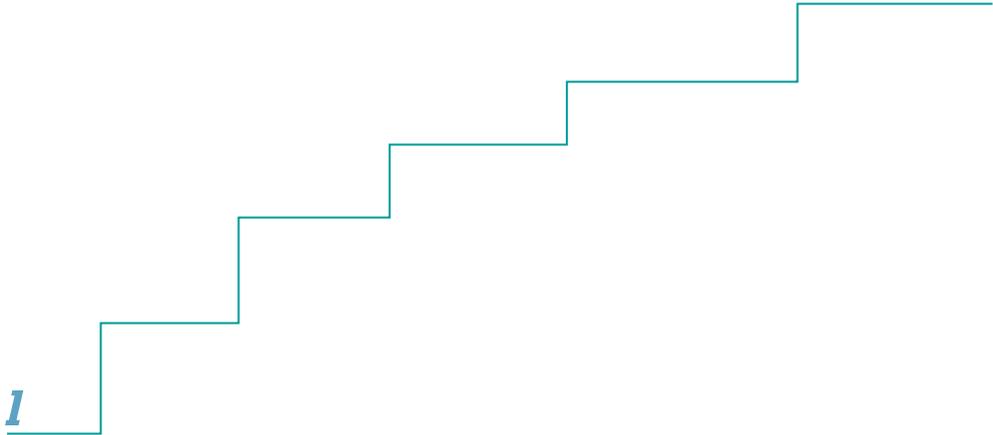
Human Scale

1 ☺	2 ☺	3 ☺	4 ☺	5 ☺	6 ☺	7 ☺	8 ☺
l	t	d	r	m	f	s	l
D	E	F	G	A	B	C	D

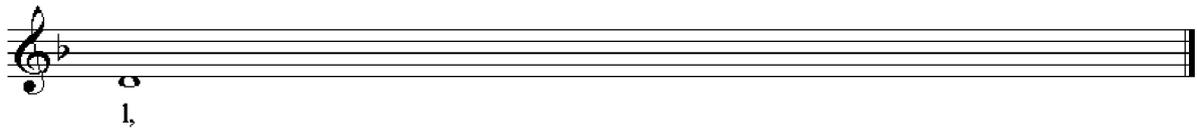
WORKSHEET 4 – LISTENING - ‘O FORTUNA’

Assignment 1

- Complete the lah scale on the steps below.
- Transfer to the stave – **d = lah**.



- lah Scale on stave



Exemplar 3: Music

'O Fortuna' on staff

Assignment 2

- The melody of 'O Fortuna' together with the rhythm of the harmony line is printed below.
- Add the correct *solfa* notes to this rhythm.
- Sing in two parts.

5

d d t, t, d d t, t,

9

d d t, d r d t,

21

m m r r m m r r

HARMONY LINE
Add solfa

25

m m r d r t, l,

Exemplar 3: **Music****Assignment 3**

- Return to Assignment 1 where you wrote the melody on the staff.
- Now add the lower harmony line to this melody.
- All stems should go down.

O Fortuna - verse 1 with harmony

5

9

21

25

Exemplar 3: Music

O Fortuna - My Score

INTRODUCTION: BARS 1 - 4

Orchestra: Full orchestra (TUTTI). Percussion on the beat

Speed = very slow and heavy

Composer = Carl Orff

Dynamics = *ff* - very loud

All notes are played and sung - ACCENTED

VERSE 1 - Bars 5 - 28

Speed = moderately fast - faster than opening 4 bars

Dynamics = *pp* very soft

FORM = A A B

All notes are DETACHED

Exemplar 3: Music

VERSE 2

FORM:

Bars 29 - 36

A

Bars 37 - 44

A

Bars 45 - 52

B

similar to 'B' of verse 1. Sounds unfinished

Bars 53 - 60

B

The musical score for Verse 2 consists of three systems of music, each with a vocal line and a piano accompaniment line. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are written below the vocal line, with phonetic annotations (d, t, r, m, l) placed under the notes to indicate sound patterns. The first system (bars 29-44) is labeled 'A' and contains the lyrics: "d d t t d d t t". The second system (bars 45-52) is labeled 'B' and contains the lyrics: "m m r r m m r r". The third system (bars 53-60) is labeled 'B' and contains the lyrics: "d d t t d d t t".

Verse 2 is similar to verse 1.
 The main difference is that *there is an extra phrase in verse 2. It is similar to the 'B' phrase BUT it sounds unfinished and is heard BEFORE the original 'B' phrase*

Exemplar 3: **Music**

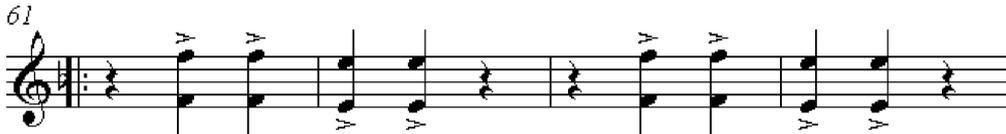
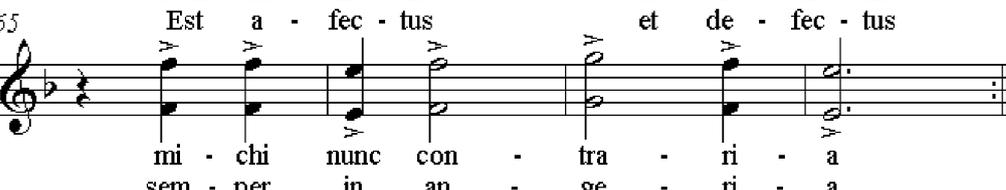
VERSE 3

Speed = Fast. Faster than V 1 + 2
Speeds up again in
last 9 bars

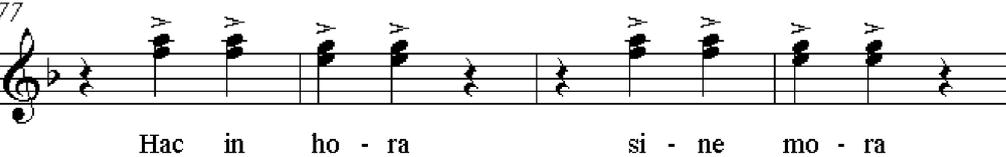
Dynamic = *f* and *ff*
fff at end

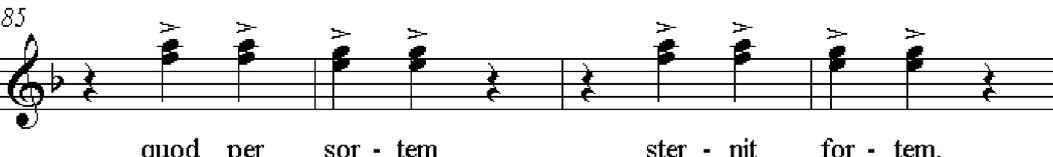
Music performed by **FULL ORCHESTRA** and **SATB CHOIR**

Choir sings music in octaves

<p>Bars 61 - 68 A</p>	 <p>Sors sa - lu - tis et vir - ti - tis Est a - fec - tus et de - fec - tus</p>
<p>Bars 69 - 76 A</p>	 <p>mi - chi nunc con - tra - ri - a sem - per in an - ge - ri - a.</p>

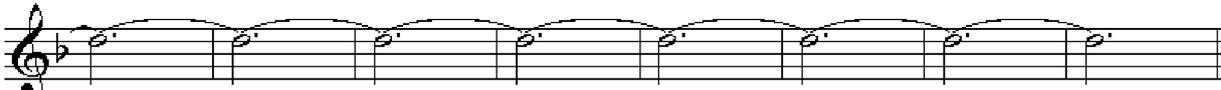
All notes are **ACCENTED**

<p>Bars 77 - 84 B</p> <p>Same as extra phrase in V2</p> <p>In HARMONY and OCTAVES</p>	 <p>Hac in ho - ra si - ne mo - ra</p>
	 <p>cor - de pul - sum tan - gi - te;</p>

<p>Bars 85 - 101 B</p> <p>Changes at end to finish the music</p>	 <p>quod per sor - tem ster - nit for - tem,</p>
	 <p>me - cum om - nes plan - gi - te!</p>

This type of word setting is called **MELISMATIC**

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Exemplar 3: Music

Outline Score

O Fortuna - My Score

INTRODUCTION: BARS 1 - 4

Orchestra: _____

Speed =

Composer = _____

Dynamics =

8va-----

All notes are played and sung A _____

VERSE 1 - Bars 5 - 28

Speed =

Dynamics =

5

FORM =

Lah is D

9

3RD PHRASE - Sung in H _____

21

25

All notes are d _____

Exemplar 3: Music

VERSE 2

29

FORM:

Bars 29 - 36

Bars 37 - 44

45

Bars 45 - 52

49

53

Bars 53 - 60

57

Verse 2 is similar to verse 1.
The main difference is that _____

Exemplar 3: Music

VERSE 3

Speed =

Dynamic =

Music performed by f _____ O _____ and _____ choir

Choir sings music in O _____

Bars 61 - 68

Bars 69 - 76

Sors sa - lu - tis et vir - ti - tis
Est a - fec - tus et de - fec - tus
mi - chi nunc con - tra - ri - a
sem - per in an - ge - ri - a.

All notes are A _____

Bars 77 - 84

Bars 81 - 84

Hac in ho - ra si - ne mo - ra
cor - de pul - sum tan - gi - te;

Bars 85 - 101

Bars 89 - 101

quod per sor - tem ster - nit for - tem,
me - cum om - nes plan - gi - te!

The type of word setting here is called M _____

Final chord lasts for _____ bars. It is the chord of _____

Exemplar 3: Music

Activity 4B

3rd phrase – harmony

Materials Required

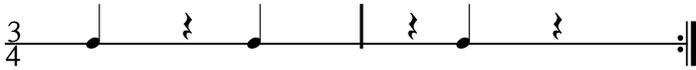
Work sheet 4 – Assignment 3, Work sheet 3, – Assignment 3, Acetate/board display of stick notation (2 parts) and stave notation (See below.)

- Sing the melody from memory using solfa/fingerstave followed by pitch names and fingerstave.
- Play on a recorder/chime bars, etc.
- Repeat either the singing of the melody or the playing. Warn the students that they are going to do something a little different. On this occasion, teacher sings/plays the lower line on the third phrase.
- Ask questions to elicit the information from the students as to what they have just heard. (Refer back to Worksheet 3, Assignment 2, Question 8.)
- Isolate the third phrase. Students sing the upper melody while listening to the teacher singing the lower melody. Ask the students if they heard the same rhythm or were you singing a different rhythm. Display the melody in stick notation (acetate/board)
- Teacher sings the harmony line only and asks the students to
 - listen for the starting pitch
 - follow the direction of the line with their hands
 - decide whether the melody similar to anything else (first phrase). If intervals have been introduced, refer to the fact that the harmony is sung in 3rds.
- Together with the students dictate this harmony onto acetate/board
- Students then sing harmony line with solfa and pitch names.
- When confident the students sing harmony line while teacher adds the melody. Swap roles.
- As familiarity improves, divide the class into two groups to sing in two parts. Swap roles.
- Transfer to the stave. Explain why stems are up and down. (See Assignment 3 on Worksheet 4.)
- Play on a recorder/keyboard.
- Add the harmony line to where they have written the melody in manuscript.
- Listen to verse 1, directing the students' listening specifically to the third phrase.
- Refer back to Work sheet 3, Assignment 3 and complete relevant information under the heading of Pitch.

Exemplar 3: Music

Activity 5

Timpani cross- rhythm



- Divide the class into three groups. Two groups sing in 2-part harmony while group 3 taps the beat. The teacher adds the percussion line, using a different but audible timbre, for example, woodblock or claves.
- Elicit from the students that they just heard a rhythmic ostinato.
- Ask if any student can repeat the ostinato *or* display the music with the rhythm on an overhead/PowerPoint.
- Students clap this ostinato while teacher sings or plays the melody.
- Divide the class into three groups and perform the verse. Abandon solfa and sing with a neutral syllable (2-part harmony plus ostinato). Swap roles. Discuss what effect this has on the music. Elicit that there is a 'cross-rhythmic' effect.
- The class sings the melody while teacher plays the ostinato on chimes bars/piano (**D** in bars 5 – 20, **A** in bars 21 – 27, **D** in bar 28).
- Ask the students what notes they heard (solfa).
- Refer back to the **lah scale** on Worksheet 1, Assignment 3.
- Which notes in the scale are these? (first and fifth, Tonic and Dominant)
- When confident the class performs the melody on recorders/keyboards with rhythm ostinato on chime bars.
- Draw the students' attention to the outline score in Worksheet 4, Listening. (See page 78.) Ask them to follow the music in this for verse 1, while listening to the recording. Fill in the required information on the outline score in relation to speed, dynamics, form, etc.
- Refer back to Work sheet 3 and complete for Instrumentation.

Activity 6

Difference between verses 1 and 2 – added phrase

- Students repeat the performance of verse 1 from the previous activity (i.e. adding harmony and rhythmic ostinato on the third phrase).
- Ask the students to listen very carefully and to follow the melody as written on the score for verse 1. The teacher sings/plays verse 2 of the music:
 - Was the melody exactly the same?
 - Was it longer/shorter?
 - Where exactly did the change occur?
 - The teacher sings/plays phrase by phrase once more and asks if the added phrase is more similar to the first or third phrase? Elicit the form.
- Write the form into the space provided on page 2 of the outline score.
- Reinforce the fact that verse 1 has three phrases and verse 2 has four phrases. This is the main difference between these verses.

Exemplar 3: Music

- Return to Assignment 3 on Work sheet 3 and complete the table for verses 1 and 2 under the heading of Form.
- Ask the students to listen as the teacher sings/plays the melody of verse 3 (possibly at the lower octave!):
 - How many phrases are there?
 - Which phrases are similar to verse 2?
 - Which phrase is different? How is it different? Draw attention to the word setting of the beginning of the verse and what is different here. Give the word '*melismatic*'. (If students keep a dictionary of music words get them to write it into that.)
 - Play it again while the students follow the outline score. Complete Form.
- Play the melody as written, in octaves. Elicit from the students what has happened.
- Fill in the corresponding sentence on the score.
- Listen to the recording of verse 3.
- Complete the information in relation to speed, dynamics, performing forces, etc.
- Draw attention to tonality once more. The class sings the **lah** triad in three parts. Is this the chord they hear at the end? Draw attention to the fact that it is a major chord and that it lasts for 9 bars.
- Complete the table in Worksheet 3 - Listening, Assignment 3.
- Listen to a recording of the complete work with aid of the 'Outline Score' and the table on Listening in Work sheet 3. If the students have assimilated the above are and are ready to move on, direct their listening to the following:
 - Percussion is used on the first beat of every bar in the Introduction.
 - Other instruments are used, for example a bassoon (clarinet)/piano counter motif in verses 1 and 2.
 - Feed in the information as students are ready, encouraging them to write additional information onto the 'Outline Score'.

Activity 7

- It may be possible to give background information about the music. This may be done through the textbook. It would include
 - The name of complete work
 - The subject matter
 - An explanation of 'cantata'. (Students write it into their 'Music Dictionaries'.)
- If possible show a video/DVD recording of the chorus. This will help to reinforce the fact that a 'Cantata' is a work for soloists, chorus and orchestra. Failing this a video/DVD recording of any oratorio or cantata would help.

Assessment

This can be done through a selection of the following activities:

- Quiz teams/Table quiz
- Worksheet 5 – Revision – O Fortuna (See page 90.)
- Ordinary Level examination style questions in which an excerpt of the music is printed on the page (in 3/4 time) and students are required to 'read' from it.

Exemplar 3: Music

WORKSHEET 5 – REVISION – O FORTUNA

Fill the blanks in the sentences below.

‘O Fortuna’ was written by the composer _____ in 1937. It is from a longer work (a cantata) called **C** _____. **B** _____. It is written in the _____ language.

- Listen to verses 1 and 2 of ‘O Fortuna’.
- Read the description below.
- Correct the **TWELVE** mistakes and re-write the sentences.

The music of ‘O Fortuna’ is written in the **doh mode**. There is one flat (Bb) in the key signature which means that the note **F** is **lah**. This means that the tonality of the music is **F doh mode**.

The music is sung by a **3-part choir – soprano, alto and bass**. It is accompanied by an orchestra.

In verse 1, there are 4 phrases. **All phrases** are sung in unison. There is a rhythmic ostinato ♩ z ♩ | ♩ z ♩ z :|| which is played by the bassoons. A ‘counter-melody’ is played by the **violins**.

Verse 2 is very similar to verse 1. The main difference is that there are **five** phrases in verse 2. The first and second phrases are sung in **harmony**. The third and fourth phrases are sung in **unison**.

Exemplar 3: Music

- Listen to verse 3.
- Follow the music in your score as you do so.
- Answer the following questions.

1. In Verse 3 the dynamics change from:

<input type="checkbox"/> <i>ff</i> to <i>pp</i>	<input type="checkbox"/> <i>pp</i> to <i>ff</i>	<input type="checkbox"/> <i>mp</i> to <i>mf</i>
---	---	---

2. The tempo

<input type="checkbox"/> Stays the same	<input type="checkbox"/> Gets slower	<input type="checkbox"/> Gets faster
---	--------------------------------------	--------------------------------------

3. The Sopranos and Tenors sing:

<input type="checkbox"/> an octave higher	<input type="checkbox"/> an octave lower	<input type="checkbox"/> at the same pitch
---	--	--

4. All notes are sung

<input type="checkbox"/> Accented	<input type="checkbox"/> Legato	<input type="checkbox"/> Staccato
-----------------------------------	---------------------------------	-----------------------------------

5. In the 3rd and 4th phrases the music is sung in

<input type="checkbox"/> Unison	<input type="checkbox"/> Harmony
---------------------------------	----------------------------------

6. The word-setting in the first, second and third phrases can be described as

<input type="checkbox"/> Syllabic	<input type="checkbox"/> Melismatic
-----------------------------------	-------------------------------------

7. The word setting in the fourth phrase is called

<input type="checkbox"/> Syllabic	<input type="checkbox"/> Melismatic
-----------------------------------	-------------------------------------

Explain what your answer means.

Exemplar 3: Music

8. Tick **FOUR** of the following to describe the music in the last nine bars

- The speed stays the same.
- The speed gets faster.
- The music is played by brass only.
- The music is played by tutti.
- In the percussion section we can hear timpani, gong, bass drum, Glockenspiel, and cymbals.
- In the percussion section we hear timpani and bass drum only.
- We hear a D minor chord.
- We hear a D Major chord.

STAGE 3 (Early Third year)

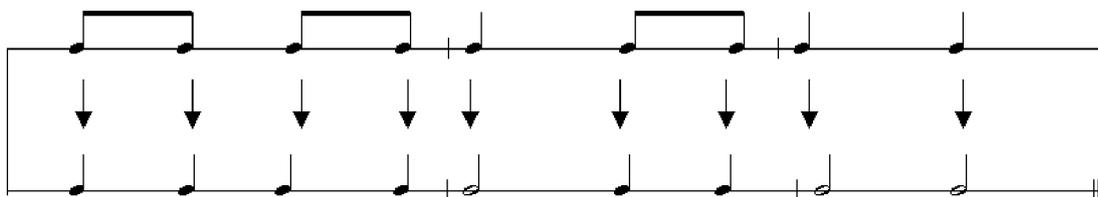
Activity 8

The aim of this activity is to introduce (or revise) 3/2 time signature before returning to the set work.

Materials required

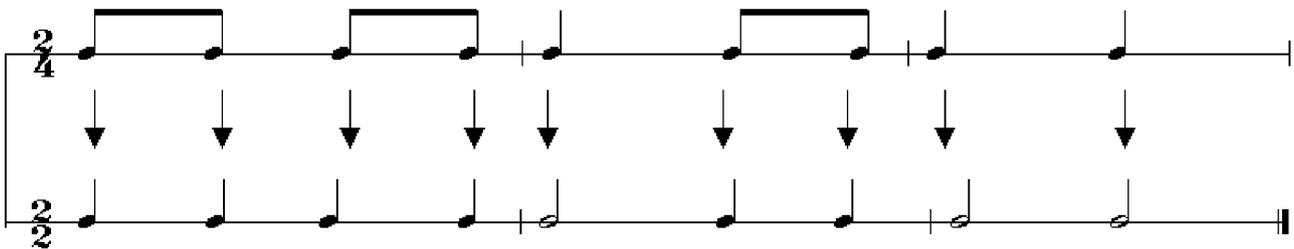
A well-known song with rhythm values of crotchet, quaver and minim (for example, The Little Birch Tree), Note Value chart giving the alternative rhythm names (Whole note, Half note, etc.), Work sheet 6, Work sheet 4 (Outline score)

- Sing/play a well-known song with simple, straightforward rhythm in crotchets and quavers, for example a song from the list in Activity 1. (The Little Birch Tree)
- Perform the song. (Revise the musical features.)
- Sing the song with solfa syllables.
- Complete a gapped dictation, either individually in manuscripts or as a class activity (board work).
- Revise the meaning of time signature.
- Revise alternative names for notes – half note, quarter note, etc.
- Display a wall chart/overhead/PowerPoint with these note values and the relationship between them.
- Students sing the song in rhythm syllables once more, reading from the manuscript/board while they tap the beat.
- Ask the students to maintain the tapping of the beat. The teacher now sings the melody in augmentation. Emphasise the strong beat, i.e. maintain a feeling of two beats in a bar.
- Ask the students what happened to the speed/rhythm.
- What do you think has happened to the value of the notes? (doubled/augmented)



Exemplar 3: Music

- Write out this new rhythm on the board.
- Sing the verse once more and ask students about the number of beats in a bar. Mark the beats. Elicit from the students how they might write a time signature of two beats in a bar where there are four crotchets.



- Introduce 2/2 as 2 'half beats' or minims in a bar:
- Work sheet 6: Complete Assignment 2. The third rhythm here is in bars 5 – 12 of '**O Fortuna**'. The students will write it in augmentation.
- Ask students to identify the rhythm, to revise the singing of the melody, and to refer back to the score in Work sheet 4.
- Ask questions to elicit the fact that, although the time signature has changed, the feeling of three beats in a bar has not.
- Revise the meaning of this time signature.
- Connect this information to the fact that this piece of music uses a very old text and that early music was often written in this type of time signature.
- Write the rhythm of bars 21 – 28 in augmentation.
- As an added activity and as a further review of the work the students could write the melody of verse 1 (i.e. at pitch) into their manuscripts, now in 3/2.
- Ask the students to review the learning of this melody (Homework), and to play it on recorders.

Exemplar 3: Music

WORKSHEET 6

ASSIGNMENT 1

■ Link the following note values and words

			
Eight note	Quarter note	Whole note	Half note

Complete the following chart by doubling the value of each note.

Note/rest value	Double value (Augmentation)
	
	
	
	
	

Exemplar 3: **Music**

Complete the following chart by re-writing the time signature in augmentation.

KEEP the same number of beats in a bar, i.e. the top note stays the same

Time Signature	Doubled (Augmentation)
$\frac{2}{4}$	
$\frac{4}{4}$	
$\frac{3}{4}$	
$\frac{3}{2}$	

Exemplar 3: Music

ASSIGNMENT 2

- Clap through each of the rhythms.
- Re-write the time signature, using the charts above.
- Re-write each rhythm pattern in augmentation, i.e. double the value of each note.
- What do you notice about Rhythm 3?

Rhythm 1

2/4

Rhythm 2

4/4

Rhythm 3

3/4

Exemplar 3: Music

Activity 9

Reading from score in 3/2

Oral revision of relevant information

Materials required

Score of 'O Fortuna' from the textbook, Outline score from Work sheet 4

- Revise the performance (3-parts) of verses 1 and 2 from 'O Fortuna' (singing/recorders/keyboards, etc. with the rhythmic ostinato on chimebars and/or piano).
- Sing the melody in solfa from the manuscript, now in 3/2 time.
- Revise the meaning of this time signature.
- Revise the composer, tonality, performing forces, etc.
- Listen to a recording of verses 1 and 2 with 'inner-hearing' and ask the students to follow the melody line in their scores, now in the textbook. (Follow each note with a pencil.)
- Keep an eye on the students while they do this and help any of those in difficulty.
- Listen again, followed by quick fire questions to revise the relevant information on performing forces/ rhythmic ostinato/harmony/form/difference between the two verses.
- Encourage students to write the relevant information into their scores. (Refer back to the score on Work sheet 4)
- Repeat process for verse 3. Review the information on previous worksheets.

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Activity 10

Bars 1 – 4, working from a 3/4 time signature to 3/2 and then to 3/1

Materials required

Work sheet 4, Work sheet 5, Work sheet 6. Student manuscripts, Student 'Music Dictionary'

- Play a recording of bars 1 – 4 while the students follow the score on Work sheet 4.
- Ask the students to write this in 3/2 time first using information on Work sheet 5 to help.
- Then ask them to write it in augmentation again.
- Ask the class to work out what the new time signature would be. (The half note will become a whole note, therefore 3/2 will become 3/1.)
- They write the melody into their manuscripts and then check it against the actual score. The teacher will have to introduce the 'breve' note: **♭**
- Initiate a discussion on this type of time signature which is very rare. Ask why they think Carl Orff used it..
- Revise or introduce the term **pesante**. Add the word to their 'Music Dictionaries', if not done before now.
- Listen to a recording while following the music:
 - Identify instruments heard on the first beat of each bar.
 - Write the information into the score.
 - What happens to speed at end?
 - What words are written on score to describe this? Give the meaning and students write '*poco string*' together with an explanation in their 'Music Dictionaries'.

Exemplar 3: Music

Assessment strategies

Work sheet 4, Work sheet 5, Work sheet 6. Student manuscripts, Student 'Music Dictionary'

- Students experience repeated listenings at regular intervals followed by a quick review of completed worksheets or oral questions
- Organise a 'Lucky Dip' game. A set of cards on which all music terminology/expressions/dynamics etc. are printed is placed face down on the table. Each student in turn chooses a card, reads out the word, and gives an explanation. Points may be awarded.
- Organise a quiz/table quiz. Students could formulate questions.
- Construct summary worksheets based on examples given above.
- An orchestra and choir are coming to the school to perform O Fortuna. You have been asked to write a Programme Note for the concert. Include in the programme note
 - the name of composer, when the work was written, what it's from
 - who performs the music
 - four interesting features
 - what you like about this music. Time permitting (this may be presented in booklet form in which the students find out a little more background information.)
- Exam style questions – taken from Ordinary Level papers where possible (Junior Certificate 2000 and previous sample papers and Mock papers)